

Ad'I

Annali d'italianistica

<https://annali.org/> e-mail: annali@elon.edu

<https://www.facebook.com/annaliditalianistica>

Business address:

2125 Campus Box, Elon University, Elon, NC 27244

Annali d'italianistica, Inc., was founded at the University of Notre Dame in 1983 and was sponsored by the Department of Romance Studies at the University of North Carolina at Chapel Hill from 1989 until 2017. Hosted by JSTOR, *Annali d'italianistica* is an independent journal of Italian Studies managed and edited by an international team of scholars. *Annali* is listed among the top tier journals (class A, area 10) by the Italian National Agency for the Evaluation of Universities and Research Institutes (ANVUR). It is listed in the European Reference Index for the Humanities and Social Sciences (ERIH PLUS). It is listed in the MLA International Bibliography. It is a member of the The Council of Editors of Learned Journals (CELJ).

FOUNDER & EDITOR IN CHIEF

Dino S. Cervigni, *The University of North Carolina at Chapel Hill*

CO-EDITORS IN CHIEF

Valerio Cappozzo, *University of Mississippi*

Brandon Essary, *Elon University*

Monica Jansen, *Utrecht University*

CO-EDITORS

Elena Coda, *Purdue University*

Marino Forlino, *Scripps College*

Alessandro La Monica, *Università di Chieti-Pescara*

Gaetana Marrone, *Princeton University*

Olimpia Pelosi, *State University of New York at Albany*

Nicoletta Pireddu, *Georgetown University*

MANAGING EDITOR

Stefania Porcelli, *Hunter College, CUNY*

EDITORIAL ASSISTANTS

Simona Casadio, *Università Cattolica del Sacro Cuore*

Mena Marino, *Elon University*

Chiara Ausiello, *Utrecht University* (graduate student assistant)

Jinelle Gonzalez, *Elon University* (undergraduate student assistant)

© 2024 by **Annali d'italianistica, Inc.**

ISSN 0741-7527

EDITORS OF ITALIAN BOOKSHELF

Monica Jansen, *Utrecht University*,
book review coordinator of Italian Bookshelf,
responsible for 20th and 21st centuries

Brandon Essary, *Elon University*,
co-coordinator of Italian Bookshelf

Valerio Cappozzo, *University of Mississippi*,
responsible for the Middle Ages and the Renaissance

Elena Brizio, *Georgetown University, Villa Le Balze*,
responsible for the Renaissance

Olimpia Pelosi, *State University of New York at Albany*,
responsible for the 17th, 18th, and 19th centuries

Giorgia Alù, *University of Sydney*, responsible for 19th century, comparative
literature, women's writing, photographic culture

Matteo Brera, *University of Padua / Seton Hall University*,
responsible for 19th and 20th centuries and Cultural and Diaspora Studies

Enrico Minardi, *Arizona State University*,
responsible for 20th and 21st centuries and Cultural Studies

Maria Bonaria Urban, *Royal Netherlands Institute in Rome /
University of Amsterdam*,
responsible for 20th and 21st centuries, Cinema, and Cultural Studies

Alessandro Grazi, *Universität Münster*,
responsible for Jewish Studies

Proofreaders:

Peter Kurtz, *The Graduate Center, CUNY*
Lindsay Maldari, *Borromini Institute*

ADVISORY BOARD

- Guido Bartolini, *Ghent University*
Norma Bouchard, *Chapman University*
Alessandro Carrera, *University of Houston*
Jo Ann Cavallo, *Columbia University*
Paolo Cherchi, *University of Chicago / Università di Ferrara*
Paolo Desogus, *Sorbonne Université*
Jonathan Druker, *Illinois State University*
Valerio Ferme, *University of Cincinnati*
Chiara Ferrari, *College of Staten Island, The City University of New York*
Giulio Giovannoni, *Università degli Studi di Firenze*
Christopher Kleinhenz, *University of Wisconsin-Madison*
Charles Leavitt, *Notre Dame University*
Giuseppe Ledda, *Università degli Studi di Bologna*
L. Scott Lerner, *Franklin & Marshall College*
Giacomo Lichtner, *Victoria University of Wellington*
Davide Luglio, *Sorbonne Université*
Massimo Lollini, *Oregon University*
Dennis Looney, *The University of Pittsburgh*
Carlo Lottieri, *Università degli Studi di Verona*
Federico Luisetti, *University of St. Gallen*
Cristina Mazzoni, *The University of Vermont*
Enrico Minardi, *Arizona State University*
Olimpia Pelosi, *State University of New York at Albany*
Giuliana Pieri, *Royal Holloway, University of London*
Silvia Ross, *University College Cork*
Colleen M. Ryan, *Indiana University, Bloomington*
Luca Somigli, *The University of Toronto*
Anne Tordi, *The University of North Carolina at Chapel Hill*
Antonio Vitti, *Indiana University*
Heather Webb, *University of Cambridge*
John Welle, *The University of Notre Dame*
Rebecca West, *The University of Chicago*

Annali d'italianistica

Volumes 1-21 are available for free consultation: www.archive.org/details/annaliditalianis212003univ

Editorial Policy

Annali d'italianistica seeks to promote the study of Italian literature in its cultural context, to foster scholarly excellence, and to select topics of interest to a large number of Italianists. Monographic in nature, the journal is receptive to a variety of topics, critical approaches, and theoretical perspectives. Each year's topic is announced ahead of time, and contributions are welcome. The journal is published in the fall of each year. Manuscripts should be submitted electronically as attachments in Word. Authors should follow the journal's style for articles in English; articles in Italian should also conform to the journal's style sheet for articles in Italian. Visit the journal's website (<https://annali.org/>) for further information on the contributions' style. For all communications concerning contributions, address the editors at annali@elon.edu.

Review Articles and Dialogues with the Authors

This section occasionally publishes extensive review articles and dialogues and interviews with authors. Prospective contributors should contact one of the co-editors in chief ahead of time.

Italian Bookshelf

The purpose of *Italian Bookshelf* is to identify, review, and bring to the attention of Italianists recent studies on Italian literature and culture. *Italian Bookshelf* covers the entire history of Italian culture and reviews books and journal issues exclusively on the basis of their scholarly worth. To this purpose, junior and senior colleagues will be invited to collaborate without any consideration of academic affiliation and with an open attitude toward critical approaches. Contributions to this section are solicited. Scholars who intend to contribute are encouraged to contact the editors. Book reviews, to be submitted electronically, should be sent to italianbookshelf@gmail.com.

The Journal's Website: <https://annali.org>

The tables of contents of all issues are available online. The abstracts of all essays are available starting with volume 38 (2020). As of volume 16 (1998), each issue's introductory essay, and all book reviews are available online with their full texts. As of the 2008 issue, book reviews are published exclusively online.

Annali d'italianistica

2026

Volume 44

The World Upside Down: From Dante's Hell to Present Times

The metaphor of the *world upside down* centers on the condition of a community, a society, and/or the world at large, including the *habitat* of both humans and non-humans, in which such fundamental concepts as goodness, beauty, truth, unity, order, as well as related notions, are upended, turned around, reversed. English culture has developed a plethora of similar expressions, such as *topsy-turvy world*, the *reversible world*, the *inverted world*, the *bizarro world*. In Italian, the same notion is rendered as *il mondo a soqquadro* or *il mondo alla rovescia*. Less common is the Latin phrase *mundus inversus*.

Though not extensively, the notion of the world upside down has been used in literary studies. Ernst R. Curtius devotes a few dense pages to this *topos*, tracing its development from Antiquity to the Middle Ages and highlighting its transformation from *adynata* and *impossibilia* to the criticism of contemporary time, and from the change in the order of things to a topsy-turvy world (*European Literature and the Latin Middle Ages* 1953). Anthropologists and folklorists have focused on this topic from the perspective of their disciplines (see Giuseppe Cocchiara, *Il mondo alla rovescia* 1963, the 1981 edition contains a very important preface by Piero Camporesi; Barbara A. Bobcock, ed., *The Reversible World* 1978). The metaphor of the world upside down is at times based on rites of passage, and thus also on liminality (Arnold van Gennep, *The Rites of Passage* 1909), on which Viktor Turner has written extensively, followed by his disciples (B. Thomassen, *Liminality and the Modern* 2014). These three concepts—liminality, rites of passage, the world upside down—are closely related and may be appositely adopted by scholars; the volume's focus, nevertheless, resides on the world upside down in relation to Italy's literary culture in its broadest sense and transnational context.

Throughout the centuries, the metaphor under scrutiny has taken on countless literary forms, from farce to parody and satire; from the realistic to the fictional; from the grotesque to the burlesque and the carnivalesque (Mikhail Bakhtin). Thus, the metaphor of the topsy-turvy world lends itself to serious works (Dante's *Inferno*, Boccaccio's *Decameron*, Machiavelli's *The Prince*) and less serious, but equally important, works (*Morgante*, *Orlando furioso*), not just in medieval and Renaissance times, but in modern and postmodern times as well (Basile's *Cunto de li cunti*; Goldoni's theater; Leopardi's existential drama; Collodi's *Pinocchio*; Pasolini; Calvino; etc.). Scholars face multiple challenges, not only understanding the world gone awry, but also illustrating the causes of its reversal to uncover its original positivity. One may wonder what kind

of message can be drawn from such works as, for example, Elsa Morante's *La Storia*, which ends with a frightening scene: the police must kill the family dog, referred to as the "bestia," to enter the apartment where they find a child struck down by a disease (referred to as *il male*) and a mother who has lost her mind because of a sad existence in a wicked world gone utterly awry. The quote from Antonio Gramsci that Morante employs at the end of the novel may offer an alternative perspective on *La Storia*'s final scene, if not the entire work, as it suggests that the "seed"—such is every human being's suffering—might not have fallen in vain and may in fact be in the process of germinating, ultimately a Christian concept.

The same metaphor of the world upside down can also describe the condition of humans overwhelmed by the demons we allow to grow within ourselves while living in a society in turmoil. And yet, as Boccaccio reminds us after describing the plague, we can always admire the beauty of the universe above us, or we can enjoy peace and joy within ourselves, without falling into despair. Nowadays, despair haunts so many individuals, entire societies, or even the world at large, often bringing so many humans to the so-called death of despair or to stare at it in a frightened manner. The gradual devastation of the *habitat* we inhabit further augments the individual's as well as society's distress.

