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.

Given the temporal and geographic breadth of the collection, it should prove useful in a survey of the history of theatre. Many of the essays will also be of interest to the general reader. For example, Nancy Copeland's examination of the "language" of costumes in Restoration plays at the Stratford Festival prompts her to offer an important critique of the current festival, described as "a standardized product suited to an industrial model of theatrical production ... which contributes to the unfortunate perception of the (Restoration) era and its plays as frivolous and decadent, but not particularly significant" (pp. 134-135). Eric Csapo's fascinating essay entitled "The First Artistic Representations of Theatre: Dramatic Illusion and Dramatic Performance in Attic and South Italian Art" sheds light on the interrelationship of drama, the visual arts, and society in Antiquity. Observing theatre (mostly scenes from Aristophanes' comedies) as it is represented in Attic vase painting, Csapo compares interpretive decisions in fifth-century Athens and fourth-century Sicily. Athenian artists' "scenes" suggest that plays were understood as representations of archetypical or mythic stories; vase paintings portray elements of the stories without reference to theatrical artifice. In Sicily, signs of the theatre accompany the referents, which may point to a fundamental shift in the perception of reality between the fifth and fourth centuries; Csapo proposes that fourth-century Greeks were "more inclined to contemplate the phenomenal world than to look through and beyond it" (p. 37).

Konrad Eisenbichler's article, "Depicting Theatre: Contemporary Evidence for Renaissance Sets in Renaissance Italy," challenges the notion that Renaissance theatrical sets resembled the elaborate drawings by the sixteenth-century architect Sebastiano Serlio, or even surviving accounts of exceptional stagings. Scant information is available on scenery, but evidence points to its simplicity and versatility, appropriate to productions that tended to be "carnival and summertime entertainments at informal gatherings of friends or at convents or confraternal meetings for members of the group (p. 53)". An investigation of the woodcuts in early editions of the plays, confraternal archives recording feast-day entertainment, and the meticulous notes on expenditures and inventories by confraternity accountants should yield a better sense of theatre sets employed in ordinary fifteenth- or sixteenth-century production. In a second essay on Renaissance theatre, Anna Migliarsi analyses Leone De Sommi's *Quattro dialoghi in materia di rappresentazioni sceniche* (1565), and makes a convincing case that the Mantuan, also known as Leone Ebreo, wrote the first comprehensive guide to theatre direction several centuries before the late eighteenth century, generally cited for the emergence of the genre. Theatrical impresario at the Gonzaga court in Mantua between 1556 and 1592, Leone Ebreo offers his systematic observations on the multiple artistic and technical decisions that endow the body of the play with a soul. His vocabulary may differ, but Leone Ebreo's theoretical guidelines often approach those of modern directors. In the final essay on the Renaissance, Mary Alexandra Watt questions the role of plays in festival entertainment, and inevitably our own assumptions concerning the primacy of the written word. Her test case is Poliziano's *Orfeo*, one of the first works to treat a secular theme in the vernacular, which is never mentioned in surviving records of festival entertainment. The play,

if performed, figured as part of the festival's visual delight, Poliziano's words assuming preeminence only in an afterlife accorded the work by the printing press and erudite reader.

The three essays on *La figlia di Iorio*, Gabriele d'Annunzio's rustic tragedy first produced in 1904, offer a rich portrait of the Italian theatrical, intellectual and artistic world at the turn of the century. A history of the production of the work, from its reading by d'Annunzio for the original cast of actors and tragic recitation by Eleonora Duse in her bed when she realized that she would not play the part of Mila, to the present, is discussed in an essay by Enzo Zappulla. Zappulla's citation of letters and reviews bring immediacy and intimacy to his analysis. The tragedy met with enormous success, both in Italian and in the Sicilian translation by Giuseppe Antonio Borghese. The circumstances of the translation and first Sicilian production are described in "*La figlia di Iorio* di Gabriele d'Annunzio fra lingua e dialetto," by Sarah Zappulla Muscarà, who explores the linguistic qualities of the Borghese's version to explain its triumph. Paolo Puppa traces d'Annunzio's attitude towards the masses which evolved from distant hostility to the idealization of a people rooted in a mystic dynamism as the engine of the nation. *La figlia di Iorio*, Puppa argues, provides "a key for reconstructing one of the ideological underground movements that later flowed into Fascism: the *nazional-populismo rurale*, which rose out of the learned classes" (p. 179). Michetti is the most prominent influence on d'Annunzio, one of a host of artists and intellectuals who figure in this evocation of an intellectual era.

Several other essays will interest the general reader as well as the specialist, including Anne Urbancic's "Cinematic Techniques and Stereotypes in the Stories of Annie Vivanti," which describes the integration of the cinematic "eye" in Vivanti literary work and the writer's playful but wary appreciation for the seductive new medium. Three notable essays explore the stage as a forum to tackle and disentangle philosophical, aesthetic and psychological problems: Luca Somigli discusses the experimental theatre of Alberto Savinio, Debora Tihanyi focuses on Oskar Schlemmer's Bauhaus ballet, and Giuliana Sanguinetti Katz analyses the radical and riveting interpretation of Schoenberg's Freudian opera *Erwartung* by Lepage. *Theatre and the Visual Arts* reminds us that truly vital theatre presents and ponders our most complex social, philosophical and aesthetic questions.

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Klopp, Charles. *Sentences: The Memoirs and Letters of Italian Political Prisoners from Benvenuto Cellini to Aldo Moro*. Toronto: University of Toronto Press, 1999. Pp. xv, 276. \$ 55. ISBN 0-8020-4456-5.

Prison writing constitutes a small yet significant part in the vast fabric of Italian literature.

The writers examined in this volume were primarily members of an intellectual elite that was sent to prison not for having acted against the criminal code,