Rome in the summer of 1945. As the separation becomes permanent, the lack of contact heightens their differences. Pavese is often harsh in his criticism of her and her inability to become a writer, and she begins to talk about his “solita lettera cinica arcigna desesperada e angolosa” (101). He repeatedly reproaches her for her rolling stone attitude toward life, and she attempts to keep the communication open in generic requests regarding his work, especially texts which involve her as muse (poems or the *Dialoghi con Leucò*); she often offers excuses about translations that she has contracted with Einaudi but can never finish. He alternates between anger when she treats his writing superficially (113) and affectionate address (“Carina Bianca”) when he pens a letter that begins with quotes from poems dedicated to her (108). She has repeated illnesses and crises, and does in fact continuously change goals and direction. In January 1949 she enrolls in medical school but only takes three exams (118-120). The previous year she was writing poems, studying German, and doing psychoanalysis with Ernst Bernhard. In 1951 she will get her degree in philosophy with a thesis on Jung. Psychoanalysis continues to interest her.

Parallel to the engaging story woven by the correspondence are the meticulously researched notes. Detail and precision confirm the editor’s training and her continued scholarly experience as professor of Italian at the University of Turin. Masoero’s careful assembly of letters (Pavese’s were chosen among mostly published ones with additional text where the comparison of first draft and final one differ), her extensive notes, as well as supplementary texts and images in the Appendix, anticipate the reader’s every possible query. It is the work of a masterful philologist, the craft that originally spawned the underlying web concept of hypertext. When Pavese reviles Fernanda Pivano for accusing him of blacklisting her (32) or less vehemently but still critically categorizes Natalia Ginzburg’s writing style as boring (69), the notes make connections with unembellished objectivity. The editor gives all relevant data but lets the texts speak for themselves. Although Bianca’s own words illustrate to what degree her love story with Pavese and his mentorship did or did not make her a writer, the reader is allowed to draw independent conclusions. The learned style and rigor are perfectly enfolded in the academic gravitas of a Leo S. Olschki edition.

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Primo Levi. *Se questo è un uomo*. Edizione commentata a cura di Alberto Cavaglion. Contributi di Daniela Muraca. Torino: Einaudi, 2012. Pp. XVI, 264. ISBN 9788806210557. € 20.

Established in 2008, the Centro Internazionale di Studi Primo Levi in Turin is today the main resource for Levi scholars worldwide. Among its many publications, the recent edition of *Se questo è un uomo* commented by Alberto Cavaglion stands out as a much awaited aid for an in-depth reconsideration of this seminal text.

Published by Einaudi, this edition of Levi’s testimony recuperates the second

and final version of the book, printed by the same Einaudi in 1958, without the "Appendice" that Levi added to the 1976 edition of the text, targeted to high-school students. The "Appendice" appears in the standard edition of Levi's works, curated by Marco Belpoliti in 1997. Still, the major departure from Belpoliti's edition is the outset of the book. Unlike in the US, where the translation under the misleading title of *Survival in Auschwitz* maintained however the original opening sequence, both in the 1987 edition of Levi's *Opere* by Cesare Cases, Pier Vincenzo Mengaldo and Cesare Segre and the more updated edition by Belpoliti, *Se questo è un uomo* begins with the much-cited epigraph that will be later called "Shemà." In the original 1958 edition the epigraph has no title and is preceded by a short text in italics that will subsequently be titled "Prefazione." The Cavaglion edition restores the original text, in which both the "Prefazione" and "Shemà" have no heading and the former precedes the latter. Such editorial changes profoundly affect the reading of the whole testimony. The famous passages where Levi announces his intentions of providing "documenti per uno studio pacato di alcuni aspetti dell'animo umano" (3), clash unexpectedly with the violent words of "Shemà," that echo the grave dignity of biblical curses.

In Cavaglion's comment, philological accuracy follows a keen attention for the different versions of Levi's testimony and its complex intertextuality. *Se questo è un uomo* was first printed with relevant differences in 1947 by small publisher De Silva. The book was preceded by the article "Rapporto sulla organizzazione igienico-sanitaria del campo di concentramento per ebrei di Monowitz (Auschwitz-Alta Slesia)," authored by Levi together with his fellow inmate Leonardo De Benedetti and published in the journal *Minerva Medica* in 1946 (the text is available in English as *Auschwitz Report*, edited by Robert Gordon). In order to clarify Levi's text, Cavaglion supplies also references to Levi's "tesi di laurea" in chemistry titled *L'inversione di Walden [Misure di costanti dielettriche]*. As many commentators pointed out, the "tesi" displays compelling affinities with his later literary works.

