tique of the social construction of trauma that then enables her discussion of mourning and healing that departs from hegemonic definitions. It is the last chapter, *Mourning, Transcendence and Re-enchanting the Flesh*, that is perhaps most interesting and at the same time begs a more pointed critique of race, whiteness and embodiment. An explicit consideration of whiteness seems apt regarding Wittman's discussion of the photos of the torture of detainees by U.S. soldiers at Abu Ghraib Prison. Throughout the book she articulates the conflation of violence, sexuality, women's bodies and land that underpin the cultural texts in her study. However, the final chapter that deals with contemporary texts would benefit from a more sustained treatment of the racialized, "killable" body (123), Ellison's body that is present only through absence (125), and further discussion of Italy as a European colonial power as a means of embellishing her commentary on the Abu Ghraib photos. The scholarship of Sherene Razack addressing the tortures at Abu Ghraib, and Sara Ahmed's work on embodiment and the politics of emotions, come to mind in this regard. That said, Wittman's analysis speaks volumes regarding understandings and responses to war and death generating social relations, past and present.

Wittman's superb writing style, detailed descriptions and analysis keep a reader engaged in the depth and breadth of her study. It is a book to return to in appreciation of the nuances of her scholarship. Furthermore, this work should be of great interest to embodiment scholars due to its multifaceted interdisciplinary scope. Wittman's recourse to psychoanalysis, spatial analysis, and literary and cinematic theory is on one hand intellectually impressive, and on the other, suggests what many would agree is necessary for the kind of project she has undertaken: that is, the problem of addressing how material and discursive embodiment figure in hegemonic and subversive responses to alterity, abjection, alienation and the desire to mourn and heal from the violence that pervades our society.

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Marinella Cantelmo, Antonio Lucio Giannone. *In un concerto di voci amiche. Studi di Letteratura italiana dell'Otto e Novecento in onore di Donato Valli.* Galatina (Lecce): Congedo Editore, 2008. Two volumes, Hardbound. Vol. 1 pp. 1- 504, vol. 2 pp. 505-1003. ISBN 978-88-8086-789-0. \$ 30 per volume.

Marinella Cantelmo and Antonio Lucio Giannone have gathered in two volumes articles of scholars and friends, who have come together to pay homage to Donato Valli, the eminent scholar and professor of the Università di Lecce, to whom this work is dedicated. Locally based in Lecce, Donato Valli's research focuses on the authors of the Salento region of Puglia, and on authors and poets of the *Otto-Novecento*. The variety and richness of articles in this collection demonstrate Valli's wide range of interests, and the vast participation of the intellectual community in honouring his contribution and legacy.

The book opens with remarks by Bruno Pellegrino, who stresses the "impe-

gno civile" of Donato Valli. The late Oreste Macrì then writes a note on "Il Salento letterario di Donato Valli" the geographic area at the center of Valli's interest. Volume One consists of two sections: Part I on the *Ottocento*, edited by Marinella Cantelmo and Part II on the *Novecento*, edited by Antonio Lucio Giannone. Cantelmo pens the article opening her section, where she makes some considerations on Italian literary historiography from its inception, with De Sanctis' *Storia della letteratura italiana*, and moving on in chronological order to comment on Croce, Sapegno and delving on Dionisotti's *Geografia e storia della letteratura italiana*. This allows her to show a similar development in the collection of essays contained in these volumes, which move both chronologically and geographically along the peninsula, but with a special interest for southern regions and the Salento.

After the first essay by Giuseppe Camerino on Alfieri, a considerable group of articles are devoted to Manzoni: Valerio Marucci finds in Melchiorre Gioia's political pamphlet *Quadro politico a Milano* (1798) some inspiration for Manzoni's Choir of Act 3 of *Adelchi* (1822); both works mention the plight of oppressed people, who are trying for a moment to raise their head and hope for freedom. Angelo Pupino examines the hidden god in Manzoni's work, while Giuseppe Farinelli sees some important analogy between two female figures dear to Manzoni: his wife Enrichetta and Lucia, the heroine of *I promessi sposi*, both endowed with purity, Christian faith, virginity and maternity. Carlo Annoni analyzes Chapters 7 and 8 of *I promessi sposi*, the episode of the escape through Lake Como to the Adda river. The lake is the place of sorrow and also " 'il lago che torna a diventar fiume' costituisce anche il confine dell'Eden, nel quale si potrà magari tornare,...senza poter più sostare e metter su casa" (71). Pietro Gibellini's article makes a parallel between Manzoni and the Roman dialect poet Gioachino Belli. Manzoni's fame led Belli to such admiration, that he had annotated a personal *Zibaldone* of *I promessi sposi*.

