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Although unknown in North America, Eugenio Cirese is one of Italy's most accomplished dialect poets, and the only dialect poet from the region of Molise to be included in national anthologies, such as the one

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edited by Pier Paolo Pasolini and Dell'Arco (1954). In the extremely varied landscape of Italian dialect literature Eugenio Cirese finds his place as an authentic poet (an opinion held by critics and writers such as Pasolini, Barberi Squarotti, Betocchi and many others), and is generally considered to have been the first modern writer to use the dialect of Molise as a literary language.

This book addresses the major critical and interpretive issues of contemporary experimental poetic texts. Critical approaches, historical contexts, and basic concepts are surveyed in two introductory essays, while the study of poetic movements in historical context and the chronological trajectory of production of experimental texts are discussed in the first major segment of the volume, *Experimentation in Its Historical Moment*. The principal topic addressed here is the nature of experimental poetry in revolutionary social contexts. The second major theme, focused upon in the section *Experimentation in the Language Arts*, is that of language as a vehicle for experiments and cognitive quests, aimed not at the production of truth or social emancipation but at experiential aspects of language and language use. Haroldo de Campos's fragmented poetic prose work *Galàxias* is a highlighted topic of attention, as are poetic and language experiments in Lettrism, Fluxus,

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sound poetry, and new technological poetics. The development of the basic tenets of Concrete poetry and current critical perspectives on its status in poetical experimentation constitute the basis of the third section of the book, Concrete and Neo-Concrete Poetry. The relationship of historical Concrete poetry to artistic genres is presented, with special emphasis on Brazil and on contemporary visual writing. The section Memoirs of Concrete, in the context of oral history, includes retrospective accounts by two of Concrete poetry's most renowned editors. The closing section of this book presents statements on the theory and practice of avant-garde poetry by 22 participants in the Yale Symposium on Contemporary Poetics and Concretism.

A darkly humorous exploration of the human body and its various functions in poetic prose, Valerio Magrelli's *The Condominium of the Flesh*, a personal chronicle of his clinical experience, catalogues a life history of ailments without ever being pathological.

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