between human and nonhuman animals in two films: *The Wind Blows Round* by Giorgio Diritti (2005) and *Le quattro volte* by Michelangelo Frammartino (2011). Both works remind the spectators of the precariousness of our relationship with the environment “in all its entangled political, social, cultural, environmental relations” (247) as well as the innovative prospects of posthuman cinema.

This collection is an important and ground-breaking contribution, that will open up the path to canon formation in the field. While all authors provide a comprehensive and far-ranging theoretical background in their essays, some concepts and scholars are cited repetitively. However, the volume is an innovative and indispensable text for all scholars and graduate students wishing to familiarize themselves with animal and posthuman studies in literature and film, a welcomed contribution, injecting new life in the field of Italian Studies.

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Antonio Morena. *Mussolini's Decennale: Aura and Mythmaking in Fascist Italy*. Toronto: University of Toronto Press, 2015. Pp. 208. \$60. ISBN 9781442645974.

The Fascist *Decennale* commemorated the tenth anniversary of the March on Rome, Mussolini's mythical seizure of power on 28 October 1922. Not surprisingly, the Fascist regime celebrated the anniversary in 1932 with tremendous pomposity. But, Antonio Morena argues, these celebrations went beyond simply exalting Fascism's triumph or venerating the glorified past of Vittorio Veneto and *squadrismo*. The regime also looked to the future, using the *Decennale* to usher in a more radical phase of Fascism, which aimed to incorporate and transform new generations of Italians into “new men” capable of exporting Fascism abroad through a universal ideology and imperial conquest. While celebrating the March on Rome, the *Decennale* prepared young Fascists to participate in a “March *from* Rome” (22).

Historians typically date Fascism's radicalization in its “imperial and racist phase” to the period following the invasion of Ethiopia in 1935 (De Felice 1981, De Grand 2004, Paxton 2004). The international climate of the mid-1930s,

combined with Fascism's apparent stagnation domestically, pushed Mussolini towards aggression in East Africa. The pressures of colonial rule subsequently led the regime to embark upon increasingly totalitarian and racist policies in the colonies and metropole. Morena suggests an earlier timeframe for this transition "towards the politics of exclusion" (11), arguing that Fascism's imperial-racist phase was rooted in ideological antecedents formulated during the *Decennale*.

Morena examines an array of official and semi-official sources to show how the regime sought to use the *Decennale* to redefine itself, Fascism, and Italians. His first chapter focuses mainly on the Exhibition of the Fascist Revolution [*Mostra della rivoluzione fascista*], which inaugurated the *Decennale* celebrations. Designed by a wide-ranging group of intellectuals, architects, and artists, the exhibition presented the history of Fascism's birth and seizure of power. Borrowing terminology from Walter Benjamin and Emile Durkheim, Morena argues that, by recreating the "aura" of the March on Rome (50) and providing inspirational martyrs from the first generation of *squadristi*, the exhibition aimed to "shock the new generation into a new chapter of the fascist revolution's narrative" (59). The new generation—Italians who had been too young to participate in the early Blackshirt movement—would be responsible for exporting the Fascist revolution abroad, as propagandists and warriors. The second chapter examines the contents of the regime's first batch of standardized elementary school textbooks, whose distribution coincided roughly with the *Decennale*, arguing that their ritual-based pedagogy sought to prepare "new men capable of striving towards an empire" (75).

In his third chapter, Morena presents Mussolini's "Doctrine of Fascism," published in the *Enciclopedia Italiana* in 1932 and concluding with a nod to future aspirations of empire, as providing the new generation with a "manifesto capable of sustaining a now radicalized revolution" (85). The 1932 film *Camicia nera* translated this official doctrine into realistic images that appealed to the masses. Like the Exhibition of the Revolution, the film sought to unite those who served in the Great War with the present generation, who were encouraged to relive "the aura and rituals of the war and the fascist revolution through the liturgy of cinema" (86). The final chapter shifts away from the perspective of the regime and its supporters by examining implicit and explicit criticism of *Decennale* culture by antifascist and dissenting-fascist intellectuals. Although less relevant to the author's main thesis, this section suggests that the *Decennale*, while it came in the middle of Fascism's years of consensus, unintentionally reinforced ideological opposition to the regime.

At the outset of his work, Morena declares himself unabashedly De Felicean. Morena's praise of Renzo De Felice's "method" (4), twenty years after the historian's death, is somewhat curious. Only in the footnotes does the reader find an acknowledgment of some of the criticisms against De Felice's approach and conclusions, although these are brushed aside too readily. By interpreting the *Decennale* as an example of the sacralisation of politics, Morena draws more directly from the work of De Felice's student, Emilio Gentile. Moreover, while De Felice's works were notorious for their length and heavy documentation, Morena's text amounts to 147 pages, of which 62 are devoted to the introduction and conclusion. As a work of history, the book needs more thorough grounding in historical sources and evidence.

Critics of the culturalist approach likely will not be swayed by some of Morena's more grandiose claims. He provides little evidence of a "direct link" between *Decennale* culture and Fascist foreign policy (20), which would have required more extensive use of archival sources. The chapter on school textbooks would have benefitted from more specific examples and explanation of how they "set the stage for imperial expansion" (74), as others have done (Pes 2013). Morena does not fully address counterarguments that the *Decennale* and Exhibition of the Fascist Revolution were hollow spectacles, which served primarily to solidify Mussolini's personality cult, or that they coexisted uneasily with competing cultural activities sponsored by the Catholic Church (Bosworth 2002, 2010). These shortcomings aside, Morena's work provides a sound intellectual history of Fascist and antifascist literature and culture around the time of the *Decennale*. His ambitious argument on the timing of Fascism's radical phase is worthy of further exploration, for which Morena has provided a useful interpretive framework.

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