Giancarlo Vallone talks about an *inedito* by Giuseppe Mazzini that deals with the Polish Uprising of 1863. We advance chronologically to the Post-Romantic period with Enrico Elli's reading of Camillo Boito's novella *Vade retro Satana*. After this article the collection shifts to other aspects of the *Ottocento*, such as verismo and Verga (Giuseppe Savoca has an essay on "Verga e noi"), and to the geographical area of Donato Valli and the group of scholars who developed along his side. Some articles touch upon late *Ottocento*, the cultural milieu of Naples and Neapolitan Francesco Brandileone (article by Nicola D'Antuono).

Pascoli and D'Annunzio are featured in articles by Renato Aymone and Cristina Montagnigni respectively. Aymone's hypothesis is that the person behind Pascoli's poem "Il naufrago" is the Russian revolutionary Stefanoff. Montagnigni examines D'Annunzio's *Maia*, a poem that reveals its debts towards both the classical Greek and Italian literary tradition, and at the end, towards "una chiusa all'ombra di Nietzsche." (217) Dialect literature of the south, particularly of Puglia and Lecce, finds space in the essay of Marco Leone, who examines the role of dialect literature and the journal *Rassegna Pugliese*.

Part II opens with Luperini's essay on Proust's *A la recherche du temps perdu* and

continues with Pasquale Voza's article on Croce and Decadentismo. Pirandello's novella "Una giornata" is examined by Giovanna Scianatico for its technique of 'spaesamento.'

A group of articles sheds some interesting light on the contribution of women writers. Alfredo Luzi locates a penchant for surrealism in the poetess Luisa Giaconi, Sandro Maxia conducts a philological study on the four versions of Grazia Deledda's *La via del male*, and Wanda De Nunzio-Schilardi studies the poetry of Ada Negri. Luisa Ricaldone examines the activity of journalist Barbara Allason, known for her antifascist activity in Torino. Anna Folli writes about Vivanti, Liala and Maria Volpi. Maura Del Serra offers a tribute to Gianna Manzini.

Lecce-born Girolamo Comi, an author whom Donato Valli discovered first, and considered one of his *maestri*, is featured in two essays. Giannone explains the artistic relations between Comi and Arnaldo Bocelli. Bocelli contributed various articles and reviews to the works of the Leccese poet. Serricchio deals with Comi's religious poetry. Virtually unknown Abruzzese poet Enzo Marcellusi is discussed by Lucia Salini, who explores Marcellusi's indebtedness to *Crepuscolarismo*.

Some essays examine new aspects of the best-known poets of the late *Ottocento* and *Novecento*: Camillo Sbarbaro is featured in two articles and so is Umberto Saba, who also appears in one essay by Silvana Ghiazza, that documents the relation between Saba and Carlo Levi. Few may know that Levi transcribed and commented eight poems by Saba (some of which unpublished), and read them on Radio Trieste in 1951. Cristina Benussi reads Saba's poetic work as "romanzo della sua vita" (341) and stresses the importance of women in his life. Pasquale Guaragnella finds parallels between Sbarbaro and Pierangelo Baratonio as stated in the article "ricordo di Sbarbaro" by Montale. Angiola Ferraris does a close reading of Sbarbaro's *Versi di Dina*. Montale is featured for his collection *Le Occasioni* (article by Ruggiero Stefanelli), and Quasimodo for *Lettere d'amore* to Teresa Cumani (article by Teresa Ferri).

In the second section of Part II we find three articles that bring an important contribution to the study of *Futurismo* in the South. Maria Carla Papini shows the relevance of the city in futuristic art, as *locus* of the imaginary, which is also in the metaphysical paintings of De Chirico. In Southern Italy the promotion of Futurism happens through journals like *L'albatro* and *Fondaco* in Catania. Raffaele Giglio talks about the journal *Vela latina* (published in Naples by Ferdinando Russo), that played a role in the diffusion of Futurism in the South, and in the dissemination of Neapolitan dialect works and traditional songs, in sharp opposition to Croce.

Marzio Pieri provides a cryptic discussion of Arturo Onofri's prose work, while Sarah Zappulla Muscarà describes the activity of Stefano Pirandello as a journalist.

Equally rich and diverse is Volume Two, which also includes articles on regional themes and dialect literature. Mario Sechi studies the last work of the 'poeta lucano' Sinisgalli and his type of poetry which is "poesia-pensiero" and "poesia-prosa" (520).