Expanding further the notion under scrutiny to include contemporary events and ongoing climatic catastrophes, the volume aims to examine not only past and present, real and metaphorical, falls into the abyss and order reversals, but it also seeks to ponder ways for us humans and our society to pull ourselves out of imminent catastrophes. Interested scholars are urged to contextualize their investigations within a well-defined theoretical framework to go beyond the confines of a specific literary work, historical event, man-made disaster as they describe the very harsh reality, past and ongoing, of the world gone awry, while also considering the possibilities of avoiding the ultimate catastrophe.

We invite interested scholars to submit an abstract no later than December 31, 2024, in view of the annual monographic volume *Annali d'italianistica* 2026. Papers are due by September 30, 2025.

Please feel free to contact any of the following organizers and editors:

Valerio Cappozzo, vcappozz@olemiss.edu
 Dino S. Cervigni, Cervigni@unc.edu
 Brandon Essary, bessary@elon.edu
 Olimpia Pelosi, opelosi@albany.edu
 Stefania Porcelli, sp1122@hunter.cuny.edu

ANNALI D'ITALIANISTICA

Volume 42, 2024

GUEST EDITORS

Franco Baldasso, Ursula Fanning, Mara Josi,
Stefania Porcelli, Katrin Wehling-Giorgi

**FIFTY YEARS OF *LA STORIA*:
ELSA MORANTE BEYOND HISTORY**

In memoriam	xxii
Guest Editors , Introduction	1
1 – MetaHistory: Forms of Narration	
Elena Porciani , Elsa-nel-testo e la scrittura per el analfabeto. Considerazioni sulla io narrante della <i>Storia</i>	9
Irene Gianceselli , <i>La Storia</i> per una pedagogia del superamento: l'opera illimitata di Elsa Morante	23
Pietro Orlandi , Uno stile “creaturale”: patetismo, linguaggio infantile e dialettalità ne <i>La Storia</i> di Elsa Morante	51
Selene Genovesi , Morante's “plurilinguismo” in <i>La Storia</i> and Weaver's (Missing) Translation. Loss or Gain?	83
2 – In History: Shoah, Memory, Trauma	
Katrin Wehling-Giorgi , “Una stampa lucida”: Traumatic Images and Ruinous Landscapes in Elsa Morante's <i>La Storia</i> and <i>Aracoeli</i>	105
Sanja Kobilj Ćuić , Ida Ramundo's Journey to Consciousness in Elsa Morante's <i>La Storia</i>	125
Guido Bartolini , <i>La Storia</i> come vettore di memoria: il romanzo di Morante nella cultura del ricordo del dopoguerra	147
Shachar Livne , <i>La Storia</i> in Hebrew: A History	175

3 – *MicroHistory: The Child in Time*

- Maria Vittoria Vittori**, *Genesi di Useppe e la diaspora del sorprendente nella Storia* 199
- Ruth Murphy**, *The Child in Adult Fiction. Useppe and the Ethical Vision of Elsa Morante's La Storia* 219
- Marta Romagnoli**, *Degrees of Decreation: Tallis, Useppe e la sofferenza redentrice* 241

4 – *History in Dialogue: Comparative Approaches*

- Eleonora Conti**, *Controstoria, trauma, linguaggio: un confronto fra Elsa Morante e Antonio Tabucchi* 261
- Saskia Elizabeth Ziolkowski**, *Jewish Images and Transnational Histories in Italian Writing, from Elsa Morante to Helena Janeczek* 289
- Francesca Nieddu**, *Uno studio intermediale degli intertesti morantiani ne Le pupille di Alice Rohrwacher* 319

5 – *Before History: Morante's Earlier Works*

- Elisa Vivaldi**, “Specchiati nella mia faccia, non siamo forse uguali?” *Desiderio mimetico e forme della mediazione in Menzogna e sortilegio di Elsa Morante* 353
- Rebecca Walker**, “Una metamorfosi straordinaria”: *Emotional Epistemologies in “Lo scialle andaluso” and La Storia* 379
- Lorenza Starace**, *The Taboo of Romance: On Elsa Morante's L'isola di Arturo* 405

6 – *Beyond History: Morante's Legacy through Translation*

- Elsa Morante**, *For or Against the Atomic Bomb (Introduction by Maria Anna Mariani, Translation by Ann Goldstein)* 429
- Zakiya Hanafi and Ann Goldstein**, *A Conversation between Translators: Elsa Morante's “For or Against the Atomic Bomb” and More* 441
- Franco Baldasso**, *From House of Liars to Lies and Sorcery: Translating Elsa Morante's Menzogna e sortilegio into English. A Conversation with Jenny McPhee* 459
- Francesca Medaglia**, *The Transmedia Translation of La Storia: From Book to Television Series. A Conversation with Giulia Calenda* 475

ITALIAN BOOKSHELF

REVIEW ARTICLES

If in an Anniversary Year a Traveler: Italo Calvino's Many Faces in and around the Anniversary Year 2023

Marzia Beltrami. *Spatial Plots: Virtuality and the Embodied Mind in Baricco, Camilleri and Calvino.* Cambridge: Legenda, 2021. Pp. 198.

Carla Benedetti. *Pasolini contro Calvino: per una letteratura impura.* Torino: Bollati Boringhieri, 2022. Pp. 240.

Carlo Benedetti. *Un musicologo inconsapevole: le parole per musica di Italo Calvino.* Firenze: Le Lettere, 2022. Pp. 172.

Claudia Dellacasa. *Italo Calvino and Japan: A Journey Through the Shallow Depths of Signs.* Cambridge: Legenda, 2024. Pp. 216.

Margherita Parigini. *I giovani del Po di Calvino: storia di una difficile impresa letteraria.* Roma: Carocci, 2022. Pp. 110.

Francesca Rubini. *Italo Calvino nel mondo: opere, lingue, paesi (1955-2020).* Roma: Carocci, 2023. Pp. 167.

Domenico Scarpa. *Calvino fa la conchiglia: la costruzione di uno scrittore.* Milano: Hoepli, 2023. Pp. 829. (Elio Baldi, *University of Amsterdam*) 501

DANTE STUDIES

Dante Alighieri. *La Commedia.* Ed. Antonio Lanza. Pisa: Fabrizio Serra Editore. Vol 1: *L'Inferno*, 2023. Pp. 486. Vol. 2: *Il Purgatorio*, 2024. Pp. 443. (Paolo Cherchi, *University of Chicago*) 520

Zygmunt G. Barański and Heather Webb, eds. *Dante's Vita Nova: A Collaborative Reading.* Notre Dame: U of Notre Dame P, 2023. Pp. 518. (Fabian Alfie, *University of Arizona*) 524

Carlota Cattermole Ordóñez, Maddalena Moretti, and Serena Vandi, eds. "L'ombra sua torna": Dante, il Novecento e oltre." *Tenzone 22* (2023). Pp. 332. (Ana Beatriz Andrade, PhD Candidate, *University of Coimbra*) 526

Andrea Celli. *Dante and the Mediterranean Comedy: From Muslim Spain to Post-Colonial Italy.* Cham: Palgrave Macmillan, 2022. Pp. xiii + 278. (Nicola Esposito, *University of Notre Dame*) 538

Elizabeth Coggeshall. *On Amistà. Negotiating Friendship in Dante's Italy.* Toronto: U of Toronto P, 2023. Pp. 220. (Olimpia Pelosi, *State University of New York at Albany*) 531

Brandon Essary, Filippo Fonio, and Sylvie Martin-Mercier, eds. "Dantastique! Images et imaginaires dantesques." *Perspectives médiévales* 44 (2023). Online. (Ana Beatriz Andrade, PhD Candidate, *University of Coimbra*) 533

Anne C. Leone. *Dante's Blood.* Cambridge: Legenda, 2023. Pp. x + 218. (Dino Cervigni, *The University of North Carolina, Chapel Hill*) 535

Leyla M.G. Livraghi. "Il lungo studio e 'l grande amore". *Fonti classiche e strutture compositive dell'opera dantesca.* Firenze: Franco Cesati Editore, 2023. Pp. 169. (Julia Bolton Holloway, *University of Colorado, Boulder*) 539

Mary Alexandra Watt. *Dante's Golden Legend: Auto-Hagiography in the Divine Comedy.* Macon: Mercer UP, 2021. Pp. 239. (Diletta Pasetti, *Rutgers University*) 541

MIDDLE AGES & RENAISSANCE

Guyda Armstrong, Simon A. Gilson, and Federica Pich, eds. *Petrarch Commentary and Exegesis in Renaissance Italy and Beyond: Materiality, Paratexts and Interpretative Strategies.* Cambridge: Legenda, 2023. Pp. 256. (Sarah Faggioli, *Villanova University*) 543

Michelangelo Buonarroti. *The Complete Poems of Michelangelo: Joseph Tusiani's Classic Translation.* Transl. Joseph Tusiani. Ed. Gianluca Rizzo. Toronto: U of Toronto P, 2023. Pp. ix + 338. (Gandolfo Cascio, *Utrecht University*) 546

Monica Calabritto. *Murder and Madness on Trial. A Tale of True Crime from Early Modern Bologna.* Penn State UP, 2023. Pp. 164. (Alessandro Pastore, *Università di Verona*) 548

Giovanni Cavalcanti. *Nuova Opera. Edizione critica e annotata.* Ed. Arianna Capirossi. Firenze: Firenze UP, 2022. Pp. 377. (Brian J. Maxson, *East Tennessee State University*) 551

Paolo Cherchi. *Erranze libridinose. Ricerche erudite su testi rari e dimenticati.* Cagliari: UNICApress, 2023. Pp. 352. (Olimpia Pelosi, *State University of New York at Albany*) 552

Paolo Cherchi. *Perché tanta poesia. Dai trovatori a Marino.* Cagliari: UNICApress, 2024. Pp. 294. (Olimpia Pelosi, *State University of New York at Albany*) 556

Camilla Battista Da Varano. *The Spiritual Life and Other Writings.* Ed. and transl. William V. Hudon. New York: Iter Press, 2023. Pp. xv + 372. (Marianna Orsi, *University College School, London*) 558

Elsa Filosa. *Boccaccio's Florence: Politics and People in His Life and Work.* Toronto: U of Toronto P, 2022. Pp. xv + 337. (Raffaele Vitolo, *Università degli Studi di Pavia*) 560

Isabella Gagliardi. *Anima e corpo. Donne e fedi nel mondo mediterraneo (secoli XI-XVI).* Roma: Carocci, 2022. Pp. 302. (Francesca Castellano, *Università degli Studi di Firenze*) 563

