mic against the faults and failures of modern Italian philosophy that concludes the first segment of this study.

With Benedetto Croce and Giovanni Gentile, the Nineteenthcenturies feature the two by far most compelling and charismatic representatives of Italian idealism. As the scholars expound the development of their thoughts, they elicit their increasing disagreements which culminated in the irreconcilable discord that followed the rise of Fascism, and contributed to their ultimate schism. From their prolific *oeuvre*, the scholars excerpted those writings that most strikingly exemplify their divergency of perspectives on the liberal and conservative front. Their personal and political altercation is interluded by the fate and figure of Antonio Gramsci who questioned and contested the abstractions of Gentile's idealism and the speculations of Croce's historiography alike.

These "warring versions of idealism" (6) account ultimately for Italy's "strange history", which captions the first and last article on Bobbio that frame the expository preamble. This preliminary section of the book thus closes as it had commenced: with Bobbio's denunciation against the "self-deception" (163) of Italian idealism, and the anomalous implications derived from its coalescence with nationalism. The religious fervor that had animated both Croce's and Gentile's philosophy—despite the insurmountable hiatus that eventually unclasped between the former friends—fueled the impending chauvinistic impetus and impulse that had already found in Gioberti's claim to primacy and Gentile's controversial patriotism its most resonant voices.

Upon initiating the reader into the theories that the Italian philosophers elaborate at length in their writings, the subsequent segment gathers the primary literature thus far addressed and analyzed, whose exceptional translations are complemented by a rich apparatus of notes and explanatory remarks. The anthology ends with a detailed bibliography, and two separate indices of names and subjects that facilitate the consultation of this voluminous and valuable collection which constitutes an indispensable reference and an imperative reading both within and beyond the anglophone world.

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Luigi Capuana. *The Marquis of Roccaverdina*. Translated by Santi V. Buscemi. Boston: Dante University Press, 2013. Pp 244. ISBN 9780937832554. \$ 18.95.

The Marquis of Roccaverdina, a translation by Santi V. Buscemi of Luigi Capuana's *Il marchese di Roccaverdina*, has finally hit the North American shelves. The novel, which is a masterpiece of Italian Naturalist Literature (Verismo), was published in Italy in 1901 by Fratelli Treves, and is now available in English thanks to Dante University Press. Santi V. Buscemi can also be credited for translating Luigi Capuana's collection of short stories, *C'era una volta*, also published by Dante University Press with the title *Sicilian Tales* in 2009.

As one of the most influential figures of Verismo, together with Giovanni Verga and Federico De Roberto, Luigi Capuana's novels intend to portray life in the most realistic and objective way possible. As such, choosing a language that, while being accessible to the Italian reader, would not in any way interfere with the verisimilitude of the characters in their novels, was of key importance. While the language of choice in the settings depicted in the majority of their works would most certainly have been Sicilian dialect, in no way did their decision to use standard Italian interfere with the realistic essence of their characters, as they were able to retain some key syntactical elements of the Sicilian dialect, and maintain the semblance of a true spoken language. Translating a novel like *Il marchese di Roccaverdina* is a much greater endeavor than just transposing a text from one language to another: one must possess a great knowledge of English, Italian and Sicilian dialect in order to translate the above mentioned language structure and retain its uniqueness.

In *The Marquis of Roccaverdina* Santi V. Buscemi seems to overcome this obstacle by maintaining certain key words in Sicilian dialect or Italian. Buscemi also cleverly mirrors Capuana's dialectal syntax by keeping the language spoken by the characters as malleable, lively and devoid of rhetoric as possible. There are nonetheless a few instances in *The Marquis of Roccaverdina* in which Buscemi fails to capture the coral essence of the novel, such as in Chapter 1 when he translates "Un giorno o l'altro, quei diabolici esperimenti, povero avvocato, lo avrebbero fatto ammattire" (Capuana, 2), with "One day or another, these diabolical activities would cause the poor old attorney to go mad" (16). By omitting the brake in the sentence around *povero avvocato*, Buscemi diminishes the effectiveness of this sentence as a true portrayal of the voice of the people of Ràbbato.

