Pietravalle, Maria Messina, Paola Drigo (Paola Bianchetti), and Laudomia Bonanni. There were others of this generation who receive brief mention in this book, among them Ada Negri and Annie Vivanti. In the latter case, only the novel *Fosca, sorella di Messalina* is mentioned (in its 1931 reworking and not in its initial 1922 edition), despite the fact that Vivanti was a coveted by publishing houses in England, the US and Italy as a guaranteed money-maker for them.

The brief homage paid to so many women authors in the first chapter of the book brings many forgotten names to the fore. In the chapters following, Illiano concentrates his study and his comments on the Marchesa Colombi, Neera, Matilde Serao and Grazia Deledda. These pages are not only informative but also of much relevance to those interested in the critical ambience in which these authors lived and worked. Of particular interest are the commentaries of Henry James on Serao and D.H. Lawrence on Grazia Deledda, reprinted in the volume in their original English. They accompany Matilde Serao's eulogy of Neera, published by Treves in 1920. That such pages even exist, and that they exist under the rubric "Scritti polemici" is clear justification for Illiano's contention that these women authors should be freed from the literary shadows to which they have been relegated.

Among the most valuable pages of this small volume are the bibliographical notes found at the end. Thematically ordered, they include points of departure for further intensive study, monographical as in the sections assigned to individual authors, but also theoretical as in those designated "Invito alla ricerca", "Repertori", "Storicizzazione", and "Ideologizzazione".

Serao's praise of Neera mentioned above closes with words that echo into the future: "Non temiamo l'oblio per Neera, fino a che, negli anni lontani, una mano ignota si leverà verso lo scaffale di una libreria, a prendere un volume...fino a che degli occhi attenti leggeranno le sue storie e ne sentiranno il fascino invincibile, oltre il tempo, oltre la morte. (173) Whether for Neera, or for any of the authors treated here, Illiano's fine volume invites us to be that hand and those eyes.

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Jeannet, Angela. M. *Under the Radiant Sun and the Crescent Moon: Italo Calvino's Storytelling.* Toronto, Buffalo, London: University of Toronto Press, 2000. Pp. xx, 197.

As is clear by the title, Angela Jeannet's enlightened study of Calvino has as its focus the author as a teller of tales. Her preface, "*The City of Crossed Destinies. A Preface in the Form of a Story*," clearly announces this intent as it is a brief, fictional account taking place in Florence in 1943, narrating the intersecting paths of various writers who might have influenced the young Calvino. Jeannet then uses her own story, written in the style of Calvino, to introduce one of the most impor-

tant European writers of the twentieth century, in this way reaffirming her own conviction: "For all readers of Calvino, the leading thread into his fictional labyrinth is his love of storytelling and his faith in its power" (xiv).

Avoiding the classification of Calvino's work around various traditional "isms" — neorealism, experimentalism, postmodernism etc. — Jeannet instead organizes her text to present innovative points of view with regards to the author's overlying thematics. Some of the most original segments of her study deal with issues such as Calvino's poetic language as influenced by Montale, the role of the onlooker as commenter on a society in transformation, geometry, clutter and the cosmos as ways out of the snare of contemporary consumer society and finally new readings on roles and representations of various female characters. One of the most refreshing aspects of Jeannet's study lies in her choice of texts: although she does include readings of short stories, novels and critical essays spanning Calvino's life work, ample space is given to collections such as the early Marcovaldo stories and many of the earlier *Racconti* that have not been given the critical attention that they merit.

