tuali analisi di celebri liriche quali "La casa dei doganieri", poesia di confine per eccellenza, "I limoni" e "Merigiare pallido e assorto". In tutte e tre queste occasioni lo scopo di Moroni è rilevare la posizione decentrata dell'io rispetto alla natura, alla memoria, alla storia: "l'ipotesi" scrive lo studioso laziale, "è che non si possa parlare di scomparsa del soggetto umano, bensì, ancora una volta, di una condizione di confine" (91).

Di grande interesse è anche il quinto capitolo, intitolato "Andrea Zanzotto e i Novissimi: l'io come unità minima di testimonianza", in cui vengono investigate similarità e differenze tra queste due esperienze poetiche. Se da un punto di vista strettamente linguistico le posizioni dei Novissimi e quelle di Zanzotto sembrano infatti accomunabili, diverse sono le idee concernenti le implicazioni ideologiche della letteratura e il rapporto da avere con la tradizione letteraria: da una parte il rifiuto polemico di ogni relazione con il passato, dall'altra un tentativo di rielaborare lo stesso in chiave moderna o, se si preferisce, postmoderna. Ma le parti più rilevanti del capitolo riguardano il rapporto soggetto/linguaggio (alla frammentazione dell'uno corrisponde la frammentazione dell'altro), la poetica della "frizione" (per analizzare la quale Moroni si serve di poesie tratte da *Il galateo in bosco*) e la rilevante influenza avuta dalle teorie lacaniane sulla poesia di Zanzotto.

A concludere questo viaggio lungo un secolo non poteva mancare una sezione dedicata alla soggettività femminile, una soggettività per definizione marginale, le cui dinamiche differiscono necessariamente da quelle di una scrittura al maschile. Non si tratta infatti più di trovare risposte più o meno convincenti per cercare di superare una crisi, quanto piuttosto di trovare una voce propria e di acquisire lo "statuto del soggetto" (131). Con queste riflessioni, concernenti soprattutto la poetessa Amelia Rosselli, si chiude il testo di Moroni che si segnala, oltre che per le penetranti analisi testuali, anche per un notevole spessore teorico-filosofico. Un ottimo strumento insomma, per chi volesse approfondire una questione tanto dibattuta ed affascinante.

PAOLO CHIRUNIBOLO
University of Toronto

Vittorio De Sica: *Contemporary Perspectives*, Ed. Howard Curle and Stephen Snyder. Toronto: University of Toronto Press. Pp. 2000.

This collection is the second in the series "Contemporary Perspectives" dedicated to Italian filmmakers and published by the University of Toronto. The first was Patrick Rumble's and Bart Testa's Pier Paolo Pasolini, 1994. The latter had the advantage of deriving in large part from a conference on Pasolini held in Toronto in 1990 and was thus, inevitably, contemporary in perspective. The conference itself was a reflection of ongoing international interest in Pasolini as filmmaker, poet, novelist, journalist, theoretician, leftist intellectual, and openly homosexual Italian male. Vittorio De Sica does not hold such interest, particularly in North America, hence the editors of the De Sica volume did not have at their disposal

either a repository of recent revaluations or a pool of scholars readily called upon to provide such revaluations. The consequence is that the De Sica collection contains a good deal of pre-1985 material, including statements by De Sica and his principal collaborator Cesare Zavattini; reprints of several post-1985 essays; and just five truly "contemporary," original, contributions, most or all of which emanate from the University of Manitoba, rather than from a larger community of Italian and film academics.