As the setting and title of Capuana's novel may suggest, the text abounds in formal titles that might not always have an English equivalent. Santi V. Buscemi begins his volume with a *Translator's Note* in which he explains why he has decided to keep some titles in their original Italian form and translate others. While he chooses to replace *marchese* and *baronessa* with their English equivalents, he explains that "the Italian word *marchesa* has been retained because it is more familiar to English readers and seems more natural than *marquise*. For a similar reason, *cavaliere*, which translates to *knight*, has been retained in its anglicized form: *cavalier*." (6) Similarly he chooses to keep the word *compare* in Italian. It is Buscemi's attentiveness to details such as these that has contributed to the naturalness and flow of the dialogues and to the over all realistic feel of the novel.

It is for the same reasons that one can assume Buscemi's translation of nicknames and coin denominations might not seem always consistent, keeping some terms in Italian (*malumini*, *onze*) and translating others (*peasant marquis* instead of *marchese contadino*; *two-cent* instead of *due soldi*).

The *Translator's Note* is followed by an Introduction on *Verismo* by Buscemi, in which he gives the North American reader a brief overview of some of the most important characteristics of this literary movement which was born in Italy in the late nineteenth century. In the same introduction Buscemi summarizes the contribution of Giovanni Verga and Federico De Roberto to the movement and con-

cludes with some essential biographical notes on Capuana complete with a description of his literary career and the fortune of *Il marchese di Roccaverdina*.

The end of the volume features the *Notes*. These include a description of some of the historical figures mentioned in the novel, such as Ferdinand II, that might not be as familiar to a North American reader, as well as the translation of some Italian or Latin words that Buscemi decided not to translate in the text (such as *onze*, *tarocco*, *maluomini*, etc.). In the *Notes* Buscemi also clarifies the meaning of certain English terms that might generate some confusion, as “Chapter 22: *Scandalized*: Here used in its religious sense of setting a bad example” (*Notes* 2).

In conclusion Santi V. Buscemi's translation of *Il marchese di Roccaverdina* has overcome most of the challenges that such an arduous task can entail and will certainly contribute to the enhancement of Capuana studies in North America.

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Paolo Di Paolo. *La fine di qualcosa. Scrittori italiani tra due secoli*. Roma: Giulio Perrone Editore, 2012. Pp. 222. ISBN 9788860042422. € 13.

Il critico letterario e lo scrittore di narrativa e teatro convivono e dialogano in Paolo Di Paolo. Negli ultimi due romanzi, editi da Feltrinelli, *Dove eravate tutti* (2011) e *Mandami tanta vita* (2013) finalista al Premio Strega, lo scrittore consolida la capacità critica di scavare nella storia sociale e l'abilità di raccontare i labirinti della coscienza dell'uomo.

La vicenda di *Dove eravate tutti* parte da un ricordo del luglio 1992, quando il giudice Borsellino e gli agenti della sua scorta furono barbaramente uccisi dalla mafia, e si spinge fino al 2010, attraversando un arco di tempo pubblico e politico che lo scrittore senza esitazione definisce decadente, citando le parole di Francesco De Sanctis nella *Storia della letteratura italiana* (1870-1872): «I popoli, come gl'individui, nel pendio della loro decadenza diventano nervosi, vaporosi, sentimentali».

Nel romanzo *Mandami tanta vita* lo scrittore si sbarazza del presente e si rintana in un luogo lontano del passato. I due protagonisti, Piero Gobetti e Moraldo, si muovono tra Torino e Parigi in pieno fascismo, durante i giorni di carnevale del 1926. Moraldo vive una giovinezza pacata, crede di poter sottomettere tutto al controllo della ragione, si nutre di sogni, di utopie e nulla ai suoi occhi, ancora ingenui, sembra impossibile. Piero, invece, a soli ventiquattro anni ha già trascorso una vita piena, fondando riviste e una casa editrice, combattendo in prima linea contro il regime, costruendo una famiglia con l'amata Ada e, soprattutto, restando politico persino negli anni del tramonto della politica. Piero è tutto ciò che Moraldo non è e non può essere. I due coetanei percorrono strade diverse, parallele, che riusciranno appena a sfiorarsi senza mai congiungersi.

Nell'arco del primo decennio del XXI secolo, oltre alla narrativa, Di Paolo ha scritto saggi sui libri altrui e ritratti di scrittori, raccolti nel volume *La fine di qual-*