no choice but to assimilate; their survival depended on it. The second wave brought a flood of immigrants that well surpassed the first, and greater numbers equalled greater support systems. The need for cheap and readily available labour, combined with the introduction of laws on multiculturalism, created an environment much more tolerant of the maintenance of italic tradition and community integration. The link with the native country (exemplified through the retention of the heritage and the dialect of one's *paese*) is thus much stronger among immigrants of the second half of the twentieth century. The effects of local media coverage (newspapers/radio) were twofold: on the one hand, it helped provide a new homeland for persons who had been obliged, by economic need, to abandon their native homeland; on the other hand, it encouraged these men and women to maintain their sense of identity and to construct, on this, a viable concept of the Italian-Canadian Self.

The narratives concerning Italian-Canadians are plentiful, and the most cherished is certainly that of the poor, hard-working immigrant who, through toil and dedication, makes his fortune in the Canadian land of milk and honey. But Iuele-Colilli also sheds light on some of the darker periods of modern Canadian history, most notably the internment camps and the marginalization to which some Italian-Canadians were subjected during the course of the Second World War as the fear of Fascism led the Canadian government to take severe measures against immigrants from Italy.

Italian Faces is a photo album of an extended family bound not by blood, but by the stronger bond of common experience. It is also an original work of scholarship in the sense that Iuele-Colilli has ambitiously reconstructed, on a very local and intimate level, the influence of the Italian community on the development of the Canadian city of Sudbury. This book is also stylistically very interesting as it is bilingual; the English text alongside the Italian text can be interpreted as yet another manner in which the two cultures co-exist. While of importance to all scholars interested in the Italian presence in Canada, *Italian Faces* will obviously prove to be of greatest significance to the people of Sudbury to whom this volume is dedicated.

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Graziella Semacchi Gliubich, Cristina Benussi and Marina Petronio. *Parole lontane: L'Istria nella sua storia e nel nostalgico ricordo di autori esuli*. Empoli (Firenze): Ibiskos Editrice, 2003. Pp. 165. ISBN 88-7519-039-9. 15,00.

Integral to the study of human history is that of human tragedy. This is especially true when chronicling the carving out of territory and determining under what circumstances a people now finds itself in a particular land. Often hidden amid treaties and concessions are entire communities and civilizations whose displacement became their only means of survival. *Parole lontane* examines just such a case,

namely that of the history of Istria, not only of the kind one would find in a textbook, but also that which can be found only in the memories of those forced to leave it behind. This work is the result of a collaborative effort by Graziella Semacchi Gliubich, Cristina Benussi and Marina Petronio, each of whom authors one of the three sections that comprise the work. Semacchi Gliubich tells of Istria's complex history from man's arrival on the peninsula until present day. Benussi analyzes the literature of exile written by those forced to flee their home due to the events that transpired in the nineteenth and twentieth centuries. Petronio's section concludes the book with an examination of those authors who, although now resident in the Americas or Australia, have written meaningful works (as the inside cover explains) based upon the theme of uprooting, either drawn from their own experience or recalled through the nostalgic memories of their parents or grandparents.

Clearly one of the main advantages of this format is that it begins with providing the necessary historical backdrop that will allow the reader to gain a better appreciation for the literature that will be analyzed in the subsequent sections. Semacchi Gliubich, however, provides much more than a simple history lesson of the region as her engaging narrative style allows the reader to visualize not only the events that took place, but also the people who lived through them.

Throughout twelve chapters, Semacchi Gliubich traces Istria's history from the arrival of its first inhabitants. In Chapter 1, the events of the second century BCE are chronicled, detailing how Istria became a Roman province. This includes the story of King Epulo who, according to the author, was the first historical figure to emerge from the Istrian peninsula to discuss the dangers of losing one's independence, as he became well-aware of the Roman threat. He knew how to incite patriotic fever in his subjects. When Istria was attacked, instead of surrendering he ordered that the women and children be murdered in order to prevent them from becoming Roman prisoners and slaves; he ended his life with them. In choosing to highlight King Epulo's narrative, not only has the author garnered the attention of her reader, who undoubtedly found this an interesting tale, but also foreshadowed the theme of the importance of an *independent* Istria, a theme that will continue to dominate the rest of its history.

Chapter 2 elaborates upon the Roman occupation, how Istria fared under their rule, the descent of the barbarians, its subjugation to the Byzantine Empire, and how it remained under Byzantine rule even after the descent of the Longobards. Istria was eventually conquered by the Franks in 787, and was incorporated into their Italian kingdom, thus signalling (according to historians) the beginning of the Middle Ages in Istria. As in the previous chapter, here as well we are provided with an amusing narrative that tells of the bravery of the Istrian people. This time it comes to us in the form of the legend of the *Badia di Sottoterra* (The Underground Abbey), which narrates the supposed encounter between the Istrians and the "Scourge of God", Attila the Hun.

