

Atti del 2° Seminario Internazionale di Studi Albanesi (Rende - San Giacomo di Cerzeto - San Cosmo Alb., 8-10 giugno 1994). Aktet e Seminarit të dytë Ndërkombëtar për Studimet Shqiptare (Rende - Sënd Japku - Strighari, 8-10 qershor 1994). A cura di Francesco Altimari con la collaborazione di Giovanni Belluscio. Università della Calabria. Quaderni del Dipartimento di Linguistica 14. Albanistica 2. Roma: Herder Editrice 1997. 397 pp.

The acts of the second international seminar on Albanian studies, which was held in Calabria in June 1994, comprise twenty-nine papers, mostly in Italian and Albanian, devoted primarily to Albanian and, more specifically, Arbëresh philology. Editor Francesco Altimari (b. 1955), professor of Albanian studies at the University of Calabria in Rende, notes in his introduction (p. 1-12) that the seminar, attended by specialists from Italy, Albania, Germany and the United States, was made possible by virtue of an Italian-Albanian cultural exchange programme between the University of Calabria and the University of Tirana. The volume is divided into two sections.

Section one encompasses papers devoted to two major nineteenth-century Italo-Albanian writers, Francesco Santori (1819-1894) and Giuseppe Serembe (1844-1901), the year 1994 being the centenary of Santori's death and the 150th anniversary of Serembe's birth. Francesco Santori, born in Santa Caterina Albanese (Alb. *Picilia*) in the province of Cosenza, is the author of poetry, rhapsodies, short stories, novels, adaptations of fables and, more than anything, of plays in his Arbëresh dialect of Albanian. His play *Emira* is considered to be the first original drama ever written in Albanian, the earliest at least to have survived. Giuseppe Serembe from San Cosmo Albanese (Alb. *Strigari*) was a restless lyric poet of major significance, whose main verse collection, *Vjersha*, was published by his nephew Cosmo Serembe in Milan in 1926. In recent years there has been much discussion as to whether the poems in his posthumous collection of haunting melancholy are indeed the works of Giuseppe Serembe or of the said nephew.

In 'Mbi dorëshkrimin e *rapsodive* të Françesk A. Santorit' (On the manuscript of Francesco A. Santori's rhapsodies, p. 15-21), Anton Nikë Berisha (b. 1946), originally from Prishtina and now active at the University of Cosenza, delineates the significance of the author's as yet unpublished collection of 47 rhapsodies. Jorgo Bullo of the Albanian Academy of Sciences in Tirana, in his attempt at a 'Saggi di una ridefinizione tipologica delle novelle di Santori' (p. 23-27), concentrates on questions of genre for the tales in verse which Santori himself called *romanzetti*. Antonino Guzzetta (b. 1922) of the chair of Albanian studies at the University of Palermo, provides an overview of the significance of the two writers in question in his 'Francesco Santori e Giuseppe Serembe nella letteratura romantica arbëreshe' (p. 29-37). Klara Kodra (b. 1944) of the Albanian Academy of Sciences, a specialist in nineteenth-century Arbëresh literature, contributes a short paper on 'F. A. Santori come romanziere' (p. 39-42). Language expert Emil Lafe, also of the Albanian Academy of Sciences, offers 'Alcune osservazioni sul lessico di F. A. Santori' (p. 43-56) with regard to Arbëresh word formation. Rudolf Marku, diplomat and Albanian poet himself, now based in London, provides a brief overview of 'I viaggi di Zef Serembe' (p. 57-59), whom he calls the most authentic of Albanian poets. Another study of Santori's lexicon is provided in 'F. A. Santori një fjalëkrijues i zellshëm' (F. A. Santori a passionate creator of words, p. 61-72) by Gjovalin Shkurtaç (b. 1943), Albanian linguist and specialist on Arbëresh culture. Ernesto Tocci of San Martino di Finita, for his part, evokes folk songs in 'Su alcuni canti popolari inviati da F. A. Santori al De Rada' (p. 73-93). Daniela Vittorioso of Palermo concludes the first section with a paper on 'Il teatro del Santori: *L'Emira*' (p. 95-101), a play republished in an Albanian/Italian edition by Francesco Solano (b. 1914) in Grottaferrata in 1984.

