er, her representation as death and suffocation, and turn it into viable, yet not completely foolproof alternatives. The opposite side of this coin is Chapter 2, the father-daughter relationship, a rapport that for most Italian feminist writers did not provide the needed nurture that can be found in the same relationship in the works of other European or American women writers. Avalli's *La Dea dei baci* and Mazzucato's *Storia di una ossessione* are indeed attempts to refute the sacrificial role of the daughter found in many former feminist narratives, although the possibility of searching for and finding other father figures is not negated. This chapter concludes with an original analysis of Pia Pera's scandalous rewriting of *Lolita*, a literary confrontation of the father, a much maligned work by critics as an example of "aesthetic and literary vampirism", as described in the lawsuit against Pera by Nabokov's son (164). Lucamante shows well how this literary parody, while not presenting a likeable female character, pays satirical homage to the father by showing what results can be obtained when we play by his literary rules.

In her final chapter "Italian Sexual Patho-Politics Revisited," Lucamante provides good insights into how feminism and writing have muted Maraini's stance on abortion in a way that hardly betrays feminist beliefs since she delves more deeply into the question of whether or not abortion is a choice in a patriarchal society. Lucamante contrasts Maraini's writings in the 1990s with a Freudian and "queering" reading of Mazzucco's *Il bacio della Medusa*. As in other chapters, Lucamante, well-versed in a variety of critical methods, successfully teases out of these texts the existence and function of coexisting mythical, psychoanalytical and political subtexts.

Most importantly, Lucamante's book shows us that instead of feeling compelled to argue for extrinsic value to women's writing and their singularity, we need more of Calvino's Ludmillas who, after reading books, know how to turn themselves into critics able to explain to others what those books were about, and whether or not they marry the author. If we read and analyze professionally contemporary women's writing we will be able to see whom these writers are canonizing, and how they are doing it. The work of any critic is to trace and explain these pathways rather than to define what should be written or how these women are not making the grade. Lucamante's readings of a multitude of women who deal with a multitude of ever changing texts and contexts is a big step in the right direction for critics of Italian women's writing today.

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Anglo-American Modernity and the Mediterranean, eds. Caroline Patey, Giovanni Cianci and Francesca Cuojati. Milano: Cisalpino, 2006. Pp. 400. €32. ISBN 88-323-6062-4.

The importance of Italian and, in general, Southern European culture to the artistic development of many of the cardinal figures of Anglo-American modernism is

well-known. The present collection of essays, the proceedings of the conference of the same title held in 2005 at the University of Milan, expands the perspective on this encounter between North and South to include the whole of the Mediterranean basin, a space of cultural exchange from the very beginning of Western culture. The volume comprises seventeen essays on figures ranging from the major representatives of English and American modernism (among them, Yeats, Pound, Hemingway, Wyndham Lewis and Joyce) to less canonical artists and intellectuals of the period such as the Cambridge classicist Jane Harrison or art critic Sacheverell Sitwell, the youngest of the Sitwell siblings. For Italianists, the interest of the volume lies in the many contributions that detail the fruitful and on-going dialogue between Italian and Anglo-American culture in the first half of the twentieth century. As either a destination for (self-)discovery or a storehouse of cultural myths, Italy loomed large in the imagination of modernist artists and writers.