Semacchi Gliubich provide testaments not only to Istrian bravery, but also to their intellectual capacity as, interspersed in her historic tale, are references to their contributions to important Italian and European movements. While describing

Charlemagne's reign over the peninsula (Chapter 3), we are told of the not infrequent encounters that Istrians had (either directly or indirectly) with Dante, Petrarch and Boccaccio. In Chapter 4, where we discover how the peninsula came to be divided in two (one part ruled by the Venetian Republic, the other by the Austrians), and we learn about the life and importance of Humanist Pier Paolo Vergerio. In Chapter 5, the author explains how, despite the turmoil that plagued the peninsula, Istrians were still able to produce eminent figures of both arts and commerce. Panfilo Castaldi da Feltre, for example, played an important role in the development of the printing industry with the first experiments in Italy with movable type printing presses, conducted between 1461 and 1464 (some have even suggested that Gutenberg copied him). In Chapter 6, amid the discussion of the fortunes of the two Istrias (the one ruled by the Venetian Republic faring better than the one held by Austria), we learn about Santorio Santorio, an innovator of great importance in the field of medicine. Born in 1561, Santorio was a friend of Giordano Bruno, Paolo Sarpi and Galileo Galilei.

Another important theme of Istrian history gleaned from Semacchi Gliubich's work is that the fate of Istria became inextricably linked with that of Europe. In Chapter 8, she states that this link to the continent is provided by the peninsula's two "masters": "Il XVIII secolo fu teatro, in Europa, di grandi sconvolgimenti storici che coinvolsero di riflesso la vita sociale, economica e politica della penisola istriana, legata alle sorti della Repubblica di Venezia e della Casa d'Asburgo" (47). In Chapter 12, the author transcribes Ranieri Ponis' account of political events from 1943 to 1947 that led to the transfer of Istria to Yugoslavia. As the author explains in her introduction to the passage, these events marked the tragic turning point that not only conditioned the lives of the Istrians who lived through the atrocities, but also that of their descendents. In describing the literature that was produced as a result of the tragic events experienced by Istria in the twentieth century, Cristina Benussi and Marina Petronio continue to provide the reader with rewarding and informative materials.

Benussi prefaces her analysis of *La letteratura dell'Esodo* with an explanation of who the individuals that contributed to this literature were. While the first novels written on the theme of the Istrian exodus/exile were authored by professional writers from the 1950s to about 1975, after the Treaty of Osimo (1975) men and women, young and old, professionals and amateurs wanted to recount "i vari atti di un dramma di cui assai pochi erano a conoscenza, dando vita a un'epica collettiva che mostrava, seppur con diverse motivazioni, la profondità e l'estensione di una ferita ancora aperta" (74). On page 165 Benussi and Petronio provide the reader with a list of all the authors cited in their works, including those authors that Benussi claims wrote in order to confront the historical motives of exile. She discusses Mario Varini's *Terra Rossa*, originally released in 1953. In his novel Marini chooses not to depict the story of his own life (as exodus literature often does), but instead opts for a "rappresentazione corale" (75). This approach is markedly different from that usually employed by female authors, who do write about the particulars of their lives when describing the events that impinged upon them. For example, Benussi explains how in *Verde acqua* (1987) Marisa Maderi

entertains the reader with the moments of her serene family life and recalls her childhood in Fiume, thus letting us learn of the events that led to her name change from Madjarič to Madierich and then Madieri. In the novel Madieri also recalls her grandparents' world, her relationship with her parents, and the political atmosphere that led to the decision to abandon the city. Benussi analyzes the works of several important authors in an attempt to identify their various motivations for writing, as well as some of their common themes. As a result, she creates an interesting and varied landscape of the literature of Istrian exile that entices the reader to explore further the works of these authors.

Marina Petronio introduces her work *Letteratura Giuliano-Dalmata d'Oltreoceano* with a definition of her parameters: "giuliani" are either *istriani*, *fiumiani*, *dalmati*, *triestini*, or *goriziani*. The literature usually refers to the historical period following the Second World War and the emigration to the two Americas and Australia, caused by the war and economic depression. Petronio identifies a source of this literature in the "ricordi cristallizzati nel tempo — pochi in verità — dell'inserimento nel paese di elezione e delle difficoltà della vita di emigranti" (126), as well as the uniqueness of the Istrian immigrants: "[a] differenza di altri italiani emigrati ... i giuliano-dalmati hanno perduto il riferimento alla loro patria di origine poiché, con il Trattato di Pace del 1947, i luoghi nativi si trovano ora in gran parte in territorio straniero dove si parla una lingua ad essi incomprensibile (126).

