

Accompanying the photographic archive is the painstaking recreation of the context in which the photographs were taken. Schill provides a meticulous account of the phases of the Italo-Turkish war and the pressures that impinged upon those who were tasked to report on its progress. He explores the responses that Chéreau recorded in his private correspondence and the subsequent role that some of his photographs played in the anti-colonialist stance of the publication *La Bataille Syndicaliste*. The articles that were printed in *Le Matin* together with his photographs are reproduced in the volume, as is Chéreau's one attempt to cast his experiences as a photojournalist in Libya in literary form.

We therefore have a complex interpretation of how a witness attempted to record and then disseminate the extreme sights with which he was confronted during the short period in which he covered the conflict. This complexity of interpretation is substantiated in the final part of the volume which records how Schill has, over several years, worked with artists and writers to draw out and remediate the significance of the photographic archive. In the final pages of the volume there are essays by Caroline Recher and Smaranda Olcèse that respectively examine the processes behind the preparation of the exhibition '*À fendre le cœur le plus dur - témoigner la guerre/ regards sur une archive*' (held in 2015 and 2016) and behind the translation of the archive into a dance performance. There is also a contribution by Mathieu Larnaudie on themes that Jérôme Ferrari and Olivier Rohe address in their literary work on Chéreau's archive. Lastly, Quentin Deluermoz explores the nature of the archive and the work of the historian. In all cases, the essays are open-ended and intended to suggest the multiplicity of approaches to the archive.

Réveiller l'archive d'une guerre coloniale has been prepared with the utmost standards of scholarly rigour and with a profound and multi-faceted understanding of the perspectives with which an archive can be viewed and how its relevance to the present can be explored through a series of interconnected prisms. It opens the question as to how the images are likely to be seen in the context of the Libyan memory of the colonial past. Considering the urgency of developing a sophisticated knowledge of all aspects of the impact of colonialism, this is a book that should be widely read.

doi:10.1017/mit.2021.48

Vedere per credere. Il racconto museale dell'Italia unita

by Massimo Baioni, Rome, Viella, 2020, 265 pp., €24.00
(paperback), ISBN 978-88-3313-447-5

Beatrice Falcucci

University of Florence

Email: beatrice.falcucci@unifi.it

This recent book by Massimo Baioni provides an effective analysis of the history of museums of the Risorgimento in united Italy. Throughout its short history as a nation, Italy has experienced major changes, turning from a Liberal monarchy to a Fascist dictatorship and finally to a democratic republic: whatever its institutional and political form,

the nation's relationship with the Risorgimento has always been an integral part of historical debate, political struggle, and public memory. Baioni therefore chooses the museum as the arena in which to explore the different ways of relating to the nation's struggles for independence, the conflict over memories and national symbols, and the strategies and languages of patriotic pedagogy over time.

The results of Baioni's many inquiries into the museums of the Risorgimento formed the background of this book: from *La 'Religione della Patria'. Musei e istituti del culto risorgimentale (1884-1918)* (1994) to *Risorgimento in camicia nera. Studi, istituzioni, musei nell'Italia fascista* (2006), the author has been working on these issues for some time. In his current work, Baioni expands the idea of the 'Risorgimento on stage', following how in different periods it was linked with different combinations – the First World War, Liberal and Fascist colonialism, the Resistance – and highlighting the caesuras and continuities, the different ways of staging the national myth, and the process by which the public use of history can legitimate the present.

Baioni's research focuses on the period from the 1884 Exposition in Turin to the 1961 centenary of unification. The first chapter deals with Garibaldi's death (1882), which the author interprets as a watershed (p. 24), and with the first reworkings in a 'conciliatory' sense of the recent past of the struggle for national unity. In fact, Baioni notes how the inclusion in the Turin exhibition of the first 'secular relics' belonging to leading men in the struggle for independence included figures as diverse as Garibaldi, Mazzini, and Manin (the latter gradually forgotten in the national pantheon). The analysis takes into account exhibitions and museum projects (26 in 1906) coinciding with the Crispi era, highlighting the polycentrism of the museum phenomenon, even though it was relegated to the northern part of Italy.