Francesco Gallina. *“Speculando per sapienza”. Vita, opere e poetica di Giovanni Gherardi da Prato.* Soveria Mannelli: Rubbettino Editore, 2022. Pp. 410. (Matteo Favaretto, *Università Ca' Foscari Venezia*) 566

Tommaso Ghezzi. *Il Platonico innamorato. Poesia, Amore, Magia in Francesco Patrizi da Cherso.* Firenze: Leo S. Olschki Editore, 2023. Pp. 260. (Elisa Vivaldi, PhD Candidate, *University of Edinburgh / KU Leuven*) 569

Olivia Holmes. *Boccaccio and Exemplary Literature. Ethics and Mischief in the Decameron.* Cambridge: Cambridge UP, 2023. Pp. ix + 300. (Nicola Esposito, *University of Notre Dame*) 571

David A. Lines. *The Dynamics of Learning in Early Modern Italy: Arts and Medicine at the University of Bologna.* Cambridge: Harvard UP, 2022. Pp. 496. (Neil Tarrant, *UCL - University College London*) 573

Alessandra Petrocchi and Joshua Brown, eds. *Languages and Cross-Cultural Exchanges in Renaissance Italy*. Turnhout: Brepols, 2023. Pp. 433. (Sandro-Angelo de Thomasis, *The Julliard School, New York*) 576

Sherry Roush, ed. *Jacopo Caviceo's Peregrino*. Transl. and annot. Sherry Roush. Toronto: U of Toronto P, 2023. Pp. ix + 480. (Caterina Agostini, *Indiana University Bloomington*) 578

Megan Tiddeman. *The Cantelowe Accounts: Multilingual Merchant Records from Tuscany, 1450-1451*. Oxford: Oxford UP, 2022. Pp. xvi + 187. (Alice Martignoni, *Università degli Studi di Milano*) 580

Antonio Vignali (Arsiccio Intronato). *La cazzaria. Dialogo filosofico grottesco*. Ed. Pasquale Stoppelli. Appendix with writings by Nino Borsellino and Paolo Cherchi. Firenze: Vallecchi, 2024. Pp. 173. (Paolo Cherchi, *University of Chicago*) 583

SEVENTEENTH, EIGHTEENTH, & NINETEENTH CENTURIES

Isabella Andreini. *Lovers' Debates for the Stage: A Bilingual Edition*. Ed. and transl. Pamela Allen Brown, Julie D. Campbell, and Eric Nicholson. New York: Iter Press, 2022. Pp. xi + 399. (Serena Laiena, *University College Dublin*) 586

Isabella Andreini. *Letters*. Ed. and transl. Paola De Santo and Caterina Mongiant Farina. New York: Iter Press, 2023. Pp. 331. (Marianna Orsi, *University College School, London*) 588

Jessica Goethals. *Margherita Costa, Diva of the Baroque Court*. Toronto: U of Toronto P, 2023. Pp. 321. (Olimpia Pelosi, *State University of New York at Albany*) 590

Sabina Gola and Dirk Vanden Berghe, eds. *La cultura e la letteratura italiana dell'esilio nell'Ottocento: nuove indagini*. Bruxelles: Peter Lang, 2020. Pp. 208. (Filippo Fonio, *UMR Litt&Arts, Université Grenoble Alpes, France*) 592

Claudia Jacobi. *Mythopoétiques dantesques – une étude intermédiaire sur la France, l'Espagne et l'Italie (1766-1897). Autour de l'année 1866 en Italie*.

Échos, réactions et interactions en Belgique. Strasbourg: ELiPhi, 2021. Pp. vii + 417. (Filippo Fonio, UMR Litt&Arts, Université Grenoble Alpes, France) 595

Serena Laiena. *The Theatre Couple in Early Modern Italy. Self-Fashioning and Mutual Marketing*. Newark: U of Delaware P, 2023. Pp. 247. (Maria Galli Stampino, University of Miami) 598

Marilyn Migiel. *Veronica Franco in Dialogue*. Toronto: U of Toronto P, 2022. Pp. xx + 186. (Marianna Orsi, University College School London) 599

Ilaria Muoio. *Capuana e il modernismo*. Pisa: Pacini editore, 2023. Pp. 221. (Ian Poggio, PhD Candidate, University of Trento) 601

Pasquale Palmieri. *The Land of Devotion. Saints, Politics and Media Culture in 18th Century Italy*. Roma: Viella, 2023. Pp. 160. (Anna Tardivo, Università degli Studi di Pavia) 603

Eugenio Refini. *Staging the Soul. Allegorical Drama as Spiritual Practice in Baroque Italy*. Cambridge: Legenda, 2023. Pp. 241. (Gianni Cicali, Georgetown University) 605

Adrienne Ward and Irene Zanini-Cordi, eds. *Courting Celebrity. The Autobiographies of Angela Veronese and Teresa Bandettini*. Transl. and intro. Adrienne Ward and Irene Zanini-Cordi. Toronto: U of Toronto P, 2023. Pp. xi-xix + 291. (Olimpia Pelosi, State University of New York at Albany) 608

TWENTIETH & TWENTY-FIRST CENTURIES: LITERATURE, THEORY, CULTURE

Teresa Agovino. “Sotto gli occhi benevoli dello Stato”. *La banda della Magliana da Romanzo criminale a Suburra*. Napoli: La scuola di Pitagora, 2024. Pp. 240. (Federica Capoferri, John Cabot University) 611

Carlo Baghetti, Mauro Candiloro, Jim Carter, Paolo Chirumbolo, and Maria Luisa Mura, eds. *Ecologia e lavoro. Dialoghi interdisciplinari*. Milano: Mimesis, 2023. Pp. 439. (Emiliano Zappalà, PhD University of Warwick) 613

Franco Baldasso. *Against Redemption: Democracy, Memory, and Literature in Post-Fascist Italy.* New York: Fordham UP, 2022. Pp. 303. (Guido Bartolini, Ghent University) 617

Elio Baldi and Cecilia Schwartz, eds. *Circulation, Translation, and Reception Across Borders. Italo Calvino's Invisible Cities Around the World.* London: Routledge, 2024. Pp. 305. (Katja Liimatta, University of Iowa) 619

Anna Baldini. *A regola d'arte. Storia e geografia del campo letterario italiano (1902-36).* Macerata: Quodlibet, 2023. Pp. 438. (Luca Abbattista, PhD Candidate, Columbia University) 622

Elena Baldoni. *Il coraggio della perfezione. Sulla poesia di Cristina Campo.* Pesaro: Metauro Edizioni, 2023. Pp. 201. (Simone Dubrovic, Kenyon College) 624

Renato Barilli. *Poetiche ed estetiche in Italia. Da Dante al postmoderno.* Lecce: Manni, 2023. Pp. 151. (Pietro Mezzabotta, Master Student, Università Ca' Foscari Venezia) 626

Giorgio Bassani. *The Collected Poems.* Transl., intro., and notes Roberta Antognini and Peter Robinson. New York: Agincourt Press, 2023. Pp. 343; Giorgio Bassani. *PavanBarillia.* Ed. Angela Siciliano. Roma: Officina Libraria, 2024. Pp. 80. (Cristiano Spila, Fondazione Giorgio Bassani) 629

Giorgio Bassani. *Une ville de plaine.* Pref. Angela Siciliano, transl. Vincent d'Orlando. Paris: Cahiers de l'Hôtel de Galliffet, 2024. Pp. 120. (Serena Vinci, PhD Candidate, Università degli studi di Modena e Reggio Emilia) 631

Bruno Berni, Catia De Marco, and Anna Wegener, eds. *Passaggi intermedi. La traduzione indiretta in Italia.* Roma: Istituto Italiano di Studi Germanici, 2022. Pp. 264. (Dora Bodrogai, PhD Candidate, Pázmány Péter Catholic University) 633

Giuseppe Berto. *Oh, Serafina! A Fable of Ecology, Lunacy, and Love.* Foreword Matteo Gilebbi, transl. Gregory Conti. New Brunswick: Rutgers UP, 2023. Pp. 140. (Joseph D. Pecorelli, University of North Georgia) 635

Simone Brioni, Loredana Polezzi, and Franca Sinopoli, eds. *Creatività diasporiche: dialoghi transnazionali tra teoria e arti.* Milano: Mimesis, 2023. Pp. 218. (Federica Di Blasio, Hamilton College) 638

Dominique Budor. *Scrivere, ovvero nascere a sé stesso. Saggio su Luigi Pirandello.* Pisa: Fabrizio Serra Editore, 2022. Pp. 222. (Alessandro Toma, Master Student, *Humboldt-Universität Berlin*) 640

Ignazio Buttitta. *The Poetry of Ignazio Buttitta: A Bilingual Anthology (Sicilian/English).* Ed., intro., and transl. Gaetano Cipolla. Mineola: Legas, 2023. Pp. 224. (Enrico Minardi, *Arizona State University*) 642

Stefano Carrai. *Nell'ombra della magnolia. La poesia di Montale.* Roma: Carocci, 2022. Pp. 130. (Francesca Castellano, *Università degli Studi di Firenze*) 645

Francesco Casales. *Raccontare l'Oltremare. Storia del romanzo coloniale italiano (1913-1943).* Firenze: Le Monnier, 2023. Pp. viii + 328. (Michele Baldaro, PhD Candidate, *Università Ca' Foscari Venezia*) 648

Sabina Ciminari and Silvia Contarini, eds. *Alba de Céspedes e gli anni francesi.* Firenze: Franco Cesati Editore, 2023. Pp. 234. (Serena De Filippi, Master Student, *Università Ca' Foscari Venezia*) 651

Paolo Desogus, ed. *Il Gramsci di Pasolini. Lingua, letteratura e ideologia.* Venezia: Marsilio, 2022. Pp. xi + 268. (Enrico Minardi, *Arizona State University*) 653

Giusy Di Filippo, Giovanni Spani, and Marco Marino, eds. *Donne resilienti. Raccolta di saggi.* Holden: Quodmanet, 2023. Pp. 173. (Fabiana Viglione, *University of Massachusetts Lowell*) 657

Laura Di Nicola. *Un'idea di Calvino. Letture critiche e ricerche sul campo. Con un testo inedito: Lee Masters, piccolo Dante.* Roma: Carocci, 2024. Pp. 239. (Clemens Arts, PhD *Leiden University*) 659

