viduo la libertà, e la responsabilità, di scrivere la storia e non solo di interpretarla.

Altri saggi sono interessantissimi, come quelli dedicati al rapporto fra Croce e Napoli di Jack D'Amico, Thomas Willette e dello stesso Massimo Verdicchio. E' un peccato poi non poter dar conto, per il breve spazio, dei saggi di Myra Moss e di Renata Viti Cavaliere, esperte studiose di Croce, su Collingwood e sulla teoria del giudizio. Ciò che si può dire, concludendo, è che il pensiero del filosofo dello storicismo, per tanti aspetti inattuale, proprio in virtù della sua inattualità può rappresentare un punto di riferimento per la filosofia in crisi. In fondo gli avversari di Croce si sono dissolti, dal sociologismo allo psicologismo, dallo strutturalismo al neomarxismo, dalle neometafisiche deboli allo scientismo neopositivista. Da vent'anni vi è un grande vuoto che non si riesce ancora a colmare. In questi momenti di crisi si cerca sempre nei classici un punto di partenza per ricominciare a pensare. E Croce è stato l'ultimo classico della filosofia contemporanea. Per la vastità delle sue indagini e la sia pure travagliata coerenza del suo sistema, una sorta di Aristotele dei nostri tempi: dal quale ci si doveva allontanare, anche con durezza, ma al quale si dovrà tornare, con prudenza e umiltà.

ERNESTO PAOLOZZI

Healey, Robin. *Twentieth-Century Italian Literature in English Translation. An annotated Bibliography*. Toronto, Buffalo, London: Uof Toronto P, 1998. P.p. xxx+605.

To test a dictionary for validity, one often searches some obscure or rarely used word to see how a particular editor or compiler has treated it. If we apply this admittedly unscientific method to the present work, Dr. Robin Healey will pass the test with flying colours. For example, if a researcher just happens to be interested in a minor author, say Annie Vivanti (1868-1942), and also just happens to know that there is a translation of one of her poems (and she was not known for the poems written by her as much as for the famous verses by Carducci about her), that researcher could "test" the bibliography for this particular reference. This is precisely what I did. I was most impressed to find that entry #8607 reported the inclusion of the poem in the anthology entitled *The defiant muse : Italian feminist poems from the Middle ages to the present: a bilingual anthology*. But the entry is much richer than a mere title and description of the book. The individual authors represented in the anthology are listed, their translators noted; there is an additional note informing the researcher of the paucity of English-language editions of the works of the poets

of *The defiant muse*, a comment by a reviewer and finally, a listing of the North American libraries where this book may be found. Such careful and painstakingly detailed attention given to a minor author bodes well for this volume. Not surprisingly then, *An Annotated Bibliography*, does not disappoint; rather it becomes even more impressive.

While the tone of Dr. Healey's preface is light and conversational, his aims in compiling this bibliography are clearly scholarly. In his Introduction, he writes that he hopes to provide "as complete a record as possible of the distinct editions of published translations of Italian fiction, poetry, plays, screenplays, librettos, journals or diaries, correspondence, and some personal narratives, belles-lettres, and associated works, wherever these translations might have appeared." (p.xiii). He includes editions from various countries, not limiting himself to Great Britain and the United States, although these are the countries from where the greater number of publications derive. He notes that very few of the 1400 or so entries have been successes in popular markets. It is here that we see the true value of his work: well informed, thoroughly researched and clearly presented, this volume will prove to be a bibliographic source that Italianists specializing in 20th century literature will turn to repeatedly.

The Introduction sets the historical context of the volume with much information not only about the translations but also with important ancillary data regarding previous similar bibliographies. The entries themselves are listed in alphabetical order, grouped into decades (an excellent aid in setting the literary context). They are followed by various indices: Author, Title, Translator, Editor, Publisher and Periodical. They are further enhanced by reproductions of selected book jackets and covers. While not all the entries are consistent, many present additional biographical and/or critical information. As Healey points out in the Preface, there are some omissions (among them, alas, Annie Vivanti's own translations of her work into English). To remedy these, or to correct errors, he invites the reader's participation by providing an email address.

This volume has clearly been prepared with much care, and is, given Healey's invitation for reader involvement, a work that will continue to be enriched. It is unfortunate that those who are not specifically in the field of 20th century Italian literature will probably never enjoy the study simply for the pleasure of its readability.

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