

more with Catholicism than they did with Fascism – and the Christian Democrats understood very well that coincidence. Fascists and Christian Democrats, moreover, might both oppose the same thing but in very different contexts and for very different reasons. For example, whereas a Fascist might criticise trousers on women in order to appease the Church or because trousers were somehow part of ‘democratic doctrine’ or a judeobolshevik plot, Catholics considered them simply indecent. As Gundle has illustrated in his earlier work, *Between Hollywood and Moscow*, among the greatest conundrums facing the post-war Italian Communist Party was how to compete with Christian Democracy as a force of popular morality, a contest the communists lost from the outset. After all, as *Mass culture and Italian society* tells us, when 14 women in 1954 protested to the Interior Ministry regarding ‘the degeneracy of the bathers’ and ‘shameful nudism’ on beaches, trams and trolley buses, they did so in the comforting knowledge that a sympathetic ear existed in their fellow Catholic, Interior (and Prime) Minister Mario Scelba, the scourge of philistines.

Of course, consumer culture eventually ploughed its way past Christian Democracy – and Communism – as it had Fascism. As Forgacs and Gundle’s worthy and provocative work attests, the ultimate winners in this battle were the philistines.

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Garibaldi fu ferito. Il mito, le favole, by Mario Isnenghi, Rome, Donzelli Editore, 2010, xxvii + 164 pp., €19.50 (paperback), ISBN 978-88-6036-503-3

‘Nothing can be done without him – very little, I fear, with him’ (p. 38). Giuseppe Mazzini’s devastating assessment of Garibaldi, expressed in a letter to his confidant Caroline Stansfeld in October 1860, is recalled among a variety of sources, some usual, others less so, in this new edition of Mario Isnenghi’s beautiful work, first published in 2007. *Garibaldi fu ferito* (‘Garibaldi was wounded’) – the title refers to the popular song of the same name dating from the 1860s – is part historical monograph, part literary criticism. In order to sketch the soul of the ‘hero of two worlds’, Isnenghi examines Garibaldi’s published writings, from *Poema autobiografico* to the novels *I mille*, *Clelia: O il governo dei preti*, *Manlio: Romanzo contemporaneo*, and *Cantoni il volontario: Romanzo storica*. The profile that Isnenghi draws is one of a plural Garibaldi: a man of action, of course, but also a man of discreet readings and of popular, although muddled, writings.

As Isnenghi notes, ‘From *Clelia* to *Manlio*, through *Cantoni*, the constant negative stock character... is the Jesuit... Between a lascivious courtship and a night-time ambush, [Garibaldi] frequently digresses on the fatal centrality of the priest over the course of the centuries, in the history of Italy’ (pp. 80–81). In contrast, one of the recurrent ‘positive stereotypes’ in the Garibaldian imaginary is the young woman, beautiful, free, emancipated, and capable of fighting alongside her man for the freedom of the people and the nation (p. 82). According to Isnenghi, Garibaldi’s novels suffered from excessive reference to the complex and intricate socio-political issues of the Italian peninsula of the

time, one possible explanation for why they were not more successful. Nonetheless, similar Garibaldian elements would be found decades later in Benito Mussolini's novel *Claudia Particella, l'amante del cardinale*, and Isnenghi suggests that some influence must have leaked between the fictional writings of the two men.

Isnenghi focuses not only on Garibaldi's own prose, but also on literary works that were inspired by the leader of the *Mille*, such as *La canzone di Lavezzari* by poet and army major general Giulio Camber Barni. In addition, Isnenghi investigates a less studied area of the 'Father of the Nation', analysing Garibaldi's political and artistic influence on the so-called *Poeti Vati* (prophet poets: Pascoli, Carducci, and D'Annunzio). The author also emphasises the later exploitation of the Garibaldi icon by groups from across the political spectrum: from Fascists to anti-Fascists, internationalist socialists to irredentist nationalists. In his new preface to the 2010 edition, Isnenghi makes clear his partiality for a libertarian internationalist Garibaldi but at the same time he argues Garibaldi's importance as the embodiment of Italianness. Considering the new edition appeared as Italy prepared to mark the 150th anniversary of unification, Isnenghi's emphasis on Garibaldi's *Italianità* has the flavour of a challenge to the anti-Italianism of the Lega Nord, which, from its position within the governing coalition, sought at every turn to undermine the sesquicentennial celebrations.

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Alle origini dello stato contemporaneo: Politiche di gestione dei beni culturali e ambientali tra Ottocento e Novecento, by Andrea Ragusa, Milan, FrancoAngeli, 2011, 268 pp., €30.00 (paperback), ISBN 978-88-568-3855-8

'Il riaccendersi del dibattito in sede politica', writes Andrea Ragusa, author of this fascinating new history of the development of the administration of cultural and environmental heritage in Italy, 'dimostra quanto la questione 'bene culturali' sia elemento decisivo nelle scelte che ogni gruppo dirigente...compie nel proprio operare' (p. 9). Indeed, this issue has often come to the fore in recent years, when high-profile legal battles involving the Italian government's policy of cultural guardianship have made international headlines. At the same time, as Ragusa chronicles, the Italian people are making use of museums and other cultural institutions at alarmingly declining rates, indicating a disconnect between politicians seeking to protect Italy's cultural heritage and an increasingly indifferent citizenry. Within this context, the author's exploration of the origins of Italy's cultural protection laws is both timely and useful in understanding the why and wherefore of Italy's policy in this prominent area.

Ragusa, Associate Professor of Contemporary History in the *facoltà* of Political Science at the University of Siena, approaches his subject matter with archival exactitude, having exhaustively mined the parliamentary records and journals of the late nineteenth and early twentieth centuries in his research. He capably outlines the controversies, debates and compromises that guided the trajectory of legislation designed to protect Italy's works of artistic, cultural and environmental significance, culminating in the