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-

Jew, personally untouched by the catastrophe, Loy starts by acknowledging the existential distance separating the child "Rosetta" from her Jewish neighbors in late 1930's and early 1940s Rome, while recounting the shared *normalità* of their pre-war proximity. Another "wrong kind" of memory, along with its corrective, emerges in Stefania Ricciardi's "Eraldo Affinati: da 'campo di sangue' alla questione umana," where the "assuefazione al dolore" which runs the risk of rendering the Shoah an empty abstraction, is counteracted by the concrete experience of the writer Affinati, who undertook his own pilgrimage, in large part on foot, from Venice to Auschwitz in order to take his place in the chain of Holocaust witness.

Concern about the abuses of memory underlies Luca Zevi's survey of monuments and museums—Yad Vashem, the Monumento al Deportato di Carpi, the Berlin museum, the Parco dei Caduti di Roma-San Lorenzo, and Yad Layeled—in his essay, "Fabio Mauri, metafora del cammino della memoria della Shoah." The risk of spectacularization, the tendency to see the Shoah as "male assoluto, ineffabile ed inconoscibile" instead of "massima espressione storica della tendenza umana all'intolleranza ed alla sopraffazione," militate against the kind of exemplary memory espoused by Tzvetan Todorov, and endorsed by Zevi: memory which leads to committed action in the here and now.

By far the predominant strategy for freeing Holocaust memory from fossilization and ultimate irrelevance is the broadening of frames of reference—geographical, imaginative, and temporal—which bring the past into new cognitive alignments and infuse it with a renewed ethical charge. Raniero Spelman's "La parola ai musei" makes a suggestive foray beyond Italian borders to consider the Jewish community of Salonica (populated by Italian Jewish refugees after their expulsion in 1492), and argues that its study should make up part of the history of Italian Jewry. Eritrea furnishes the site of Daniele Comberlati's "Una diaspora infinita: l'ebraismo nella narrativa di Erminia Dell'Oro," where Judaism serves as a metaphor for the rootlessness of the exilic condition. In historical terms, Dell'Oro's novels, *Asmara addio* and *Il fiore di Merara* represent the changes wrought by the Fascist Racial Laws in a society once characterized by considerable harmony among diverse cultures and ethnicities.

The stretching of geographic coordinates beyond the borders of the Italian Shoah, has as its temporal counterpart, the broadened scope of the *prima* and *dopo* of Holocaust events. Silvia Marchetti makes an eloquent appeal for the need to extend the *terminus a quo* of analysis in order to properly situate the Shoah in the *longue durée* of history. Such a move is required to understand the achievement of Rosetta Loy, who so lovingly conjures up the time of the "shared past that the Racial Laws were trying to erase." In 'Figli della Shoah' oppure 'figli del popolo ebraico'?" Stefania Lucamante explores the writings of Helena Janeczek, child of survivors, who prefers to define herself in terms of the grand sweep of Jewish history and tradition, rather than the limiting terms of Holocaust chronicle. The term "figli della Shoah," coined by Helen Epstein to create a bond among survivor offspring, proves woefully inadequate to Janeczek, who chafes at its limitations, its culture of victimization and its stunting of any possible "crescita identitaria." Her choice, instead, is to recover that "passato grande, nobile, ancora

umano, di prima della Shoah.”

Essays which explore the evolving *dopo* of Italian cultural responses to the Shoah are especially attuned to the political context which these responses are designed to serve. Of utmost importance is the conspicuous *lack* of Italian cultural responses to Holocaust history throughout much of the postwar period. As symptoms of Italian collective avoidance of the issue, Cristina Villa's study, "... e Mnemosine, confusa e smarrita, vaga tra le rovine. Monumenti e luoghi della memoria della deportazione razziale in Italia" cites the guilt-alleviating myth of the "bravo italiano," the privileging of the Resistance master narrative, and the failure to distinguish among classes of victims. Thus the monument to victims of the Nazi extermination of the BBPR architectural group in Milan makes no mention of Fascism. Even the monuments requested by the Jewish community deny the specificity and the horror of the Shoah by linking it to other elements, such as the Resistance, or the age-old saga of anti-Semitic persecutions. Elisabetta Nelsen, in *'Vogliamo che ci vediate nel colmo della nostra eleganza': Il senso del privato in Questo è stato* di Piera Sonnino" argues that Stalin's anti-Semitism exerted an influence on the Italian Left, which therefore down played the specifically Jewish focus of the Nazi exterminations. Within a cultural context so unreceptive to Holocaust testimony, Sonnino's book, dated 1960, served as an important early intervention, and her emphasis on private life and personal decorum constituted a powerful rejoinder to the Nazi strategy of dehumanization.

