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.

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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-

erary practice and theoretical elaboration; the last two chapters examine the narrative strategies and the discursive techniques exemplified in the texts and the authors' manipulation of *topoi* belonging to the classical and the vernacular literary traditions. The argument underlying Rozsnyói's research is that the texts do not introduce any new formal or narrative characteristics in the traditional structure of the epic and chivalric genres. Instead, they give new meaning to the two genres by sifting formal and narrative elements through the Ariostean filter and by moralizing the chivalric material to make it fit for the court.

Rozsnyói begins her study by analyzing the influence of the classical tradition on the theoretical elaboration of authors who aimed at creating a renewed epic genre in the vernacular. Trissino applied the newly discovered Aristotelian rules of unity to *L'Italia*, which he modeled after the *Iliad*. Alamanni, having tried to blend the Aristotelian rules with the chivalric tradition in his "romanzo regolare" *Girone*, returned to imitate the Homeric model with *Avarebide*. Bolognetti more successfully combined historical and epic narration within the unity of action in *Il Costante*. Bernardo Tasso attempted a "compromise" between the epic and the romance form, adopting first the classical unity of action and then the Ariostean model. Giralaldi and Pigna, supporters of the Ariostean model, underlined in their theoretical writings formal and structural similarities between Ovid's *Metamorphoses* and Ariosto's poem, which Dolce exemplified in his translation of Ovid's poem. Rozsnyói makes the reader appreciate the composite nature of the figure of the post-Ariostean author. He is the critic and the creator of his texts, as the correspondence among Giralaldi, Bolognetti and Bernardo Tasso exemplifies. He balances between theoretical reflection and literary artifact, aware of the public's importance in the print market and the possibilities offered by generic and structural hybridization.

Rozsnyói next focuses her attention on *Girone il Cortese*, *Dell' Hercole* and *Amadigi*, three narrative experiments built around the unity of action. Alamanni, Giralaldi and Bernardo Tasso build their narrative unity around the figure of the hero. The hero is deprived of the moral flaws that characterized the paladins of the chivalric romance and Ariosto's poem. He becomes an example of rectitude for the late sixteenth-century Italian court. Tasso tries to balance this unity and the multiplicity of narrative actions by subordinating them to the figure of the hero and his adventures, thus substituting the centrifugal action of *Orlando Furioso* with a centripetal action (57).

In the last chapter, Rozsnyói shifts to an engaging analysis of the relationship between main stories and digressions and the notion of time. She cogently observes that the discovery of Aristotle's *Poetics* with its notion of temporality led late-sixteenth-century authors of modern epics to reject the treatment of time elaborated in the Homeric tradition and the technique of *entreleccement* in chivalric tradition. Instead, they created an extremely organized narrative time, modeled on the human body and the labyrinth. Giralaldi assimilates the epic poem to a proportioned body and to a labyrinth that conceals an organized structure beneath its haphazard appearance (64-66). These images reflect the authors' exigency to balance the multiplicity of the digressions and of the secondary episodes with the

main plot. Rozsnyói analyzes many examples of prologue, ending and formulas of connection. She observes that the authors resort to pedantic techniques, used in traditional *cantari*, rather than developing Ariosto's innovative elaborations of traditional strategies.

Rozsnyói's study is a welcome addition to research on late-Renaissance narrative and discursive techniques and an interesting elaboration of Bakhtin's concept of literary genres as constant reproductions of other genres. It will be useful to scholars interested in the development of the epic genre in the second half of the sixteenth century and its consequent process of hybridization and manipulation with other genres and with the theoretical reflection on the subject. The "minor" texts that Rozsnyói skillfully analyzes witness to the evolution of the late sixteenth-century epic poem as an ambiguous heir to Ariosto's structural innovations in *Orlando Furioso* and as a precursor of Torquato Tasso's centripetal universe in *Gerusalemme liberata*.

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Karen Pinkus. *Bodily Regimes: Italian Advertising under Fascism*. Minneapolis: University of Minnesota Press, 1995. Pp. 268.

The mention of war at the threshold of this millennium does not fail to revive in the memory images of WW II poster advertising, where the human body has indelible prominence as if to remind us that in times of war, then as now, what is most valuable is also most vulnerable (*Time*, 15 October 2001, 58: a wholesome young woman in cap and overalls stands holding a hoe in one hand and a basket of fresh fruit and vegetables in the other advertising the "War gardens for Victory: grow vitamins at your kitchen door"). In the past decade a spate of studies on very disparate fields have drawn attention to areas of fascist activity heretofore unexplored. Karen Pinkus has made a significant contribution to scholarship in this study, which systematically demonstrates how in Italy the human body was taken as the centrepiece for commercial advertisement in the 1930s to '40s—a decade of mature fascist market conditions following the establishment in 1922 of a new government under Mussolini. In essence, commercialism used the human body as messenger on billboards, books, flyers, and all types of displays. Through this massive and deliberate public exposure, Pinkus contends, the figures of men, women, and children became vehicles for party propaganda. The author postulates that advertising strategies employed by the Fascists still subliminally affect the political landscape and the economy of Italy today: "Advertising images—in particular, images of the body—are not somehow symbols of an aberrant, monstrous oppression, but form a ground for the present Italian state and its economy." (1)

This study is divided into five very rich chapters, complemented by black and white illustrations of advertisements and abundant endnotes. Keeping in view media, and women's studies where the body has gained prominence and legitima-