main plot. Rozsnyói analyzes many examples of prologue, ending and formulas of connection. She observes that the authors resort to pedantic techniques, used in traditional *cantari*, rather than developing Ariosto's innovative elaborations of traditional strategies.

Rozsnyói's study is a welcome addition to research on late-Renaissance narrative and discursive techniques and an interesting elaboration of Bakhtin's concept of literary genres as constant reproductions of other genres. It will be useful to scholars interested in the development of the epic genre in the second half of the sixteenth century and its consequent process of hybridization and manipulation with other genres and with the theoretical reflection on the subject. The "minor" texts that Rozsnyói skillfully analyzes witness to the evolution of the late sixteenth-century epic poem as an ambiguous heir to Ariosto's structural innovations in *Orlando Furioso* and as a precursor of Torquato Tasso's centripetal universe in *Gerusalemme liberata*.

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Karen Pinkus. *Bodily Regimes: Italian Advertising under Fascism*. Minneapolis: University of Minnesota Press, 1995. Pp. 268.

The mention of war at the threshold of this millennium does not fail to revive in the memory images of WW II poster advertising, where the human body has indelible prominence as if to remind us that in times of war, then as now, what is most valuable is also most vulnerable (*Time*, 15 October 2001, 58: a wholesome young woman in cap and overalls stands holding a hoe in one hand and a basket of fresh fruit and vegetables in the other advertising the "War gardens for Victory: grow vitamins at your kitchen door"). In the past decade a spate of studies on very disparate fields have drawn attention to areas of fascist activity heretofore unexplored. Karen Pinkus has made a significant contribution to scholarship in this study, which systematically demonstrates how in Italy the human body was taken as the centrepiece for commercial advertisement in the 1930s to '40s—a decade of mature fascist market conditions following the establishment in 1922 of a new government under Mussolini. In essence, commercialism used the human body as messenger on billboards, books, flyers, and all types of displays. Through this massive and deliberate public exposure, Pinkus contends, the figures of men, women, and children became vehicles for party propaganda. The author postulates that advertising strategies employed by the Fascists still subliminally affect the political landscape and the economy of Italy today: "Advertising images—in particular, images of the body—are not somehow symbols of an aberrant, monstrous oppression, but form a ground for the present Italian state and its economy." (1)

This study is divided into five very rich chapters, complemented by black and white illustrations of advertisements and abundant endnotes. Keeping in view media, and women's studies where the body has gained prominence and legitima-

cy as a locus of unprecedented research, the first chapter "The Body and the Market," aptly addresses the question of whether fascist advertising as a new type of communication can be viewed as a new type of "humanism". In the first pages Pinkus demonstrates the iconic simplicity which characterizes much of the propaganda of the '30s and early '40s, as well as the linearity between text, image, product, bringing to mind the brevity, harmony and visual impact codified in Renaissance and Baroque emblems. Yet unlike them, fascist advertising imagery was intended not to encrypt but rather to decrypt a message, a universal symbolism subliminally aimed at lending fascist ads the greatest possible "power" (greater than was inherent in early humanist literary and artistic emblems). This novel form of twentieth-century instant communication celebrates, in fact, the surge of a new mass audience in Italy. To substantiate her assertion, Pinkus points out the fact that artists themselves revelled in this new mode of expression, especially preferred after the 1909 *Futurist Manifesto*. By reviewing the treatment of the human body in some key historical moments, Pinkus shows how its representation was transformed from the greatest degree of control (as in the Renaissance), to an hallucinatory fragmentation in more recent times, broken apart and "disavowing its own corporeality."

The analysis offered in the first chapter on the work of Erwin Panofsky and Otto Neurath in relation to iconography and iconology and their potential application to modern design prepares the ground for a reading of the following chapter, "Selling the Black Body: Advertising and the African Campaign," which undertakes a specific iconographic investigation of the "non-Italian body," namely, that of the racial "other" evolving and taking root in the Italian popular culture of the 1930s. Pinkus points out the centrality of the black body in Italian colonial politics and fascist cultural imagination when the New Roman Empire in East Africa was declared in 1936. (40) Already in 1911, F. T. Marinetti, already a household name and a national celebrity, won much international notoriety for his novel *Mafarka le futuriste, roman africain* (1910), which created a literary fracas not only because its protagonist is a black Arab from north Africa, but also because he is given openly exaggerated human-animal erotic attributes, including an enormous eleven-metre-long phallus, "alibi of his masculine *virtù*." The second part of the chapter shows how after Italy's entry into East Africa, the Fascist regime launched a massive advertising campaign intended to disseminate an optimistic vision of colonial economics, politics, culture as well as employment. This concerted effort caused something of a transformation in public attitude: what before Fascism was considered "monstrous" or "taboo" in African art and culture, actually became accepted and even sought after. As well, in Italy the black human figure became associated not with caricatures of servility, and "racial problems," as in America, but with "cartoon features" of blackness, such as rounded lips, protruding jaw, wide-open stare. But in the Italian context, many of these physiognomic details correspond to elements in studies by the nineteenth-century criminal anthropologist Cesare Lombroso. The word "deformation" became a key term in the fascist educational campaigns; it is a racist term, but also an aesthetic one (43).