Among the imaginative re-framings of the Holocaust is Erri De Luca's novel *Tu, mio*, which serves as the basis of the essay "La voce del mare," Maria Grazia Cossu's spirited defense of a writer maligned by some critics for exploiting theological and ideological issues to justify a political past of violent militancy. Instead, Cossu argues that the novel's saga of a young Eastern European woman's escape from extermination, embedded within the coming-of-age story of the protagonist—a surrogate for De Luca—exemplifies the author's strategy for rethinking his own youthful struggles "secondo una prospettiva universale di giustizia, attraverso la quale egli intende assicurare ai posteri la trasmissione fedele della memoria della Shoah."

Two essays are devoted to the behavior of the Vatican in the face of the Final Solution. Hanna Serkowska ("Rappresentazioni letterarie della Chiesa negli anni delle leggi razziali e della Shoah") offers a survey of the positions taken by such writers as Lia Levi, Giacomo Debenedetti, Elsa Morante, Giacomina Limentani, and Rosetta Loy, finding in this last, a spokesperson for the carefully researched and balanced view that is lacking in the texts of her more biased counterparts. In "Il dibattito pubblico italiano sul comportamento del Vaticano durante la Shoah," Emiliano Perra has fashioned a sophisticated instrument for charting the evolving terms of the controversy surrounding Pius XII's refusal to publicly denounce the Final Solution. To that end, Perra analyzes the press's reception of Rolf Hochhuth's play *Il Vicario*, and the films *Rappresaglia*, by George Pan Cosmatos, and *Amen* by Costa-Gavras. Reviewers of the 60s and 70s (the decades when the Hochhuth play and the Cosmatos film came out) attributed the Pope's silence to the anti-Soviet stance which provided the rationale for his alliance with Hitler. By 2002,

with the emergence of *Amen*, the critique of Pacelli's non-intervention centered on the anti-Semitism inherent in Catholic tradition, marking a shift away from the Left-Right ideological debate that had monopolized Italian cultural thought during the Cold War years.

Of utmost importance to the volume's ethical intent are the essays which analyze the broadening public address of Italian Holocaust testimony. It is here that the issue of adaptation from literature to various forms of spectacle— theater and film— comes to enact the two terms of the volume's title, revealing one obvious way in which *memoria privata* becomes *memoria collettiva*. Sophie Nezri-Dufour in "La versione teatrale di *Se questo è un uomo*," is closely attentive to the ways in which technical originality and the expressivity of the theater serve the purposes of memory and civic commitment, rather than to those of aesthetic display and spectacle for its own sake. Adaptation of a second Levian text provides the subject matter for Gaetana Marrone's perceptive study, "Linguaggio della memoria e coscienza storica in *La tregua* di Francesco Rosi." In the passage from text to film, according to Marrone, *memoria privata* becomes *memoria collettiva*, thanks to a powerful medium-specific process by which the first person vehicle of authorial consciousness in the memoir gives way to the third-person performance of actor John Turturro, whose gaze becomes the conduit of public witness.

Cinematic adaptation of written texts performs a further service in the case of Giorgio Perlasca, a Fascist who saved 5000 Hungarian Jews from deportation without ever forswearing his party allegiance—a fact which made it difficult until recently to celebrate his humanitarian feat. In her study of the enormously popular T.V. film *Perlasca: un eroe italiano*, based on the protagonist's memoir and the biography by Enrico Deaglio, Monica Jansen ("Giorgio Perlasca, 'Giusto tra le nazioni' e 'eroe italiano'") reads this media event as a knitting together of disparate commemorative communities in a process which suggests the possibility of establishing new principles on which a unified national identity may be forged in a post-ideological age.