The multi-faceted intertextuality of *Se questo è un uomo* is the other main feature of Cavaglion's comment. In his notes the Italian scholar presents his long-lasting acquaintance with the text with insightful remarks and precise references to the many authors that shaped Levi's testimony, from Dante to Baudelaire, from Dostoevskij to Manzoni. A special mention deserves the critical apparatus by Daniela Muraca, with indexes of Levi's sources and other works, characters, places of the book—both real and literary.

In fact, Cavaglion's comments on these sources are an interpretation of Levi's literary career and intellectual figure. In the "Presentazione," he maintains that "io stesso avevo attribuito molta importanza alla scia che questo libro ha lasciato nelle opere successive, in un lungo, pluridecennale auto-commento che sembrerebbe assomigliare a una specie di 'storia e cronistoria' di *Se questo è un uomo*. Era un'impressione ingannevole" (xii). According to the scholar, prominent literary figures supporting Levi, both with their imagination and their moral understanding, "saranno esplicitamente respinti durante il periodo in cui Levi va delineando di se stesso il profilo stereotipato dello scienziato-scrittore" (157). Explicitly present in

his first testimony, figures like Dante and Manzoni will be removed from the main stage in Levi's later works, following the different directions taken by the author, both as a writer and as a public intellectual. Here, Cavaglion departs from his previous stances laid out in his most influential essay "Il termitaio" (*Primo Levi: un'antologia della critica*, ed. by Ernesto Ferrero, 1987), in which he also signals the richness of the anthropological representation in *Se questo è un uomo*. This tenet supports Cavaglion's analysis throughout his comment. It is furthermore the standpoint of his other inquiries into Levi's text: the book as a meditation on the possibility of happiness in life—with a wealth of examples of Levi's skepticism for Manichean approaches—and the referenced notation that "per Levi il 'bravo italiano' non è un mito" (148).

This new edition of Levi's masterpiece is a substantial contribution to the understanding of this modern classic. Yet, Cavaglion's comment displays a major flaw. Despite a thorough knowledge of Italian and French academic research on Levi, in his notes there are almost no references to the achievements of Anglo-American scholarship. Fundamental themes raised by the text, such as the problem of testimony, humanism after Auschwitz, translation, and the gray zone, cannot be properly addressed without the pivotal essays by Lawrence Langer, Hayden White, Tony Judt, Ian Thomson or the most recent collection of articles edited by Robert Gordon (*Cambridge Companion to Primo Levi*, 2007) or Stanislaw Pugliese (*Answering Auschwitz*, 2011), featuring a diversity of thought-provoking contributions by a new generation of scholars. Moreover, on the unavoidable issue of testimony Cavaglion never mentions the Italian scholar who operated more for a reconsideration of Levi's texts in the Anglo-American debate, beyond the limited scope of Italian Studies departments. I think that what Alessandro Carrera recently wrote about Giorgio Agamben's re-readings of Western tradition, that at times "his undisputed essayistic brilliance obscures the harsh content," (*Annali d'Italianistica*, Vol. 29 (2011), 19) is particularly cogent in the case of Levi. Nevertheless, Agamben's reading of Levi, together with the hermeneutical prowess of a good deal of scholars writing in English cannot be overlooked for an in-depth comprehension of *Se questo è un uomo*—not only for the interpretations provided to this fundamental text, but also for the questions raised.

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Maura E. Hametz. *In the Name of Italy: Nation, Family and Patriotism in a Fascist Court.* New York: Fordham University Press, 2012. Pp. 278. ISBN 978-0-8232-4339-6. \$ 45.

"By decree of the Prefect of Trieste, issued this 26th day of June 1930, the widow Paulovich's name is restored to the Italian form Paoli" (p. 1). These are the opening words of Hametz's impressive study of Luigia Barbarovich Paulovich's challenge to the Fascist policy of surname restoration, implemented in Italy's north-eastern and Adriatic borderlands. In examining the intricacies of this specific case,