

copies within a year of its publication in 1856. Bacchin examines how what Alberto Mario Banti has called ‘deep images’ of kinship, love, honour, virtue and sacrifice were deployed by Orsini not to construct an idea of the nation, but to move the emotions of a liberal, Protestant audience, for whom fairness and moderation (in contrast to the alleged wanton cruelty and ruthlessness of the Austrian police authorities) were the hallmarks of civilisation. Michael Huggins’ essay on Young Ireland and the Risorgimento offers a revisionist reappraisal of the question. In contrast to Colin Barr’s contention that Giuseppe Mazzini had no influence among the predominantly Catholic and largely pragmatic Irish nationalists, Huggins argues ‘that Young Ireland was not only generically a Mazzinian movement’ in term of its culture and ideals, ‘but also that its most important voices empathised with, and admired the Italian, most significantly during the formative period of radical Italian nationalism in the 1840s: there was, in other words, an ideological connection between Young Ireland and Young Italy’ (p. 35). This is important, for it sheds a different light on the genesis of Irish advanced nationalism and its relationship with both English Romanticism (through Thomas Carlyle) and European democracy.

Particularly relevant in the current Irish ‘decade of commemoration’ is Chiara Chini’s essay on Italian perspectives on the Irish War of Independence. She examines ‘the development of a “Risorgimental” interpretation of the Irish question and ... the adoption of Risorgimento tropes to portray the Irish nationalist struggle against British rule’ (p. 206). This appealed to two distinct groups. On the one hand, it was adopted by extreme nationalists of the Gabriele D’Annunzio type and by early Fascists, including Benito Mussolini himself. They were pro-Irish because anti-British: they resented London’s role in the 1919 peace negotiations which had resulted in what they perceived as an inadequate reward for Italy’s ‘blood sacrifice’ in the war. However, the Irish cause appealed also to advanced democrats of the Mazzinian left. Perceiving the Irish revolution as a struggle for democracy, they waxed lyrical about stoic heroes such as Terence MacSwiney, whose ‘suicide for the love of his Irish Homeland ... once more reconsecrated, in [the midst of] the complete triumph of Marxist materialism, the faith and the thought of Mazzini’ (*L’Iniziativa*, 30 October 1920, p. 211). Even more enthusiastic was the distinguished republican philosopher Mario Manlio Rossi: having met Eamon de Valera, he came away under the impression that he was no less than ‘the Irish Mazzini’ (p. 214).

Britain, Ireland and the Risorgimento does not have a ‘Conclusion’: this is altogether appropriate, for this book’s main contribution is to formulate new problems and open up new avenues of inquiry by establishing the scope for a more thorough analysis of the transnational dimension of democratic nationalism.

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doi:10.1017/mit.2015.11

Landscapes in Between: Environmental Change in Modern Italian Literature and Film, by Monica Seger, London, Buffalo and Toronto, University of Toronto Press, 2015, 196 pp., US\$55 (hardback), ISBN 978-1442649194

Landscapes in Between examines the way in which a number of prominent Italian writers and filmmakers have engaged with what the author defines as ‘interstitial landscapes’, ‘spaces that

bridge areas of defined use, such as built structures and cultivated plots, with undeveloped land' (p. 4). The author suggests that the analysis of the representation of interstitial landscapes, heavily modified yet abandoned spaces, can provide a starting point for understanding Italy's natural environment in its entirety. The book is divided into six chapters. While the first chapter introduces the definition of 'interstitial' and clarifies the book's position in relation to a number of historiographical, philosophical and literary debates, the remaining five sections of the book are each dedicated to the work of an Italian author or filmmaker. Some of the figures discussed by Seger, such as Italo Calvino and Pier Paolo Pasolini, are widely known to international audiences, while the others – Gianni Celati, Simona Vinci and the duo Daniele Cipri and Franco Maresco – have found little popularity in the English-speaking world. The chapters are roughly organised in chronological order and deal with the analysis of both literary and cinematic texts. In doing so the author attempts to map the evolution of the representation of Italian landscape from the 1950s until now.

