l'Accademia della Crusca") and Giorgio Bàrberi Squarotti ("Il Vocabolario del Tommaseo") confirm.

The closing essays of the book expand and comment on the biographical information we have of Tommaseo. Aglaia Paoletti Langé addresses Tommaseo's earliest years in Florence, Marco Cini his exile, Veronica Gabbrielli the last years of his life, from 1859-1874. This was the period when he took up permanent residence in the city. Marco Cignotti studies Tommaseo's relationship with various Florentine publishers, including Vieusseux, Le Monnier and Barbèra. Virgilio Missori's essay stands out for its presentation and analysis of Tommaseo's copious correspondences while Arnaldo Colasanti focuses on the problematic *Diario intimo*, which he concludes, is an inspired book (362). Here Tommaseo, with great agility, manipulates truths and desires, but leaves us, nonetheless, with what Colasanti calls 'the gift of familiarity' (363).

Obvious in these last few essays, more than in the others, is the sense that Tommaseo remains a beloved, respected figure, despite his difficult nature. Colasanti writes that "[l]a parola in Tommaseo è esorbitante, è un dominio. Ma le parole, per noi uomini, sono anche l'unica cosa che abbiamo: occorre amarle, cercarle, rispettarle" (371). In these words is the spirit of Tommaseo's life work, a spirit that remains long after his death, and that the authors of the essays in this fine volume have captured and respected.

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Doumanis, Nicholas. *Italy. Inventing the Nation Series*. NY: Oxford University Press/ London: Arnold, 2001. Pp. x, 190. ISBN 0-3406-9161-1. US. \$39.95.

The Inventing the Nation Series seeks to show how various geographic communities have forged themselves into nations, bringing various peoples into the fold of a similar set of identities, a shared past, and a sense of a common future. As the series editor, Keith Robbins, as well as the author point out, Italy is one of the best European examples of such a conscious effort in creating a nation. Despite current abhorrence for 'nationalism'—a term hallmarked by xenophobia and intolerance during the late nineteenth and twentieth centuries—this sentiment was effectively employed by many countries in the modern era to unite diverse peoples. While this process was often deliberate, it had to appear natural; according to Doumanis, 'for an invented nation to be seen as legitimate, the very fact that it *was* constructed had to be concealed.'

Aware of the dangers inherent in attempting to explain something as intangible as 'identity', Doumanis explores the material evidence for the building of *italianità*. Working chronologically, he discusses the various factors, such as inter-state politics and capitalism, that led to the beginning of the revolts in the nineteenth century. In the first chapter, he briefly describes what he terms as the nation's pre-history, c. 1000-1796. Although history would be one of the two major backbones

of an Italian identity—geography providing the strongest evidence for ‘Italy’—it is not to this period that Italian propagandists would turn. Rather, the imperial world of the Roman empire inspired those seeking to build Italy and Italians.

The break from the past and the beginning of nationhood for Italy began, in fact, with the French Revolution and Napoleonic rule, although perhaps not in the expected ways. Napoleon did create a nation called ‘Italia’, but his oppressive rule left the people of that nation rejecting Italia and nationhood. Doumanis notes that his most significant impact, nonetheless, was to break the mould of the *ancien régime* in Italy. The French governmental systems would provide the foundation for future administrations.

Doumanis divides what was once taught as ‘Risorgimento’ into two parts: ‘the birth of Italian nationalism’, 1814-1847 and the physical ‘unification of Italy, 1848-1860.’ Following the current trend in historiography, he does not refer to the period following the *epoca francese* to the war of unification in 1859-60 as the ‘Age of Risorgimento.’ Known to most students of Italian history as the age of men like Giuseppe Mazzini, Camillo di Cavour, Giuseppe Garibaldi, Massimo D’Azeglio, and Carlo Cattaneo, this period of poverty, debt, and outlawry provided the necessary social turmoil to support the revolts during the middle of the century that would oust foreign domination. Sensitive to the contributions that the period *did* make to the unification process, nevertheless, Doumanis shows how effectively myths could be made out of an altered reality. While Mazzini made easy fodder for a founding myth as the father of Italian nationalism, Cavour abhorred the idea of a unified Italy. He and others like him would later be recast as patriots in order to foster the sense of ontological inevitability—every myth needs a hero. However, as Garibaldi proved, even heroes could be seen as dangerous to the state. His unexpected military success in the south had the Piedmontese monarchy fearful of his supporters, so much so that when they decided to wrest the Veneto from the Austrians, who struggled against Prussia, they did not include their most talented military general.

