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Giulio Einaudi nell'editoria di cultura del Novecento italiano

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space for less glamorous but equally popular stars, *Mussolini's Dream Factory* is an essential contribution to the scholarship not only on Italian cinema but also on the cultural history of Italy and its Fascist period.

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Giulio Einaudi nell'editoria di cultura del Novecento italiano, edited by Paolo Soddu, Florence, Leo S. Olschki, 2015, ix + 407 pp., €38.00 (paperback), ISBN 978-88-222-6354-4

Based on the proceedings of a conference held in Turin in October 2012, *Giulio Einaudi nell'editoria di cultura del Novecento italiano* is a wide-ranging edited collection offering 23 essays broadly related to the pivotal figure of the Turinese publisher Giulio Einaudi (1912–1999). The conference was promoted by the Fondazione Giulio Einaudi and the Fondazione Luigi Einaudi *onlus* on the centenary of Giulio Einaudi's birth, and gathered distinguished scholars, as well as historians, archivists and collaborators of the Einaudi publishing house, to discuss the role of the publisher as 'intellectual-entrepreneur' (p. viii) within twentieth-century Italian culture. Far from adopting a uniformly celebratory tone, the collection of essays aims to offer a much broader perspective on the relevance of the publishing house in shaping Italian cultural discourses by unveiling Einaudi's plural approaches and the fruitful but sometimes tense relationships with key cultural agents of the day.

The edited collection, introduced by a short preface penned by the editor Paolo Soddu, is divided into four coherently organised sections, each comprising five or six essays. The first section provides an informative introduction to the publishing field of twentieth-century Italy, with particular focus on the 1920s–1930s and the post-Second World War period. The second section deals more specifically with the history of the publishing house and its key editors, from its foundations to the 1960s. The third section enlarges the scope of the collection by shedding light on relationships between Einaudi and other Italian publishers, both leading and newly established. The fourth and final section brings into greater focus some significant published works to unveil the mutual influence between the publishing house and academic disciplines in Italy.

Commencing with a brief recollection of Giulio Einaudi by the scholar Massimo Salvadori, the first section does not strictly focus on the Turinese publisher. It provides instead a general overview of the dynamics of the Italian publishing field in which Einaudi had to operate. The essays by Ersilia Alessandrone Perrona and Irene Piazzoni analyse in rich detail the Fascist years. Supported by archival materials, the two historians trace the anti-Fascist path of Piero Gobetti's publishing initiatives, and the divergent cultural forces (Fascist, Catholic, conservative, nationalist) informing the publishing field under Fascism. More specifically, Piazzoni interestingly outlines the move away from the Idealist tradition by looking at the philosophical series published

in Italy in those years. Two short essays by two of the most renowned publishing historians in Italy, Vittorio Spinazzola and Gian Carlo Ferretti, concentrate on the second half of the twentieth century, briefly illustrating the difficult balance that had to be found between short-term commercial logic and intentions in terms of cultural formation processes as well as intellectual prestige. Soddu's introduction to the complex relationship between Giulio and his father, Luigi Einaudi, closes the section.

Gabriele Turi's essay on the origins of the Turinese publishing house, stressing the fundamental role of Luigi Einaudi in the establishment of the publishing venture, offers a smooth transition into the second section of the collection devoted to the history of the Einaudi company and its key figures. Drawing on archival documents, often quoted at length, Claudio Pavese's essay illuminates the years 1943–1945 from three stimulating perspectives: the editorial staff; their locations in three different cities (Rome, Milan and Turin); and the publishing series and cultural agents of those years, thus shedding light on forgotten intellectuals such as Paolo Zappa, Pierfranco Gaslini and Pierantonio Gariazzo. In more traditional terms, Edoardo Esposito's and Claudio Minoia's analyses explore the well-known, yet crucial, role of Elio Vittorini with regard to the Einaudi journals (Esposito) as well as towards the publishing series (Minoia). Domenico Scarpa's essay on Leone Ginzburg interestingly reaffirms this intellectual figure as a translator, critic and philologist as well as proof-reader within the firm, whereas Francesca Gaido and Francesca Pino reconstruct, by interweaving numerous unpublished archival sources, the pivotal yet not overt role of the economist Raffaele Mattioli in the economic survival of Einaudi as a publishing company. This aptly draws attention to the generally neglected financial side of the history of the publishing house.

