

design. Design historians would not be content to tell the history of industrialisation through images alone; rather we would examine objects in three dimensions and consider, too, associated materials such as drawings, models, and patents. Cottini, on the other hand, gives readers an extended account of representations of objects in literature. Chapter two, on timepieces, begins with a history of modern time and a discussion of some paintings, then returns to novels, then moves to discuss business, namely Bulgari and Borletti, before closing with paintings again. This pattern is consistent with the book's aim of demonstrating the influence of high culture on mass and popular culture, or of art on design, but it also risks eliding representation and the histories of design and business. Cottini is conscious of the difference and is fully aware of the complex ways in which images function to obscure as well as expose reality. When writing about 'Industrial Photographs and the Fictional Vision' he recognises the political function of faked and staged photographs in photo-reportage which 'extended the vision of the present to future generations, yet also flattened and fetishized its memory' (p. 57). Turning to Secondo Pia's photograph of the Turin shroud, Cottini notes that as it revealed the outline of (Christ's?) body, so it 'turned from a "reproducible" industrial artefact (promoting an industrial exhibit) into a paradoxical icon, endowed with a mystical aura, different layers of meanings and an inherent critical apparatus' (p. 62).

Cottini further distances himself from design history and its practitioners when he notes that the British Arts and Crafts Movement was 'launched in 1887 by John Ruskin and William Morris' (p. 22), which is a simplification. Similarly, in closing the book, Cottini briefly reviews the points in time which other scholars have identified as constituting the moments of 'the origins of Italian design', as though such a point might be identified, which I doubt. Also notable is the fact that the history of technology is not mentioned in the book, yet the chapters focus on time, the photographic process and cycling, all of which are technologies. Writing about the development of the Italian press, for example, Cottini shows it to be a product of the printing innovations brought about by industrialisation, and a showcase of products of technological progress, especially those focussed on Italy's distinction in textiles and food. For Cottini, industry and technology are conflated, but while it is a missed opportunity that he hasn't situated his narrative and his research within the history of technology, I hope his really excellent book will engage the readership it deserves in the history of technology as well as design studies and Italian studies.

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Donne di fronte alla guerra. Pace, diritti e democrazia, by STEFANIA BARTOLONI, Bari-Rome, Editori Laterza, 2017, xiii + 241 pp., €24.00 (paperback), ISBN 978-88-581-2761-2

Donne di fronte alla guerra provides an analytical narrative on the major components that gave life to Italian feminist and pacifist social movements. Bartoloni approaches this through a detailed chronological documentation of events and individual experiences that she believes played a vital role in the process of female emancipation in the late nineteenth and early twentieth century. The author claims that women, in contrast to the predominantly belligerent male attitude of the time, did not believe that international friction could be resolved through war.

The book starts with the birth of groups of heroic feminists who denounced the current patriarchal system of power, a system which not only lacked female figures but also resulted in a lack of female rights. The process of redefinition of female identity began with two movements: 'Femminismo egualitario' and 'Femminismo pratico' (p. 3). While certainly different, the two movements were very much complementary in nature. They both criticised the patriarchal organisation of family and political structures and pushed for a more just legislation that could offer equality and opportunity for women, in areas such as voting rights and access to political positions.

Bartoloni continues by describing the bond between feminist movements and the international movements for peace. She identifies them as deriving from similar sources – a fight for the common good and a fierce critique of the squandering of resources on war. She shows how this link provided feminist movements with greater legitimacy (p. 29). Following the protests of 1898, feminist movements were dissolved, militarists and socialists were given hefty sentences, and the social stability of Italian politics began to fade. On the other hand, this period gave birth to the *Unione Femminile* (Feminist Union) and the diffusion of anti-militarism campaigns. Following the publication of Ernesto Moneta's pacifist 'almanacco' in 1890, a group of people emerged who defined themselves as peacekeepers and denounced war. In order for this 'almanacco' to attract a female audience, 'fece leva sul sentimento materno, sulla missione salvifica e sul ruolo educativo attribuito alle donne' ('it appealed to the maternal sentiment, healing mission and educative role traditionally attributed to women', p. 34). This idea of peace originated in the 'Femminismo pratico' movement, and it is here that it began asserting itself.