Nicola di Nino and Meriel Tulante, eds. "Revisioning/Revisiting Naples in the New Millennium." *NeMLA Italian Studies* xlv (2023). Pp. xiii + 186. (Chiara Ausiello, Research Master Student, *Utrecht University*) 662

Anna Finozzi. *La letteratura postcoloniale italiana per l'infanzia (2010-2022). Lingua, spazio, colore.* Firenze: Franco Cesati Editore, 2023. Pp. 264. (Nina Goga, *Høgskulen på Vestlandet - Western Norway University of Applied Sciences*) 664

Anna Finozzi, Marta Garbelli, and Tiziano Toracca, eds. “Pier Paolo Pasolini (1922-1975): Spunti e ricerche”. *Moderna Språk* 117, 2 (2023). Pp. 153. (Daniele Fioretti, *Miami University*) 666

Alessandro Giammei. *Ariosto in the Machine Age*. Toronto: U of Toronto P, 2024. Pp. 368. (Lorenzo Mecozzi, *Columbia University*) 669

Luigi Gussago and Pina Palma, eds. *A Century of Italian War Narratives. Voices from the Sidelines*. Leiden: Brill, 2023. Pp. xii + 220. (Federica Colleoni, PhD *University of Michigan*) 671

Rachel Haworth. *The Many Meanings of Mina. Popular Music Stardom in Post-War Italy*. Bristol: Intellect, 2022. Pp. xi-xix + 240. (Enrico Minardi, *Arizona State University*) 674

Sharon Hecker and Catherine Ramsey-Portolano, eds. *Female Cultural Production in Modern Italy: Literature, Art and Intellectual History*. Cham: Palgrave Macmillan, 2023. Pp. xxvi + 442. (Rebecca Walker, *Trinity College Dublin*) 677

Ana Ilievska and Pietro Russo, eds. *Contemporary Sicilian Poetry: A Multilingual Anthology*. Transl. Ana Ilievska, intro. Antonio Sichera. New York: Italica Press, 2023. Pp. 458. (Andrea Sartori, *Nankai University*) 680

Amir Issaa. *This Is What I Live For: An Afro-Italian Hip-Hop Memoir*. Ed. Clarissa Clò. San Diego: San Diego State UP, 2023. Pp. 485. (Anthony Sargenti, *Portland Community College*) 682

Marco Malvestio and Stefano Serafini, eds. *Italian Gothic. An Edinburgh Companion*. Edinburgh: Edinburgh UP, 2023. Pp. 255. (Filippo Fonio, *UMR Litt&Arts, Université Grenoble Alpes, France*) 685

Enrico Minardi. *L'esperienza del rock. Vasco Rossi*. Palermo: Doppiozero, 2023. Pp. 179. (Paolo Desogus, *Sorbonne Université*) 687

Rocco Mario Morano. *Grazia Deledda. Il varco, i personaggi in fuga per il vasto mondo e la commedia della vita*. Soveria Mannelli: Rubbettino, 2024. Pp. 522. (Paolo Chirumbolo, *Louisiana State University*) 689

Iuri Moscardi, ed. *Cesare Pavese Mythographer, Translator, Modernist: A Collection of Studies 70 Years after His Death*. Wilmington: Vernon Press, 2023. Pp. 154. (Selene Genovesi, PhD Candidate, *University of Kent*) 691

Raffaello Palumbo Mosca. *Che cos'è la non fiction*. Roma: Carocci, 2023. Pp. 112. (Carlo Baghetti, *CNRS LEST - UMR 7317*) 694

Gloria Pastorino. *Per Amor di Battuta. Dario Fo e la reinvenzione della lingua scenica*. Milano: Biblion Edizioni, 2023. Pp. 256. (Joseph Farrell, *University of Strathclyde*) 696

Amelia Rosselli. *La libellula. The Dragonfly. Bilingual Edition*. Transl. Roberta Antognini and Deborah Woodard. Seattle: Entre Ríos Books, 2023. Pp. 79. (Marianna Orsi, *University College School, London*) 698

Amelia Rosselli. *La libellula. The Dragonfly. Bilingual Edition*. Transl. Roberta Antognini, and Deborah Woodard. Seattle: Entre Ríos Books, 2023. Pp. 79. (Roberto Binetti, *Università di Padova*) 700

Elisa Segnini. *Fragments, Genius and Madness: Masks and Mask-Making in the fin-de-siècle Imagination*. Cambridge: Legenda, 2021, pp. 204. (Enrica Leydi, PhD Candidate, *University of Warwick*) 701

Giuseppe Traina. *“Da paesi di mala sorte e mala storia”. Esilio, erranza e potere nel Mediterraneo di Vincenzo Consolo (e di Sciascia)*. Milano: Mimesis, 2023. Pp. 118. (Salvatore Pappalardo, *Towson University*) 704

Carmen Van den Bergh. *Il neorealismo modernista (1926-1936): il dibattito sulla prosa contenutistica attraverso tre concetti chiave*. Firenze: Franco Cesati Editore, 2024. Pp. 96. (Lorenzo Mecozzi, *Columbia University*) 706

HISTORICAL & CULTURAL STUDIES, MISCELLANEOUS STUDIES

Kenneth and Gillian Bartlett, eds. *At Once a Home and a Paradise*. Siena: Extempora, 2024. Pp. 471. (Anne Urbancic, *Victoria College in the University of Toronto*) 709

Diego Bastianutti. *Finding My Shadow: A Journey of Self-Discovery*. Toronto: Club Giuliano Dalmato, 2022. Pp. 160. (Eleonora Bonazzi, PhD Candidate, *University of Innsbruck*) 711

Bolette B. Blaagaard, Sabrina Marchetti, Sandra Ponzanesi, and Shaul Bassi, eds. *Postcolonial Publics: Art and Citizen Media in Europe*. Venezia: Edizioni Ca' Foscari, 2023. Pp. 292. (Pietro Dalmazzo, PhD Candidate, *Durham University*) 713

Claudia Sonia Colussi Corte. *The Secret of Bald Island*. Intro. Aleksandra Stojanovic, postscript Ezio Giuricin; transl. and notes Konrad Eisenbichler. Toronto: Club Giuliano-Dalmato di Toronto, 2023. Pp. 77. (Elena Brizio, *Georgetown University - Villa Le Balze*) 715

Sara Delmedico and Elena Sottilotta, eds. "Donne in Sardegna. Creatività ed espressione di sé./Women in Sardinia. Creativity and Self-Expression." *Chronica Mundi* 16-17 (2022-2023). Pp. 297. (Hilary Althea Emerson, *University of Rhode Island*) 717

Paolo Desogus, Riccardo Gasperina Geroni, and Gian Luca Picconi, eds. *De Martino e la letteratura. Fonti, confronti e prospettive*. Roma: Carocci, 2021. Pp. 286. (Enrico Minardi, *Arizona State University*) 719

David Escudero. *Neorealist Architecture. Aesthetics of Dwelling in Postwar Italy*. Foreword Andrew Leach. Oxon: Routledge, 2023. Pp. 236. (Thomas Harrison, *University of California UCLA*) 723

Giovanna Frosini and Sergio Lubello. *L'italiano del cibo*. Roma: Carocci, 2023. Pp. 112. (Alessia Joanna Mingrone, *The George Washington University*) 726

Daniele Gallo, Ellen Patat, and Daniela Bombara, eds. *Spazi e Tempi dell'Alterità*. Mantova: Universitas Studiorum, 2022. Pp. 555. (Roberto Interdonato, PhD Candidate, *University of Oxford*) 727

David I. Kertzer. *The Pope at War. The Secret History of Pius XII, Mussolini, and Hitler*. Oxford: OUP, 2022. Pp. 672. (Valerio Angeletti, *University College Dublin*) 730

Federico Luisetti. *Nonhuman Subjects: An Ecology of Earth-Beings*. Cambridge: Cambridge UP, 2023. Pp. 88. (Stefano Bellin, *University of Warwick*) 732

Alessandra Montalbano. *Ransom Kidnapping in Italy: Crime, Memory, and Violence*. Toronto: U of Toronto P, 2024. Pp. xii + 288. (Alessia Joanna Mingrone, *The George Washington University*) 734

Paolo Nicoloso. *Mussolini, Architect. Propaganda and Urban Landscape in Fascist Italy.* Transl. Sylvia Notini, Toronto: U of Toronto P, 2022. Pp. 329. (Beatrice Falcucci, *Pompeu Fabra University, Barcelona*) 736

Valentina Pedone and Miriam Castorina, eds. *Words and Visions around/about Chinese Transnational Mobilities.* Firenze: Firenze UP, 2023. Pp. 202. (Andrea Sartori, *Nankai University*) 739

Valentina Pedone and Gaoheng Zhang, eds. *Cultural Mobilities Between China and Italy.* Cham: Palgrave Macmillan, 2024. Pp. 263. (Kristina Rose Varade, *Borough of Manhattan Community College, CUNY*) 742

Helena Sanson, ed. *Women and Translation in the Italian Tradition.* Paris: Classiques Garnier, 2022. Pp. 449. (Benedetta Cutolo, PhD Candidate, *The Graduate Center, CUNY*) 746

Eugenia Scarzanella. *Isabel e la sua ombra. Dall'Argentina degli anni Trenta all'Italia occupata dai nazisti.* Cosenza: Pellegrini, 2023. Pp. 120. (Stefano Luconi, *Università di Padova*) 749

Neil Tarrant. *Defining Nature's Limits. The Roman Inquisition and the Boundaries of Science.* Chicago: U of Chicago P, 2022. Pp. 264. (Alexander Bertland, *Niagara University*) 751

Benedetta Tobagi. *La Resistenza delle donne.* Torino: Einaudi, 2022. Pp. 376. (Anna Lombardi, PhD Candidate, *Università degli Studi di Modena e Reggio Emilia*) 754

Simone Varriale. *Coloniality and Meritocracy in Unequal EU Migrations: Intersecting Inequalities in Post-2008 Italian Migrations.* Bristol: Bristol UP, 2023. Pp. 204. (Anna Finozzi, *University of Stockholm*) 756

Silvia T. Zangrandi, Daniela Bombara, and Ellen Patat, eds. *Scienza e follia: stravaganza ed eccezione. Alchimisti, maghi, scienziati eslegi nella letteratura e nella cultura contemporanea.* Bologna: Pàtron, 2022. Pp. 405. (Salvatore Francesco Lattarulo, *Università di Bari*) 758

