

The last two chapters, 7 and 8, focus respectively on twentieth-century Italian migration trends in cinema and on undocumented Italian migration, best summarised in Gian Antonio Stella's famous slogan, '*Quando i clandestini erano italiani*'. From Visconti's neorealist *Rocco e i suoi fratelli* (1960) to Crialesse's *Terraferma* (2011) numerous films have given migration a starring role. However, as Sanfilippo remarks, whether these films were tailored to general or specialised audiences, many of them missed the opportunity to use the context in order to convey interpretive nuances. Moreover, with the exception of a handful of films, including *Cesare deve morire* (2012) by the Taviani brothers, and films by Italian-American, Italian-Canadian, and other hyphenated or non-Italian directors, reflections on the interactions between the three forms of Italian migration have hardly drawn the attention of directors. This observation has led Sanfilippo to surmise that 'the narration of migration on the silver screen seems to be a question of personal experiences' (p. 170). Finally, when we consider undocumented migrants, the number of Italians who migrated without papers to other European countries since at least the invention of the modern passport until the post-war period has been considerable. Sanfilippo observes that precisely because this kind of migration had a significant impact on the economic, social, and political development of Europe, it remained largely unnoticed (p. 184), and continues to this day.

Matteo Sanfilippo's new book is an essential, stimulating source for students, scholars and wider audiences interested in Italian migration studies and Italian history. Among the many excellent points that he raises in this historiographical overview of recent themes and approaches in twenty-first century scholarship on Italian migration, Sanfilippo discusses the challenges met by young Italian scholars in seeking employment outside their home country. Many – like their migrant compatriots – face the reality of pursuing careers away from home. Sanfilippo remarks, 'They are the ones to reflect on the present situation and examine if anything similar had occurred in the past' (p. 127). In his call for a threefold approach, Sanfilippo notes that as the historiography of past migrations was being written in the first decades of the twenty-first century, countless women and men were migrating to, from, and within the peninsula. Throughout this extraordinary conjuncture, he concludes, 'researchers have worked with the constant reminder that they were writing about events and experiences similar to those occurring before their eyes' (p. 188). What better way, perhaps, to capture the heart, mind, and soul of migration.

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Fumo: Italy's Love Affair with the Cigarette, by Carl Ipsen, Stanford, Stanford University Press, 2016, 272 pp., \$85.00 (hardback), ISBN 978080479839b

The fieldwork behind this book is somewhat unconventional, at least for an academic publication. In the early 2000s, the author was employed by a tobacco company, which was engaged in a judicial case involving an Italian who had migrated to America and had died of lung cancer. The immediate purpose was to conduct research on the 'common knowledge of the health risks of cigarette smoking' in twentieth-century Italy, in order to support or reject the claim of misinformation by the prosecution (p. 217). Soon, however, the author's research work started to

take a broader scope: the presence of cigarettes in Italy's social, economic, cultural, and even political history appeared to be ubiquitous, requiring further investigation and a wider approach. The result is this book, presenting itself as the history of 'Italy's love affair with the cigarette'.

Was it truly a love affair? The answer is definitely yes – inasmuch, however, as the whole of the West seems to have suffered from the same passion, before turning (as perhaps always happens, when it comes to forbidden and self-destructing liaisons) to demonisation and fear. This is the first of the book's main theses: through its long-lasting relationship with smoked tobacco – from the decadent pleasures of the fin de siècle to the tobacco industry during the Fascist and colonial age, from the increase in consumption in the post-war years to the rise of anti-smoking campaigns from the 1980s onwards – the Italian case does not present specific elements of difference compared to other countries. Certainly, cigarette commercials of the 1950s may have been less flamboyant than the American ones, and the anti-smoking zeal, in recent years, less virulent than the British: still, and this is the other book's overarching thesis, patterns in tobacco usage throughout the twentieth century are relatively homogenous for all industrialised countries. After it became a popular habit in the trenches of the First World War, smoking witnessed its golden age in the 1950s, 'thanks' to its massive presence in the media, the more or less willing underestimation of smoking-related risks on the part of tobacco companies, massive campaigns of advertising, and a broad perception of smoking as a 'glamorous' and 'trendy' vice. Women were particularly affected by these media strategies, by which smoking was presented as a vector of emancipation. Italy, in this respect, is quite a telling case, in that smoking – as is extensively explored in chapter 7 – deeply pervaded the feminist imaginary throughout the 1970s, leading to an increase in the number of female smokers, at a time when rates tended to decrease among the country's male population. At the same time, information about smoking-related risks found its place in the Italian press, from the 1960s onwards, in the same way as in other countries, leading to the progressive development of a collective sensibility on the matter. This process paved the way to a progressive reduction of smoking-friendly spaces over the years, until the final ban from public places of 2005: the so called 'legge Sirchia', now arguably – as the author puts it – 'the country's most beloved law' (p. 14).