The second chapter follows the history of the National Museum of the Risorgimento in Turin, the only one (even today) with this title; the Museum of the Risorgimento in Milan; and the first congress on the history of the Italian Risorgimento held in Milan in 1906.

Chapter three discusses 1911 as a periodising date for the museums of the Risorgimento: the Kingdom of Italy was celebrating its first 50 years with major exhibitions, and at the same time invading Libya, grafting colonialism on to the legacy of the Risorgimento. This took the form of relics from the Italian-Turkish war being included in the museums of the Risorgimento in Bologna, Ferrara, and Modena. A similar process took place in 1918, when the narrative of the First World War entered the museums of the Risorgimento, where the war was presented as the definitive fulfilment of national unity. The inauguration of museums of the Risorgimento in Trento and Trieste set the seal on this operation.

The fourth chapter deals with the advent of Fascism. Particular emphasis is given to the museology of Antonio Monti, director of the Museum of the Risorgimento in Milan from 1925 until the fall of Fascism, and the imprint that Cesare Maria De Vecchi made on the Turin museum. In the latter, the Risorgimento was included in a narrative that ran from the Battle of Turin in 1706 to the capture of Addis Ababa in 1936.

Finally, there follows a consideration of the Resistance as a 'second Risorgimento' (p. 201) and its progressive musealisation within the already existing museums of the Risorgimento in Bologna, Vicenza, Bergamo, and Trento, which often changed their names to include the Resistance.

By offering a clear overview, Baioni is able to deal with the local specificities of the museums he considers, effectively underlining the tension between 'piccola patria' and 'grande patria' (p. 35), the attempts to reconcile, through the museum, elitist experiences such as those of the Risorgimento with the new mass dimension of the Great War and Fascism, and the construction of a patriotic sentiment through exhibition. An important contribution to the growing field of studies on the concept of display as creation of

national identity between the Liberal and Fascist eras (see Tomasella 2017; Carli 2020), the book in its conclusions opens up some reflections on present-day institutions, raising fundamental questions for contemporary history museums.

Vedere per credere is a useful and rich book that offers a clear picture of a period in Italy's relationship with the idea of nationhood – a relationship that would enter a deep crisis in 1968, but whose languages and material legacies are still visible today.

References

- Carli, M. 2020. *Vedere il fascismo: arte e politica nelle esposizioni del regime (1928-1943)*. Rome: Carocci editore.
 Tomasella, G. 2017. *Esporre l'Italia coloniale: interpretazioni dell'alterità*, Padua: Il Poligrafo.

doi:10.1017/mit.2021.49

Fascism and Resistance in Italian Cinema: History, Memory and Identity after 1968

by Dominic H. Gavin, Leicester, Troubador, 2020, xiv + 223 pp.,
 £13.95 (paperback), ISBN 9781789015744

Franco Baldasso

Bard College, NY, USA

Email: baldasso@bard.edu

'More fascists in black shirts appeared in the cinema of the early 1960s than in all the cinema of the *ventennio*', writes Gian Piero Brunetta, in his monumental *Storia del cinema italiano* (p. 134). Brunetta's comment aptly introduces the scope and interests of Dominic H. Gavin's *Fascism and Resistance in Italian Cinema: History, Memory and Identity after 1968*. Gavin's study analyses how postwar Italian cinema actively challenged the memory of Fascism and liberation in Italy, as it took shape in the early postwar period. The book concentrates on the cycle of cinematic production of the 1970s which questioned the institutional memory of antifascism, anticipating key historiographical concerns of the following decades. The author argues that in many of those movies 'it is the antifascism (rather than the fascism) of the previous generation that is most immediately called to account' (p. ix).

Gavin details how 1970s films transcended early postwar Italian cinema, which had contributed to the establishment of a shared memory of the Fascist *ventennio* and the monumentalisation of the Italian Resistance. In particular, post-1968 films debunked clichés such as the conception of Italian fascism as 'a bombastic theatre'. The author argues that this stereotype 'served as a means of evading history, much as in the immediate postwar years the temptations to deride the defunct regime offered an alternative to a national examination of conscience' (p. xiv).

The book is divided into five chapters. The first, 'From commemoration to contestation (1945–1970)' offers a broad historical overview and introduces the main subject of the book, which is elaborated in the following four chapters, each focusing on a specific aspect