The text is made up of six chapters, preceded by a brief introduction and the above-mentioned preface. An overt biography is not included — there are various recent studies on Calvino with comprehensive biographical information, — instead the elements of Calvino's full life become visible throughout the book, and are reflected within the textual analyses. Chapter one, entitled "Literature and Doubt," positions Calvino within his social, cultural and economic *milieu* while discussing the author's many creative influences, in particular Vittorini, Moravia and Pavese for prose and Montale for poetry. Jeannet's argument does not focus on Vittorini, Moravia and Pavese's impact in terms of their neorealist style. Rather, she discusses how Vittorini and Pavese, in particular, "were of one mind in assigning a fundamental importance to the act of writing" (12), a meaning that by no means escaped the young Calvino. Jeannet then discusses Montalean influences in Calvino's earlier writings, reading some of his first stories as prose poems, looking at their syntax, lexicon and metric pattern, and identifying a negative dialectic common to both writers. The chapter concludes with a brief discussion of *Lezioni americane*, affirming Calvino's hopefulness in the face of the alienating elements inherent in contemporary society, an expectation once again founded on the value of literature and the lessons to be learned from it.

Chapter two entitled "Surveyors" deals with Calvino's most common protagonists: the eyewitness, generally nomadic, self-doubting and likable male protagonists. Jeannet argues that all of these characters — Pin, Marcovaldo, Qfwfq, Amerigo Ormea, Marco Polo, Palomar etc. — share in the knowledge of a condition of incompleteness inherent in both their textual world as well as within themselves. Jeannet performs an interesting reading of many of Calvino's female characters who, unlike many of Calvino's men, often are granted a privileged vision into the fractured world. There are, Jeannet attests, various methods to attempt to fill the existential void, most of which involve irony and antithesis, contain geometrical patterns — such as the triangle and the crystal, — and result in unfulfilled desire and loss.

The following chapter "Survivors, or the Pastoral Denied" has a socio-economic focus as Jeannet looks at the both sets of the Marcovaldo stories to discuss the ironic conflict between the "inside" and the "outside," or the individual and his/her environment. Especially noteworthy are Jeannet's discussions of Calvino's reliance upon comic strips and filmic characters such as Chaplin's Tramp in creating his humorous protagonist. Calvino's rewriting and restructuring of the Marcovaldo tales in 1963, Jeannet argues, attests to a growing concern for socio-economic issues on the part of the author. The act of writing is once again proposed as not necessarily an escape, but as a "lesser evil."

Jeannet addresses Calvino's younger target audience in "Telling Stories," a chapter dealing with the instructive and enlightening aspects of reading and writing. This perspective illuminates an extremely "optimistic" Calvino, a writer who creates for the young, combating the pessimism of "most adults and their whole consumerist society" (113). She also reads the "pedagogic motif" of many of his texts — from *Le cosmicomiche* to *Palomar* — that specifically involves the reader, and calls on him/her to explore a "vision of art and history as the heterogeneous but necessarily connected components of human experience" (131).

Multiple contradictions between urban and natural environments are the topics of "Between Garbage and Cosmos," a chapter that treats a large span of Calvino's *opus* and deals with social issues such as over-crowding, pollution and the loss of natural spaces. Beginning with a discussion of the *topos* of nature throughout Italian literature, Jeannet continues to address the clear presence of garbage, decay and clutter within Calvino's writings. She argues that it is precisely because of the "cosmic upheaval" that we do endure, and that "life arises" (144), be it during the war, in the urban sprawl, throughout the cosmos, or within Marco Polo's "Invisible Cities."

"Under the Crescent Moon" is the final chapter in the text, and focuses on representations of the female. Her first section on "The Bambina" is the most original in that Jeannet identifies a female presence that has not yet been treated in depth — unlike the "Amazon" or the unattainable/obscure female "other." The chapter, and the book, closes on a discussion of various forms of the elusive "feminine" as representative of that which consistently escaped the author: language itself. This section raises more questions than it gives answers, but nonetheless clearly prefigures future discussions of the crucial role of women in Calvino's fiction.

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Making and Remaking Italy. The Cultivation of National Identity around the Risorgimento. Ed. Albert Russell Ascoli and Krystyna von Henneberg. Oxford-New York: Berg, 2001. Pp. xviii, 332.

This collection of essays deals with the creation of Italian nationalism through books, opera, and paintings in the era of the Risorgimento (chronologi-