Olga Zorzi Pugliese. *My Italian Canadian Family and How Its Ancestry Was Traced.* Welland: Soleil Publishing, 2024. Pp. 259. (Matteo Brera, *University of Padua/Seton Hall University*) 761

JEWISH STUDIES

Alberto Cavaglion. *L'Astuto imbecille e altri scritti sveviani.* Roma: Edizioni di storia e letteratura, 2023. Pp. xxiv + 134. (Walter Geerts, *Universiteit Antwerpen*) 764

Alberto Cavaglion. *La misura dell'inatteso. Ebraismo e cultura italiana (1815-1988).* Roma: Viella, 2022. Pp. 272. (Gabriella Romani, *Seton Hall University*) 765

Alberto Cavaglion, ed. *Primo Levi.* Roma: Carocci, 2023. Pp. 501. (Raniero Speelman, *Utrecht University*) 768

Barbara D'Alessandro. *La letteratura della postmemoria in Italia (1978-2021).* Roma: Lithos, 2023. Pp. 452. (Rachelle Gloudemans, PhD Candidate, *KU Leuven*) 769

David Malkiel. *Isaac's Fear: An Early Modern Encyclopedia of Judaism.* Boston: Academic Studies P, 2022. Pp. 268. (Federico Dal Bo, *Università degli Studi di Modena e Reggio Emilia*) 772

Moses Zacuto. *Hell Arrayed (Tofteh 'arukh): A Seventeenth-Century Hebrew Poem on the Punishment of the Wicked in the Afterlife.* Transl., annot., and intro. Michela Andreatta. Toronto: Centre for Renaissance and Reformation Studies, 2023. Pp. 190. (Silvia Negri, PhD Candidate, *Inalco - Institut National de Langues et Civilisations Orientales, Paris*) 775

FILM & MEDIA STUDIES

Alberto Baracco and Rosario Pollicino, eds. *Italian Experiences of Trauma through Film and Media.* Newcastle: Cambridge Scholars Publishing, 2022. Pp. xiv + 209. (Luciano Parisi, *University of Exeter*) 778

Ivo Blom. *Quo Vadis?, Cabiria and the "Archaeologists". Early Italian Cinema's Appropriation of Art and Archaeology.* Torino: Kaplan, 2023. Pp. 310. (Harald Hendrix, *Utrecht University*) 780

May Ann McDonald Carolan. *Orienting Italy: China through the Lens of Italian Filmmakers.* New York: SUNY Press, 2022. Pp. xv + 184. (Andrea Sartori, *Nankai University*) 782

Laura Di Bianco. *Wandering Women. Urban Ecologies of Italian Feminist Filmmaking.* Bloomington: Indiana UP, 2022. Pp. 242. (Daria Kozhanova, PhD Candidate, *Duke University*) 785

Simone Dubrovic, ed. *Fellini/ Trubbiani E la nave va (1983-2023).* Rimini: Raffaelli Editore, 2023. Pp. 73. (Monica Jansen, *Utrecht University*) 788

Millicent Marcus. *Italian Film in the Present Tense.* Toronto: U of Toronto P, 2023. Pp. xi + 277. (Ilaria Serra, *Florida Atlantic University*) 790

Luca Peretti. *Un dio nero un diavolo bianco. Storia di un film non fatto tra Algeria, Eni e Sartre.* Venezia: Marsilio, 2023. Pp. 208. (Anna Finozzi, *University of Stockholm*) 792

Federico Vitella. *Maggiorate. Divismo e celebrità nella nuova Italia.* Venezia: Marsilio, 2024. Pp. 336. (Federica Piana, *Università di Torino*) 794

PEDAGOGY & TEXTBOOKS

Chiara De Santi and Francesca Calamita. *DiversITALY: Elementary Italian with Inclusive Language & Gender Equality.* Vol. 1 and Vol. 2. Dubuque: Kendall Hunt Publishing, 2022-23. Vol. 1 (2022) and Vol. 2 (2023). (Mena Marino, *Elon University*) 797

Daniela D'Eugenio and Alberto Gelmi, eds. *Rappresentare per includere: metodi, strumenti e testi per un italiano plurale.* Firenze: Franco Cesati Editore, 2023. Pp. 295. (Stefania Porcelli, *Hunter College, CUNY*) 800

Valeria Petrocchi, ed. *Spunti e riflessioni per una didattica della traduzione e dell'interpretariato nelle SSML.* Configni: Edizioni CompoMat, 2022. Pp. 135. (Margherita Zanoletti, *Università Cattolica del Sacro Cuore, Civica Scuola Interpreti e Traduttori "Altiero Spinelli", Milano*) 802

IN MEMORIAM

PIER RAIMONDO BALDINI
(SEPTEMBER 6, 1941-JUNE 17, 2024)

It is with great sadness that we announce the death of our colleague, friend, scholar, and educator, Pier Raimondo Baldini.

Piero was born in Florence. His eagerness to learn and explore new cultures and new worlds brought him to the States as a Fulbright Exchange Student for a period of three years. During this time, he taught, studied, and completed his B.A., experiencing American academia first at Gonzaga University and then at San Francisco State University. He then moved to Vancouver, B.C., where he completed his M.A. at the University of British Columbia. After working for two years in Florence as Assistant Resident Director for the California State Program, he moved to Johannesburg, South Africa, where he was offered a teaching position at the University of Witwatersrand and taught there for three years. He finally returned to the United States to attend the University of California, Los Angeles, where he completed his Ph.D. in 1976 under the direction of Fredi Chiappelli. Afterward, his academic career developed first at Indiana University in Bloomington and then at Arizona State University. Here, he built the Italian program and in 1981 launched ASU's first faculty-led study abroad program in his native Florence.

Among his many important academic achievements, we would like to list the following. He chaired the Department of Languages and Literatures in the 1990s and then later served as the Interim Chair during the period in which the department began its transition to the School of International Letters and Cultures. As a leading advocate for the study of Italian language and culture, he was first treasurer, vice-president, and then president of the American Association of Teachers of Italian (2002-05). He became the editor of the American Association of Italian Studies journal, *Italian Culture* (1998-2000). He also organized several major conferences, including the annual meetings of the American Association of Italian Studies (1995) and the AATI Conference held at ASU (2004), as well as the joint convention sponsored by the AATI and the AAIS held in Genova, Italy (2006). In 2016, the Italian government recognized his extraordinary contributions as an educator by awarding him the Ordine della Stella d'Italia.

Specializing in the modern period, Piero published several articles in prestigious scholarly journals such as *Nuova Antologia*, *Forum Italicum*, *Filologia e Critica*, *Esperienze Letterarie*, *Otto e Novecento*, and others as well. In 1989, he co-authored with Edoardo Lèbano, also an eminent educator and scholar, a first-year textbook for students of Italian, *Buon giorno a tutti!* (Wiley and Sons).

Piero retired in 2017, and together with his wife, Dr. Cajsja Baldini, divided his time between Arizona, Tuscany, and Stockholm, Cajsja's hometown. After his retirement and out of gratitude for his many years of service to the Italian program, his colleagues created the Pier Raimondo Baldini Italian Library using his books as the base of the collection. We were very happy that Piero was able to join us for the inauguration and share stories about his many years of teaching and leading study abroad programs in Italy.

Piero devoted his academic career to promoting Italian language and culture in Arizona and across our country. We honor his unwavering commitment to professional and academic concerns, interests, and duties, first and foremost on behalf of the Italian program at ASU, Tempe, which he nurtured, promoted, and directed for several decades. His colleagues, friends, and students would also like to remember him for the customary generosity and Tuscan wit he always displayed, welcoming everyone into his office and home. All of us express our sincerest condolences to his wife, Dr. Cajsja Baldini, and his family.

The Italian Colleagues at ASU, Tempe, AZ
 Dino S. Cervigni, Emeritus UNC-Chapel Hill
 Christopher Kleinhenz, Emeritus UW-Madison

ANTHONY MOLLIKA
(AUGUST 6, 1939-MARCH 31, 2024)

Anthony Mollica, Tony to his friends (and there are so many), welcomed everyone with a warm smile. The dynamic conversation that ensued was inevitably filled with his unabashed joy for meeting people, for the classrooms he taught in, and for the copious materials about teaching languages he produced and shared so generously. He often carried buttons claiming that "Monolingualism can be cured" and he worked tenaciously over decades to ensure that this claim was realized. Travelling constantly, he championed language instructors and language learning, and was always available to his teaching colleagues whenever they requested new ideas and activities. In particular, he nurtured young academics, helping them publish books and papers, soliciting book reviews from them for pedagogical materials, and inviting them to join him in professional development workshops. Perhaps as a result of his own language learning journey after his family arrived in Canada from Calabria in 1951 when he was twelve, he never stopped promoting language acquisition. To the end of his life, indefatigable is a word that describes him appropriately.

Tony passed away unexpectedly on March 31, 2024, in his 85th year, still actively pursuing what he loved so much: talking with educators about teaching language and making it fun. He had just lectured to several hundred rapt listeners from across the globe at the Società Dante Alighieri in Rome. With his passing, the world of foreign language pedagogy has lost a giant.

When he supposedly retired in 2003, it was as Professor of Language Learning Methodologies in the Faculty of Education at Brock University in St. Catharines, Ontario. This was, however, only one of his several careers, the first of which had begun with his unforgettable presence as a high school teacher. He moved into an administrative and consultative portfolio at the Ontario Ministry of Education, then the Wentworth County Board of Education before joining Brock University in 1984. But even the formidable demands of a fulltime teaching job could not constrain him; he founded the educational publishing house Editions Soleil, using the press to print and distribute teaching materials in many languages for students at all levels of schooling and at all levels of linguistic proficiency. These were books appreciated for their practical application in the classroom: he offered volumes of short stories, of crossword puzzles, of picture prompts for conversation classes; he offered posters in several languages for elementary school learners. Among the numerous successful collaborations there were two that he mentioned often and with great affection: a book of short stories called *L'Italia racconta* (1990) and a book of stories by French Canadian novelist and playwright Roch Carrier (*Roch Carrier raconte. Textes choisis*, 2007). For the first publication he had collaborated with a young scholar because he believed without reservation in her dedication and potential as teacher and author. And he was not wrong. For the second, Tony had somehow convinced Carrier to read his own stories for the accompanying CD because he felt that students would appreciate learning directly from the author, hearing his wonderful voice as he led them through the tales. And again, Tony was absolutely right. In all, he himself authored or edited over sixty books and dozens of articles, all the while travelling to share his pedagogical approaches and expertise. He also acted as editor for several academic journals including *The Canadian Modern Language Review/La Revue canadienne des langues vivantes* (1974-89), *Language and Society/Langue et Société* (1983-85 Commissioner of Official Languages), *Dialogue* (Council of Ministers of Education of Canada) and his own *Mosaic. The Journal for Language Teachers*. Throughout the years of his unceasing professional activities, Tony and his wife Betty also raised a family of three who, once grown and parents themselves, bestowed yet another title that Tony loved: Nonno.

