anche se negli scritti più tardi dal '60 in poi (esaminati nei capitoli ottavo e nono) sembrano prevalere altre tematiche, quella del denaro e quella dell'importanza dell'istinto sessuale. Il critico nota infine l'influenza di Moravia su altri autori (Bellezza, Maraini, Sanvitale, Ferrante) e registi (Cristina Comencini) che hanno sviluppato il tema dell'abuso sessuale.

In conclusione Parisi ci presenta un esame molto accurato dei casi di abuso sessuale presenti nell'opera di Moravia, servendosi delle teorie di Ferenczi. Sarebbe opportuno che il critico continuasse il suo utilissimo studio dei personaggi moraviani e appoggiandosi alle teorie di Ferenczi, Kohut e Alice Miller esaminasse in dettaglio i numerosi casi di genitori narcisisti che vedono i figli solo come estensioni della loro personalità e in tal modo li traumatizzano.

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Alberto Malvolti, ed. *Indro Montanelli. Il giornalismo, la storia, la narrativa*, Florence: Olschki, 2011. Pp. xii-292. ISBN 9788822261120. € 30.

Indro Montanelli. Il giornalismo, la storia, la narrativa contains papers originally delivered in 2009 at three scholarly meetings held in Florence, Milan and Rome in honor of the late Indro Montanelli (1909-2001). The meetings were devoted, respectively, to Montanelli the narrator, Montanelli the journalist, and Montanelli the historian; the volume of collected papers is similarly divided.

The first section of the book contains six essays. In the first of these, Marino Biondi discusses Montanelli's writings about his experiences in Africa in the Italian army during Fascism, especially the dispatches that in 1936 were collected and published as *XX Battaglione eritreo*. The essay stresses that Montanelli's service to the regime and nascent empire was a formative experience for the young writer. In a continuation of this examination of the author's early years, in the next article Franco Contorbia examines variants among different versions of Montanelli's autobiographical writings. He also quotes a telling passage from these writings in which the young man describes switching his intellectual and literary allegiance from Proust to Mussolini—a turn from aestheticism to activism typical of others in his generation. In the next two articles, the linguists Ilaria Bonomi and Stefania Stefanelli examine Montanelli's prose. Bonomi finds this enormously successful writers' style admirable for its "chiarezza," "incisività," "asciuttezza," and "pulizia" (50), while Stefanelli praises its "saldezza sintattica" and "limpidezza comunicativa" (77). In her essay, Guendolina Sertorio documents Montanelli's not entirely successful forays into the cinema when he collaborated during the neorealist period on two films directed by Giorgio Ferroni: *Pian delle stelle* of 1946, and *Tombola, paradiso nero* of 1947. The concluding article in this section is by Mauro Pratesi who discusses Montanelli's views of such contemporary artists as Rosai, Ligabue, De Pisis, Dalì, Cocteau, and Picasso.

The second section in the collection focuses on Montanelli's journalistic writ-

ing. In the first essay, Angelo Varni analyzes his “formazione giornalistica,” especially in the dispatches from Africa during the Italian invasion that made him famous throughout his home country. Oliviero Bergamini focuses on Montanelli as a war correspondent, first in Africa, then during the Civil War in Spain, and finally in Finland during the Soviet invasion of 1939-1940. In the latter instance Montanelli made no attempt to conceal his admiration for the Finnish fighters who were dramatically outmanned and ultimately over-run by Stalinist forces that at the time were allied with Germany and thus with Italy as well. Montanelli's independent reportorial stance is also evident in his coverage of the Soviet invasion of Hungary in articles that Bergamini would put at the “apogee” of this writer's journalistic writing. Roberto Chiarini, in his consideration of the writer, moves from Montanelli the reporter to consider his role as an editorialist who was often at odds with the ownership of the papers for which he worked. In his article, Valerio Castronovo discusses Montanelli's brief career at Berlusconi's *Il Giornale* and his even briefer one at his own *La Voce*—all after his departure from the *Corriere della sera* in 1973. Sergio Romano then reflects on the various factors that led Montanelli to turn his talents to popularized history, an endeavor at which he was once again hugely successful. Paolo Occhipinti and Mario Cervi conclude this section with affectionate accounts of their friendship and personal relations with the writer.

