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,

but for having opposed the ruling power to whom they were subject. While imprisonment served to detain them physically, it could not prevent them from writing (usually clandestinely) of their experience, nor from appealing to a private (and then public) audience outside the prison walls. While many writers left prison ostensibly untouched by the experience, others perished within its walls leaving only their written words. Klopp examines an extensive corpus of memoirs and letters written by diverse Italian political prisoners from the Renaissance to the late 1970s. What interests Klopp about these writings is the tradition these texts embody and the social history they reflect.

Sentences is divided into six richly documented chapters representing authors from various historical periods. In the first chapter "Predecessors: Prison writing before 1800," Klopp presents the reader with four authors from the Renaissance and Baroque period who wrote of their experience in confinement: Cellini, Tasso, Casanova and the fictional memoirs of Giuseppe Pignata as told by Pierre Marteau. Cellini, Pignata and Casanova were not famous for what they wrote about their stay in prison, but rather for how they managed to escape. Tasso, on the other hand, who was incarcerated in Ferrara's Ospedale di Sant'Anna, becomes the reference point for all those who struggled to keep a grip on their reason while straddling between sane and insane, life and death. In the following chapter "The Spielberg: Concealment and Refutation," the first true generation of prison writers, the patriots of the Risorgimento, are introduced. Most of the authors examined here wrote of their experience in the Spielberg, the foreboding Austrian citadel prison in the city of Brno (in today's Czech Republic). Great emphasis is given to Silvio Pellico and to his memoirs *Le mie prigioni*, which served as a standard model for prison writing until it was superseded by Gramsci's *Lettere dal carcere*. Not only did his memoirs quickly gain popularity, they also prompted fellow inmates to write their own memoirs.

The next chapter, "Bodies Politic," focuses on patriots from other regions and social levels (excluding peasants). Klopp includes the case of "the eleven martyrs of Mantua," focusing on the letters of two of the doomed prisoners, Carlo Poma and Enrico Tazzoli, and on those of Luigi Pastro, a fellow inmate not part of the group. The situation of the Bourbon prison in the South as described by the writings of Castromediano, Settembrini, and Spaventa, paints a grim picture of prisons run by the Camorra, with political prisoners confined alongside criminals and subjected to their abuse. Most interesting is the account of the strangely permissive prison of Santo Stefano, off the coast of Naples.

The fourth chapter "Authority, Desire and Dissent: Serving the Revolution," focuses on what Klopp calls partisans of unpopular ideas. The reader is introduced to two female prison writers: Anna Kuliscroff, whom Klopp calls the First Lady of Socialism and Enrichetta Caracciolo, the Neapolitan nun who struggled with surviving her own kind of confinement in a convent and who then went on to a career in journalism and feminist activism. For these writers sexual desire is mixed with political issues using the same passionate rhetorical terms for contemporary public issues. According to Klopp, prison stifled their freedom as sexual beings as proponents of a collective struggle.

The fifth chapter, "Answering Gramsci: The Anti-Fascists," examines at length key communist activists who protested the oppressive Fascist government. Activists who, akin to their literary predecessors of the Risorgimento, were intellectuals rather than professional revolutionaries. Among the works of various anti-Fascist writers (Alicata, Rossi, Terracini, Levi, Bassani, Lo Sardo and Monti) the *Lettere dal carcere* of Antonio Gramsci takes precedence. Klopp's attention is drawn to the evident intervention of the censors in the correspondence of these prisoners. Gramsci's letters were not only read by the prison censor but also by Mussolini himself.

The final chapter "The Death of a President/ The Effacement of an Author," evinces the utmost extreme case of censor intervention. Klopp presents the case of Aldo Moro, kidnaped in 1978 by a group of terrorists from the Red Brigades. Not only was the hostage sealed in a noise-proof cell, but all his letters were read and edited by his captors before releasing them to the national newspapers, thus making his situation a very public affair. Having lost contact with the outside world both physically and linguistically, Moro was left with a one-sided discourse whose cries for help fell on deaf ears.

Taking into consideration the final two chapters, the reader is forewarned that the letters of such political prisoners as Moro and Gramsci were heavily scrutinized by censors who sought to erase the very cause these authors fought for. Nor can the memoirs be considered accurate sources, since many authors were subject to occasional lapses of memory. Still, these autobiographical texts offer important insights into the social conditions of prison life and the historical background of the period in confinement.

One final point made by Klopp touches on the importance of writing and on the exchange of information for political prisoners while in jail. Very few prisons were permitted reading and writing materials, especially during the Fascist era, so many prisoners wrote messages in code scratched on wood or on other surfaces and often used a form of 'inchiostro simpatico': invisible ink made out of acidic liquids like lemon juice, starch from meals or urine (used by Cellini). Other options for writing materials included toilet paper, pages from smuggled books, blood and pus.

In short, Klopp provides a fascinating collage of letters and memoirs of Italian political prisoners covering a broad amount of historical periods and social issues that span some five centuries. While generous consideration is given to the famous and influential individuals such as Pellico and Gramsci, Klopp goes to great pains to evince other significant and otherwise unknown writers. This book, complete with an expansive bibliography, is an important contribution to both the social and the literary history of Italy.

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ItaliAfrica: Bridging Continents and Cultures, ed. Sante Matteo. Stony Brook, NY: Forum Italicum Publishing, 2001. Pp. xii, 410. ISBN 1-8931-2722-2, US\$ 20.

In the 1970s, when the world discovered that Italy had become a rich country, a sustained flow of immigrants and "boat people" from Africa, Asia, and Eastern