

insieme a Maria Signorelli, subito dopo la fine della seconda Guerra mondiale (122-27). In tal modo l'autore individua elementi che si trovano alla base della "spiccata qualità teatrale del cinema di Lina Wertmüller, imperniato su una visione dell'attore, e quindi dell'essere umano, filtrata dalla metafora del burattino" (127). Da questo punto di partenza nascono letture interessanti di scene di film quali *Pasqualino Settebellezze*, *Film d'amore e d'anarchia*, e *Mimi metallurgico ferito nell'onore* (130-31), per poi approdare alla conclusione convincente che "Lina Wertmüller prova a raccontare come l'individuo cerchi di trovare se stesso, nel caos dell'esistenza, in una posizione mediana tra ordine e disordine; il tentativo della regista di catturare questo processo di comprensione e accettazione di sé spesso riesce proprio grazie al burattino" (134).

Oltre alle analisi penetranti, lo studio di Pacchioni rivela come il teatro di figura richieda attenzione critica non solo all'interno delle tradizioni italiane, ma ben al di là di tali confini geografici. Non si tratta solo di uno studio profondo e bene informato, sia a livello filologico che teorico, ma di un esempio di come l'italianistica possa dare il la e segnare la strada a studi comparativi di ampio respiro e grande impatto, collegando media e periodi storico-culturali diversi attraverso analisi che rivelano molto di più di quelle limitate ad un genere letterario o ad un ambito cronologico più circoscritto. Invece di sottolineare l'elemento folklorico del teatro di figura, Pacchioni ne porta in luce la vitalità e la creatività in ambiti insospettati.

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Antonio Pasqualino. *Rerum palatinorum fragmenta*, edited by Alessandro Napoli. Palermo: Edizioni Museo Pasqualino, 2018. Pp. 528.

Ever since I came across Giusto Lodico's *Storia dei paladini di Francia*, a monumental prose rewriting of the medieval and Renaissance Italian chivalric tradition, I wished a study would exist that documented in precise fashion what sources this nineteenth-century Sicilian writer had used for each episode as well as how he altered or added to those sources. Yet I was not hopeful that a study of this kind would ever materialize given both the common academic dismissal of the work going back to Giuseppe Pitré (1841-1916) and the herculean effort it would require to complete the task. I was therefore elated to find that such a work is actually now available thanks to the combined efforts of Alessandro Napoli and the late Antonio Pasqualino.

Antonio Pasqualino (1931-95) had a dual career as a surgeon and an anthropologist who taught at the Institute of Anthropology at the University of Palermo and the Department of Anthropology at the University of California at Berkeley. In addition to founding the Associazione per la conservazione delle tradizioni popolari (1965), the Museo internazionale delle marionette (1975), and the annual (and still ongoing) Festival di Morgana, he was the author of many

books and articles on chivalric literature and puppet theater in Sicily and southern Italy. Indeed, it is only with Pasqualino that the *Storia dei paladini* became a serious object of study. After his death, his additional notes on Lodico remained in manuscript form until his widow Janne Vibaek, co-founder and current President of the museum now named in Pasqualino's honor, approached Alessandro Napoli with the idea of bringing them to light.

Alessandro Napoli not only collected, reordered, and wove together Pasqualino's writings, but also painstakingly supplemented the existing materials with extensive notes of his own, filling in the blanks and discussing issues that were left open or resolved only subsequently by himself or others. And he is perfectly situated to carry on Pasqualino's work given that he is both a scholar of puppet theater in his own right and an active participant in his family's renowned puppet theater company, the Marionettistica dei Fratelli Napoli of Catania. The contribution of each author is clearly differentiated since apart from Napoli's introduction and "Intermezzo" (discussed below), all of his additions are either inserted within brackets in the body of the text or contained in the endnotes to each chapter and in smaller print.

The book is divided into three parts: "Edizioni e versioni della *Storia dei Paladini di Francia*" (13-20), "Le fonti della *Storia dei Paladini di Francia*" (21-342), and "L'ideologia dell'Opera dei Pupi: opposizioni narrative e concettuali della *Storia dei Paladini di Francia* di Giusto Lodico" (an updated version of a previously published chapter, 343-356). Three appendices provide additional notes by Antonio Pasqualino on various chivalric works, a chapter-by-chapter notation of the sources of Giuseppe Leggio's expanded version of the *Storia dei paladini*, and a comparison of the chapter headings in Lodico's and Leggio's editions.

The second part, dedicated to the use of sources in both Lodico's original 1858-60 edition and Giuseppe Leggio's 1895-96 expanded edition, offers over 300 pages of textual analysis divided into thirteen chapters that correspond to the thirteen Books of Lodico's original work. The procedure is to first provide Lodico's chapter summary and then to indicate the source of each episode within the chapter, noting alterations, additions, and omissions. Close attention is paid to detail, such as the variation of names. When relevant, Pasqualino and Napoli likewise offer the probable cause of Lodico's changes. Often cited is Lodico's ethical or didactic intent, which leads to moralistic statements and the censure or erasure of sexually explicit content. Another frequently mentioned reason for Lodico's modifications is a practical one, e.g., the omission of descriptions, allegorical passages, and other passages deemed superfluous or irrelevant in the interest of brevity. Other common guiding strategies attributed to Lodico are the need for narrative coherence throughout the compilation, attention to the tastes and interests of his readers, and the desire for *variatio*. The volume provides a further service to readers by noting divergences from Lodico's original text in

Leggio's expanded edition. As it turns out, Leggio not only added episodes, as is commonly acknowledged, but also intervened in the prose narrative, for instance, simplifying chivalric terminology that he may not have understood.