The second section of the book encompasses papers devoted primarily to Albanian

and Arbëresh linguistics and philology. It begins with 'Veprimi foljor në gjuhën shqipe' (Verbal action in Albanian, p. 105-113) by Gjilda Alimhilli from the University of Shkodër, which deals with durative and non-durative verbal expression. Giovanni Belluscio (b. 1961) of the University of Calabria reports on 'L'aspetto fonetico della parlata arbëreshe di Farneta' (p. 115-129), an extract from his Albanological dissertation on 'Frammentazione e continuità linguistica'. Gabriele Birken-Silverman of the University of Mannheim, noted for her in-depth studies of the Albanian dialect of Piana degli Albanesi in Sicily, offers a paper on 'Prestiti italiani nell'albanese e prestiti albanesi nelle parlate italiane: alcuni problemi lessicali' (p. 131-154). Walter Breu (b. 1949) of the University of Constance reviews the 'Integrazione di prestiti e problemi della fonologia diacronica dell'albanese' (p. 155-168) which throws light upon the incomparable facility of the Albanians throughout the centuries to integrate foreign loans into their language. 'Il canto lirico nelle comunità calabro-albanesi' (p. 169-183) by Innocenzo De Gaudio deals with text and melody in the much neglected field of Arbëresh folk music. Elvira Glaser of the University of Zürich presents a paper of 'Osservazioni sulla struttura dei prestiti nell'arbresh' (p. 185-198) clarifying the stratification and distribution of the loanword portion of the Arbëresh lexicon. Diachronic linguist Eric Hamp (b. 1920) of the University of Chicago reports 'On the survival of Arbëresh numeral forms' (p. 199-205), the only paper presented in English. Hamp has gleaned some useful material from the moribund dialects of Calabria here. Interesting is the usage by many Arbëresh speakers of Albanian lexemes for the numerals from one to ten and then of Calabrian Italian lexemes for the numerals from eleven onwards. Francesco Iusi of Cosenza presents a general paper on 'L'informatica applicata agli studi filologico-letterari' (p. 207-211), in particular on the preparation of literary concordances. Vili (Willy) Kamsi of Shkodër, now Albanian ambassador to the Vatican, offers a review of the influential, early twentieth-century literary and cultural periodicals '*Hylli i dritës* e *Leka*, Espressione di una tradizione patriottica e culturale' (p. 213-223). Michelangelo La Luna, Arbëresh scholar from San Demetrio Corone in Calabria who has been studying at Harvard University, deals with the play '*I Numidi*, tragedia di Girolamo De Rada' (p. 225-241). De Rada's Italian-language historical tragedy, published in Naples 1846, was elaborated half a century later as *Sofonisba, dramma storico*, Naples 1892, but enjoyed only modest public response at the time. Matteo Mandalà of the University of Palermo reports at length on 'L'opera inedita di Francesco Maria Da Lecce, il *Dittionario Italiano-Albanese* (1702)' (p. 243-270). Da Lecce (d. 1718), an Italian missionary and linguist, was sent to Albania by the Propaganda Fide in 1692 where he learned Albanian, and is author of the first Albanian grammar ever printed, *Osservazioni grammaticali nella lingua albanese*, Rome 1716. His *Dittionario* of 1702, the 274-sheet manuscript of which is preserved in the Biblioteca Centrale Regionale di Palermo, constitutes the third oldest bilingual dictionary in Albanian, following the 238-page *Dictionarium latino-epiroticum*, Rome 1635, by Pjetër Bardhi (1606-1643) and the *Vocabulario albanese-italiano ed italiano-albanese*, 1694, by the Sicilian monk, Nilo Catalano (1637-1694). It can only be hoped that Da Lecce's historic lexicon will soon see the light of day under Mandalà's care. This paper is followed by notes on the 'Lessico agro-pastorale e lessico comune nella parlata di Piana degli Albanesi' (p. 271-282) by Vito Matranga of Palermo. Albanian writer Halil Myrto, presently in Lecce, reports on 'Le credenze popolari albanesi sulle vette dei monti' (p. 283-290). Giuseppina Norcia of Palermo presents a short study 'Sulla poesia di Migjeni' (p. 291-303), the passionate Scutarine poet (1911-1938) who, more than anyone else, forced Albanian literature to come to terms with the twentieth century. Norcia deals among other things with the influence of Nietzsche upon Migjeni's verse, a subject long held taboo under the Communist dictatorship in Albania. Giovan Battista Pellegrini (b. 1921), inveterate scholar and linguist from the University of Padua, offers a presentation of 'Konkordancat Ballkanike në përdorimin e nyjës shqese' (Balkan parallels in the use of the definite article, p. 305-317). A 'Studio sull'integrazione della minoranza etnica albanese della provincia di

Cosenza mediante l'analisi dei cognomi' (p. 319-330) is a statistical investigation by five authors, A. Tagarelli, A. Piro, I. Duca, A. Bulo and C. Brancati of the Institute for Experimental Medicine and Biotechnology and the Institute for Hydrogeological Protection in Southern and Insular Italy, both in Cosenza. Albanian linguist Kolec Topalli, author of a recent 530-page monograph on 'Stress in the Albanian language' (*Theksi në gjuhën shqipe*, Tirana 1995), offers a paper on 'I sostentivi di genere femminile con tema in consonante nell'albanese' (p. 331-335) with an analysis of their diachronic formation. 'Zampogna e organetto a Lungro: sostituzioni e sovrapposizioni' (p. 337-361) by Roberta Tucci of the University of Calabria returns once more to the field of Arbëresh folk music with bagpipes and accordions. Giuseppina Turano (b. 1961) of the University of Calabria focusses on 'Nominali indefiniti in albanese' (p. 363-389), in particular on the interrogative pronoun *kush* 'who, someone'. This section concludes with 'Spazio balcanico e tipologia della cultura' (p. 379-389) by Gisèle Vanhese of the University of Cassino.

The Acts of the Second International Seminar of Albanian Studies offer a wealth of papers by a wide range of scholars, some well known and others at the start of their academic careers, and gives proof that Arbëresh scholarship has lost none of its vitality. At the present moment in time, it would seem that Cosenza, Palermo and Naples have overtaken Tirana and Prishtina as the most serious centres of scholarly activity in the much neglected field of Albanian studies.

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