challenge to the authority of the government or its policies, “[h]er belief in her family, her memory of her deceased husband, and her desire to venerate Antonio Paulovich’s name and family encouraged her to pursue appeal” (p. 117). In describing the various phases of the petition as well as the arguments made before the appellate court, the author analyzes with skill and clarity the legal system as it existed during the Fascist era – a system that allowed citizens the opportunity to pursue redress. In the final analysis, “Luigia Paulovich’s faith in Italian justice was rewarded. She prevailed in her bid to keep the surname Paulovich. Her case came down to a struggle among various factions of local officials and national authorities representing centre and periphery, party and bureaucracy, and nation and city over the scope and boundaries of local power in the centralizing regime” (p. 171).

In the Name of Italy: Nation, Family and Patriotism in a Fascist Court is an exceptional piece of scholarship that sheds new light on an aspect of the culture of the ‘ventennio nero’ that has not received a great deal of critical attention. In doing so, the book engages with many of the core issues of Fascist ideology as regards women, family, ethnicity, education, and legal rights. For these reasons, the present work will be much appreciated by historians and Italianists alike.

CORRADO FEDERICI
Brock University

Giorgio Bassani-Marguerite Caetani. *Sarà un bellissimo numero. Carteggio 1948-1959*. A cura di Massimo Tortora. Roma: Edizioni di Storia e Letteratura, 2011. Pp. 219. ISBN 978-88-6372-384-7. € 35.

This latest volume of the correspondence of Marguerite Caetani includes 140 letters, arranged chronologically, spanning slightly more than a decade, from 1948 to 1959. Marguerite Caetani, née Chapin—American-born heiress, naturalized Italian citizen, princess and duchess through marriage to Prince Roffredo Caetani—was a generous patron of the arts and had previously founded a revue in France entitled *Commerce*. This is not the first but the third volume of Caetani correspondence to be published, coming after “*La rivista Botteghe Oscure e Marguerite Caetani: La corrispondenza con gli autori italiani, 1948-1960*”, edited by Stefania Valli in 1999 and “*La rivista Botteghe Oscure e Marguerite Caetani: La corrispondenza con gli autori stranieri, 1948-1960*”, edited by Jacqueline Risset in 2007, both of these collections published in Rome by L’Erma di Bretschneider.

The bulk of the letters are written by Caetani and were originally published in the aforementioned “*Corrispondenza con gli autori italiani*”; the few letters by Giorgio Bassani are previously unpublished, and generously provided by Paola Bassani from the personal archive of her father. The letters deal mainly with discussions of the editorial and publishing details of the international literary review *Botteghe oscure*, of which Marguerite Caetani was the founder and Bassani a most important collaborator.

Botteghe oscure, published twice yearly from 1948 to 1960, was an international anthological revue which included original works by Italian authors as well

as French, German, English and American authors. Unlike the other collaborators, Bassani was involved in all aspects of the journal—from the selection of the cover page and fonts to the editing of the final proofs, as well as contributing poems and short stories (four of the *Cinque storie ferraresi*). Bassani indeed credits Caetani for his return to narrative prose after time spent writing almost exclusively poetry. As Tortora affirms in the introduction, Bassani's editorial role, perhaps more important than his own literary contributions, was a determining factor in the shaping of the journal: “È infatti nel ruolo di responsabile della sezione italiana che l'intellettuale, critico e scrittore Giorgio Bassani esercitò la sua azione più incisiva: le sue scelte, niente affatto neutre e imparziali, furono determinanti a rendere i venticinque quaderni usciti dal '48 al '60, pur nella loro struttura rigidamente antologica, espressione di una determinata idea di letteratura, o se vogliamo una vera e propria proposta di canone; insomma a dettare la linea editoriale e culturale di « Botteghe oscure ».” (p. XIV)

The individual letters are enhanced by copious editorial footnotes, invaluable guiding the reader and elucidating numerous names, places, dates and historical contexts. The reader is also informed of concrete, material details—letter format, telegram, type and colour of paper, colour of ink, etc., used by the writer, details which afford the reader some insight also into the writer's temperament and frame of mind. Particularly useful is the *Index of Names* which accompanies the correspondence, allowing the reader to access specific references to authors and historical figures mentioned, both Italian and foreign. The reader will also find interesting an appendix of ‘*emendments*’, a list of corrections made to spelling and grammar in the letters of Caetani, whose first language was not Italian.

In the introduction, Tortora alerts the reader to the gradual evolution of Bassani's role: while the early years produce a dense exchange of letters, the exchange becomes much more sparse in the final years, 1957-1960, as Bassani acquires much more autonomy—becoming, to all effects and purposes, a co-director. This is particularly evident in his inclusion of the poetry of Bertolucci and others, notwithstanding the objections of Marguerite.

Tortora quite rightly highlights the important cultural contribution of Bassani in his varied roles as poet, novelist, critic and editor in the postwar years. As Bassani updates Caetani on the recent developments in the literary landscape of Italy in a lengthy letter of August 29, 1957, the reader comes to appreciate Bassani's vital role and is regaled by his panoramic overview of the latest publications of interest and his insightful critical commentary.

This volume will undoubtedly provide a wealth of information, both scholarly and anecdotal, for any researcher particularly interested in the Italian literary scene of the postwar years and the role played by the journal *Botteghe Oscure* and its collaborators.

RACHELE LONGO LAVORATO
University of Toronto