Clearly, retirement was not a lifestyle he embraced. After he left Brock University, he began to research and write about the role of games as an

entertainingly plausible methodology for learning a new language. Fun activities, puzzles, acrostics, had always been part of his own praxis, but now he focused on the history and theory of using these dynamic tasks in the foreign and second language classroom. It was not long before he became a recognized authority in the pedagogical expertise and promotion of *ludolinguistica* (recreational linguistics). His seminal volume on this topic, *Ludolinguistica e glottodidattica* (with a preface by Tullio De Mauro and postface by Stefano Bartezzaghi) was first published by Guerra edizioni in 2010, and in 2020, updated and with added materials as *Ludolinguistica. I giochi linguistici e la didattica dell'italiano* (3 vols., ELI-La Spiga edizioni).

A man of his admirable talent and dedication does not go unnoticed. Tony received numerous much deserved awards, including an appointment by the President of Italy as Commander of the Order of the Star of Solidarity (2006). He was also greatly appreciated as President of the American Association of Teachers of Italian, serving two terms, and as President of the Ontario Modern Language Teachers Association. Nor did he abandon the classroom. He continued as a warmly welcomed educator and guest lecturer at the University of Toronto Mississauga, the Università per Stranieri di Siena, the Università per Stranieri di Perugia, the Università di Venezia “Ca’ Foscari,” the Università degli Studi di San Marino and at the Università degli Studi della Calabria.

Beyond the diverse academic accolades, the appointments to lecture in schools across the globe, and the numerous books and articles, we also remember Tony the loyal friend. It was truly a pleasure for me whenever our paths crossed, whether in Canada or elsewhere in the world. I especially looked forward to our annual tradition of a lengthy lunch encounter every spring; we were a trio of good friends whose comradeship had lasted several decades. Since Tony firmly promoted the motto that “a tavola non s’invecchia,” our table was inevitably plentiful in delicious food and superb wine and also rich in conversations about projects old and new or travels just completed or yet to come. During the meal, as Tony spoke of his work and family, his pride, his positivity, and his exuberance for life shone. His sense of humour always brought laughter. Here was our teacher, mentor, and friend, and we were always grateful for his company, his kindness, and his friendship. We are left now with the consolation of having known a man larger than life, a man who will undoubtedly continue to be cherished and remembered by all who knew him.

Anne Urbancic, *Victoria College in the University of Toronto*

AMEDEO QUONDAM
(AUGUST 31, 1943-MARCH 29, 2024)

Pochi ricordano che Amedeo Quondam esordì nel campo della critica con un'antologia della poesia moderna (*Poesia contemporanea. Testi e saggi critici*, Firenze, 1970), e molti non sanno che per gli "Scrittori d'Italia" laterziani ha curato le opere di Giovan Vincenzo Gravina (1970). E questo perché la sua presenza, davvero torreggiante, è legata agli studi sul Rinascimento, anche se ancora in anni recenti è riaffiorato qualche indizio della giovanile attenzione al mondo otto-novecentesco con libri come *Risorgimento a memoria. Le poesie degli italiani* (Roma, 2011). Però in quest'ultimo caso si vede quanta strada Quondam abbia percorso, e come legga il moderno dopo aver capito e "insegnato" a generazioni uno dei tratti più salienti e produttivi della letteratura italiana. È un punto cruciale al quale arriveremo presto; ora dobbiamo ricordare la causa di questo medaglione-ricordo: è un motivo luttuoso perché Quondam è venuto a mancare proprio alla soglia dell'ottantunesimo anno, e ci si è resi conto immediatamente che "un grande studioso" ci ha lasciato. La "grandezza" di uno studioso viene misurata con criteri che possono variare da caso a caso, magari dal volume e/o dalla qualità dei suoi lavori, oppure dalla "scuola" che ha creato, o anche dai riconoscimenti che ha avuto. Quondam aveva tutti questi titoli per meritare l'attributo di "grande": una produzione magnificamente nutrita, molti lavori sempre stimolanti come provano le discussioni e imitazioni che ha creato, numerose e feconde alcune iniziative editoriali come "l'Europa delle corti", e assidua, almeno negli anni di maggior vigore, la presenza ai convegni nazionali e internazionali di maggior rilievo, premi letterari (ultimo il "Francesco De Sanctis" per un saggio sul grande storico letterario): insomma, era un esempio altissimo di quello che potremmo definire come "un successo accademico". Eppure c'era qualcosa di più che lo collocava a un livello superiore: era la sua immaginazione critica, quell'indefinibile strumento che distingue chiaramente i critici che "cercano" dai critici che "trovano": chi cerca, lavora su campi ben mappati, mentre chi "trova" scopre campi nuovi o rinnova le mappe di quelli già noti.

Una volta chiuso il periodo della ricerca sette-ottocentesca, Quondam si è dedicato allo studio del Manierismo. In quei giorni (fra i Sessanta e i Settanta) il tema era attualissimo grazie alla promozione di certi studi di Hauser, di Hocke e in Italia anche di Scrivano di cui Quondam era un allievo diretto; questa nuova direzione nei suoi studi si manifesta ne *La parola nel labirinto. Società e scrittura del Manierismo a Napoli* (Bari, 1975). Il Manierismo per il giovane critico deve essere stato un periodo di rivelazioni e di intuizioni: era una cultura che attraversava una crisi, uno sfaldarsi del sistema di valori

etico-letterari conquistati nel pieno Rinascimento, ed era un movimento che si manifestava in un'irrequietezza di forme, di contrazioni sociali, di irrigidimento e scontro dei credi religiosi; insomma, una letteratura che aveva perso il potere di imporre un suo modello alla società e che cercava di compiacerla assecondandone le tendenze a rompere con la compostezza classicista. Capi in quel momento che erano vere le tesi dello storicismo allora dominante e di matrice marxista, tesi secondo cui la letteratura riflette i conflitti sociali; ma a questa tesi Amedeo ne opponeva un'altra secondo cui la letteratura, almeno quella italiana, cerca di imporre dei modelli tutti suoi alla società che non è ancora costituita in nazione. Questa intuizione si è maturata nel tempo ed è stata verificata in numerosi studi sul Rinascimento, o nel periodo che Quondam preferisce chiamare "età dell'antico regime". L'intuizione di fondo originale degli studi di Quondam è che la letteratura italiana abbia avuto un ruolo fondamentale e dominante nel formare l'Italia, la sua identità e il suo carattere. L'idea stessa di Italia è in prima istanza una creazione letteraria, nata con Dante e soprattutto con Petrarca e perseguita poi fino al momento in cui nell'Ottocento veramente si trasformò in una realtà politica. Tanto è vero che anche durante l'Italia del Risorgimento la poesia continua a fare l'Italia, come si dimostra nel libro che abbiamo ricordato, uscito negli anni già maturi dello studioso, quando riesce a leggere in modo nuovo il potere che la letteratura ha avuto nella cultura dell'Ottocento, quando l'Italia era "fatta" e bisognava fare "gli italiani".

Questa mi pare la linea centrale e originale della ricerca di Quondam. Non a caso, allora, la concentrazione maggiore indica tre perni basilari della cultura italiana, perni sui quali Quondam è tornato con insistenza. Sono Petrarca e il petrarchismo, il *Cortegiano* di Castiglione e *La civil conversazione* di Stefano Guazzo, opere accomunate dall'impegno a curare e capire l'arte della comunicazione e a impostarla nel senso più produttivo. Petrarca e il Petrarchismo creano "un linguaggio" così suggestivo da permeare le strutture della comunicazione grazie alle quali l'italiano arriva ad unificare l'Italia superando la frammentazione politica. Castiglione con il *Cortegiano* crea il modello di un ideale alto di un tipo di intellettuale che trova il suo ambiente nella vita di una corte principesca che rimane immutato, sia che lo si ambienta a Milano, o a Firenze o a Napoli, perché gli "ideali" superano i particolarismi degli imitatori. *La civil conversazione* di Guazzo allarga quell'ideale e lo rende capace di includere il mondo della provincia, provando, con questa innovazione, che la semplice e "civil conversazione" lega il sentire dei popoli e produce una convivenza "armonica". Sono tutte e tre manifestazioni di una tendenza e l'aspirazione a una stabilità culturale che Quondam ritiene sia di matrice "classicista", e il "classicismo", inteso come adesione alla tradizione, caratterizza la cultura italiana. Una cultura, si noti, che precede e forgia l'idea

di nazione italiana ancor prima che questa esista come istituzione politica. E sia i linguaggi letterari, come il petrarchismo, sia la corte, che elabora gli ideali ai quali deve conformarsi, sia la morale, che rinviene le sue regole nel rispetto della tradizione, sono per Quondam i tratti genetici che spiegano la nostra cultura. Da questa visione nasce il dissenso che manifesta nei riguardi delle correnti di ricerca che sottolineano la ribellione e la discontinuità. Egli è sempre in polemica con la linea degli storici che valorizzano con eccessivo zelo gli elementi di ribellione e di rottura, che prestano un'attenzione ossessiva ai movimenti ereticali, alle fronde dei dissidenti che abbattano o intendono abbattere ideali e istituzioni consolidati. Quondam, ad esempio, non trova che sia necessario parlare di tradizione "giudeo-cristiana" quando per lui è sufficiente dire "cristiana", e non solo perché gli sembra più aderente alla realtà dei fatti, ma perché trova che quella specificazione "giudaica" sia carica di elementi ideologici che non sono giustificati quando si cerca di capire una civiltà come la nostra. Nei suoi grandi affreschi culturali egli trova che sia ingiusto dare tanto spazio ai perseguitati dall'inquisizione a tutto scapito della conoscenza dei persecutori che erano anch'essi italiani e in una maggioranza stragrande. Ciò non vuol dire che fosse un "conservatore" cattolico, ma che era semplicemente uno storico che non si prestava al gioco delle strumentalizzazioni politiche e ideologiche. Gli si può dar torto? Se si vede l'enorme quantità di studi dedicati agli "inquisiti", nella prima metà del Cinquecento, e si compara al silenzio quasi totale sulla seconda metà del Cinquecento perché dominato dallo spirito della "Controriforma", non si può non dargli ragione: è un periodo ricchissimo di materiali dimenticati e perfino disprezzati perché ritenuti deferenti ai mandati dell'Inquisizione; è un periodo ingiustamente esorcizzato dagli studiosi che vogliono indicare la cifra della cultura italiana nella ricerca della "libertà" anziché nel rispetto dei valori tradizionali. Magari si può non condividere appieno la resistenza di Quondam a vedere il nostro Seicento come un periodo di decadenza, ma è anche vero che prima di passare giudizi bisogna conoscere la materia di cui si parla, e in questo campo i luoghi comuni prevalgono sulle conoscenze storiche.