Pinkus equates modernization of class media in Italy with its "fascistization." In Chapter 3, "The Fascist Body as Producer and Consumer," the author provides much documented evidence favouring her view that as fascism evolved, so did goals and styles of advertising, to the point that publicity and fascism coalesced in their desire to "create a classless consumer who would inevitably identify his or her needs with a national economy rather than with a particular class-based commodity culture, and to create a rationalized working-class producer." (82-3) Between the two wars, Italy directed its efforts to surviving the depression years and strengthening its so-called autarchic position in the global economy through a public and economic campaign that was conveniently oblivious to the international crisis. Thus, bodies represented in production and consumer propaganda of the 1930s were designed to convey a veneer of optimism. In actual fact, Pinkus maintains, they seem oppressed, weighed down by a very real economic depression characterized by high unemployment, lower wages, fewer work hours and an impoverished quality of life. That the exploitation of the body was a means to creating a "voice" for marketing is amply illustrated by the author's analysis of a number of posters related to advertisements of foods, savings, stocks, family unity. The chapter concludes with an examination of a chapter by Marx, "Capitalism, Machinery and Automation," in which Pinkus can see the foreshadowing of the moment when the human "head" will be objectified in the machine, which will take over, permitting relevance to the human body only when machines need fixing.

Matters of gender in advertising are considered in the fourth chapter, "The Body and Its Armors"—a metaphor for the numerous "controls" which, Pinkus argues, the regime imposed upon the human body, blocking both the reception of external desires and the expression of internal ones. She proposes the advertisement of the trench coat as an example since, she maintains, it illustrates the determination of companies to erase traces of gender in design. Moreover, "like a military uniform, the non-gender specific trench coat lifts up the body to its full height and helps the wearer march forth into the bad weather, shoulder to shoulder with other comrades-in-armor." (160-61) From Pinkus's observations, it becomes very clear that the "unisex" trend so popular today, was first given full visualization in fascist ads. An additional observation worthy of mention concerns fascist attitudes to sunbathing, and sulphur baths regarded as "healthy" activities, later regimented to become almost compulsory "vacation" and group diversions. Pastimes were thus subject to group consensus, to physical conformity, where being in agreement was synonymous with "enjoying oneself." (176)

The concluding chapter, "The Body Disappears: Negation, Toxicity, Annihilation," draws parallels between the visual diminishing of the body in front of the sun lamp and the threatened disintegration of the human body under the influences of synthetic substances and solar as well as chemical radiation. The "rayon" fabric had great success and was advertised by means of a male figure with geometric facial features emerging from a perfectly folded bolt of cloth. In the 1930s, "radium" was associated with social utopias where men could harness power from a tiny source, live free of disease, and dispense with the need for man-

ual labour; the idea of nuclear energy and atomic bomb had entered the imagination of popular culture long before their invention, and military theorists such as Giulio Douhet in Italy had envisioned the possibility of large-scale annihilation. Like sun lamps (of which il Duce seems to have made frequent use), X-ray photography became very popular. Pinkus calls the mass fascination with "rays" of various types the "hygiene of fascist culture," while she goes on to point out that the immense potential of radioactivity to induce hygienic purgations was recognized by a variety of manufacturers of "*personal* hygiene products": soaps, for example, were marked "radioactive" or "radio-curative." (204) The late nineteenth-century fascination with magnetism and hypnosis is reviewed by Pinkus in the context of fascist advertising showing rays radiating from the human eye: "Beholding the compelling advertisements, the consumer is transfixed, perhaps annihilated, by the mesmerizing rays that return the gaze." (237) After reviewing contemporary examples of body annihilation, Pinkus delves into the foray of contemporary politics connecting the annihilating force of fascist ideology and advertising with violent happenings such as car explosions in Sicily and mass graves in Somalia. The recent human carnage in New York, 11 September 2001 rushes to mind, lending immediate relevance and realism to Pinkus's concluding assertion: "Perhaps some critics would like to retrieve the body from its shaded, negated "crisis" under the fascist regime, but I can offer no definite conclusion, only the vague suspicion that such a rematerialization or closure remains impossible." (243)

This fascinating study is not just an analysis of a particular historical period, as might seem at first glance. With a judicious eye to history and a keen sense for detail, it explores the hallucinatory world of subliminal brainwashing and body politics past and present. It spins as well a very fine, yet concrete link, like a spider's durable web, between the present technological era and the fascist period, drawing disconcerting parallels. Fundamental concerns with the significance of the human person both inform and underscore her often brilliant analysis of fascist advertisement vocabulary. Though left unstated, Pinkus's question is postulated in every page. Italian Fascism had its subliminal, malignant mode of disavowing the importance of the single individual: at a distance of more than half a century, has the Italian, or, for that matter, the Western political establishment made significant strides toward giving civic dignity and centrality to individual human concerns? The generous documentation, the clarity of structure and articulation, the excellent illustrations, the vast scope of the discourse reaching back as it does to Marxism and looking forward to future possibilities, render this work a truly valuable tool for students and scholars immersed mind and soul in old and new studies, be they interdisciplinary, cultural, media, women's, historical, and not least, Italian studies.

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