De Sica's comments include statements (often too brief) about his filmmaking and films, as well as an interview with Charles Thomas Samuels that provides good coverage of his career. Zavattini's contribution is the well known "Some Ideas on Cinema" in which he provides his familiar formulations on neorealism. The other pre-1985 material includes André Bazin's discussion of De Sica as *metteur en scène*, Pauline Kael's personal homage to *Shoeshine*, and a brief 1964 essay by James Price that identifies multiple personas within De Sica's work as both director and actor and links them to different moments in Italian history. More extensive reprinted essays includes Philip Cannistraro's interesting discussion of De Sica's career as an actor, as well as filmmaker, both under and after Fascism; Bart Cardullo's persuasive treatment of *Shoeshine* not as a critique of Italian society but as a presentation of that society's victimization; and Peter Bondanella's instructive analysis of Rossellini's *The Machine to Kill Bad People* and De Sica's *Miracle in Milan*, in which he distinguishes between neorealist films and neorealist critics, emphasizing that the former, rather than fulfilling the often narrow realist strictures of the latter, are often about the relation between appearance and reality. Two relatively weak entries are Alexander Grinstein's 1953 object-relations reading of *Miracle in Milan*, which seems to converge at times with popular entertainment parodies of psychoanalysis, and Vernon Young's 1956 review-essay on Umberto D. Most intriguing of the pre-1985 reprints is Hart Wegner's "Pius Aeneas and Totò, il buono: The Founding Myth of the Divine City," which sees *Miracle in Milan* as reworking a flawed Virgilian myth of the founding of Rome, with the film's hero, Totò more sensitized to social need than was Aeneas. This relates the film to contemporary visions of a new Italian social order and makes it a forerunner of post-1968 historical revisionism, in which other Italian foundational myths came to be debunked: the *Risorgimento* (now seen as flawed or false origin) and the Resistance (now an unsustainable moment of, again flawed, unification).

The most theoretical of the reprints is Frank P. Tomasulo's 1982 reading of De Sica's *The Bicycle Thief*, written in the shadow of post-1968 French and British film theory and displaying its vices and virtues. While usefully critiquing the *The Bicycle Thief* for a failure to address underlying causes of socioeconomic malaise in postwar Italy, the essay falls prey to jargon and prescription — an occupational hazard in the context in which the essay was written.

Least useful is Colin Westerbrook's brief plot summary/review of *A Brief Vacation*, though its inclusion is intended to provide coverage of late De Sica.

Among the post-1985 reprints, the most extensive treatments of De Sica are Marcia Landy's discussion of De Sica's filmmaking under Fascism, and Millicent

Marcus's analysis of *The Garden of the Finzi-Contini*, which addresses both Bassani's novel and De Sica's adaptation. Two other reprints focus less on De Sica than on theoretical issues. Gilberto Perez's concern with realism allows him a brief but compelling discussion of the use of the camera in Umberto D. Gilles Deleuze's theoretical work on the image induces a brilliant discussion of neorealism's (and De Sica's) "pure optical situation," where characters are turned into viewers instead of actors, reflective of Italian postwar paralysis.

The anthology's original essays include an informative introduction that surveys De Sica's career as actor and filmmaker, as well as critical responses to his work. George Toles offers an intelligent reading of De Sica that focuses on *The Children Are Watching Us* to interrogate what Toles describes as De Sica's "ethics of integral presentness." Howard Curle provides a reading of *The Roof*, a neglected realist work, which convincingly ties the film to a changing Italy en route to the Economic Boom (1958-63). Stephen Snyder, drawing on French psychoanalytic theorist Jacques Lacan, contributes a stimulating discussion of visibility and invisibility, seeing and being seen, in De Sica's oft dismissed later work. Mark West's rereading of *The Bicycle Thief* is at times awkwardly written, with overwrought interpretations, but it does shed light on the complexity of the film's protagonist, Antonio Ricci, and viewer response to him. Faye McIntyre's analysis of *Two Women* captures the fragility of identity in De Sica's film, though at times the strands of her argument are difficult to hold together. There are some technical problems with the volume: particularly the placement of the photo section one page into the book's first main chapter, and the inclusion of a journalist's portrait of De Sica at the start of what is supposed to be his comments about his work.