Ultimately, the physical unification of Italy was at first Piedmontese domination. The House of Savoy appeared as the lesser of foreign evils as they claimed lands in the north and south, excepting Rome (held by France until 1870) and the Veneto (held by Austria until 1866), for themselves. They did, however, contribute desperately needed, and even greedily sought after, effective administration after decades of corruption and incompetence. D’Azeglio’s famous words ‘we have made Italy, now we must make Italians’ accurately portray the condition of Italy after the physical unification. Moreover, characteristics, at least from the outside, that had always defined the people, such as language and religion, obstructed rather than assisted in building Italy. The new government was decidedly against using religion, mostly because the Catholic church was at the best of times indifferent to the Italian state, and more often than not, openly antagonistic. Language, although eventually a unifying element, could not play a significant role when three-quarters of the population was illiterate and spoke only regional dialects.

The history of Italy after the Great War and during Mussolini and the Second World War is perhaps too well known to necessitate details. Whereas earlier Doumanis had

shown the various other paths that Italians could have chosen, here he perhaps falls prey to the idea of inevitability, as indeed he portrays Mussolini's rise to power. What is refreshing, however, in the overview of the period, is the author's focus on the Italian identity. The two wars and the interim with Mussolini are described in regards to how they affected Italy and *italianità*. Mussolini himself represented the epitome of the Italian male—patriotic, masculine, youthful, and powerful. Even when Italians would reject fascism after the war, these ideals would remain.

The final chapter, 'Nationhood without Nationalism', discusses thematically the rise of various political parties within the new government, ending with a discussion of the *Lega Nord*—a group formed in 1991 that often called for the separation of the north from the south of the peninsula. Doumanis notes in his introduction that 'nationhood in Italy begins life as a foreign import.' In many ways, that is how he ends his work as well. Italy, as compared to the rest of the world, is a coherent and recognizable entity. Inside this entity, however, Italians still define themselves by their regional localities.

Doumanis limits himself to English works in the bibliography, which is helpfully divided into themes like 'Risorgimento Italy' and 'Italy after Fascism'. This text and, indeed, series can be likened to the many others that have emerged in the past decade that serve as advanced, thematic textbooks. Few footnotes and a congenial writing style make this work ideal for those both familiar and unfamiliar with Italian history, as well as scholars interested in the social questions of 'identity' and 'nation'.

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Theatre and the Visual Arts, eds. Giuliana Sanguinetti Katz, Vera Golini and Domenico Pietropaolo. Ottawa: Legas, 2001. Pp. 296. Fig. 88. ISBN 1-8945-0828-9.

The objective of this collection of essays is to "stress the interrelationship between drama, literature, history and the visual arts from different perspectives" (p. 8). The best essays do more than that: they illuminate and articulate the complex interaction of drama, society, intellectual movements and the arts in various historical periods. The eighteen essays fall into clusters: five focus on Medieval or Renaissance drama, three on Gabriele d'Annunzio's *La figlia di Iorio*, and six on drama in the second half of the twentieth century. Eleven of the essays focus on Italian theatre, and four are written in Italian. The collection presents selected papers from a colloquium held in 1999 at the Graduate Centre for the Study of Drama at the University of Toronto, co-sponsored by the Centre, the Department of Italian Studies at the University of Toronto and the Italian Cultural Institute of Toronto. The collection is uneven, ranging from the magisterial analysis of the genesis of *La figlia di Iorio* by Paolo Puppa, to discussions that are narrow in scope and consequence. A perfunctory introduction summarizes each essay.