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Alessandro Vettori

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alla poesia in concerto e alle opinioni sul calcio e il suo confronto con la scena, tra molti altri argomenti. Pertanto, il libro *Carmelo Bene, una Bibliografia (1959-2018)* è una mappa che fa parte di un'intera cartografia, a cui nuovi suggerimenti e informazioni potranno essere aggiunti in una futura edizione, come lo stesso autore suggerisce nel testo che introduce l'opera. Una mappa di veri tesori che richiede sempre nuovi percorsi, che invita ad immergerci nell'avventura di conoscere un'arte che ancor oggi non smette di sorprendere: buttiamoci!

SILVIA BALESTRERI
Università Federale del Rio Grande do Sul

***Philelfiana. Nuove prospettive di ricerca sulla figura di
Francesco Filelfo. Atti del seminario di studi (Macerata, 6-7
novembre 2013). A cura di Silvia Fiaschi.
Leo S. Olschki, 2015. Pp. X + 173.***

After introductory notes by Michele Ciliberto and Filippo Mignini, this volume offers six essays delivered during a philological seminar on the writings of the prolific humanist Francesco Filelfo (1398-1481). The introduction is followed by six essays. Filippo Bignini's "Per l'edizione critica delle epistole latine di Francesco Filelfo: prime indagini sulla tradizione degli incunaboli" provides elements of a census of early imprints of the humanist's 48 books of letters. (Since the presentation of this paper, the Belgian scholar Jeroen De Keyser has edited a four-volume critical edition published by Edizioni dell'Orso in 2015: see Paul Botley's positive review in *Renaissance Quarterly* 2017.) Salvatore Costanza's "Testimonianze epistolari sulla caduta dell'Eubea (1470): la posizione di Filelfo, *alter Nestor*" reviews Filelfo's reactions to the fall of Negroponte (classical Euboea), which range from bewailing the Turkish victory to defending the failed Venetian commander Niccolò da Canal (1415-1483).

Nicoletta Marcelli's "Filelfo 'volgare': stato dell'arte e linee di ricerca" examines the Italian texts attributed to Filelfo and offers interesting observations on the use by various humanists of *patrius sermo* or 'vernacular' (variously equivalent or opposed to *etruscus* or 'elevated Tuscan style'). The essay concludes with a fascinating sample of proverbial and idiomatic expressions found in Filelfo's Italian letters. David Speranzi's "Su due codici greci filelfiani e un loro lettore (con alcune osservazioni sullo Strabone Ambr. C 93 sup.*)" traces how Constantine Lascaris copied or annotated (often with disparaging remarks) codices previously owned by Filelfo.

The last two essays of the collection examine Filelfo's engagement with medicine: Greek texts and contemporary physicians. Silvia Fiaschi's "Filelfo fra Ippocrate e

Galeno: fonti mediche e rapporto con i *physici*” examines the humanist’s pronouncements about physicians, which alternated between condemning contemporary practice and praising the venerable tradition of Greek medicine. Stefania Fortuna’s “Francesco Filelfo traduttore di Ippocrate: qualche osservazione sullo stile e sul lessico” analyzes in considerable detail the humanist’s strategies in translating obscurer passages in Hippocrates.

DAVID MARSH
Rutgers University

Caterina Romeo. *Riscrivere la nazione. La letteratura italiana postcoloniale*. Le Monnier Università; Mondadori Education: 2018. 181 pp.

Caterina Romeo’s book offers at once an expansive survey of postcolonial Italian literature and its local and transnational contexts, both past and present, and insightful, theoretically informed close readings of a number of key texts by writers such as Gabriella Ghermandi, Igiaba Scego, and Uxax Cristina Ali Farah, along with many others. The book’s implications are manifest from its opening line, which affirms simply but compellingly that postcolonial Italian literature is among the most historically, culturally, artistically revelatory literary phenomena to occur in Italy over the past several decades. Romeo’s approach to the Italian postcolonial stages a kind of counter-‘occupation’ of the Italian literary canon (which to this day privileges white men) by assembling a dazzling range of new, lesser-known, and increasingly established literary voices of migrants and their descendants, or ‘second generation’ Italians. In a way that provocatively mirrors the transnational flows about which she writes, Romeo’s Italian is itself ‘inhabited’ by key terms and insights (such as the adjective ‘of color’ and the notion of ‘agency,’ which she leaves in English) imported from black American feminist thought (references to bell hooks, Audre Lorde, and Kimberle Crenshaw recur), Subaltern Studies (most notably Spivak), and other feminist and race critical theorists such as Nirmal Puwar and Sara Ahmed. Romeo’s text thus puts into practice Said’s thesis on the productivity of theory that travels. In and of themselves, these aspects of the book merit attention, and make it an indispensable reference for anyone interested in taking stock of the cultural changes occurring in Italy—in terms of both literary production *and* theoretical frames—over the past several decades. Yet the book does much more than this; it engages these texts in order to demonstrate—through careful, critical analyses—how they paint a dynamic, rich portrait of Italy’s past, present, and future that is attuned to the myriad power relations that shape it—between (ostensibly former) colonizer and colonized, within patriarchy and heteronormativity, etc.