Book chapters – each named after an Italian cigarette brand – follow an overall chronological pattern, from the early twentieth century to the early twenty-first, touching all the most salient moments of Italy's contemporary history: the two World Wars, reconstruction and the economic boom, the social and political turmoil of the 1970s, the hedonism of the 1980s, *Tangentopoli*, and the age of Berlusconi. Economic, social, and political analysis is always supported by attention to the cultural sphere, covering the presence of smoking in literature (starting, of course, with the famous chapter on cigarettes that opens Svevo's *La coscienza di Zeno*), cinema, the visual arts, and, more broadly, popular culture. The book is also enriched by a substantial iconographic apparatus, made up of sources that are largely unavailable elsewhere. The author pays specific attention to the way smoking has often been perceived or sold as a gendered habit, either as a vice that is peculiar to men – as specifically in the early twentieth century – or as a way, for women, of emancipating themselves, by appearing glamorous and seductive or, conversely, unconventional and 'liberated'.

Unfortunately, scarce or no attention is paid to the biopolitical sphere, a viewpoint that could have been extremely promising for understanding the place smoking – and, later, anti-smoking policies – have held in contemporary society, and which could have opened interesting perspectives in terms of identifying the specificities of the Italian case. Indeed, the book systematically compares Italy to Anglo-Saxon countries, the USA in particular, which is an interesting reading key, but surely not the only one: in this context, the substantial absence of France as a term of

reference is somewhat regrettable, given the peculiar place smoking holds in the French imaginary, the many points of connection between French and Italian culture, and the heavy influence that the French understanding of individual liberty and the role of the state has had on Italy's political culture. The Anglo-Saxon and the French political traditions show remarkable differences in terms of understanding the relationship between the individual and the state, the limits of the citizen's freedom, the constitutional right to health, and the place of the individual within the community, all themes that possess obvious reverberations when it comes to smoking as a political matter. Taking into consideration the French domain and its influence on Italian culture could have perhaps helped in better problematising the troubled 'love affair' between Italy and the cigarette, as well as in isolating its elements of exceptionality.

A rich study on the role smoking has played in Italy's society and culture, *Fumo* will naturally appeal to a wide range of readers, both specialist and non-specialist, with an interest in Italian history. They will find in it a fascinating opportunity to see the Italian twentieth century from an unusual angle, between the private and the public sphere.

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Women and the Reinvention of the Political. Feminism in Italy, 1968–1983, by Maud Anne Bracke, New York and London, Routledge, 2014, 256 pp., \$145.00 (hardback), ISBN 978-0-415-73402-8

Maud Anne Bracke has written an important and useful history of Italian feminism in the 'long 1970s'. Bracke treats the women's movement as both a social movement with goals of political and legal change, and a cultural or existential one which transformed the identities and subjectivities of thousands of women. In the former sense, she persuasively argues that it was the most important and effective of the mass mobilisations born of the 1968 protests, with high points between the campaigns for legalised divorce in 1974 and for abortion in 1978. In the latter, she wields a comprehensive source base of secondary literature, primary texts both archival and published, and oral histories collected from participant activists to illustrate and interrogate how Italian feminists imagined woman as a new political subject, redefined the private sphere as a political space, and elaborated key concepts of sexual difference, female liberation, and the patriarchy.

The book is structured by several framing chapters and three case study chapters. In chapters 1 and 3 she provides a chronological narrative of the movement, outlines and contextualises its main concepts and practices, and locates it within local, national, and transnational networks. Two innovations stand out here: first, the necessity to reperiodiserecent Italian history, which recognises 1968 as a beginning rather than an endpoint of social and political mobilisation in Italy and complicates the picture of the 1970s as merely the decade of the 'years of lead' characterised by political violence. Instead, she writes, the many upheavals of the 1970s can collectively be seen as the playing out of two intersecting crises: that of patriarchy and that of representation. In this sense women, youth, radicalised workers, and southerners in the north were all protesting their lack of voice and agency among 'established political agents and procedures' (p. 13). Second, Bracke recognises that 'the