Anco Marzio Mutterle finds in Pavese's *Mestiere di vivere* some influence of Dante, especially from the dreamy atmosphere of the "attimo di trapasso tra notte e mattino, morte e vita" (535). Beatrice Stasi reads Tommaso Landolfi's narrative as example of the dramatic and unresolved relation between life and literature, where "l'unico universo che promette un senso.. è quello della letteratura." (548)

As in the first volume, various articles are devoted to authors and themes tied to Valli's research. So Silvio Ramat writes about "poesia discorsiva" and introduces poets like Betocchi, Bertolucci, Caproni, Sereni, who reappear individually in other essays. Cristina Indini focuses on the large *corpus* of lesser known Bertolucci's prose writing (in itself a sort of "romanzo di formazione" 569), Elena Salibra studies the fruitless search for God in Caproni's poetry, and Giuseppe Langella views Bigongiari's poetry as anabasis. While Caproni's ultimate conclusion is the death of god, Bigongiari's hermetic poetry leads to the upper spheres of Dante's *Paradiso* but, "quando tocca il suo apice ontologico, alla poesia è imposto il silenzio" (627). Poetry is also the focus of Antonio Prete's analysis of Mario Luzi's *Poesie ritrovate* (2003).

An interesting mini-monograph (four articles on his poems and correspondence) is devoted to the Leccese poet and critic Vittorio Bodini. Anna Dolfi traces a path from Leopardi's to Bodini's poetry, where Bodini searches for the truth but finds the threatening prospect of silence: "Attento. Ogni poesia/ può essere l'ultima./ Le parole s'ammutinano." (647) Antonio Magione does a close reading of Bodini's poem *Cocumola* from *La luna dei Borboni*, (1952) and Francesco D'Episcopo examines the important contribution of Bodini as art critic, who was aiming at destabilizing canonical views, privileging the periphery and Leccese cultural roots. In the epistolary exchange between Bodini and Mario Costanzo, editors respectively of *L'esperienza poetica* based in Lecce, and of the Roman journal *Stagione*, Serena Lezzi retraces the important debate on poetry of the 1950s. Despite its peripheral location, Bodini's periodical becomes the main place of exchange among and about intellectuals from all over Italy, such as Macrì, Bo, Luzi, Betocchi, Montale, hermetic, as well as new experimental voices. Maria Ginevra Barone then continues this theme with an essay about the *polemica letteraria*, the critical position *vis à vis* hermetism and neorealism, an attempt at experimentalism, during the years of publication of Bodini's journal *L'esperienza poetica* (1954-56). Franco Buffoni studies Leone Traverso in his role as translator of Irish poet W.B. Yeats

Another group of two articles focuses on Elsa Morante. Nicola Carducci studies *L'isola di Arturo* in light of the current critical approach to realism and the novel; he views this novel as the story of adolescence and *Bildung*, as well as a story of archetypes and initiation in a Jungian sense. Giulia Dell'Aquila examines the visual figurative element in Morante's narrative writing, particularly in her minute descriptions of landscapes and light effects. Morante's essay on the painting of Beato Angelico is relevant to *La storia*, a novel that was published a few years after the essay. She proposes "arte come mezzo di difesa contro la storia e l'irrealtà del mondo contemporaneo." (753)

Two articles feature Primo Levi: Carlo Augieri examines the metaphor of the past which does not pass in Primo Levi, while Fabio Moliterni discussed the public

use of the past in Levi's novel *Se non ora quando?* (1982) and in Luigi Meneghello's *I piccoli maestri* (1964). In both novels we see the (hyper) literary and consciously fictional re-elaboration of a precise historic and biographical time. (796) Meneghello offers in his novel an anti-rhetorical record of the Resistance in the Veneto.

We take another excursion into dialect poetry thanks to Mario Chiesa, who sheds some light on the poetry of Bianca Dorato, whose dialect from the mountains of Piedmont and Valle d'Aosta explores yet unvisited themes in dialect poetry.

Single contributions range from literary historiography in Sciascia (Bruno Brunetti), to Gadda in Pasolini (Giuseppe Bonifacino), to science and literature in Calvino's *Cosmicomics* (Ferdinando Pappalardo). Some articles, like Emerico Giachery's, are meant to honour authors who were especially dear to Donato Valli, such as Andrea Rivier (alias Romano Romani), poet, intellectual and polemicist, whose verses contain a deep philosophical message.

Various articles examine the role of religion in contemporary poetry. Giorgio Baroni reads the poetry of the Triestine Pietro Zovatto and Giuseppe Matteis finds a religious inspiration in Michele Urrasio's poetic collection *Tempo senza tempo* (2005). Pasquale Tuscano sees in Father Turollo's poetry a prophetic voice that supports the poor and the disenfranchised.

