

and his “sguardo raffreddato”; Roberto Rosellini, because of his “sguardo naturale sulle cose”; and Federico Fellini (173). Filming the landscape of the Po River plain in three of his documentaries, Chierici argues, Celati “si appella alla disponibilità immaginativa dello spettatore,” and aims at “rendere invisibile ciò che è invisibile” (174). Moreover, this is also the sense of the theatrical experiment conducted by Celati on a text by the ancient Greek playwright Aristophanes (the *Ploutos*) in Senegal between 2003 and 2006 (the text of the play is included in the *Appendice*, 230-36).

In the last part of the second chapter, ““Non c’è più paradiso”: una lezione zavattiniana,” Chierici examines the influence of the Italian writer and director Cesare Zavattini, who played a crucial role in the unfolding of Celati’s artistic trajectory. As a matter of fact, Celati defines himself as “zavattiniano fino in fondo” (194) because, like himself, Zavattini is the “incarnazione di un pensiero più largo, più orientato verso il fuori, verso gli incontri impreveduti” (195). In particular, Celati’s short story “Non c’è più paradiso” demonstrates the central importance of Zavattini’s influence. Another writer from Emilia-Romagna whose influence is mentioned in these pages is Antonio Delfini .

Chierici closes her study by summing up its most important conclusions, and alludes to future elaboration of the influence of Zavattini, Delfini and Guerra on Celati.

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Niamh Cullen. *Piero Gobetti’s Turin: Modernity, Myth and Memory*. Oxford: Peter Lang, 2011. Pp. 329.

Cullen seeks to redress a bias in the literature on Piero Gobetti (1901-1926), which treats him “primarily as a political theorist and polemicist” and fails to give due attention to his “broader career as editor, publisher and organiser” of culture (5-6). Arguing that consideration of the latter is necessary to understand properly the “nature of his intellectual career and opposition to fascism,” she situates his activities in “the context of the cultural, political, social and physical environment of the city where he was born and lived” (4). Rather than focus on how Gobetti was influenced by “other philosophers, political theorists, economists and historians,” Cullen concentrates on how his editorial activities reflected his conviction that “long term cultural education of his fellow Italians was a necessary step towards real political change” (5).

To contextualize the avant-garde movement, elucidate Turin’s cultural distinctiveness, and “reveal the debt Gobetti owed to his Piedmontese forbears” (10) — Enlightenment culture in particular — Cullen offers an historical overview of Piedmont from the end of the Napoleonic period to World War I. She highlights the region’s dynamism and illustrates its complex and often contradictory admixture of cultural insularity, enlightened paternalism, and

economic and political progressivism. Elements of this legacy can be seen, she suggests, in Gobetti's own editorial projects, which shared a mission to "reform the Italian character," and reflected "a central and recurring concern" regarding the "need to restore morality to Italian politics" (11, 29).

Examining the Turinese cultural milieu after World War I, Cullen shows the significant degree of friendship and collaboration among writers associated with Gobetti's journals *Energie nove* and *La rivoluzione liberale*, on the one hand, and Gramsci's communist *Ordine nuovo* on the other. Despite their different audiences, Gramsci's and Gobetti's journals are shown to share similar tone and content. But unlike the avant-garde journals that preceded them, such as Florence's *La voce*, Gramsci's and Gobetti's writers pushed the concern for "spiritual renewal" more concretely in the direction of "social engagement," a stance "inspired by the modern proletarian city" of Turin (58). But, Cullen contends, neither group truly engaged with the reality of Turin. Rather, they fashioned powerful political myths of social change, which drew upon Georges Sorel and the example set by the Russian Revolution — an event that fired the "collective imaginary" (125) of Turin's intellectuals.