The relevance of economic relationships is further elucidated by Vittore Armani in his essay on the Mondadori–Einaudi agreements (1957 and 1967), which opens the third section of the collection. The other contributions highlight the controversial relationships that Giulio Einaudi maintained with some of his collaborators, which led to divergent perspectives, as illustrated by Luca Baranelli's essay on the Marxist theoretician Raniero Panzieri, and by Ernesto Ferrero in the case of Einaudi's so-called alter ego Giulio Bollati, and actual break-ups that eventually led to new publishing ventures. This was the case with both the Adelphi publishing house, founded in 1962 by the Einaudi editor Luciano Foà and discussed here by Alberto Banfi, and Editore Boringhieri, established in 1957 by Paolo Boringhieri, which is the subject of Giulia Boringhieri's chapter. These contributions present a more complex picture of the networks and tensions surrounding the Turinese publisher.

The last section focuses on some of the Einaudi published projects. These become the litmus paper of the changes that these publications pioneered on the scholarly research methods of the day, thus suggesting a stimulating approach that could help to demonstrate the relevance of the publishing house in contemporary Italian culture. Scholars and Einaudi collaborators analyse such works as the eclectic and not diachronically organised *Letteratura italiana* edited by Alberto Asor Rosa (Luca Marcozzi), and the 'not organic' (p. 332) *Storia d'Italia* (Walter Barberis), outlining their historiographical innovation. In more descriptive and autobiographical terms, Enrico Castelnuovo and Vittorio Strada recall Einaudi's contribution to the history of arts and Slavonic literature. Roberto Cicala's and Cesare Segre's contributions close the collection by looking more closely at the correspondence with the literary critic Carlo Dionisotti and the influence on the publisher of such philologists as Santorre Debenedetti and Gianfranco Contini.

If the collection of essays casts a valuable sharper light on the relationships between Italian intellectuals in the twentieth century, still not systematically explored are the relationships with foreign intellectuals, while often mentioned but not further problematised – as the editor himself acknowledges – is the political dimension of the publishing house, particularly with regard to the Italian Communist Party. The dense variety of the book nevertheless makes an interesting contribution, which goes beyond the focus on Einaudi and attempts to provide a fuller understanding of the history of Italian publishing and culture.

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Wehrmacht und Waffen-SS im Partisanenkrieg: Italien 1943–1945, by Carlo Gentile, Paderborn, Ferdinand Schöningh, 2012, 466 pp., €44.90 (hardback), ISBN 978-3-506-76520-8

Since the 1990s, studies by German historians such as Lutz Klinkhammer and Gerhard Schreiber and by Italian historians such as the research group led by Paolo Pezzino have examined the German anti-partisan campaign in Italy between 1943 and 1945. This campaign was fuelled by, among other things, contempt for ‘turncoat’ Italians, ruthless and radicalising competition between Nazi agencies, and brutal methods imported from anti-partisan warfare in the German-occupied Soviet Union. Its most notorious facets were ferocious directives issued by Field Marshal Kesselring, Commander-in-Chief Southwest for the majority of the period, and the killing, through retrospective reprisal or systematic massacre, of ‘pro-partisan’ civilians by Wehrmacht or Waffen-SS forces that enjoyed considerable freedom of action.

Carlo Gentile analyses the conduct and motivation of the full range of Wehrmacht and Waffen-SS anti-partisan units on the ground in Italy with a new degree of both detail and scope. He achieves this through systematic examination of an enormous range of sources including post-war judicial material and official wartime material generated by the German occupiers, particularly Wehrmacht and Waffen-SS personnel files and unit files down to regimental level. He identifies two main groups of factors that had a particularly immediate, decisive effect upon units’ behaviour: the personal disposition of their troops and troop leaders, which was influenced by training, social background, personal experiences and unit culture; and the particular circumstances on the ground that they faced. Gentile thus achieves a new, sophisticated level of nuance in the study of the anti-partisan campaign.

Gentile argues that many units felt unable to distinguish between partisans and the wider civilian population, but were disinclined to try anyway. They were more concerned about vengeance for partisan attacks, or about setting examples. He also argues that units operating at or near the front were prone to respond even more ferociously to any resistance in or near their immediate rear. Yet, rather than brutalising