"The Laws of Migration", acknowledges the political hurdles that deliberately hinder or outrightly prevent considerations of *recolouring*. Written long before the current debate in Italy on the proposal by the Minister of the Interior that would enforce the fingerprinting of members of the Roma community living in camps, the chapter is eerily prescient in its consideration of legal and bureaucratic aspects of Migration. For example, Parati describes how laws, such as Italy's Bossi-Fini bill, see the migration as short-lived and as granting privilege only on a temporary basis, while in fact migration is global and enduring. The roles of the press and of the Church are also briefly discussed. Her analysis of Italy's immigration laws with all their administrative complications, while brief, intentionally poses important questions. In this highly readable and thought provoking volume, she offers no solutions, keenly aware that the art of talking back often begins with difficult questions for a destination culture to ponder.

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Anna Cento Bull and Adalgisa Giorgio eds.. *Speaking Out and Silencing. Culture, Society and Politics in Italy in the 1970s*. Oxford, UK: Legenda (Modern Humanities Research Association and Maney Publishing), 2006. Pp. xii + 244. ISBN 1-904350-72-0. n.p.

As a graduate student I spent many months in the 1970's doing research in Florence. One particular summer stands out: the summer of *Se mi lasci non vale*, when the voice of pop star Julio Iglesias incessantly filled all the curves and corners of the city, and bills issued by private banks filled the wallets of the citizens. In stores and markets, you never knew what guise the change to your purchase would take: candy, gum, telephone *gettoni*. While Iglesias sang of his own crisis in love, Italy experienced other more pressing political, economic, and social crises. *Speaking Out and Silencing*, an anthology of seventeen excellent essays, repropose the events of the difficult decade from an historical perspective now rendered more objective by the passage of time, and from a geographical distance (since the book was compiled and published in the United Kingdom).

The interdisciplinarity of the anthology makes it a fascinating read; it is an historical overview and more. Researchers of 20th century feminism, of sociology, of terrorism, of economics, of politics, of crime, of cinema and also of literature will find in it thought provoking, highly interesting and even frightening essays. The retrospective view of Italy in the 1970's does not shy away from the darker side of the country's political and social soul. The essays are well researched and engagingly written (more laudable for the fact that many have been translated from Italian specifically for this volume); in all of them there is new information that will complement and enhance studies in any one of the academic disciplines

named previously. Above all, as editors Anna Cento Bull and Adalgisa Giorgio point out in the opening chapter, the 1970's represent a highly complex period of Italian history which remains open to new interpretations (p.1). Italy in the 1970's had reached an inter- and an intra-generational crisis in its attitudes towards youth, and towards women. The patriarchal system that had sufficed for centuries found itself in head-on conflict with new technologies (film, videotape, independent radio and television, etc.) that fomented the agitation of women and of youth. 1968 had marked a fundamental breakthrough for those seeking their rights, rights not circumscribed within the traditional patriarchal hierarchies that informed families and also governments.

Justifiably, many pages of this volume are dedicated to two sociocultural phenomena that most clearly embody the essence of patriarchal domination: marriage and children. In the passage of laws allowing divorce and abortion, and in the concomitant juridical decisions regarding familial honour (which traditionally encouraged marriage of a woman to her rapist, or the right of a husband to punish an adulterous wife), the field for political upheaval found steady nurture. Where previously there existed silence, however uneasy, now voices began speaking out, shouting out. In his essay "Between Self-Expression and Organicism", Piero Ignazi traces how the new voices of the 1970's had found a fertile ground in politics, in the "Historic Compromise" of Enrico Berlinguer which had employed a "top down" approach to imposing radical innovations. Paola Di Cori, in the following piece, shows how, at the other end of the hierarchy, Italians were "listening" and, as a result, marginalized groups began a concerted politic of making themselves heard. Theirs was a bottom-up or grassroots opportunity to speak out, to eradicate the silence.

