the South of Italy perceives itself and how this perception is reflected in twentieth-century Italian literature. However, the work may benefit from some clarification around the selection of novels, as the discussion jumps frequently between texts—sometimes very briefly—and the motivation behind the choice of each text is not entirely consistent. As a result, some of the connections between texts and the overall argument may be missed on the first reading.

The work serves best as a compendium of novels exploring the victim complex in Southern Italy, bringing together a range of sources in support of the author's hypothesis. Given the ongoing disparity between the North and South of Italy, this work provides a useful point of discussion from a sociological perspective and may prove useful in understanding the mentality of the South and the role this has played in the formation of modern Italy.

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Paola Bernardini, Joanne Granata, Teresa Lobalsamo and Alberto Zambenedetti, editors. *Federico Fellini. Riprese, riletture, (re)visioni. Atti della North American Conference on the Italian Master of Cinema. Firenze: Cesati, 2016. Pp. 271. ISBN 9788876675522.*

Almost 25 years after his death, Federico Fellini continues to be a source of inspiration, not only for internationally successful filmmakers—from Woody Allen to Paolo Sorrentino, passing through David Lynch and Peter Greenaway—but also for young and up-and-coming ones. Films like *La Dolce Vita*, *Nights of Cabiria*, and *Amarcord* are still the cornerstones of post-war cinema. For critics and Fellini scholars, 25 years have not been enough to re-read, analyze, and deeply understand Fellini's work: still today, the studies on the filmmaker are a "work in progress" with an amount of visual material to explore.

The title of this book, *Federico Fellini. Riprese, riletture, (re)visioni*, describes well the necessity of an unceasing return to the works of this master of cinematographic, literary, and artistic contemporary cinema. Furthermore, the word *(re)visioni*, included in the title, accurately indicates the strongest appeal of this book, which resides in the analysis, through different essays, of Fellini's art as an interpretative internal/external act, between rational nature and dreamlike vision.

The volume contains a short foreword—full of emotions and memories—written by the Italian journalist and Fellini’s friend, Vincenzo Mollica, and an introduction by Alberto Zambenedetti, which explains the reasons for the international conference “*Fellini: A Disorderly and Passionate Genius of Italian Cinema*” and, thus, for the proceedings themselves. *Federico Fellini. Riprese, riletture, (re)visioni* is divided into five sections with 15 essays—in English or Italian—all of them published here for the first time. The opening keynotes by Frank Burke and Luca Verdone offer the reader vivid and emotional memories of the master’s life. In his compelling essay, Burke offers a historical perspective of Fellini’s career and films, dividing his work into four major phases: “From Bust to Boom (*Variety Lights* to *La Dolce Vita*), The Liberationist Years (8½ to *Roma*), Gli anni di piombo (*Amarcord* to *Orchestra Rehearsal*), and Il refluxo and the Italian Postmodern (*City of Women* to *The Voice of the Moon*)” (21).

Each section is preceded by a short abstract, which offers a general overview on the topic; each essay is supplemented with a comprehensive and useful list of works cited—both filmography and literature. The first section concerns the religious moralism within Fellini’s films. The second is focused on the filmmaker’s relationship with the Eternal City, a source of inspiration for many of his works and characters. What makes this section valuable is the study of the environment and the construction of space in Fellini’s films as a motif for sociopolitical and anthropological readings of his works. In these essays, we find the figure of the “flâneuse” in *Nights of Cabiria* and the strong impact of the Roman EUR in *The Temptation of Dr. Antonio*.

In the third section, one essay stands out in particular: Christopher B. White’s study of *Lo sceicco bianco* as a contribution to and a precursor to the *commedia all’italiana*, produced in Italy during the economic boom. It is in the fourth section of this volume, with some of the editors’ essays, that the importance of Fellini’s works for international cinema (past and present) emerge and its influence on it, both in terms of methods and of Fellini’s imagery and themes.

One of the last essays of the book, Franco Gallippi’s “Fellini’s *Ginger and Fred: La Dolce Vita* of the 1980s?” is perhaps one of the most interesting because it opens the way to new studies. The difficult relationship between Fellini and television deeply impacted Fellini’s work during the 1980s. This decade was marked by the rise of commercial broadcasting and resulted in a profound change, to the point of no-return, in the public’s perception of cinematographic works. The 1980s, as well as Fellini’s skepticism against television, should still be a point of

deep reflection, since after almost 40 years, it is now possible to have the right historical distance for an informed critique of the cultural phenomena of this decade.

The last two essays are purely music studies: they offer an important overview on the connection between Fellini's films and Nino Rota's music. In particular, Franco Sciannameo's essay attempts to provide a visual-music comment to some scenes of *Amarcord*, considered by the majority of critics to be "Fellini's most autobiographical film" (217).

Overall, *Federico Fellini. Riprese, riletture, (re)visioni* is a sound and useful contribution to Fellini scholarship. It brings together interdisciplinary studies on Fellini's cinema—characters, music, dreamlike inspirations, urban space, moralism, religion, and historical perspectives—and, in under 300 pages, it offers to the reader a complete picture of one of the most internationally acclaimed filmmakers of all time, who was, according to Mollica's memory, "libero e sconfinante per vocazione, quindi non circoscrivibile" (11).

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Robin Pickering-Iazzi, editor. *The Italian Antimafia, New Media, and the Culture of Legality*. Toronto: University of Toronto Press, 2017. Pp. 205. ISBN 9781487520786.

The book is a collection of seven essays by scholars from a variety of disciplines, opening with an extensive introduction—to both the issues in general and the volume's essays in particular—by the editor, Robin Pickering-Iazzi, who is a Professor of Italian and Comparative Literature. In this introductory text, Pickering-Iazzi notes that, despite the significant role played by web-based media in the fight against the mafia and in the development of a culture of legality in Italy, these new media have not received sufficient critical attention. This volume is a response to that absence.

Carla Bagnoli is a philosopher and her theoretically informed essay, which draws from Marc Augé's categories of "space" and "place," examines the website of Libera (the largest non-state anti-mafia organization in Italy) as evidence of the potential effectiveness of social networks in fighting against the mafia and in developing civic virtue through the exchange of ideas, life stories, and information.