

cultural differences, within the framework of a common European identity. Even the persistent, traumatic memories of war become, in Hauschild's Italian experience, an instrument of inter-cultural dialogue.

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**Mass culture and Italian society from Fascism to the Cold War**, by David Forgacs and Stephen Gundle, 2007, xiv + 351 pp., Bloomington, Indiana University Press, US\$24.95, ISBN 978-0-253-21948-0

*Mass culture and Italian society from Fascism to the Cold War* examines what its authors describe as 'a relatively early' but nonetheless 'decisive' phase in the evolution of modern mass culture and cultural consumption in Italy. Forgacs and Gundle attribute both integrative and disintegrative functions to this developing mass culture: integrative in the sense that it helped to 'make Italian society more visible and audible to its own members', on such 'national occasions as sporting events and song festivals' (p. 2); disintegrative, in that it 'put in circulation words, sounds, and images from other societies (which) fueled private aspirations and desires, changed perceptions of what were deemed acceptable sexual behavior and gender roles, and drove a wedge between generations, helping to create new social demarcations' (p. 2).

Since the book deals with mass culture, it must address the issue of reception. It is in this regard, through the use of 117 oral testimonies conducted in 1991–1992 by the authors and by Paola Pallavicini and Marcella Filippa, that *Mass culture and Italian society* makes its most innovative contribution. The result is that the Italian consumer, too often faceless, assumes a flesh-and-blood character here, a real achievement.

The authors make extensive use of the testimonies as well as of polls conducted by Italian firms and agencies between the mid-1930s and mid-1950s. They identify and illustrate areas in which emerged 'new "practices of the self", to use Michel Foucault's expression, and... changes in collective cultural behaviour' (p. 64). Such areas included the dance hall, the sporting field, the beach and the theatre, often neutral turf where the young could mingle and get away with wearing revealing clothes. Along with these locales, other elements, of class for example, of regional identification and of Americanisation added to the process of cultural change. These factors might be revealed in the preference for the elegant Hollywood look of Grace Kelly or the more earthy, and vulgar, *maggiolate* style of Silvana Pampanini.

With respect to the Fascist era, Forgacs and Gundle reject the claims of Emilio Gentile (and others) that Fascism amounted to a 'lay religion', which 'effectively shaped the mentality of the Italian people, or at the very least bound them into a transient emotional complicity' (p. 2); in fact, the regime could do little to moderate or control the march of liberating consumerism.

Post-war Christian Democracy fared no better than pre-war Fascism in its efforts to constrain consumer society. However, Fascist and Christian Democrat attempts at containment often diverged in that Italians generally and traditionally identified much

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