The year 1906 was crucial for feminist movements. Carmela Baricelli's weekly magazine *Settimanale* was the point of reference for feminist movements, seen in the fact that it was published five years in a row (more than any other feminist journal). Baricelli believed her goals could be realised through the 'educazione alla pace e sulla revisione di programmi scolastici e libri di testo per la gioventù' ('education about peace and a review of educational syllabuses and textbooks for young people', p. 75). This period saw the objectives of peace movements momentarily set aside in favour of full feminist mobilisation towards the right to vote, which would give women a long-desired increase in power. This goal, however, was only achieved in 1918, following the 1908 annexation of Bosnia-Herzegovina and the 1911 war against Turkey.

This period also saw women from around the world unite, demanding an end to the hostilities against them: in 1914 the allwomen march was held in New York City, sending a message to the government that women should be granted a say in matters of both peace and war. In Italy, Rosalia Gwis-Adami believed feminist movements in the United Kingdom used excessively violent measures to seek an increase in women's rights, and concluded that in order to reach their objectives, Italian feminist movements should use moderation and patience (p. 104). The year 1914 saw the start of the First World War and pressure on pacifists, liberal-socialists, feminists and Catholics to be at the service of their motherland. An entire world of patriotic solidarity called 'Fronte Interno' began during this period, with the aim of providing support for the military and to organise the multitude of social, economic and cultural activities still present on the home front. Feminist societies were an integral part of this movement. Their motivations were to mitigate the potential social harm that a period of war could wreak on women and children. This unprecedented activity and interest by women – intended as a step in the direction of a more peaceful and respectful future – caught the eye of politicians and, more importantly, of public opinion. The battle of Caporetto on 24 October 1917 saw the nation come together against a common enemy. The only goal for Italians at the time, regardless of gender, was to use all forces at their disposal to keep the enemy at bay and to redeem the honour of a wounded population. The country began to understand and embrace

the importance women held in society, and women began to assume more important roles not only socially, but culturally and politically.

Bartoloni narrates the process which eventually brought mass female emancipation and later education in late nineteenth- and early twentieth-century Italy, attempting to connect as many pieces of a large puzzle as possible. She accomplishes her goal through the consistent harmony between her empirical observations and historical accuracy. The book is characterised by a straightforward and approachable structure, with coherently supported arguments, which makes it interesting to read as well as an informative piece of historical literature. *Donne di fronte alla guerra* is certainly a useful source for scholars and graduate students interested in the historical processes which led to the increase in female rights during the late nineteenth and early twentieth century in Europe.

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The Story-Takers: Public Pedagogy, Transitional Justice, and Italy's Non-Violent Protest against the Mafia, by PAULA M. SALVIO, Toronto, University of Toronto Press, 2017, 189 pp., \$61.50 (hardcover), ISBN: 9781442650312

The pedagogical and reparative potential of individual and collective non-violent anti-mafia activity is the focus of Paula M. Salvio's monograph *The Story-Takers*. Drawing on Roberto Saviano, Carolyn Steedman and Adriana Cavarero, Salvio defines 'story-taking' in anti-mafia contexts as the listening to, shaping, and telling of a concealed narrative, encouraging solidarity among audiences who might then be compelled to adopt 'ethical, non-violent' mafia resistance (p. 4). Salvio contends that to reach justice in societies 'in transition' away from historical conflict, misgovernance and inequality, and towards solidarity and collective agency, narratives must be told in radical ways by journalists, educators, and activists. Their work is assessed by Salvio in terms of its 'public pedagogical' potential: whether and how it instigates the civic trust and social cohesion which, she argues, are key to disrupting mafia control.

Salvio's focus is on mafia activity in Sicily, in particular the years of the Great Mafia War (1978–1992), and the murders of anti-mafia prosecutors Giovanni Falcone and Paolo Borsellino (1992). Drawing on a theoretical framework underpinned by cultural, gender, and psychoanalytic theories, *Story-Takers* provides a thorough deconstruction of examples of civic action across six case studies. In each case study Salvio highlights the contradictory role memory plays in working towards social change.

In Chapter 1 analysis of the Falcone Tree, a shrine dedicated to Giovanni Falcone, draws on Judith Butler's notion of 'tarrying with grief' and Freud's concept of 'endless mourning' to conclude that this is a site in which public mourning is both institutionalised and fetishised. Ritualised mourning denies the possibility of social interaction and change through unregulated, creative mourning practices. The limitations of martyrdom as a means of remembering is further explored in Chapter 2, in which the significance of a Facebook page dedicated to the often forgotten anti-mafia prosecutor Francesca Morvillo, killed alongside her husband Falcone, is explored. Salvio