the brutal world of my family and the millions of immigrants like them with the cultural splendors I made into a career. But none of this...could make my Italy whole again-nothing could, except the love that streamed like starlight from my rescued daughter, an explosion of life amid the stone and marble.” (199).

A thoughtful and illustrative memoir, *My Two Italies* truly captures the strength of individual spirit, the search for an identity stemming from the desire to understand Italy, both The Old Country, and the modern one. It is worth going along the journey with Luzzi, a journey that would help anyone of Italian ancestry challenge their place and identity in either Italy.

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Guido Pugliese. *Infedele. Tragedia in due tempi*. Roma: Aracne, 2014. Pp. 116. ISBN: 9788854870123. € 12.

Guido Pugliese's two-act drama entitled *L'infedele. Tragedia in due tempi*, based on Luigi Capuana's novel *Il Marchese di Roccaverdina*, and its stage production by students is the product of a long-established and stimulating didactic practice which involves students and staff in Italian Studies at the University of Toronto Mississauga. The present volume, in addition to the play, contains an introductory essay, reviews of the production and other illustrations and newspaper articles which are testimony to the close engagement between the Italian Studies Program and the Italian-Canadian local community.

In this case, as with all transpositions, or re-creations from one artistic medium to another, one needs to reflect on the ideological discourse inherent in the original text and in the new independent product set in a different medium and social context—in our instance the late nineteenth/early twentieth century novel and a twenty-first century drama production. The properties of each artistic medium are also of paramount importance in understanding the final product in the new medium. Both of these considerations are addressed in Pugliese's scholarly introduction to the play.

The dramatic text is prefaced by a comprehensive critical introduction in which Pugliese explains the narrative principles that have guided the re-writing of *Il Marchese di Roccaverdina* as a play and which gives an overview of Capuana's

aesthetic principles regarding the symbiosis of Form and Content and the life-like quality which Capuana considered essential for a successful artistic product. Pugliese refers to Gianni Oliva's edited collection of essays on theatre, *Luigi Capuana. Cronache Teatrali: 1864–1872*. (Roma: Salerno, 2009), part of an in-progress National Edition of Capuana's works.

Capuana's interest in and commitment to the theatre was considerable. From 1864 to 1868 he worked as a critic for *La Nazione*, subsequently publishing most of those essays in *Il Teatro Italiano Contemporaneo* (1872), further essays on theatre are to be found in *Libri e Teatro* (1892). His interest for the theatre extended beyond reviewing and to the authorship of several plays. One need only recall *Il Teatro Dialectale Siciliano*. In his re-writing Pugliese aptly points to the novel's carefully controlled narrative and theatrical qualities, such as meteorological effects connected to psychological insights, or a detective strategy.

Capuana's novel, as well as a drama of forbidden love and jealousy or remorse for a crime committed, also functioned as a repository of contemporary ideas, not least modern scientific knowledge of human behaviour, social trends and the representation of clashes within an atavist society as well as the issues and challenges facing a new nation. The representation of contemporary ideas is for Capuana's aesthetics an integral part of the so-called *spiraculum vitae*, to which he often referred. The Marquis' psychological drama is closely intertwined with this concept of contemporariness, as is fuelled by and developed through the new ideas to which he is exposed and which shatter his belief in his omnipotence. So Capuana allows ample space in the narration for a discussion of atheism, occult religious practices, scientific knowledge regarding human behaviour and capitalist ventures. The novel contains a psycho-physiological analysis which gives us the various phases of the Marquis' mental illness as it develops and worsens. Specific symptoms are described with scientific rigour and at the very end of the novel Cavalier Pergola and Doctor Greca give the diagnosis of it having been "esquilibri di nervi." As Pugliese notes, Don Aquilante, the Marquis' lawyer, has the role of recalling the crime through his spiritualist experiments. But one could argue that it is more than Pugliese will allow—a folkloric device. In fact don Aquilante specifically discusses Emanuel Swedenborg's theosophy and vents his criticism of the Church's manipulation of Catholic teachings for the purpose of social control.

On the other hand *L'infedele. Tragedia in due tempi*, by Guido Pugliese, places its focus on the tragic psychological turmoil facing the Marquis, the

passion and jealousy which torment him. The depiction of the social milieu is strictly functional to the evolving drama. The challenges and disorientation which modernity brings and the representation of an environment challenged by new scientific and philosophical trends do not feature. On the contrary attention is given to emphasising a retrograde environment with aristocratic pretensions and social prejudices. Characters such as Don Aquilante and Cavalier Pergola, become accessories in the recreation of a closed quasi-feudal environment.

The development of the drama is compelling and sustained by stage notes and technical devices which highlight the psychological portrait. In his introduction Pugliese sets out the principles which guided him in the writing of the play and draws attention to the exigencies of performative language and theatrical communication.

The scenes of the play are concentrated in one room of the Marchese's palace. The play intertwines conventional narrative with contemporary filmic technologies to evoke the psychological drama and what Pugliese defines as "la passionalità umana."

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Donatella Melucci, and Elissa Tognozzi. *Piazza: luogo di incontri*. Stamford, CT: Cengage Learning, 2015. Pp. xvii, 512. ISBN: 9781285074818. \$148.95.

L'insegnamento della cultura come frutto di un meticoloso ragionamento e di un'accurata cernita di materiali contraddistingue *Piazza* di Donatella Melucci ed Elissa Tognozzi, facendo di questo volume per studenti di livello elementare uno strumento valido e innovativo nella didattica dell'italiano. La cultura in *Piazza* è, in primo luogo, rappresentata attraverso l'esplorazione della geografia, intesa però non come mera lista di nomi e fatti da memorizzare, ma come sapiente riflessione su alcuni aspetti che più di altri caratterizzano una specifica area geografica. Così, ciascuno dei dodici capitoli di *Piazza* si apre con le sezioni *Nel cuore della regione* e *Andiamo in piazza!*, dedicate, appunto, a una o più regioni italiane e ad alcune delle loro piazze più note. La piazza, luogo di aggregazione e di scambio, è vista come espressione dell'architettura, della storia e della cultura italiana. La selezione di foto e di fatti enumerati nel testo non è mai casuale, ma denota lo sforzo delle