Italo Calvino. *Italo Calvino: Letters, 1941–1985*. Ed. Michael Wood (trans. Martin McLaughlin). Princeton; Oxford: Princeton University Press, 2013. Pp. 640. ISBN 9780691139456. \$ 39.50.

Michael Wood's *Italo Calvino Letters, 1941–1985* is a selection of six hundred and fifty letters from Calvino's life that document and demonstrate how Calvino was perhaps the most important Italian voice of the twentieth-century. The letters trace Calvino's life from his college days in Turin to his final years in Rome and Paris. The selected letters were derived from Luca Baranelli's influential text *Italo Calvino, Lettere 1940–1985* (Milan: Mondadori, 2000). Martin McLaughlin translated the letters to an English that retains the clarity and tone of the original Calvino letters to give the reader an accurate representation of literary culture of the second half of the twentieth-century. My review will contend that Wood intended to preserve a Calvino who was less Italian and more international in scope.

A youthful Italo Calvino wrote to his close friend Eugenio Scalfari on 7 March 1942. In his letter, Calvino expressed how he enjoyed writing letters: "A fine thing it is to have a distant friend who writes long letters full of drivel and to be able to reply to him with equally lengthy letters full of drivel; fine not because I like to plunge into captious polemics nor because I enjoy getting certain ideas into the head of some idiot from the Urbe, but because writing long letters to friends means having a moral excuse for not studying" (3).

Although Calvino's tone of voice seemed sarcastic by using words like "drivel" and explaining his drive to write letters as "a moral excuse for not studying", I argue that he truly enjoyed composing letters to close friends. Calvino used tone to amplify his deepest thoughts through words he considered closest to his most natural desires.

Calvino was a productive letter writer throughout his life. The main purpose he had in composing letters was to articulate the idea of literature as dialog. This thought was best exemplified in Calvino's May 6th 1972 correspondence to the essayist Giuseppe Bonura: "Literature—even though people usually study it author by author—is always a dialog amongst many voices which intersect and reply to each other within literature and outside it" (412). I emphasize that Wood's selection shows the international aspect of Calvino's writing given its avocations that literature has a natural synergy that transcends cultural boundaries. The synergy creates a unified world culture that can appreciate the writing of even the most native authors like Calvino.

One of the book's extraordinary features is McLaughlin's persistence on polite formality and frankness at once. McLaughlin explains himself in a concise note, drawing the Anglophone intended audience's interest meticulously to the greetings of each letter. The audience might consider the greetings incoherent in their assorted structure. McLaughlin explains Calvino's greetings by stating that there are certain conventions in Calvino's letters "that need no explanation to an Italian reader but do require one for the Anglophone reader" (xvii). McLaughlin clarified this supposed opaqueness stating that "the Italian custom of addressing even quite close colleagues and acquaintances by their family name" (xvii). McLaughlin stated that "[n]aturally when the author does use first names to his correspondents, I have respected this in the translation" (xvii). Another aspect of McLaughlin's translation that I enjoyed was how he retained original informal usages like inputting "deareugenio" as one word instead of separating the two demonstrating that Calvino and some colleagues were very close friends. I should also like to mention that Calvino also combined phrases like the "youknowwhat" to refer to the army and "whatsitcalled" to refer to the Fascist Party card in order "to avoid his letters arousing suspicion" from the censors. I advocate that even though the reader initially finds Calvino's usage comical, Wood explains its seriousness in a useful explanatory endnote.

I would like to expound more on McLaughlin's translation. I truly appreciated McLaughlin's sympathy to Calvino's numerous variations of style and tone. The letters are rich in irony. Wood's compilation gives a precise interpretation into the growth of Calvino's canon. I argue that the collection seizes Calvino's honesty as well as his enduring fervour for literary customs. Wood maintains the honesty I mentioned by remaining faithful to the form and tone of the original Calvino letters.

My only criticisms of Michael Wood's collection is that the explanatory endnotes should have been placed at the end of each letter rather than at the end of the book, and that each letter should have been listed individually in an appendix. In doing so, the text would have been much easier to navigate. Instead, the reader is left flipping through the whole book to locate the parts it requires.

Michael Wood's *Italo Calvino: Letters, 1941–1985* is an important contribution to literary studies that provides readers with a much needed English translation of Calvino's correspondences. Anglophone readers will be impressed with how gracefully Wood's book reads. In filling the gap I just mentioned, Wood has added more structure to the Western Canon. Professors, students, and casual

readers will find Wood's collection an invaluable investigative tool that explores Calvino's life in a way that gives a globalized structure to Calvino's works.

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Anna Cento Bull and Philip Cooke. *Ending Terrorism in Italy*. London; New York: Routledge, 2013. Pp 245. ISBN 9780415602884. € 115.

Although far from being ideal, the way in which Italy managed to defeat its powerful domestic terrorism stands as an example that has stimulated other democracies. However, among the many works that have investigated the *Anni di piombo*, few have so far focussed on the point of view of both of the two main social actors: the perpetrators and the victims. Anna Cento Bull and Philip Cooke author a volume that proves that the relatives of the victims have been not included by the Italian State in the process of legislation regarding the terrorists.

The book is divided in two parts. In the first, "Ending the violence", the authors focus on the evolution of Italian terrorist legislation from the Moro affair to the end of the first Republic. In the second part, "After terrorism" Bull and Cooke deal with what they call "constructions of victimhood in the memoirs of Italian former perpetrators" and also consider the perspectives of the victims, subdividing between story-telling and truth-telling. The conclusion of the volume presents a comparative perspective of the Italian situation with the North-Irish case.

The first chapter addresses "the pivotal role played by both imprisonment and prison systems and practices in fostering processes of radicalization and de-radicalization" (20). The authors recognize that this "enlightened" (28) legislation, although tremendously effective, was and is criticized from a moral standpoint not least because it put political considerations before justice. The 1987 dissociation law was opposed by the victims' associations, who maintained that the so-called "legislazione di tipo premiale" (rewards-led and incentive-led legislation for the criminals who decided to dissociate from their former terrorist groups and collaborate with the State) enabled these former perpetrators to have their sentences drastically reduced without having to clarify their participation in past terrorist events. This was and is a much less fair solution than the one subsequently devised in the post-apartheid South Africa, where a Truth and Reconciliation