sia ben più complessa della vulgata spesso tramandata di donna schiva e chiusa nel suo mondo di personaggi barbaricini.

STEFANIA LUCAMANTE

The Catholic University of America

Selena Daly. *Italian Futurism and the First World War*. Toronto: University of Toronto Press, 2016. Pp. 265. ISBN 978-4426-4906-4.

The importance of the Italian Futurism is not only limited to the arts. In the name of the reconstruction of the universe, Marinetti's activity expanded from theatre to mathematics, from dance to cuisine. Furthermore, his *oeuvre* was undoubtedly one of the most boisterous and effective expressions of the twentieth-century tragedy that ranged from industrialization, urbanization, totalitarianism to eugenics and war. Taking into consideration the numerous conflicts in which Marinetti was involved during his lifetime, from the Libyan war started in 1911 until the Second World War, he was a warrior. Similarly, from the very beginning, war played a crucial role in the Futurist imaginary, and tragically war also determined the fate of Futurism. The First World War marked the end of the first phase of Futurism, the movement's most innovative, creative and "heroic" period, and after the Second World War Futurism was part of history, surrounded by silence and oblivion for almost two decades.

Selena Daly's book belongs to the field of cultural history. Daly reconstructs the cultural, political, and military engagement of the Futurists in the Great War in different ways and moments. She studies their participation in the pre-war interventionist campaign, their role in the Italian army during the conflict, and their cultural and propagandistic activities in the combat zones and on the home front. Furthermore, Daly examines the political and artistic activity both during the last years of the war and the immediate post-war period.

The book progresses broadly in chronological order, and contains four chapters, an introduction and an epilogue. The first chapter is dedicated to the interventionist campaign. Against the opinion that these years marked the full politicization of Futurism, Daly demonstrates that the movement nevertheless remained merely a cultural and artistic phenomenon. While Marinetti in particular,

emphasized Futurism's importance in the pre-war interventionist campaign, Daly argues that the movement actually was not a crucial opinion maker.

The second chapter deals with the Futurists' personal military experience. Relying mainly on war-time letters, Daly focuses on the artists' attitude to military discipline, she illustrates their daily life and relationships with other soldiers. The third chapter is dedicated to Futurists' cultural and literary activity on the home front, and to the influence the war had upon Futurism.

The Futurism of the years 1915–1918 was baptized by Marinetti “moderate Futurism”. In order to appeal to society as broadly as possible, and especially to soldiers and officers, Marinetti accommodated the movement to serve the national cause, and thus sacrificed some radical aspects of the Futurist avant-garde programme. The fourth chapter analyses the Futurist war propaganda directed to the army at the front in 1917 and 1918. Interestingly, Daly takes into consideration both the involvement with official State propaganda, and the independent Futurist propaganda that was mainly directed to soldiers. The latter consists of Marinetti's activity as propagandist and the publication of the Futurist trench newspaper *Il Mondello*, whereas the former comprises the founding of the journal *Roma Futurista* and the Futurist Political Party in 1918. In the epilogue, Daly further examines the short life of the Futurist Political Party from November 1918 to January 1920.

Selena Daly's book is a profound and detailed synthesis of Futurist activities during the Great War. Daly's research is substantial and based on interesting primary sources that consist of both published works and texts, and unpublished archive material, such as letters. In addition to the main American archives, Getty Centre and Beinecke Library, in which most of Marinetti's private material is conserved, Daly has also gone through several minor archives, for instance Fondazione Primo Conti in Fiesole and Archivio del '900 in Rovereto. Unfortunately, Daly has not conducted any research in the Archivio Centrale dello Stato, where some interesting documents related to the pre-war interventionist activity and to the Futurist propaganda might be located.

The bibliography contains many of the most relevant works of the subject. Daly's book is vividly written and clearly structured. It is definitely of interest to anyone dealing with the cultural history of the Great War.

MARJA HÄRMÄNMAA
University of Turku, Finland