Quondam non era un conservatore e tantomeno era chiuso a ciò che è nuovo, ma era ostile a tutto ciò che sembra buono soltanto perché è alla moda. È stato un instancabile iniziatore di imprese culturali che hanno aperto prospettive nuove su vari aspetti della nostra cultura: le sue collane de L'Europa delle Corti sono state canali di orientamento di schiere di studiosi che il suo magistero ha educato a vedere i fenomeni culturali nelle loro grandi correnti perché sono queste che chiariscono meglio il senso di come si muovono le culture. Ha avviato ricerche su generi dimenticati, come fa con *Le carte messaggere* (Roma, 1981). Le nuove generazioni hanno appreso da lui a pensare ai canoni che consolidano le tradizioni. Hanno imparato a

dissodare ambienti e a riportare in vita testi dimenticati che contengono a volte testimonianze preziose sia di conservazione che di innovazione. Rimangono sempre dei veri “manuali” di orientamento nel mondo della “morale” opere come *Forma del vivere: l’etica del gentiluomo e dei moralisti italiani* (Bologna, 2010), o *Rinascimento e classicismi. Forme e metamorfosi della cultura dell’antico regime* (Bologna, 2013). L’attenzione a soggetti puntuali e avventi perfino il sapore delle “stravaganze” rivelano come nei microcosmi operino gli stessi valori: sono alcuni studi che per certi versi sembrano rifarsi a nozioni estetiche affini a quelle di un Gaston Bachelard. Mi riferisco a opere come *Tutti i colori del nero. Moda e cultura nel del gentiluomo nel Rinascimento* (Venezia, 2007), oppure *Cavallo e cavaliere. L’armatura come seconda pelle del gentiluomo moderno* (Roma, 2003). E non bisogna dimenticare che Quondam era un eccellente editore di testi: lo prova la sua edizione della *Civil conversazione* di Guazzo (Modena, 1993). Insomma, ogni lavoro di Quondam reca l’impronta dell’originalità creativa del suo storicismo. Questa è la qualità che sancisce la sua statura di autentico e grande maestro.

Paolo Cherchi, *University of Chicago, Università di Ferrara*

INTRODUCTION

FIFTY YEARS OF *LA STORIA*: ELSA MORANTE BEYOND HISTORY

The year 2024 marks the 50th anniversary of the publication of Elsa Morante's *La Storia* (1974) and prompts renewed reflection on Morante's work in Italian and transnational contexts. To celebrate the anniversary, this issue of *Annali d'italianistica* proposes new interpretations of Morante's multifaceted oeuvre and its afterlife, focusing on *La Storia* and its reception and legacy, as well as on the writer's other works, analyzed in comparative perspectives or through translation and transmediation.

La Storia is arguably Elsa Morante's most influential novel. In Italy, it became an instant bestseller spurring a highly controversial debate at the time of its publication, so heated that Angela Borghesi collected hundreds of articles in *L'anno della Storia 1974-1975* (Quodlibet, 2018), which in turn stimulated new discussions about the work. Today, after exactly fifty years, the divide between public and critics has significantly diminished. There is a general consensus that this groundbreaking novel revolving around an elementary school teacher and her illiterate son in the years around the Second World War will continue to shape cultural production, imagination, and literature. Indeed, although she was devastated by some of the fierce criticism that followed the publication of the book, Morante's reflections on the form of the novel sound like a prediction about how her work would resonate with future readers more than with her contemporary critics: "Il vero romanziere non si preoccupa, né tantomeno si impone per programma, di apparire nuovo e moderno: eppure, lo è sempre, anche se da principio non lo appare ai volgari, e anche se, per ipotesi, tenta di non esserlo" ("Sul romanzo," in *Pro o contro la bomba atomica e altri scritti*, Adelphi, 1987, 60-61).

Over the past fifty years, the novel has been widely read, translated, and adapted, both in other languages and for cinema and television. The critical lenses used over the decades to analyze and interpret the book have been diverse, both traditional and new. Scholars such as Cesare Garboli, Concetta D'Angeli, Stefania Lucamante, and Elena Porciani, among others, have made sure that Morante's oeuvre took the place it deserves in the literary canon. And, recently, many new approaches such as trauma studies, memory studies, posthumanism, animal studies, Jewish studies, affect and emotional theory, new materialism, have opened up new avenues of investigation, pursued and expanded in the essays collected in this issue of *Annali d'italianistica*.

With this collective endeavour, we celebrate "Fifty Years of *La Storia*" and also "Elsa Morante beyond History," as our subtitle reads. The *beyond* in the title

2 INTRODUCTION

of this volume has multiple meanings: *La Storia* urges us to look beyond what history/historiography has registered, constantly focusing on those who have been marginalized in traditional and modern historical accounts. Moreover, the articles in this volume go beyond *La Storia*, both backwards—tracing the genealogy of certain characters or images in what Morante has written before the novel—and forwards—considering the afterlives of *La Storia* and other works by Morante. As a whole, the essays collected here show how the complex ethical and aesthetic questions that are at the center of the novel, along with the focus on experiences of marginal subjects, are all too relevant for today's divided world, torn by inequality, war, and dissymmetries of power.

This volume is divided into six sections. The first section, “MetaHistory: Forms of Narration,” consists of four articles devoted to *La Storia*. They provide a multifaceted analysis of narrative techniques, pedagogical intentions, linguistic intricacies, and challenges of translation. These contributions facilitate a more comprehensive understanding of Morante's engagement with literary strategies, political issues, and the complexities of linguistic and cultural translation. The first article, by **Elena Porciani**, examines the heterodiegetic omniscience of *La Storia*. Porciani complicates the analysis of the novel's apparent omniscient narrator by deconstructing it. She analyzes the subjective perception of the female I and suggests that she functions as an extension of Morante's voice. Porciani posits that Morante's narrative strategy is deeply personal and intended to resonate on a human level, thereby breaking down the barriers between the author, the narrator, and the readership. This female narrator establishes an empathetic connection with the reader, particularly the *analfabeto*. The second article builds on this personal connection by readdressing *La Storia* as a pedagogical tool designed to promote a critical stance towards 20th-century political dynamics. In her analysis, **Irene Gianceselli** underscores the transformative potential of the novel, viewing it as a “literary didactic device” that prompts readers to rethink democratic values. Gianceselli conducts a detailed re-examination of Morante's manuscripts to corroborate her argument. In addition to analyzing the manuscript of *La Storia*, she also considers that of *Il mondo salvato dai ragazzini* and explores the loose pages of the unfinished draft novel *Superman*. Gianceselli reveals the educational purpose underlying Morante's work, which aligns with the notion that literature can serve as a catalyst for critical thinking and societal transformation. The third and fourth articles, by Pietro Orlandi and Selene Genovesi, respectively, concentrate on an analysis of Morante's language. **Pietro Orlandi's** study focuses on the stylistic elements of the novel, with a particular emphasis on its

dialogic plurilingualism which reflects a compassionate and maternal attitude toward marginalized characters. The linguistic diversity of *La Storia*, in particular the use of regional dialects and the language of the child character Ueppe, is regarded as an integral aspect of Morante's pursuit of universality and communicativity. Orlandi's analysis engages in a fruitful dialogue with Porciani's. He argues that Morante's use of a polyphonic narrative enables the text to transcend social and linguistic boundaries. Multiple voices and dialects are not merely stylistic devices; rather, they reflect Morante's broader humanistic and inclusive vision. **Selene Genovesi** also analyzes Morante's linguistic style and choices, while emphasizing the difficulties associated with maintaining *La Storia*'s plurilingualism and pluri-dialectal elements in translation. Genovesi's article looks at how the novel's rich linguistic diversity is flattened in the 1977 English translation by William Weaver. She examines the process of translation, presenting a compelling textual comparison which demonstrates the loss of *La Storia*'s dialectal and regional nuances in English. In doing so, Genovesi deepens the analysis of the intricate interplay and challenges of cross-cultural communication. She argues that the process of translation causes the diminishing of the ideological and affective dimensions of the novel, which are closely tied to its linguistic variety.

The second section, entitled "In *History*: Shoah, Memory, Trauma," situates Morante's novel within recent debates and critical developments around trauma, memory, and reception studies, providing a new assessment of the writer's contribution to memorial culture in the post-war period. While *La Storia* in many ways dialogues precisely with its immediate, material embeddedness in a global conflict and atrocities that continue to define our present, the timeliness of its ethical engagement with the universal notions of suffering and trauma speaks to today's reader with renewed poignancy. This section assesses Morante's evolving dialogue with collective cultural memory in the literary evolution of her own poetics, as well as in the novel's non-linear and often tortuous global reception. **Katrin Wehling-Giorgi**'s article opens the section by embedding Morante's *La Storia* and her final work *Aracoeli* firmly within recent debates in trauma studies. It identifies the aesthetic tropes of images, spatio-temporal topographies, and palimpsestic temporalities as powerful expressions of loss, thereby providing new insights into how Morante's poetics of trauma is shaped by the close entanglement of a realist narrative surface and the uncanny deposits that underlie it. **Sanja Kobilj Čuić**'s article further reflects on Morante's tendency to transcend binary, rationalist conceptualizations of knowledge, as narrated in *La Storia*'s dreams, hallucinations, and madness that are principally channelled through the maternal figure. Applying a critical framework that builds on the Kristevan notion of the *chora* and Söderbäck's concept of revolutionary time,

Ćuić argues that Ida—much like the central figure of Antigone in Morante’s earlier work *Il mondo salvato dai ragazzini*—accesses a superior form of knowledge through her altered states of mind, thereby renewing the potential for social transformation. **Guido Bartolini**’s article then proceeds to posit Morante’s seminal work as a vector of memory of the recent Italian past. With reference to the latest debates in the field of cultural memory studies, Bartolini assesses the novel’s role in the elaboration of collective memorial culture, focusing specifically on Morante’s portrayal of the Shoah, the Resistance, and the Axis War. *La Storia*, he argues, introduces some important innovations in postwar memorial legacies, whilst at the same time perpetuating some acritical topoi relating to the collective recollections of the war. Further reflecting on *La Storia*’s cultural afterlife, **Shachar Livne**’s article provides the first comprehensive study of *La Storia*’s complex reception in Israel. While the novel is regarded as one of the most emblematic literary testimonies of the Italian Shoah, Morante’s oblique perspective on the latter and the Jewish diaspora has contributed to the lengthy neglect of this fundamental work which saw its first translation into Hebrew only in 1995. Due to its complex reception amongst the Jewish diaspora, Livne argues, the novel has yet to be appreciated by Israeli readers and critics for its unique political, ethical and aesthetic contribution.