The theoretical framework of the volume advances the thesis of each chapter without overpowering it: Luce Irigaray, Michel Foucault, Elvio Fachinelli, Jean Baudrillard, Roland Barthes, Elena Gianini Belotti, Carla Lonzi, all voices belonging to the *weltanschauung* of the time, support the detailed examples described by the authors. Whether the focus is literary, as in Adalgisa Giorgio's essay "From Little Girls to Bad Girls: Women's Writing and Experimentalism in the 1970's and 1990's", or in "Allende, Berlinguer, Pinochet...and Dario Fo" by Tom Behan, or whether the focus is historical, as in most of the other essays, the difficulties of silencing and speaking through the silence are presented through various economic and social strata, from intellectuals ("Intellectual Unemployment and Political Radicalism in Italy, 1968-1982), to nostalgics ("A riconquistare la rossa primavera: The Neo-Resistance of the 1970's" by Philip Cooke), to impoverished migrants ("The Left and the Construction of Immigrants in 1970's Italy" by Davide Pero), to the criminal underworld ("Becoming Visible: Did the Emancipation of Women Reach the Sicilian Mafia?" by Valeria Pizzini Gambetta). Perhaps the essay that most articulates the idea of speaking out against the silence is Roberto Bartali's reconstruction of the events that led to the nadir and (according to Bartali) brought closure to the *anni di piombo* (p.156), namely, the finding of Aldo Moro's body in via Caetani in Rome. Because the silences surrounding the event continued to be imposed for so many years after, Bartali extends the chrono-

logical frame of his story almost to the present day with revelations that might easily belong more to spy drama than recorded events.

The volume is not perfect. For example, Bartali's essay about legitimated cover-ups for terrorist incursions makes no mention of one of the most egregious examples of insider complicity with the Italian terrorists, that of Marco Donat Cattin, member of the group *Prima Linea* and son of Italian politician Carlo Donat Cattin, who was permitted to escape to France on the very day he was to be arrested and imprisoned. The academic world, where the student agitation initiated much breaking of silences, could have been dealt with in greater detail. And the Church, undergoing at that time some of its own inordinately revolutionary internal changes in the continuing aftermath of Vatican II, is, in this volume, generally relegated to the role of "bad guy", eager to maintain its traditional religious oppression. Similarly the influence of European and American pop culture, represented by the ubiquitous crooning of Julio Iglesias in that long ago summer in Florence, deserves some consideration as well, for it indubitably supported the transgressiveness of speaking out. On the whole, however, this is an outstanding volume and highly recommended.

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Jonathan White. *Italian Cultural Lineages*. Toronto, Buffalo, London: University of Toronto Press, 2007. Pp. xii, 300 + ill.. ISBN: 978-0-8020-9458-2. \$75 (cloth), \$35 (paper)

In his essay on advertising entitled "Ten Things I've Learned" (2001), American designing guru Milton Glaser (he of the ubiquitous I Heart NY logo) describes how at a conference taking place at the Venetian hotel in Las Vegas he was directed up the escalator to the Grand Canal. His surreal experience of ersatz Italian culture included the fact that the hotel experienced a plumbing breakdown during his stay, with the result that the fake Grand Canal began to smell very much like the real Grand Canal on a summer day. Jonathan White in his excellent volume *Italian Cultural Lineages* is likewise preoccupied with the Grand Canal in Las Vegas. Taking his cue from Umberto Eco in *Travels in Hyperreality*, White describes the attempts at the Venetian to replicate the city of Venice. He frets over the culture of fakes which, over time, has "a tendency to degrade other, more valuable traditions of the fantastic, or worse still completely displace them." [78] In what is perhaps the most fundamental question of this study, White wonders: "In the copying of works from the past in a relentless ethos of 'authenticity', does hyperreality not get caught up in a logic of the finite, rather than fostering what we might expect from enduring art and culture, namely infinitude?" [79]

White's study presents example after example of how art, culture and infinity go hand in hand. His book is ostensibly about the culture of Italy; culture,