Ariosto scholars may be disappointed that the section on Lodico's use of the *Orlando Furioso* is less than a page in Pasqualino's entry (197) and supplemented by only eight pages of Napoli's notes (198-205). Sustained attention to Lodico's procedure may be less crucial here, however, both because the *Furioso* is already so well known and because Lodico followed the poem so closely. In any event, the sparseness of this section could be taken as an invitation to closer scholarly examination of an author who rendered Ariosto's poem into prose over a century before Italo Calvino's popular retelling.

The portrait of Giusto Lodico (1826-1906) that emerges from this study, and in particular from Napoli's "Intermezzo" (329-340), is not simply that of a compiler who translates from poetry to prose, but rather that of an impassioned connoisseur of the vast world of medieval and Renaissance chivalric poetry who with great care and autonomy selected, interlaced, and refashioned a not-so-homogeneous set of narratives according to his own preferences and the assumed tastes of his intended readership. Reflecting on the vision of the world and of life that emerges from the *Storia dei paladini*, Napoli likens Lodico's didactic intent to that of his famous contemporary Alessandro Manzoni, similarly committed to presenting models of behavior to follow and avoid through both the construction of the narrative and authorial asides.

This volume advances the field of Italian studies in at least three important ways. First, it offers a comprehensive and detailed account of Lodico's sources, method, and worldview, as well as of the work's editorial history and reception, thus providing a solid and reliable base for future studies. Second, by documenting Lodico's careful attention to both minute detail and overarching structure, it resoundingly overturns a long-held scholarly bias against the work and invites (indeed, compels) a reassessment of the Sicilian schoolteacher's literary accomplishment. Third, the volume examines more generally the process of adaptation and transformation of texts in nineteenth-century Sicily, thus opening a window onto a cultural milieu that is not only familiar with medieval and Renaissance chivalric epics but also actively engaged in refashioning them according to their own tastes as well as inventing new stories in the same vein.

Although this 528-page book may not be for everyone to read in its entirety, its chronological structure makes it possible to concentrate on single chapters according to the sources instead of reading it from cover to cover. Yet a comprehensive study of this nature—devoted to an almost 3000-page text in dialogue with its epic sources and later expanded edition—could not be accomplished in a compact volume. And readers who follow Pasqualino and Napoli on this literary voyage will be treated to inside information as to how puppeteers staged some of the episodes in both the Palermitan and Catanese traditions. Napoli recalls, for example, that his puppeteer family distributed

confetti to the audience on the occasion of the marriage of Bradamante to Ruggiero, celebrated in the Catanese tradition the same day as that of Marfisa and Guidone Selvaggio as well as Cladinoro and Carinda (205).

Rerum palatinorum fragmenta, or Fragments of Things about the Paladins (intentionally echoing Petrarch), was published by the Museo Internazionale delle Marionette's publishing division, Edizioni Museo Pasqualino, which the following year produced another seminal work on the chivalric narratives dramatized in Sicilian puppet theater, Anna Carocci's *Il poema che cammina: La letteratura cavalleresca nell'opera dei pupi* (Palermo: Edizioni Museo Pasqualino, 2019). In complementary ways, the two volumes are indispensable guides to Giusto Lodico's remarkable literary achievement as well as his impact on Sicilian culture and society, in particular Sicilian puppet theater. Both should also be of interest to scholars and students of medieval and Renaissance epics, processes of literary adaptation, nineteenth-century Italian literature and culture, and popular culture more generally.

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Giuliana Pias. *Noir Sardegna. Percorsi contro-culturali e indagini*. Firenze: Franco Cesati, 2019. Pp. 178.

Giuliana Pias' 2019 text, *Noir Sardegna, Percorsi contro-culturali e indagini storiche nel romanzo poliziesco contemporaneo*, is an insightful and timely text that allows readers to understand recent developments in Sardinian crime fiction. As Pias states in her text, "(d)urante i primi anni Duemila [...] il poliziesco diventa il genere letterario più diffuso nella storia della narrativa sarda, occupa un posto di spicco nel panorama editoriale dell'isola e costituisce un elemento fondamentale del rinnovo della letteratura regionale" (11). For this reason Sardinian crime fiction is a literary genre worthy of serious academic consideration today. *Noir Sardegna* is Pias' first independently authored book and a meaningful contribution to an increasingly popular topic.

Noir Sardegna consists of an introduction and five chapters. The introduction of the text intelligently explores the difference between two genres of Italian crime fiction: *giallo* and *noir*. Pias' text affirms that Sardinian crime fiction reflects a global movement away from the *giallo* and towards the more sophisticated and psychologically themed *noir*, which allow readers a deeper understanding of characters, settings, and plots. Pias also uses the introduction to emphasize that Sardinian writers use *noir* texts to critically depict the Sardinian people, culture, and island. The author concludes the introduction noting that Sardinia's increasingly valued regional literature may also be studied through postcolonial critique because of the region's difficult relationship to its nation and previous imperial conquerors, which together have forged a complicated