The volume's final section deals with Montanelli the historian. It contains essays by Emanuela Scarpellini, Giovanni Belardelli, Cosimo Ceccuti, Francesco Perfetti, and Marcello Staglieno. In her essay, Scarpellini notes how by 2004 the books on Italian (and Greek and Roman) history written by Montanelli and his collaborators had sold over seven million copies, many of them to what Montanelli himself suggested was a kind of “silent majority” of readers who, beginning in the years of the “economic miracle,” were eager to learn more about their own identities as now prosperous Italians. Montanelli's anti-anti-fascist stance is also documented by the commentators in this and other sections of the book as is what Belardelli calls his occasional “indulgence” toward Mussolini. Contributors to this section also make note of Montanelli's very acute sense of the needs and interests of a public that he felt morally obliged to educate, something he attempted to accomplish through anecdotes and brief biographies of the individuals he believed were the determining forces of human history.

Indro Montanelli was an exceptionally able writer, not just in his muscular, vivid, and frequently provocative journalistic reporting but also in his autobiographical work and his plays, as can be seen from Stefanelli's article on his writing for the theater. He was also—and this is a comparison he would certainly resent—a gadfly who in his own way was not unlike his contemporary Pasolini, even though Montanelli's criticisms of the establishment came from a position on the political Right rather than the Left. A former Fascist who later became anti-fascist (though, as he insisted, an anti-fascist “from within”), and who barely escaped execution by German occupying forces, Montanelli disliked Communism, especially Italian Communism which he found a closed system much like that of the Catholic church, as he viewed it. A “conservative anarchist” or, perhaps better, an

anarchist *sui generis*, even today he resists classification in conventional political alignments. In the course of his long life Montanelli nevertheless not only witnessed many of the most dramatic political events of our times, he was able to describe these events to millions of readers. Even if these readers disagreed with him, the writings of this master journalist made it clear that Italians need not be hoodwinked into accepting the interpretation of these events promulgated by what Pasolini called “il palazzo”—that is constituted authority whether during Fascism or afterwards.

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Roberto Esposito. *Terms of the Political: Community, Immunity, Biopolitics*. Translated by Rhiannon Noel Welch, with an Introduction by Vanessa Lemm. New York: Fordham University Press, 2013. Pp. 152. ISBN 9780823242658. \$25.25 CAN.

Roberto Esposito is one the most incisive and thought-provoking political theorist in Italy today. He has produced a compelling body of work that revolves around the fundamental notions upon which the political, social, and ethical Western systems have been built. Esposito's unrelenting objective is to dig into the genesis and developments of essential political beliefs such democracy, freedom, and community. In many respects, he shares with thinkers such as Michel Foucault a method that is both archeological and deconstructive at the same time. Political discourses and social practices are scrutinized in all their micro elements and are subjected to an historical and critical investigation that exposes inconsistencies and antinomies.

The present volume is a collection of eleven essays skillfully translated by Rhiannon Noel Welch and preceded by a valuable introduction by Vanessa Lemm. The first group of essays centres on the notions of community and democracy that Esposito examines through the filter of the immunitary paradigm. Immunization is the recurrent logic that lies beneath the aspiration of a community, inasmuch as the other is perceived as a threat, a virus from which one requires protection. Esposito weaves a series of captivating arguments that combine etymological roots of the terms, philosophical investigations and historical considerations. Sifting through an array of thinkers, from Kant to Hannah Arendt, Esposito theorizes that the definition of community is a paradoxical one: it expresses both necessity and impossibility, a “transcendental condition of our existence” (14) that clashes with individualism and self-preservation. These antinomies have irreparable consequences on the realization of a universal system of ethics and on our conceptions of freedom and democracy. The immunity towards the external is constitutive of all social bodies, he argues, from the juridical systems of nation-states to the organizations that regulate cultural, religious, or territorial manifestations.

One of Esposito's most apparent and extraordinary critical traits is his ability