James Joyce, who spent most of the 1905-1915 decade in Trieste and returned there briefly after the war, is the subject of several contributions that shed further light on the ways in which his permanence in the Italoophone Austrian port shaped his intellectual development and his literary production. Renzo Crivelli examines Joyce's two-year tenure as Professor of English at the prestigious Revoltella School of Business Studies on the eve of World War One and during its first year. Joyce's personal financial and, after the beginning of the conflict, legal difficulties (he was, after all, a national of an enemy country) are juxtaposed with the increasing social and political tensions within the school and the city as a whole, first between Slav and Italian students, and then against Irrendentist intellectual and social institutions. If Crivelli's essay sketches a vivid portrait of the historical context of the Irish writer's later Triestine years, Giuseppina Restivo's essay is concerned with more literary issues, specifically the role played by turn-of-the-century Italian literature on Joyce's literary maturation, retracing in detail the influence of two plays, Giuseppe Giacosa's *Tristi amori* (1887) and Marco Praga's *La crisi* (1907), and of Alfredo Oriani's essay *La rivolta ideale* (1906) on the composition of *Exiles* (the three works are all mentioned in Joyce's notes for the play). Italian bourgeois theatre offered many elements of reflection as Joyce articulated his own version of the love triangle not only in the play but also, of course, in *Ulysses*. Oriani, too, dealt with this theme in his novel *Gelosia* (1894), a book that Joyce owned. However, Restivo convincingly argues that the fact that the passage quoted in the notes is from *La rivolta ideale* suggests a different kind of influence in this case. Oriani's interpretation of Mary Magdalen as a figure "comprising the two opposing forms of feminine sexuality, the prostitute, ready to accept any man, and the Christ's desexualized devotee, or the whore and the nun" (148), underlies Joyce's depiction of his own female figures, from Bertha in *Exiles* to Molly in *Ulysses*. Issues of gender in Joyce's novel are the focus of Laura Pelaschier's essay, which examines the role played by the writer's protracted contact with "the Southern/Middle-European female identity of Trieste" (209) in reshaping his idea of the feminine. Comparing Molly Bloom to Eveline, the protagonist of the eponymous story in *Dubliners*, Pelaschier concludes that by endowing the former with a Mediterranean background Joyce was able to construct a female figure that was free of the subjection

to male patriarchal authority that he saw as a characteristic of Irish women. Rounding out the contributions on Joyce, Roberta Geffer Wondrich's essay studies the presence of marine symbolism in his fiction from *Dubliners* to *Ulysses*.

Several essays examine the intellectual consequences of traveling to the Mediterranean. In by far the lengthiest essay in the volume, Francesca Cuojati shifts the focus to another liminal space where Italian and Slav cultures met, the Dalmatian coast, discussing the reception in England of Croatian sculptor Ivan Meštrović and the impact on British art critic and painter Adrian Stokes, a friend of Pound and of the Sitwells, of a journey to Dalmatia in 1932. In *Stones of Rimini*, written in this period, Stokes developed a "poetics of limestone," as Cuojati puts it, that influenced his interpretation of both Agostino di Duccio's fifteenth-century bas-reliefs in the Tempio Malatestiano in Rimini and the contemporary production of sculptors such as Henry Moore and Barbara Hepworth. Laura Scuriatti discusses Sacheverell Sitwell's 1924 study *Southern Baroque Art*, written after its author undertook a long trip in Italy and Spain in the company of his brother Osbert. Less interesting as a study of the Baroque as such (its limitations as a piece of art history have been repeatedly pointed out), the volume, which comprises four essays spanning Italy, Spain and Mexico, is read here as a formal experiment that itself deploys "Baroque visual techniques, proposing new formal solutions for the genres of the travel book and the essay on art" (335). Thus, the text walks the tightrope between the exoticizing perspective of traditional travel writing and the construction of a prose that translates to the page a properly modernist aesthetic perception.