Petronio begins with those authors who landed in Canada and, not content with providing her reader with simply an analysis of their works, she tells of the often extraordinary events that characterized their lives even after arriving in their adopted land. Mario Duliani is just such a case. He arrived in Montreal in 1936 and only four years later was interned as a result of the War Measures Act enacted in 1940. These two traumatic events in his life yielded a great body of work, so much so that in 1961 (shortly before his death), the government of Quebec nominated him a member of the "Conseil des Arts du Quebec."

Petronio also highlights the contributions of eminent scholars who, alongside publications on their own field of study, have written articles, autobiographical books, poetry and novels which "traggono lo spunto dalle vicende di famiglia" (135). Among these academics, Robert Buranello and Konrad Eisenbichler are profiled. A Renaissance scholar, Buranello edited the work that the author considers fundamental for knowing the giuliano-dalmata community in Canada: *I Giuliano-Dalmati in Canada: considerazioni ed immagini* (1995). Konrad Eisenbichler, as the author explains, is a well-known scholar and professor at Victoria College at the University of Toronto whose body of work on the Italian Renaissance, confraternities and Italian theatre has received prestigious recognition. He is the director of the periodical of the giuliano-dalmata community *El Boletin*, and has published (in English) some of his own poetry and short stories in various periodicals. Among his many contributions Petronio cites in her section the work he edited, namely *An Italian Region in Canada. The case of Friuli-Venezia Giulia*, a collection of articles drawn from a conference held in Toronto, 1-3 March 1996.

Petronio includes authors from the United States, South America and

Australia. Before concluding her work, she also mentions three “outsider” authors who are not giuliano-dalmati in the strictest sense of the term, but who, through their work, have communicated “gli aspetti tormentati della regione giuliana” (163), namely Wandy Newby, Syria Poletti and Pamela Ballinger.

The subject matter of this work is compelling and it is rendered even more so through the efforts of three authors who have sought to contextualize the material presented in a manner that places the story of Istria and its literature into a more ample context. Graziella Semacchi Gliubich, Cristina Benussi and Marina Petronio have made *Parole lontane* necessary reading for the novice and scholar alike.

ADRIANA GRIMALDI

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Hermann W. Haller. *Tra Napoli e New York. Le macchiette italo-americane di Eduardo Migliaccio. Testi con introduzione e glossario*. Roma: Bulzoni, 2006. Pp. 272, ISBN 88-7870-081-9. 20.

Il volume si presenta, come un agile, utile e prezioso strumento su due fronti: quello della storia degli attori e dello spettacolo; e quello della storia della lingua italiana dei “migrants” italiani a cavallo tra Ottocento e Novecento. Tra questi italiani vi furono anche molti attori e cantanti, o entrambi, come anche certa tradizione performativa nordamericana, a sua volta una derivazione-*contaminatio* del teatro *vaudeville* di matrice anglosassone, ‘insegna’ al massimo livello. Hermann W. Haller, uno dei massimo studiosi di problemi linguistici della comunità e della tradizione dialettale italiana, pubblica l’interessantissima raccolta di testi autografi e dattiloscritti di Eduardo Migliaccio, nome d’arte Farfariello (Cava dei Tirreni, Salerno 1882 - New York 1946) conservati (e finora inediti) nell’archivio dell’Immigration History Research Center (IHRC) dell’Università del Minnesota a Minneapolis. Una collezione di manoscritti, dattiloscritti, o testi a stampa (pre-dominanti i dattiloscritti).

I contorni della figura di questo attore poliedrico, per lo storico del teatro italiano, sfumano quasi nel comico-leggendario. Nascere a Cava dei Tirreni e dedicarsi all’attività comico-teatrale ha già qualcosa del sapore della predestinazione, essendo la cittadina del salernitano nota fin dai tempi delle *Farze cavajole* del Quattrocento umanista, dialettale e comico del Sud Italia. Non bastasse, Migliaccio scriveva lettere per gli immigrati italiani analfabeti che volevano mantenere un contatto con i parenti e il paese d’origine (paese nel senso di città, cittadina, villaggio, e non “nazione”), dato che fa immediatamente ricordare Totò scrivano in una galleria di Napoli nella versione cinematografica di *Miseria e nobiltà* di Scarpetta (regia di Mattoli, Italia, 1954, si segnala nel cast una giovanissima Sophia Loren). Il personaggio è dunque particolarmente interessante e direi rappresentativo. Il genere delle macchiette in dialetto certo apparirà forse miserevole in un contesto come quello dello spettacolo nordamericano che si