legislation sought to curb these displays in the realm of private residential settings. In short, the domestic dwelling as Caskey notes "were expressions of wealth, cultural prestige, and difference, all fueled by mercatantia" (115).

From the private space we move to the public space with an analysis of public and private churches. In the third chapter, Caskey claims that "[t]his study establishes that private patronage shaped significant aspects of medieval religious experience in southwest Italy and calls into question the widely heralded novelty of lay patrons in canonical late medieval and early modern settings" (117). To invest in religious art and architecture was seemingly on of the few acceptable methods to demonstrate wealth by public display. Caskey analyzes three examples of residences paired with private churches: Sant'Eustachio in Pontone, San Michele Arcangelo in Pogerola and the Cathedral of Ravello commissioned by the Rufolo family. The latter is the most ambitious of the three and through an analysis of the art of mercatantia, Caskey explains how clear the ambitious nature actually was. While there was never any clear role for the wealthy laity, it is clear that, although it did not directly contribute to the arrests and consequent downfall of the Rufolo family, the grandness of the Cathedral of Ravello did contribute to the controversy surrounding wealth and public display. The fourth (and last) chapter outlines the decline of the art of mercatantia and the various pressures that led to that decline.

In what Caskey describes as a fundamental shift in culture, the Amalfitans moved away from their Mediterranean tradition, toward the modern ideals of the court, which contributed to the de-population of regions like Amalfi. Ultimately what Caskey is able to provide her reader, is a unique look at art history by analyzing the dominance of a force that is simultaneously economic, social and political in nature.

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Willard Bohn's well-researched study is a welcome addition to the limited English-language materials available on Italian Futurism. Seeking to redress imbalances in Futurist scholarship, the volume highlights Venetia as an exemplary chronotope on which to enact a historiographic reconstruction. Bohn identifies three areas of investigation: (1) the Futurist activities in Venice, Padua, and Verona; (2) the Venetian practitioners of the movement; and (3) the second Futurist period (i.e., the interwar years) in the region. Bohn's detailed and descriptive approach provides an understanding both of Futurism's reception in Venetia and of Futurism's coherency in its regional manifestations.

Framed by a concise introduction and coda, the four informative chapters are augmented by fourteen pages of notes, an eight-page bibliography and a proper
name index. The first three chapters focus on Venice, Padua, and Verona respectively, while the fourth examines in detail Futurism's major exponents in Verona: Ignazio Scurto, Bruno Aschieri, Renato di Bosso, and Alfredo G. Ambrosi. Although his premise that Futurist activities in Venetia have received scant critical attention is unfortunately all too accurate, Bohn does not elaborate on the rationale behind his decision to focus on these three cities rather than on other peripheral Futurist centres in other parts of Italy. Considering the wealth of materials that his research has culled, the potential to expand the geographic limits of his study appears quite promising.

Bohn's approach combines "literary history with critical analysis [...] describes Futurist activities in each [city] and analyses their principal manifestations" (6). Each chapter proceeds chronologically by following the development of Futurism through its more familiar first phase, 1909-1915, in which its major tenets were first elaborated and assimilated, to its second phase, 1920-1944, in which there is both a generational transition and a broadening of cultural interests into theatre (both Synthetic and of Surprise), cinema, and politics. Numerous distinctions among the three cities emerge in this historical overview. For example, the proliferation of Futurism was hardly uniform: Venetian artists responded to Marinetti's call as early as 1910, Futurists in Padua did not organize until 1925, and the Gruppo Futurista Veronese's official inauguration was celebrated in 1931. Bohn's exemplary reconstruction registers the participants and their individual contributions in a variety of events including the Biennale, local exhibitions, and performances. In his scrutiny of journals and newspapers, Bohn details circulation information, which Futurists were publishing, what they were publishing, and in which papers they published. The source material (correspondence, newspapers, manifestos, catalogues, journals) also complements Bohn's critical narrative by capturing the immediacy of the events under discussion. Furthermore, the extensive documentation and close attention to minutiae make explicit the precise relations that existed between the various self-proclaimed practitioners of Futurism in Venetia. In addition to drawing on already published materials, Bohn includes documents from Yale University's Beinecke Manuscript and Rare Book Library and the Research Library in the John Paul Getty Center in Los Angeles that support and advance his historical narrative.

Bohn's discussion of F. T. Marinetti's interactions with these peripheral or provincial Futurists is of particular interest. Through a series of little-studied sources, he retraces Marinetti's various visits to the cities under consideration and explores the collaborations that developed between artists, thereby underscoring both the theoretical program and the pragmatic efforts that emerged to foment a pan-Italian vision of Futurism. These efforts, however, failed to sustain a coherent artistic and theoretical program. Similarly, Bohn chronicles the equivocal reception of the movement in Venetia. Of the three cities, Padua emerges as the most open to Futurist manifestations. In fact, Bohn identifies a third phase (emerging in the 1930s) in Padua's Futurist activity, characterized by aeropainting, aeropoetry, and sacred art production, that further distinguishes it from the other cities. Despite the prolific literary and artistic production, which Bohn documents so
meticulously, Veneria’s Futurism comes across as derivative rather than original with respect to the contributions of both Marinetti and other well-known advocates of the movement.

Although he subscribes to the thesis that much scholarship on Futurism has been limited or unconstructive as a consequence of perceived affinities between Futurism and Fascism, Bohn does not engage in this vexing debate except peripherally. Because such an endeavour exceeds the scope of his study, he defers to the seminal work of Günter Berghaus (Futurism and Politics: Between Anarchist Rebellion and Fascist Reaction, 1996). Nevertheless, since each of the artists considered, as well as the movement as a whole, exhibited complex and contradictory responses that were in flux throughout the Fascist ventennio, a more explicit discussion of the political repercussions inherent in these Futurist activities would certainly complement Bohn’s analysis.

The Other Futurism, however, subordinates politics to art. This emphasis on artistic production is reflected in the volume’s presentation, which has the merit of including a dozen halftones of paintings, sculptures, and poems. To these significant visual representations, Bohn adds the transcription and translation (in part or in whole) of thirty-four poems—several of which appear for the first time in English. Although the quality of the illustrations is not optimal and the texts are marred by frequent typographical errors, these materials are not ancillary, but instead comprise a significant aspect of the critical narrative. In fact, Bohn is at his most insightful when he detours from his story to examine these artistic and poetic texts. Whether one agrees with his rather generous aesthetic assessment remains a moot question; however, the merit of making these texts accessible is beyond debate. Precisely because Bohn is so discerning and suggestive in his textual analyses, one might expect more detailed and extensive readings. Instead, each text serves to illustrate a specific point after which the discussion proceeds diachronically to its next encounter.

Given Futurism’s and Futurists’ groundbreaking self-promotional strategies, which were quickly adopted by other avant-garde movements, as well as the wide-ranging cultural influences that continue to sustain interest in Futurism, the lack of English-language resources is somewhat surprising. This volume constitutes a significant contribution to Futurism’s bibliography, and its clear, lucid prose makes the subject matter accessible to a broad audience. Bohn’s study addresses a lacuna in scholarship by providing a historiographic introduction to Futurist activities in Venetia, which in turn opens new and suggestive avenues of research into this multifaceted movement.

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Appassionato studioso dell’opera pirandelliana, Franco Zangrilli arricchisce con questo agile volume, la già consistente schiera dei suoi lavori critici sullo scrittore