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,

however, is an amorphous entity that stretches and reaches boundlessly beyond the geopolitical confines of the boot-shaped peninsula, and is composed of stuff gathered from the most unexpected sources. For Italy, it is found as much in the precious papyrus scrolls from Herculaneum that so enticed Sir Humphrey Davy in the early 1800s as in the kangaroos destined for a private menagerie on the Vomero Hill that were given to Naples in exchange for the scrolls. By reaching far and wide, and across time, White has more than ably succeeded in his intention to provide a book tracing the lineages of Italian traditions, mentalities, problems and solutions. [9]

White offers an impressive knowledge of the essences of Italian culture. He calls on Galileo to provide the fundamental approach of 'coursing and discoursing' through culture [70]; through Leopardi he teaches us to value the skepticism and cynicism toward Italian culture [195] and so on through the years to his appreciation of a wistful Calvino [49] and a sardonically comic Umberto Eco [78]. Nor are the more recent postmodern theorists overlooked in the volume. Dealing as he does with lineage, and mindful of the spatial implications of this word (ie a line of descent), White carefully juxtapositions then and now, with particular focus on the modern and the postmodern, all the while providing fascinating and entertaining cases in point to illustrate his ideas. For example, in his chapter on Naples and Turin, two former capitals in the century before Unification, he describes the visit of the Mozarts, father and son, to Naples. The son is only fourteen at the time, yet a perspicacious and attentive tourist; so much so that his impressions of the city will serve him well in the future when, as the composer of comic operas together with Lorenzo Da Ponte, he will provide a critique of Neapolitan society with its slow economy held back by deeply instilled feudalism.

The chapter on the two cities differs from the others in the book; the two urban centers are a social and political reality, with documented histories. The other six chapters, however, offer a far greater challenge because they deal with less tangible, less measurable aspects of culture, namely lifestyle, reputation, justice, passion, fantasy, and viewing. These six approaches embrace fundamental aspects of a culture, aspects, however, that do not necessarily define a culture in the manner to which we have become accustomed. Culture is far too often only sought in information or fact (or even factoid). I think that White would agree with Vicki Galloway's observation (1985) that seeing culture often implies either the Frankenstein Approach (a pizza from here, a piazza from there plus an opera or two), or the 4F Approach (food, fairs, festivals and folk dancing), or the Tour Guide Approach (pointing out monuments, cities, art galleries), or the loose By-The-Way Approach (sporadic bits of information). The ability to see culture writ large and to attempt some measure of understanding from that perspective becomes a daunting endeavour. No wonder then that White's first chapter focuses precisely on new ways of seeing; from the *Mondo Nuovo*, viewing boxes so popular in the 18th century, to the contemporary new world of seeing through the television, which acts as virtual meeting place. White's example of attending Mass in St. Peter's Square while sitting in your armchair is particularly apt in a culture

such as that of Italy where religion marks cultural identity rather than spiritual participation. Nor should his comments regarding the cultural repercussions of having a media mogul as Prime Minister go unnoticed.

To trace Italian culture through the metaphor of lineage is to recognize that sometimes the lines lead to messy places or even to dead ends. White warns us to expect broken links and loose ends.[274]. Lines diverge, they intersect; on each occasion, however, they offer greater and richer views of what a culture is, of how it might be understood. In this lies the greatest strength of White's study: his flexibility in including as noteworthy numerous aspects of culture, at various registers of interpretation (from Art works to zoos for kangaroos). His obvious delight in following a trace through archives, capturing it as it weaves through myriad appearances in 18th, 19th and 20th century texts and artifacts, enhances the study further, as does his intellectual satisfaction in sharing how a piece of information might fit within the larger puzzle of Italian culture even if, like the bogus Venetian Hotel Version of Venice, it is not even in Italy. Clearly we must believe him when he claims that the book "has been a constant adventure of discovery to research and write" [274]. For us remains the fascinating adventure of reading and pondering White's discoveries and observations.

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Giovanna P. Del Negro. *The Passeggiata and Popular Culture in an Italian Town. Folklore and the Performance of Modernity*. Montreal and Kingston: McGill-Queen's University Press, 2004. Pp. 183. ISBN 0-7735-2722-2. \$75

The effects of globalization and modernization on society have been scrutinized by numerous scholars on a large scale, leading to far-reaching conclusions in the fields of politics, economics, and environmental science, to name only a few. But what is the effect of modernization on any small segment of the world population—for example, the inhabitants of a modestly sized, partially industrialized, central Italian town? And why is this information relevant to the rest of us?

Giovanna P. Del Negro undertakes to answer these questions in her comprehensive and well-documented book, *The Passeggiata and Popular Culture in an Italian Town*. She begins with a historical, cultural, and geographical presentation of the town of "Sasso" and some introductory notes on her approach to her fieldwork. She then contextualizes her study by outlining past academic explorations of modernity that have informed and influenced her own. Subsequent chapters use references to concrete events in order to examine the collective identity of the people of Sasso—Sassani—in a changing modern society. In the final chapters, Del Negro's work culminates with an analysis that focuses specifically on the *passeggiata*, or ritual promenade, and its relation to the portrayal of a modern identity.