Of special note is the article by Patrizia Guida on women's writing during Neorealism, a time of neglect and marginalization for women writers, who did not fit in the general parameters of historiographic Neorealism. If this was the time of politically engaged literature, women were kept in the periphery, due to their lack of political awareness and their memorialist writing. The only exception was Renata Viganò, who was fully committed to the anti-fascist cause. Neorealist women's writing typically expands in two directions, representation of reality and the female question. Reality exposes the poverty and injustice, particularly in Southern Italy. However most of the women who use only the Neorealist style are soon overshadowed by others who can transcend the specific genre (Morante, Ginzburg, Lalla Romano etc.).

In chronological order the articles lead us to contemporary writing. Cesare De Michelis examines the narrative of Daniele Del Giudice and Ettore Catalano traces some trajectories of contemporary authors who are relevant for their ethics and includes Nigro, Cerami, Cassieri and Serricchio.

The last article of the second tome offers Mario Marti's reflections on Donato Valli as a narrator. Marti, along with Macrì and Girolamo Comi, was one of Valli's declared *maestri*. Marti believes that *Un cero per nostra signora* (*L'università segreta*) (1992) is the most significant narrative work by Valli. More than a diary, this book documents various experiences of Valli's private and public life. His writings branch off in three directions, his experience at the university *rettorato*, judicial cases, and nostalgic memories of the past.

Volume Two ends with a section devoted to Donato Valli's multi-faceted intellectual experiences, and includes his curriculum vitae, a list of the university courses on modern and contemporary Italian literature taught between 1970 and 2001, and a bibliography of his work that spans from 1951 to 2007.

In conclusion, in this collection Marinella Cantelmo and Antonio Lucio Giannone offer a wealth of fine articles, well worth reading. *In un concerto di voci amiche* is, not only a testament to the importance of Donato Valli and of the Lecce school of intellectuals, but also a valuable tool for scholars of the *Otto-Novecento*.

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Stefania Lucamante, Monica Jansen, Raniero Speelman, Silvia Gaiga. *Memoria collettiva e memoria privata: il ricordo della Shoah come politica sociale*. Utrecht: Utrecht Publishing and Archiving Services, 2008. Pp. 234. ISBN 978-90-6701-024-5. N.p.

This immensely rich, varied, and distinguished volume of essays, issuing from a conference held in Rome in June, 2007, exemplifies the recent cultural willingness to confront Italy's part in the Holocaust after decades of reluctance to revisit this searing chapter of the WWII past. In so doing, the book stands as its own powerful contribution to the building of "a monument against forgetting,"—a term used to describe Claude Lanzmann's *Shoah*—with respect to the Italian case, which has been, until recently, enshrouded in forgetfulness. To counter this *oblio*, however, not every form of memory will suffice—such a task requires a remembering of a specific kind. In her excellent introduction, Stefania Lucamante captures the note of anxiety that pervades many of the essays in the volume, anxiety about the dangers of "un'assuefazione all'argomento Shoah," caused by "la cristallizzazione del ricordo," its *musealizzazione*, *calcificazione*, *ritualizzazione*, and so forth. The volume's objective, instead, is built into its very subtitle: that the memory of the Shoah become a form of social politics, where the term *politica* is understood etymologically as "pertaining to the citizen." For Lucamante, and for many of the other authors in the collection, such citizenship is not ideological in nature, but ethical, a finding which converges with the theory of "postmodern *impegno*" proposed by Pier Paolo Antonello and Florian Mussgnug in their own important volume of essays of the same name. According to this revised view of civic engagement, the past must be constantly renegotiated in ways no longer dictated by ideology, but by moral concerns, in order to construct "dinamicamente ed autorevolmente il modello etico del cittadino italiano," in Lucamante's words. What this means is that *Memoria collettiva e memoria privata* becomes a call to cultural activism, a plea for the creation and interpretation of Holocaust representations—memoirs, literary fictions, films, television programming, monuments and museums—that will inspire and promote the "right kind" of memory.

Several essays in the collection worry about the "wrong kind" of memory, and in the process, make recourse to specific strategies that might offset its deleterious effects. In her article "Private Memory, Public History, and Testimony in Rosetta Loy's *La parola ebreo*," Silvia Marchetti astutely analyzes the writer's antidote to the over-familiarization of Holocaust memory by means of a double process which allows her both to de-familiarize and then re-embrace the Jewish plight. As a non-