As in Stokes's case, then, a confrontation with Italian (and more broadly Southern European) culture helped Sitwell define his own poetics—a dynamic that runs throughout the volume. In the opening essay, for instance, J. B. Bullen considers the influence on Yeats's myth of Byzantium of Einar Forseth's mosaic decorations of Stockholm Town Hall, which the poet visited in late 1923 when he was awarded the Nobel Prize. In his turn, the Swedish artist had been influenced by the Byzantine art of Sicily, where Yeats traveled in 1924. This coming together of Northern and Southern art appeared as an embodiment of Yeats's idealized view of Byzantine art and society as a synthesis of diverse Eastern and Western values that could offer a vision for the future of the Irish Free State. Yeats, along with Pound and Stevens, is also the subject of Massimo Bacigalupo's essay, which examines the motif of the Mediterranean in the three poets. Not unlike their Romantic forefathers, they came to perceive the "godly sea," as Pound called it in the opening lines of the *Cantos*, as a space onto which could be projected those values that appeared antithetical to the utilitarianism and materialism of their own cultures. Indeed, the real or perceived vitalistic elements of Mediterranean cultures attracted the interest of many intellectuals. An example is classical scholar Jane Harrison, the subject of Giovanni Cianci's contribution. Influenced by Nietzsche, Harrison championed European modernist movements such as Unanimism and Futurism as a return of Dionysian, primordial impulses opposed to the rationalist and harmonic—in a word, Apollonian—principles underlying British Victorian society. Almost half a century later the poet W. H. Auden, discussed by Paola Marchetti, also found in Italy (he spent his Summers between 1948 and 1958 in Ischia) a

kind of cultural foil to the “ethical, rational and basically Protestant *Weltanschauung* of the north” (297).

While I have focused here on the essays that deal specifically with the encounter between Anglo-American artists and Italian culture, I should note that the volume covers several other Mediterranean sites. The South of France provides the context for four contributions, Laura Colombino’s on Ford Madox Ford, Gabriella Ferruggia’s on Edith Wharton, Caroline Patey’s on the Bloomsbury group, and Mario Maffi’s on Hemingway and Fitzgerald. The African coast is discussed by Michael Hollington, who writes on Forster and Alexandria, and by Brett Neilson, who studies the politics of race in Wyndham Lewis’s Moroccan writings. Finally, Luisa Villa’s essay on Wilfrid Scawen Blunt considers, from a more theoretical perspective, the relationship between modernism and imperialism. As a whole, the volume makes an important contribution to both modernist studies and the burgeoning field of Mediterranean studies.

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Margareth Rago. *Tra la storia e la libertà. Luce Fabbri e l'anarchismo contemporaneo.* Traduzione dallo spagnolo di Arianna Fiore. Milano: Zero in condotta, 2008. Pp.315. ISBN 978-88-95950-02-0. €20.00.

Il libro, la biografia di Luce Fabbri, comprende cinque capitoli e un album fotografico racchiusi tra un'introduzione esplicativa, “Memoria, storia e genere nell'anarchismo”, ed una sintesi conclusiva, “Storia e libertà in Luce Fabbri.” Inoltre, il volume si arricchisce di una lunga lista di libri, di articoli e di recensioni di e su Luce Fabbri e chiude con una corposa e utilissima bibliografia.

Scritta all'impronta del pensiero postmoderno decentralizzante di Michel Foucault, la biografia dell'anarchica Luce Fabbri (luglio 1908-agosto 2000) si proietta sopra un ricco sfondo storico che abbraccia il pensiero e il movimento anarchico nell'arco del ventesimo secolo con specifici riferimenti alla tragedia italiana, fascismo e le due guerre mondiali, e all'Uruguay dove la famiglia Fabbri, scappando dall'Italia fascista trovò amichevole asilo.

Nel 1929, dopo più di due anni di forzata separazione i Fabbri (il noto anarchico Luigi, la moglie Bianca Sbriccoli, e la loro figlia, la ventiduenne neo laureata Luce) si riunirono in Francia; mancava solo il figlio, Vero, rimasto in patria. Dalla Francia, sprovvisti di documenti ufficiali, i Fabbri si imbarcarono per l'Uruguay. Terra che Luce canta nei versi seguenti, nei quali il paese reale, l'Uruguay, e il mondo ideale, l'Anarchia, si fondono e si confondono l'uno nell'altra e viceversa:

Tu, dolce patria della nostra attesa,
giovane terra nel doman protesa,
regali la speranza al nostro cuore (79)