***The Cambridge History of Italian Literature.* Eds. Peter Brand and Lino Pertile. Cambridge: Cambridge UP, 1996, rpt 1999. Pp. 701.**

This elegantly produced single volume overview of Italian literature from its origins to 1990 should find a welcomed home on anyone's bookshelf. Whether student, scholar, or general reader, one will discover in this work a concise, yet thorough history of a thousand years of vernacular Italian writing presented in learned, yet pleasantly readable essays by some of the most eminent contemporary Italianists in the English-speaking world. The volume is further enriched by a map of contemporary Italy, a chronological chart of political, literary, and "other" events, an excellent selected bibliography of primary and secondary sources, and a rich index of names. It can thus serve as a reference tool for a variety of scholarly needs.

The essays themselves are arranged chronologically. They begin according to the standard divisions by centuries – "Origins and Duecento," "Trecento," "Quattrocento," "Cinquecento," "Seicento," "Settecento." Then, with "The Age of Romanticism (1800-1870)" acting as a pivot, they suddenly turn into politically framed divisions – "The Literature of United Italy (1870-1910)", "The Rise and Fall of Fascism (1910-45)", "The Aftermath of the Second World War (1945-65)", and "Contemporary Italy (since 1956)."

Within each essay, the general overview of each literary age is subdivided as best fits that particular period. Thus, Jonathan Usher's excellent chapter on the "Origins and Duecento" views the literary output of the first centuries from the three basic perspectives of "The Earliest Evidence" of Italian vernacular writing, "Poetry" and "Prose." For the essay on the "Trecento," instead, the editors rightly chose to divide the period into separate essays on "Dante" (by Lino Pertile), "Boccaccio" (by Pamela D. Stewart), "Petrarch" (by John Took) and "Minor writers" (by Steven Botterill). In devising subcategories for subsequent chapters, however, the editors soon introduced some interesting new twists. Letizia Panizza's essay on the "Quattrocento," for example, interjects a study of "Power, patronage and literary associations" between the standard subsections on "Humanism" and "Vernacular writing." Similarly, Franco Fido's superb essay on the "Settecento" makes room in the exact middle for a short but incisive subsection by David Kimbell on "Opera." And while Giovanni Carsaniga's essay on "Romanticism" returns to an "authors" approach (Monti, Foscolo, Leopardi, Manzoni – and who could deny the importance of these figures?), it does finish with a second fine essay by David Kimbell, this time on "Opera since 1800." Robert Dombroski's essay on "Writer and society in the new Italy" for the chapter on Italian literature in the period 1870-1910, includes a subsection on *Cuore* and *Pinocchio*, two wonderful works that form part of every Italian child's reading but which rarely, if ever, are included in a history of Italian literature. Finally,

John Gatt-Rutter's chapter on "The Aftermath of the Second World War (1945-65)" includes sections on "Naples and the urban south," "The death camps" and "The female subject." By virtue of these additions to the canon, the reader is gently nudged towards a wider, more cultural, and more political understanding of the history of Italian literature.

The select bibliography at the end of the volume is keyed to the chapters and to their major figures. It provides a listing of standard critical editions for the major authors in each section as well as some of the most significant critical studies available on them. It seems special attention was paid to ensuring a good representation of English-language criticism, and this is commendable.

With a volume such as this, it can be both easy and difficult to find fault – easy, because any decision by the volume editors or by the contributors to include or exclude something will inevitably lead reviewers to cry foul; difficult because the volume is so well conceived and the essays so well written that few could hope to do better. That said, let me cry foul about one small point: the map.

It is historically misleading to provide, at the beginning of a volume such as this, a political map of post-1945 Italy, as if to imply this is the Italy whose literary history we are about to discover. The Italy this map illustrates, with its particular set of political borders and regions, simply did not exist for any but the last fifty years in the ten centuries of history this volume covers. The editors should have placed this map at the beginning of the final chapter (the post-1956 period), and they should have placed appropriate historical maps of the Italian states at the beginning of each of the previous chapters so as to indicate the political entities and cities that played an important role in the culture of that particular time. Aside from being historically incorrect, foremost of the volume, the post-1945 map does not suggest, for example, the long-term political unity of the South during most of the literary history of "Italy," or the great physical extension of the Republic of Venice along the Dalmatian coast, or the centrality of the Papal States in Italian geography and history, or the co-existence within a Tuscan setting of the republics of Florence, Siena, and Lucca. Nor does it show the political imprint of non-Italian powers such as Aragon, Spain, France, or Austria who owned and ruled large portions of the peninsula for significant periods of time. Neither does it show the presence of cities and territories that were for centuries integral parts of an Italian culture, cities such as Pola "presso del Carnaro / *ch'Italia chiude e suoi termini bagna*" (Inf. IX, 113-14), or Tommaseo's Sebenico (camouflaged in its brief appearance on p. 447 under its current Croatian name of Šibenik), or Garibaldi's Nizza, or of D'Annunzio's Fiume. The editors, in short, have succumbed to the current misconception that the historic setting for Italian literature can be circumscribed by the post-1945 borders. A corollary to this misconception is the official silence that has descended on the literature of memory, or of exile and-

persecution produced by Italian writers from Venezia-Giulia and Istria – and here I am thinking in particular of the works of Gianni Stuparich, or of Pierpaolo Luzzatto Fegiz's *Lettere da Zabodaski*, Giacomo Scotti's *Goli Otok*, Marino Mengaziol's *Terra rossa*, or even the Maldobrie series by Carpinteri and Faraguna.

Apart from the question of the map and its corollary, this volume is an excellent reference work on the history of Italian literature. It provides clear information on authors and movements and offers thought-provoking insights into the larger questions that affected the development of an Italian literary culture from the nineteenth-century Indovinello veronese to Dacia Maraini's *La lunga vita di Marianna Ucrìa* (1990).

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Angelo Principe and Olga Zorzi Pugliese, *Rekindling Faded Memories: The Founding of the Famee Furlane of Toronto and Its First Years (1933-1941). Ravvivare ricordi affievoliti: La fondazione e i primi anni della Famee furlane di Toronto*. Toronto: Famee Furlane of Toronto, 1996. Pp. 164.

Angelo Principe, per molti anni incaricato presso l'Università di Toronto (Mississauga Campus), ha condotto numerosi e qualificati studi sulla comunità italiana di Toronto e sulle numerose associazioni culturali operanti in Canada sin dai primi decenni del secolo. Olga Zorzi Pugliese, docente di letteratura e cultura rinascimentale presso l'Università di Toronto, dove attualmente dirige il Department of Italian Studies, autrice del volume *Il discorso labirintico del dialogo rinascimentale* (Roma: Bulzoni, 1995), di saggi su Baldassar Castiglione e Ludovico Ariosto, traduttrice, in inglese, del *De professione* del Valla e, in italiano, del *De falso credita e emendata Constantini donatione* sempre del Valla, ha avuto genitori attivi nella associazione friulana, della quale, nel volume, viene ricostruita la storia del primo decennio, quando in Italia imperava il Fascismo, attraverso una documentazione inedita, frutto di un intenso lavoro di ricerca.

L'emigrazione massiccia dal Friuli-Venezia Giulia riguardò prima l'Europa centrale, poi, dagli ultimi anni del secolo scorso, l'America meridionale e settentrionale e, tra la fine dell'Ottocento e i primi anni del Novecento, il Canada (e, in particolare, Toronto e dintorni).

A Toronto, nel 1933, fu fondata l'associazione della Famee Furlane, divenuta ora