un'identità collettiva e politica per l'Italia (374). Secondo Jennifer Hirsh ("Appropriation in De Chirico and After") l'atto di reinterpretare e riproporre (anche le proprie opere) sottolinea l'insistere di De Chirico sulla ripetitività inevitabile della storia piuttosto che sul suo progresso (410) e palesa la portata postmoderna di un gesto che sarà spesso imitato.

All'opposto, di originalità colta nell'atto conoscitivo parla Cristina Della Coletta in "Gozzano between Epic and Elegy," analizzando una prosa di viaggio a "Goa: 'La Dourada'." Per Gozzano il "senso della cosa nuova" — quell'aura che Benjamin dice persa per la modernità — risulta ancora esperibile, seppure solo attraverso la mediazione di costruzioni letterarie altrui, lette ormai con un atteggiamento che oscilla tra ironia e nostalgia (211).

Anche Ungaretti si esprime sulla necessità di coniugare tradizione e modernismo in "Verso un'arte nuova classica." Antonio Saccone, in "Ungaretti Reader of Futurism," ne presenta crediti e debiti con Marinetti, illustrandone la convinzione, opposta all'antipassatismo futurista, che l'arte nuova debba trovare un equilibrio tra l'innocenza avanguardistica e la memoria (268). Sull'antipassatismo lavora anche Enrico Cesaretti ("Temporal Ambivalences in F.T. Marinetti's Writings") che però, reinterpretando il concetto di "simultaneità," mostra come nella narrativa di Marinetti, a partire dagli anni '20, ricompaia l'attenzione alla memoria. Per questa riscoperta della diacronia, che consiste nell'accorciare la distanza dal passato e dalla tradizione modificandoli e reinventandoli (251), l'avanguardia può essere sottratta all'isolamento e assimilata ad altre poetiche moderniste.

Nella dimensione dell'estetismo europeo si muove invece Lucia Re con "D'Annunzio, Duse, Wilde, Bernhardt: Author and Actress between Decadence and Modernity." La Re vi illustra il potenziale di sovversione delle due attrici nei confronti sia dell'idea romantica di originalità e unicità del genio dell'autore, sia dell'immaginario dell'epoca relativo alle donne. La tensione dovuta all'opporsi di identità di donne moderne al primato delle identità maschili emerge anche nel testo di Allison A. Cooper "The Early Works of Paola Masino" le cui rappresentazioni moderniste di autodeterminazione femminile vengono rilette come critica al processo di ritorno all'ordine e alla luce della crisi epistemologica che suggella la società moderna (379).

Queste e numerose altre tematiche trasversali fanno da contrappunto alla varietà dei soggetti trattati in *Italian Modernism*, dando unitarietà ad un libro decisamente interessante e ricco di spunti di riflessione.

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Donatello among the Blackshirts. History and Modernity in the Visual Culture of Fascist Italy, eds. Claudia Lazzaro and Roger Crum. Ithaca and London: Cornell University Press, 2005. Pp. 293. ISBN 0-8014-8921-0 (Paper). \$21 US.

A scholar of Renaissance Italian art history is invited to lecture at a prestigious archive in Florence and, while there, unearths a photograph (ostensibly taken by

Arnold von Borsig, but which is ultimately not attributable) that displays a piazza scene with a statue on a pedestal at left and a rank of Nazi flags on the right. Piazza San Felice, adjacent to the Palazzo Pitti, is fairly unpopulated, the human figures seen small and from a distance, and the statue, viewed from the rear, is a copy of Donatello's *St. George* (carved between 1415 and 1417). The Nazi flags jutting into the frame from the right were some of those hung throughout Florence on 9 May 1938 to celebrate Adolf Hitler's visit to the city, one of three (with Rome and Naples) the Führer toured to gain a perspective on Fascist Italy's geo-political position: with Nazi Germany in a worldwide armed conflict, or against it (neutrality was a non-option). What is an art historian to make of the tension between the left and right frames of this photographic image? What can be said of the tension between the lone figure of St. George, long thought to signify "Florentine independence and individualism," and the thick mass of Nazi swastikas made visible by the dozen flags, a thickness of symbolism that corresponds to the social (read: Fascist) subject of mass culture it seeks to represent? How does Florence's past (republican, oligarchic, Medicean, etc.) manifest itself in contemporary Fascism?