There are problems with translations from Italian. In Cannistraro's essay, "impegno" is rendered as "imprint" instead of as "(political) commitment": a significant error. And "cinematografaro piccolo borghese" is translated as "little bourgeois cinematographer," when the phrase means "second-rate petit-bourgeois film director."

Also problematic is the lack of either Contributors' Notes or a Bibliography, both of which the Pasolini volume contains. There is also inconsistency among prefatory notes to the essays. In some cases, they are ample, in others scanty. At times they serve as contributor notes, at times not. And when they do, they are inadequate: e.g., underrepresenting both Bondanella's and Marcus's publications on Italian film.

The greatest strength of the volume lies in its coverage of a broad range of De Sica's work, including that as an actor. The principal limitation is its aforementioned inability to provide a truly contemporary set of perspectives on the Italian director—and included in this a rethinking of De Sica in a contemporary critical or theoretical context, whether that be film studies, cultural studies, or Italian studies. (Even the original essays, Snyder's excepted, tend to be traditional explications of individual texts and/or "belles-lettres" appreciations rather than more theoretically focused.) Nonetheless, as suggested at the outset, this last limitation lies largely beyond the control of the editors. Moreover, the collection includes more than enough positive things to inspire Italianists and film scholars

to rethink De Sica along a variety of lines: the relation between the filmmaker and Zavattini; the signifying practices of De Sica's films before, during, and after neo-realism; De Sica and the Americanization of Italian film and culture; and so on. In short, the volume may well serve to spark a renewal in the study of De Sica, leading to more comprehensive contemporary insight into his work. For this reason, as well as for all the good things noted above in individual essays, the volume is a welcome addition to the University of Toronto series and to the literature of Italian film history and criticism.

FRANK BURKE
(Queen's University)

Zsusanna Rozsnyói. *Dopo Ariosto. Tecniche narrative e discorsive nei poemi postariosteschi*. Ravenna: Longo Ed., 2000. 161 pp. IL 25,000.

Rozsnyói's study, *Dopo Ariosto. Tecniche narrative e discorsive nei poemi postariosteschi*, is a well-researched exploration of little-studied texts published in the three decades between the printing of the third edition of Ludovico Ariosto's *Orlando Furioso* (1532) and the publication of Torquato Tasso's *Rinaldo* (1562). Rozsnyói focuses on the notion of hybridization between epic and chivalric traditions and on the resulting mutual "interference" between theoretical discourse and literary practice (7). Rozsnyói recognizes the canonical status of Ariosto's *Orlando Furioso* and its vast influence over the thematic and structural organization of later poems, as well as the importance of contemporary scholarly elaborations of Aristotle's *Poetics*, newly translated in Latin and Italian (24). She focuses on issues of narrative and discursive technique. Her research is solidly based on historical material and on mostly Italian critical works published in the last century. Rozsnyói exhibits a thorough knowledge of the content and narrative structure of the texts and the debate over the theory of genre. She espouses Bakhtin's idea that literary genres derive from the constant reproduction of other genres and observes that the chivalric romance has constantly absorbed minor genres, thus becoming a very flexible and open structure (89).

Rozsnyói considers Giorgio Trissino's *L'Italia liberata dai Goti*, (1547-1548), Luigi Alamanni's *Girone il cortese* (1548) and *Avarebide* (1560), Giambattista Giralaldi Cinzio's *Dell'Hercole*, (1557) Bernardo Tasso's *Amadigi di Gaula*, (1560) and Francesco Bolognetti's *Costante* (1565-1566). She briefly considers Tullia d'Aragona's *Meschino detto il Guerrino* (1560), an epic poem addressed to a female audience; Ludovico Dolce's translation of Ovid's *Metamorphoses* in *octave* (1570) and his poem *Achille ed Enea*, (1570) — both examples of experimentation with the classical tradition. For Rozsnyói, these texts express new relationships of author and text and author and literary tradition. They are also the objects of multiple reproductions among various social strata thanks to the market of the printed book. The first two chapters analyze the constant interconnection between lit-