The third section of the volume, “The Child in Time,” focuses squarely on Useppe in *La Storia*, on the ways in which he has been read over time, the complexities of his character and the range of interpretations to which it lends itself. The CFP for the volume did not specifically reference this iconic and beloved figure created by Morante, but it is not surprising (and, indeed, it’s immensely satisfying) that he continues to have such resonance for contemporary critics and to speak to our current critical concerns around trauma, affect and emotional theory as well as to provide a bridge between Morante’s worldview and that of other authors in the areas of both literature and philosophy. In this section, **Maria Vittoria Vittori** explores the genesis and gestation of Useppe in Morante’s other writings, his hybridity and his ability to create moments of epiphany in the novel; she also suggests that his positivity, his capacity for wonder and even what she reads as his occasionally comedic function act as valuable counterpoints to the darkness and the tragic tones of the text; in so doing, she claims him as one of the most multi-faceted creations of twentieth-century narrative. **Ruth Murphy** outlines recurring characteristics of the child-figure in adult fiction and considers Useppe through the philosophical and moral lenses afforded by Cécile Fabre, Stanley Cavell, Hannah Arendt, and Paul Ricoeur. She, like Vittori, sees Useppe as a subversive figure—but here he is linked specifically to ethical visions and possibilities. Murphy’s approach

combines two neglected areas of research: the place of children in adult fiction and in philosophy, especially in its ethical dimensions. She focuses on Useppe's joy (important in both her reading and in that of Vittori), his seeing beauty everywhere, and his language which itself becomes a vehicle for an alternative ethical perception of the world. **Marta Romagnoli** homes in on points of contact between *La Storia* and Iris Murdoch's *A Fairly Honourable Defeat* (1970), exploring parallels between the character of Useppe in the former and Tallis in the latter. She investigates how, through their creation of these characters, both novelists grapple with Simone Weil's concepts of the relationship between self-renunciation and the refusal of the transmission of evil. Through this reading, Romagnoli places *La Storia* at the heart of the European literary and philosophical thought of its time. What is clear from all three essays here is that Morante's representation of Useppe's sense of wonder, beauty, and joy, her focus on his compassion and his awareness of and identification with others (including other animals) raise issues that are entirely contemporary as well as of their time; from those generations' experiences of war and inhumanity to our own, Useppe's voice rings out over the last fifty years—and will doubtless continue to do so.

The fourth section, "History in Dialogue: Comparative Approaches," illuminates traits that Morante's works share with contemporary and later works—both literary and cinematic. **Eleonora Conti**, for instance, proposes a comparative reading of *La Storia* and two works by Antonio Tabucchi, *Piazza d'Italia* (1975) and *Il piccolo naviglio* (1978), published within a short temporal distance and united by a narrative that questions traumatic pages of national history. By adopting an eccentric or estranged point of view, Morante and Tabucchi give voice to a group of subalterns, children, animals, and marginalized people providing them with secret alphabets, and "other" languages which also offer the key to rebuilding after the catastrophe. Kurt Vonnegut's *Slaughterhouse 5* provides the author with the lenses through which she can illuminate the relationship between trauma, textual construction, and soundscapes. **Saskia Elizabeth Ziolkowski** positions Morante's works within Italian Jewish literature, by foregrounding a rich network of references to Jewish experiences in a wide array of texts, while at the same time demonstrating the translational dimension of her works, which features already in the covers of her books, and their strong link with international art movements. Similar Jewish, transnational and Italian aspects co-exist in Helena Janeczek's *La ragazza con la Leica*, which Ziolkowski places into dialogue with *La Storia*, ultimately showing how the two writers' inclusion of different perspectives and translational histories points toward a much-needed recognition of Italian diversity. From the visual and intertextual

elements of Morante's cover, the last contribution in this section, by **Francesca Nieddu**, moves to discuss intertextuality as one of Morante's signature modes and focuses on an adaptation of her texts into the cinematic medium. Morante's letter to Goffredo Fofi dated December 21, 1971 and the short story "Fioretti" are both sources of the short film *Le pupille* by Alice Rohrwacher (2022). Nieddu's analysis shows how the film adaptation rethinks "Fioretti" as a hypotext of Morante's letter to give voice to the orphan Serafina, a creature living at the margins, who with her own innocent coherence undermines the religious and oppressive system she lives in, which is based on the dichotomies of good and evil, light and darkness, and is also profoundly corrupted.

In line with the dialogic experience that Morante's work entertains with present and past authors (even beyond *La Storia*), the fifth section, "Before *History*: Morante's Earlier Works," investigates some of her works which preceded her more influential novel. The goal here is to trace an alternative genealogy of *La Storia*'s features, themes and characters, as well as to pinpoint crucial aspects of her poetics as they developed throughout her career (leaving a door open to new critical reappraisals to successive works such as her 1982 novel *Aracoeli*). Mimetic desire, René Girard argues, is a fundamental drive for action and self-representation in social interactions. Yet it is also a salient ingredient in the many unconventional *Bildungsromane* that Morante wrote, beginning with *Menzogna e sortilegio*. **Elisa Vivaldi** examines Morante's first novel, which was published in 1948, and in a very different political climate than *La Storia*. In her contribution, Vivaldi amplifies the psychological approach that has been extensively deployed to discuss *Menzogna e sortilegio* through the lenses of Girard's theory, especially focusing on how mimetic desire shapes the characters' personal and social fantasies in their youth. New epistemologies and emotional regimes are also at the center of **Rebecca Walker**'s comparative analysis of *La Storia* together with one of Morante's most revealing works, the short story "Lo sciale andaluso." Morante's multi-layered tale, first published in 1953, links the disenchantment of the world that was already dramatically present in *Menzogna e sortilegio* with a new ethical territory, in which emotional and affective experiences unleash all their transformative potential. The section ends with **Lorenza Starace**'s reading of *L'isola di Arturo*. While extensive critical attention has been given to the young protagonist's bovarysm, in particular to how chivalric romance and traditional adventure stories shape his imagined reality, Starace concentrates instead on how the genres of the books that Arturo reads give him a *gendered* perception of such a reality.

The volume's last section, "Beyond *History*: Morante's Legacy through Translation," pushes the idea of a conversation between Morante and contemporary authors, ideas, and media, outside the conventional metaphor

of literary criticism as an ongoing dialogue with the past (and with history in general). Taking its cue from translation as an interpersonal practice, and thanks to the collaboration with the foremost translators of Morante's works, this volume of *Annali* makes available for the first time to the English reading public Morante's fundamental essay "Pro o contro la bomba atomica." It is introduced by **Maria Anna Mariani** and elegantly translated by **Ann Goldstein**. "Pro o contro la bomba atomica" was first presented at the Teatro Carigliano in Turin in 1965 and features as a unique yet pivotal experience for its author. Anticipating ecological preoccupations and indicating collective repressions that speak urgently to today's world, the essay illuminates Morante's attention to contemporary concerns well beyond literature. The latter is strikingly illustrated in her paradoxical praise of writing in its first paragraph: "in my view," Morante provocatively writes, "one of the possible correct definitions of a *writer* would be the following: *a person for whom everything that happens is important except literature.*" "For or Against the Atomic Bomb" is followed by a special afterword: a conversation between **Zakiya Hanafi** and **Ann Goldstein**. In their dialogue, the two translators delve deeply into the relevance of the essay, but also into the practice of translation more broadly. This conversation is continued by two other important forays into the experiences of translating Morante in the present moment. The first one, between **Franco Baldasso** and translator **Jenny McPhee**, illuminates the intellectual challenges and the political significance of translating a work such as *Menzogna e sortilegio* for a contemporary audience outside of Italy (McPhee published in 2023 the first non-abridged version of Morante's novel into English). The second features **Francesca Medaglia** conversing with screenwriter **Giulia Calenda** on the recent adaptation of *La Storia* into the much-debated TV series directed by Francesca Archibugi and starring Jasmine Trinca, Elio Germano, and Valerio Mastrandrea. In the converging world of transmediality, the adaptation for the TV screen of *La Storia* features as a brand new translation of Morante's much-acclaimed novel.

Half a century after *La Storia*'s first publication and tortuous reception, this volume seeks to reassess and revalorize its legacy from various critical angles, including its narrative structures and linguistic diversity, its contribution to recent debates around trauma and cultural memory, the modernity of Ueseppe's voice, as well as exploring new comparative lines of enquiry with works by Tabucchi, Vonnegut, Janeczek, and Murdoch that similarly address a dramatic chapter in our recent history. The special issue analyzes the central position of *La Storia* in the genealogy of Morante's work, and it scrutinizes new transmedia adaptations. Lastly, it makes a hitherto untranslated, seminal essay by the author available to a transnational

8 INTRODUCTION

readership, as well as engaging in dialogue with some of the key cultural agents concerned with Morante's work in a global context. The new critical methodologies, comparative and transmedia readings, translations and timely conversations collected here will, we hope, encourage more scholars to venture further *beyond* the forms of History debated in this volume.

Franco Baldasso, *Bard College*
Ursula Fanning, *University College Dublin*
Mara Josi, *University College Dublin*
Stefania Porcelli, *Hunter College, CUNY*
Katrin Wehling-Giorgi, *Durham University*