The ways in which Italy's rich art historical tradition was explored and exploited by Italian Fascism is the subject of this collection of essays edited by Roger Crum and Claudia Lazzaro. The last fifteen years or so have seen a number of studies on the relay between Fascism and various cultural articulations (e.g., literature in its differing genres, music, cinema, sport, the public display of culture, etc.). These studies, like the important anthology edited by Richard Golsan in 1992, *Fascism, Aesthetics, and Culture*, brought together essays from multiple authors probing a wide variety of cultural expression. Contrary to this heady plurality of representation, studies rooted within a specific cultural practice (e.g., architecture and urban planning, painting, sculpture, literary genres, music, and so forth), often make their case by focusing on one practitioner or on a particular school. To its credit, *Donatello among the Blackshirts* seeks to explore the visual literacy that Italian Fascism (1922-43) promoted "on an unprecedented scale" (2) in a range of subject areas within the discipline of art history, to wit, architecture, museum exhibitions, photography, the decorative arts, urban planning, painting, and sculpture. The result is beneficial in breadth and scope.

The way Donatello's *St. George* sutures together the past and the present offers an enactment of something Alice Kaplan, in her 1986 study *Reproductions of Banality*, identified as a principal operation of Fascism: the mechanism of binding opposites together while at the same time splitting logical dyads. This paradoxical (or chiasmic) structure is evident in the ways Fascism sought, by different means and in multiple practices, to evoke the glorious past of Italy (in particular, but never exclusively, the glory that was Caesarean Rome), and at the same time catapult both the capitol and the nation into the twentieth century. It is not unlike the hilarious (and anachronistic) scene of the Fascist parade in Fellini's 1972 *Amarcord* in which the Riminesi declare, energetically trotting behind Fellini's moving camera, that they are at once "antichissimi" or agents of ancient wonders, and ultra-modern, capable of the latest technological innovations. Given the relative youth of the sovereign nation of Italy (unified only in the last half of the nine-

teenth-century), Fascism sought to legitimate its claim to "Italic" and Roman accomplishments, often drawing on an iconographic vocabulary of past eras to establish an "autochthonous" vernacular. To reveal the ways Fascism sampled from different historical epochs, the collection divides into four sections of unequal length which are, in order of their appearance in the text, "Italy's Past as Mussolini's Present," "Antiquity," "Middle Ages and Renaissance," and "History as Fascist Spectacle and Exhibition." Given the primacy of pageantry, spectacle, and parade in some recent, noteworthy studies centring on Fascism and culture (e.g., Jeffrey Schnapp's *18BL*, Simonetta Falasca-Zamponi's *Fascist Spectacle*, and Marla Stone's *Patron State*, are three that come to mind), it is not surprising that the concluding section should feature the greatest number of essays, nor that the volume's first section should also include an essay (Claudio Fogu's) in which curatorial concerns and museum exhibitions appear as a prime concern. The volume's first sections, perhaps because of the disconnect between the artefacts examined and the events of the regime, are those that address most explicitly the issues of historiography that lie at the core.

Claudio Fogu profitably explores the problem of history in his essay, "To Make History Present," in the volume's first section. The aim, Fogu explains, is to understand how Fascism distinguished "historicalness" from "historic-ness," an issue that emerges as central for Fascist philosopher Giovanni Gentile. Actualist history "can be understood as theorizing a conflation of the historical and historiographical act" which "eliminated the medium of (historical) representation between (historical) agency and (historical) imagination" (34). Gentile noted the difference between historicalness, or "things belonging to the past," and something Fogu calls "historic-ness," or "the perception of an eventfulness that not only opens a new history but also signifies the past retrospectively" (34). Following his highly useful theoretical introduction, Fogu explores two exhibits from 1932 (the *Decennale fascista*, the celebration marking the tenth anniversary of the March on Rome, and the fiftieth anniversary of the death of the "Hero of Two Worlds," Giuseppe Garibaldi) and the curatorial interventions of Antonio Monti, responsible for room C of the Exhibition of the Fascist Revolution (as the *Decennale* was known) as well as for general oversight of the Garibaldian Exhibition. Although the exhibitions were separated by four months, Monti's involvement in both enables Fogu to posit them as "a single historical spectacle aimed at challenging and reversing the diachronic course of historical consciousness" (36). A similar interest in redimensioning Fascism's deployment of "historicness" characterizes Ann Thomas Wilkins's essay on the parallels between Augustus and Mussolini, Jobst Welge's piece on the ways in which Fascism "translated" Rome's architecture and, in the most suggestive essay in the first sections, Gerald Silk's study of aeronautical symbolism in Fascist Rome.