No compilation of studies on Italian Holocaust representation would be complete without consideration of Giorgio Bassani's magisterial work. However, Carlo Tenuta ("Ferrara 1943. Oblío costretto e ricordo impreciso: Giorgio Bassani e Corrado Israel De Benedetti") warns against the dangers of too close an association between Bassani's literary corpus and Holocaust writing. (In this admonition against the limiting effects of such a connection, Tenuta's stance is reminiscent of Helena Janeczek's resistance to the "figli della Shoah" label.) Worrying about the obsession with memory that characterizes our age, Tenuta fears the effects of formulaic rhetoric, the use of spectacle, and the turn toward the pathetic in Holocaust representation. He therefore proposes to liberate Bassani from the ghetto of Holocaust writers by elevating him to the level of spokesman for Jewish literary concerns within the context of Italian letters in particular, and the world of European letters in general.

Among the anxious undercurrents that seem to pervade this collection, beyond the fear that over-exposure will inure the public to Holocaust history, is the sense that the Shoah itself is not a thing of the *passato remoto*. In fact, the very

first essay of the volume by Ada Neiger addresses the lingering anti-Semitism which underlies Sergio Romano's pernicious *Lettera a un amico ebreo*. Using the rhetorical trope of *concessio*, according to Neiger, Romano is able to claim at once that some of his best friends are Jewish, despite the fact that Judaism constitutes, according to him, "una delle più antiche, introverse e retrograde confessioni religiose mai praticate in Occidente."

It is fitting, then, that among the final essays of the volume, those that treat monuments and museums, Cristina Villa's ends on an admonitory note. Describing her visit to the Monumento al Deportato di Carpi, she lingers over a citation from Bertold Brecht's epilogue to *Aufhaltsame Aufstieg des Arturo Ui*, an allegory of Hitler's rise to power. "Questo mostro stava, una volta, per governare il mondo! I popoli lo spensero, ma ora non cantiamo vittoria troppo presto. Il grembo da cui nacque è ancor fecondo." By citing Brecht's own use of literary means to raise public consciousness of historical danger, Villa's essay stands as a microcosm of the *politica sociale* that this entire volume serves to promote. Laura Pacelli ("Scrittura femminile tra Resistenza, deportazione e memoria") strikes a similar note when she cites the *cri du coeur*—"un grido disperato alla conoscenza, unica arma contro l'indifferenza e la violenza"—that issues from the pages of the women writers within her study. In the case of *Memoria collettiva e memoria privata*, this call for activism takes the form of scholarly inquiry, of the sort necessary to maintain public vigilance against Holocaust recurrence, "lest we sing victory too soon," in the words of Bertold Brecht.

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Roberto Ludovico. "Una farfalla chiamata Solaria" tra l'Europa e il romanzo. Pesaro: Metauro Edizioni, 2010. Pp. 328. ISBN 978-88-6156-060-4. €25.

As the author informs us in his Introduction, there is no shortage of scholarship on the Florentine literary journal *Solaria* (1926-36), founded and directed by Alberto Carocci, co-directed by Giansiro Ferrata and Alessandro Bonsanti. He acknowledges the fact that critical interest peaked in the 1960s-80s, concentrating on the relationships between the contributing writers and journal directors, on the one hand, and the historical and political circumstances of Fascist Italy, on the other. Ludovico's methodology consists of illustrating the ways in which the literature published in the journal impacted on Italian culture. Specifically, the author proposes to underscore the role played by *Solaria* in continuing the work begun by the journal *La Ronda*, "nella direzione del romanzo moderno dei contenuti psicologici e sociali e d'importazione europea, che avrebbe fatto da preludio al pieno sviluppo della narrativa del dopoguerra in Italia" (11).

Ludovico argues that, by publishing international authors, the journal offered Italian writers an alternative to the suffocating nationalism preached by the Fascists. The butterfly metaphor in the title captures the activity of the journal as it fluttered among modernist European authors, such as Proust, Joyce, Eliot, and