Cullen shows how Gobetti's "imaginative construct[s]" and "vague idealisations" of Turin — refracted through the prism of regional pride and stereotypes — informed his revolutionary liberalism (59). Romantic notions of mechanized labor and technology, together with a belief in the transformational efficacy of factory unrest, convinced Gobetti of the intellectual's pedagogical role in social change. Cullen scrutinizes Gobetti's activity as a cultural organizer and charts the distribution and reception of *Rivoluzione liberale* to gauge the impact of his ideas in Turin's public sphere and beyond. Gobetti's readership is shown to be geographically broad, educated, affluent, and politically diverse. Although successful in constructing an intellectual community modeled on the Enlightenment *coterie*, the political diversity and elite composition of its members proved limiting in an era of nascent mass party politics.

With the fascist suppression of *Rivoluzione liberale*, Gobetti was forced to abandon open political activism and launched in its stead a new literary review, *Il baretto*. While some political theorists often overlook *Il baretto*, considering its literary focus largely peripheral to the aims of Gobetti's revolutionary liberalism, Cullen argues for the importance of this "apparently purely literary journal to Gobetti's long-term liberal revolution project." She suggests that when properly situated within Gobetti's larger career, *Il baretto* can be seen as a "central part of his politico-cultural programme" (175-76). Contrasting this journal with others of its kind, she shows how "even Gobetti's literary endeavors were heavily informed by his political theories and pedagogical intentions," chief among them "to prepare Italy's young minds to lead the country one day" (193, 195). Far from a merely artistic endeavor, *Il baretto* may be seen as "a final effort to save the spirit of *Rivoluzione liberale* from suppression" (195). For while *Il baretto* "marked a retreat from the arena of

direct political commentary,” Gobetti’s call in the inaugural issue for a return to the “valori più semplici di civiltà e di illuminismo” carried forward the pedagogical thrust of *Rivoluzione liberale* (198).

To this end, *Il baretto* sought to cultivate, Cullen writes, “a greater awareness of European culture,” which, together with fostering greater appreciation for Italy’s own regional differences, would help “to counter the belligerent nationalism of mainstream fascist culture” (203). Notwithstanding this Enlightenment commitment to civic and literary responsibility, Gobetti’s efforts with *Il baretto* were marred by his own Turin-based provincialism, as were *Energie nove* and *Rivoluzione liberale* before it.

Finally, Cullen traces Gobetti’s legacy through an account of the symbolic battles over his memory and place in the political culture of Republican Italy. She shows how actors across the political spectrum sought to bathe themselves in Gobetti’s secular aura and to appropriate (often selectively or misleadingly) elements of his thought for their own political purposes. Although it is unsurprising that the left would endeavor to profit from the “symbolic currency” (249) of Gobetti’s martyrdom to the radical democratic and socialist causes, curious is the attempted usurpation of Gobetti’s memory on the political right.

Although fascinating, Cullen’s account of the “politics of remembrance” is psychologically reductive. Her application of Mannheim’s sociology of generations to explain the “mythic proportions” (248) with which left-leaning intellectuals like Norberto Bobbio sentimentalize Gobetti’s Turin over-emphasizes the role of nostalgia in their appeals to Gobetti’s antifascism, which they invoke rather to mount a critique of contemporary politics. Indeed it was Bobbio himself who raised the moral question, warned of the demagogic similarities between Mussolini and Berlusconi, and asked in a provocatively Gobettian manner (in an incident unreported by Cullen) whether “il berlusconismo non sia una sorta di autobiografia della nazione, dell’Italia d’oggi” (*La Stampa*, 20 March 1994). With this ideological challenge to an ascendant Berlusconi, is there any wonder why the right would try to disarm the subversive and radical democratic implications of Gobetti’s legacy?

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Luciana D’Arcangeli. *I personaggi femminili nelle commedie di Dario Fo e Franca Rame*. Firenze: Franco Cesati Editore, 2009. Pp. 336

I personaggi femminili nelle commedie di Dario Fo e Franca Rame è un testo indispensabile per chi si occupa di teatro italiano contemporaneo, di studi di genere e per chiunque si avvicini all’opera della coppia Rame-Fo. Questo testo costituisce una profonda e ben articolata analisi sulla “questione femminile” che caratterizza gran parte della produzione teatrale della celebre coppia di artisti.