Chapter 2 discusses two of Calvino's novellas written in the 1950s, *La speculazione edilizia* (*A Plunge into Real Estate*, 1957) and *La nuvola di smog* (*Smog*, 1958). The economic boom depicted in both stories represents a crucial turning point in the country's history as it led Italians from a rural tradition into a modern, industrialised world. According to Seger, Calvino expresses a divided view about the environmental change depicted in these texts – 'something between bitter acceptance of the "new ugliness" of the urban and a fragile hope for contact with an adapted nature' (p. 8). Pasolini's films of the 1960s examined in Chapter 3 are characterised by a more pessimistic tone; he depicts the transition from agrarian ways of life to industrialisation as an assault on the human spirit. Chapter 4 focuses on an analysis of Gianni Celati's *Verso la foce* (*Towards the River Mouth*, 1989) a series of first-person musings about the Po river valley where distinctions between urban and rural have become increasingly blurred. Seger is particularly interested in the way in which Celati sketches a realistic portrayal of Italian nature threatened by industrial pollution and nuclear disaster. In the work of Simona Vinci, discussed in Chapter 5, the ideas of environmental threat and crisis that emerge in Celati's book are incorporated into the culture of the everyday. Seger suggests that in Vinci's work the land is unquestionably damaged; however, the characters of her novels seem to find a sense of belonging in the degraded landscapes they inhabit. The final chapter is then dedicated to an analysis of films directed by Cipri and Maresco, which signal the emergence of a new stage in the evolution of contemporary Italian landscape characterised by a proliferation of postindustrial, interstitial spaces.

The book offers a sophisticated, original analysis of the selected literary and cinematic texts. Seger's examination of these books and films is complemented by a deep understanding of the political and historical context in which they take place. It is also fruitfully informed by a variety of theoretical frameworks, from Heidegger's concept of 'dwelling' to Kristeva's notion of the 'semiotic' and Ulrich Beck's theory of 'risk society'. Sometimes, however, the author seems to privilege an in-depth analysis of the selected texts at the expense of a broader discussion of the representation of contemporary Italian landscape. The book ends with a short afterword (less than two pages), yet perhaps a longer final section would have allowed the author to draw more encompassing conclusions and further unpack some of the issues addressed in previous chapters. Similarly, the book would have benefited from a stronger introduction. However, *Landscapes in Between* does not aim to offer a comprehensive overview of the representation of interstitial spaces in Italian cinema and literature. The author deliberately chooses not to engage with the discussion of writers and filmmakers who have confronted environmental change in the contemporary Italian landscape (Antonioni is perhaps the most notable omission here). She also gives precedence to the discussion of texts that have not already received extensive scholarly attention. This approach

would have been appropriate if the author had provided a brief overview of the issues not addressed in the book; otherwise, it reads as if the author takes for granted the reader's familiarity with those preexisting debates. Despite these minor shortcomings, *Landscapes in Between* constitutes an important addition to the growing literature on ecocriticism. At the same time, the book also represents a major contribution to the field of Italian studies, since it succeeds in proposing an innovative approach to the study of Italian landscape by effectively bringing together a variety of fields of inquiry from history and philosophy to film, literature and environmental studies.

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doi:10.1017/mit.2015.12

Italofilia. Opinione pubblica britannica e il Risorgimento italiano 1847–1864, by Elena Bacchin, Turin, Carocci editore, 2014, 266 pp., €39.00 (paperback), ISBN 978-88-430-7437-2

Religion and Politics in the Risorgimento. Britain and the New Italy 1861–1875, by Danilo Raponi, Basingstoke, Palgrave Macmillan, 2014, xi+302 pp., £60.00 (hardback), ISBN 978-1-137-34297-3

Elena Bacchin's *Italofilia* is a wide-ranging survey of recent attempts to explain the fascination that the Risorgimento exercised on mid-Victorian Britain from the revolutions of 1848 to Garibaldi's visit to London in 1864. She begins by setting the protagonists of the pro-Italian movement in Britain, the exiles and their British supporters, in their respective political coteries; Mazzinians, republicans, radicals on one side, moderates (and a clutch of diplomats) on the other. Turning to the numerous pro-Italian associations that came into being in these years, the essay explores how the pro-Italian campaigns were promoted, underlying the importance of public oratory and meetings and the strong support for the Italian cause in the provinces as well as the metropolis. A comparison follows of the contrasting outcomes of the attempts by the moderates (including the Piedmontese ambassador in London in the 1850s, Emanuele D'Azeglio) and their radical counterparts to influence the press and government policies. The final chapters focus on the multiplicity of different currents, from Romanticism and anti-Catholicism, to liberal emancipationist sympathies, radicalism and Mazzini and democratic republicanism that all contributed to the prominence of the pro-Italy movement in Britain. In concluding, Bacchin opts for the argument that popular *Italofilia* was driven primarily by emotions, on which the advocates of the pro-Italy movement played skilfully by deploying a wide repertoire of communication techniques from rhetoric, the press and representations to commodification to portray the Italian cause as a clear-cut conflict between good and evil.

Yet Garibaldi's visit of 1864, the emotional high point of *Italofilia* with which this essay closes, revealed more divisive forces at work and indicates that even at this moment of enthusiasm, popular Garibaldi-mania could not eclipse, never mind bridge, the political divisions that characterised the British friends of Italian emancipation. In 1864 these assumed sufficiently alarming proportions for the government to curtail the visit to avoid the risk of political upheavals