The capitol, site of so many architectural interventions and urban planning competitions during the regime, is not the sole location of Fascism's arch development of visual literacy, as the essays from section III, "Middle Ages and Renaissance," make clear. Diane Ghirardo, in "Inventing the Palazzo del Corte in Ferrara," and D. Medina Lasansky, in her study of the presentation of San

Gimignano in a documentary film, draw attention away from Latium, the expected locale of ancient innovation and therefore the likely place to spell out Fascism's dialogue with its Imperial antecedent. It is one thing to argue for the importance of architecture and urban planning to the regime's totalizing vision of life and culture in a newly conceived and built environment, as Ghirardo did in her work on the New Towns of the Pontine Marshes; it is an altogether different endeavour to sleuth out the ways in which an urban space of no small importance to the Renaissance (Ferrara of the Este dynasty) could be brought into line with a Fascist architectural vocabulary. Ghirardo's essay, with Benjamin George Martin's exploration of Fascism's celebration of Leopardi, native son of Recanati, and Lazzaro's study of the exhibition of Italian gardens in 1931 in Florence help to fill some of the regional lacunae in the scholarly understanding of Fascism's interplay with history and visual legacy. Emily Braun's striking study of the exhibit of Italian art in Paris's Petit Palais in 1935 takes us outside the peninsula entirely, using the exhibit to determine the ways the Regime constituted Italian "greatness" of the Renaissance—all the while distracting critics from the invasion of Ethiopia. The essays that take us outside of Rome, and Italy, are salutary to be sure, yet one wonders how the regime responded, for example, to monuments in regions lying even farther outside the nimbus of Rome's influence; how did the regime, for instance, seek to "claim" the monuments of Magna Graecia in Sicily (e.g., Segesta, Selinunte, Agrigento, etc.)? What do we know about the consular roads (the Cassia, Salaria, Appia, Aurelia, etc.) and how they may have figured into the Fascist visual arsenal? No study is exhaustive, so perhaps *Donatello Among the Blackshirts* will encourage scholars to investigate these and other, as yet understudied, areas.

Like Fogu's anchoring the opening of the volume, Jeffrey Schnapp's essay on Mario Sironi's exhibitions allows the volume to close on a sustained meditation of Fascism's visual portrayal of history. The shift away from museums to exhibitions marks, Schnapp finds, "a turn against prior forms of historicism" (224), away from the permanence of an environment built to house stable, enduring collections of ordained artefacts and toward more ephemeral opportunities to develop "a rigorously contemporary visual vernacular with nationalist overtones" (224). Sironi, Schnapp allows, more than any other artist, embraced the potential of the exhibition. Sironi was deeply involved in the three triennial exhibitions of the 1930s, those of 1930, 1933, and 1936. The artist's endeavours in these three exhibitions, Schnapp notes, were "in harmony with the needs of the Fascist regime during its phase of consolidations and consensus" and "sought to collapse the barriers erected by historicist, liberal, and positivist ideologies of display, representation, and reception." Against Futurism's staunch rejection of history (which stank of Soviet erasure of all but the most recent past), Sironi sought to "sunder the barriers between exhibited objects and their exhibition context; between the spatiality of artwork and the space traversed by spectators, between the works of 'fine' and 'decorative' art, between historical documents and works of the imagination" (225). It is a tall order and if Sironi ran out of steam by the time the Fiat exhibition of 1941 came around, it should not surprise.

Donatello Among the Blackshirts makes a fine contribution to studies of Fascism and culture and will have a deservedly wide readership ranging from university students in a variety of disciplines to scholars working in multiple subfields. Sufficiently wide in its choice of artefacts to investigate (sculpture, architecture, urban planning and design, cinema, etc.), yet narrow enough in scope to present a coherent series of essays, the editors should be commended for the material's organization. The essays are, with perhaps one exception, theoretically informed and well argued. Withal, it is a very worthy read.

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