stagnation, and an important attempt also to bring forward the creative and moral element of the age, cutting short the empty literary subtleties which had often become the object of stereotyped judgements among scholars. Several works of comparative literature bearing on Franco-Italian or Anglo-Italian relations during the period of the Counter-Reformation have appeared, which, however, are necessarily out of our survey. But I can hardly fail to mention at least Farinelli’s book on *Italy and Spain*.

A steady work of revaluation of the Seicento has been going on lately, particularly stimulating and convincing in the field of the fine arts; but with the recent work of Croce on the baroque age in Italy we have a partial reversion to the traditional condemnation of that literary period. In fact, Croce maintains that the *baroque* is a purely negative aspect of Italian culture and that its positive tendency must precisely be found in a reaction against it. He compares the baroque period to the Alexandrine age and points out that baroque stands to art as applied art stands to pure art.

*SETTECENTO AND MODERN ITALIAN LITERATURE.*

*By P. Rébora*

In the Vallardi series ‘History of Italian Literature’, Natali’s *Settecento* has just appeared in two large volumes, which constitute a true encyclopaedia of the eighteenth century in Italy.

Parini’s poems, edited in two volumes by E. Bellorini, have been subjected to a close scrutiny by D. Petrini, G. Mazzoni, and others; and the results of Petrini’s subtle aesthetic discriminations may appear somewhat disconcerting to the layman who has always considered the greater Parini to be that of the civil and moral poems. It is gratifying to record that at last a good English translation of Parini’s *Il Giorno* has been published, the work of E. Morris Bower.

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On Alfieri and some of his Piedmontese followers (Gioberti, Balbo, D'Azeglio, Santarosa) an excellent essay has been written by G. Gentile. Vincenzo Monti's fame, eclipsed during the last half-century, has enjoyed a remarkable revival, in fact a vindication of the poet and the man. A specialist in Monti studies, Professor Bertoldi, is publishing the correspondence of the poet. F. Flora has edited his poems, preceding them with a critical essay; Bevilacqua and others have written books on him.\(^1\)

It is impossible in a few lines to give an adequate idea of the huge literature turned out in the last three or four years on Foscolo and Manzoni. For Foscolo, whose centenary occurred three years ago, we refer the reader to Ottolini and Antona-Traversi's four volumes where a reliable bibliography may be found. As for Manzoni, half a dozen leading Italian scholars have contributed books on the man, the poet, the thinker; as for instance, Gentile, Croce, De Lollis, Galletti, A. Momigliano, Tonelli, and others.

As Manzoni is perhaps the poet to whom Croce's schemes are applied with least success, it is well to underline the importance of Galletti's recent work, in which the professor of Bologna University expresses his views on poetry opposed to those still predominant to-day, of the aesthetic school. De Lollis's book deals chiefly with Thierry's influence on Manzoni.

A general survey of Italian literature during the Napoleonic age is found in Natali's book on this subject; and on the general spirit of the Ottocento a good essay has been written by A. Zonta.\(^2\)

A notable achievement was the critical edition of Leopardi by F. Moroncini, of both I Canti and Le Operette morali. Since

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