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QUADERNI D'ITALIANISTICA

Vol. 44, no. 1, 2023

## ARTICOLI / ARTICLES

Thomas Peterson
*"Una libidine di saggezza": Amelia Rosselli's* Documento 7

Yuze You
*Ovidian Phaeton in Dante's* Commedia*: Alter Ego and* Oppositio 35

Annalisa Andreoni
Io, suo padre. Romanzo sportivo*: note sul romanzo d'esordio di Alba de Céspedes* 61

Andrea Sartori
*Potentiality and Impotentiality in* The Viceroys *(1894) by Federico De Roberto* 81

Niccolò Amelii
*"Carne abituata a soffrire": I cafoni abruzzesi, il mondo contadino e la crisi morale in* Fontamara *e* Vino e pane *di Ignazio Silone* 97

Daniel Słapek and Katarzyna Biernacka-Licznar
*Bibliography of Italian Studies in Poland: Project Description and Statistics* 117

## RECENSIONI / BOOK REVIEWS / REVUES DES LIVRES

Roberta Cauchi-Santoro and Costanza Barchiesi, eds. *Ferrante Unframed: Authorship, Reception and Feminist Praxis in the Works of Elena Ferrante.* Florence: Società Editrice Fiorentina, 2021. Pp. 141.
Paola Basile 131

Sara Delmedico. *Opposing Patriarchy: Women and Law in Action in Pre-Unification Italy (1815–1865).* London: Institute of Modern Languages Research, 2021. Pp. 282.
Elena Caselli 134

Emma Dante. *mPalermu, Dancers, and Other Plays.* Translated and with an introduction by Francesca Spedalieri. Chicago: Swan Isle Press, 2020. Pp. 320.
Carla Cornette 137

Roberto Antonelli. *Dante poeta-giudice del mondo terreno*. Rome: Viella, 2021. Pp. 276.
Daniela D'Eugenio 140

Albertina Vittoria. *I luoghi della cultura: Istituzioni, riviste e circuiti intellettuali nell'Italia del Novecento.* Rome: Carocci editore, 2021. Pp. 268.
Joseph Francese 143

Andrea Salvo Rossi. *Il Livio di Machiavelli: L'uso politico delle fonti.* Rome: Salerno Editrice, 2021. Pp. 292.
Renato Gendre 146

Valeria Miani. *Amorous Hope, A Pastoral Play: A Bilingual Edition.* Edited and translated by Alexandra Coller. New York: Iter Press, 2020. Pp. 368.
Erith Jaffe-Berg 149

Alice Loda. *The Translingual Verse: Migration, Rhythm, and Resistance in Contemporary Italophone Poetry*. Cambridge: Legenda, 2021. Pp. 200.
Roberta Passaghe 152

Marilyn Migiel. *Veronica Franco in Dialogue*. Toronto: University of Toronto Press, 2022. Pp. 200.
Paolo Pucci 155

Robert Lawrence France. *Waymarking Italy's Influence on the American Environmental Imagination While on Pilgrimage to Assisi*. Newcastle upon Tyne: Cambridge Scholars Publishing, 2020. Pp. 345.
Daniel Rietze 158

Roberta Ricci, ed. *Poggio Bracciolini and the Re(dis)covery of Antiquity: Textual and Material Traditions. Proceedings of the Symposium held at Bryn Mawr College on April 8–9, 2016*. Florence: Firenze University Press, 2020. Pp. xii + 205.
Laurie Shepard 161

Daniele Comberiati, Rosaria Iounes-Vona, and Pierre Halen, eds. *Des Italiens au Congo aux Italiens du Congo: Aspects d'une glocalité*. Paris: L'Harmattan, 2020. Pp. 363.
K.E. Bättig von Wittelsbach 164

**AUTORI / CONTRIBUTORS / AUTEURS** 167

**Albertina Vittoria.** ***I luoghi della cultura: Istituzioni, riviste e circuiti intellettuali nell'Italia del Novecento*****. Rome: Carocci editore, 2021. Pp. 268. ISBN 9788829011292.**

This informative and original work—to my knowledge, this is the first study to deal specifically with the *apparato organizzativo* (private initiatives and public institutions) of Italian culture in its entirety in the 1900s—opens in 1909, with Giovanni Papini and Giuseppe Prezzolini breaking with tradition by creating "nuovi luoghi della cultura," sites of intellectual activity outside academia, for example journals and book series. To that end, they used, when necessary, means typically associated with politics (7). Indeed, following the publication of "J'accuse…!" by Emile Zola in 1898, intellectual activity in Italy began to take on "obiettivi non esclusivamente culturali" (8). Papini and Prezzolini worked not in isolation, of course, but in concurrence with the historical avant-gardes and within the broad context of societal modernization. Additional impetus to this refashioning of intellectual life came in the form of the "rinnovamento interiore" of the individual advocated by Benedetto Croce and Giovanni Gentile. As traditional "letterati" morphed into "intellettuali" (9), "i luoghi della cultura" ceased to be exclusive to the intellectual elite and opened to include a wider public through cultural institutes, libraries, philosophical discussion groups, and bookstores (7). Scholarly activity was carried forth not only by individuals but now also by team effort—by the editorial staffs of journals and publishing houses. These transformations reflected economic and social changes ongoing in Italy, as it transitioned to a "società di massa" (9), a consequence of which was a growing need for "strumenti più agili per raggiungere un pubblico più vasto" (9).

So, chapter 1 ("Il primo Novecento") examines the first twenty years of the twentieth century, beginning with the Giolitti era, a time when Italy, as Giovanni Amendola famously wrote in *La Voce*, "come oggi è non ci piace" (qtd. 7). In this opening chapter, Albertina Vittoria looks closely at the "importante polo di aggregazione intellettuale" linking Naples, Bari, and Sicily, as constituted by Croce, Gentile, and Laterza Publishing, to then consider existing academies and cultural institutes, along with their intellectual involvement in nationalist, socialist, and Roman Catholic political movements. It closes with an examination of the mobilization of Italian intellectuals before and during the First World War.

Chapter 2 ("Il fascismo") examines the relationship between the regime and intellectuals: first, the believers and the "embedded" (those enticed by stipends

and prestige); then, those who self-isolated in their ivory towers, followed by the so-called *doppiogiochisti*—those who collaborated with official venues while participating in a "sotterraneo lavoro di opposizione" to what Luigi Russo called the "sciocchezzaio trionfante"(11); and finally, those who, spurred by the wars in Ethiopia and Spain, carried forth scholarly activity while engaging in conspiratorial activity. This chapter is further articulated in sections that look at "Accentramento, coordinamento e controllo politico"; "Giovanni Gentile e l'organizzazione della cultura"; "Nuove istituzioni culturali"; and "Giuseppe Bottai e la formazione di una nuova classe dirigente." Additional sections concentrate on the 1930s and include "La fascistizzazione delle strutture culturali e le leggi razziali" and "La difesa dell'autonomia della cultura." The journals of the younger generation, those born in the 1920s, are considered in sections on "Impegno o disimpegno degli intellettuali" and "La guerra e l''interventismo della cultura.'"

The next chapter, "Il secondo dopoguerra," begins with a subdivision titled "Ripresa, continuità e nuovi enti culturali" that tells of how, in the years immediately following the Second World War, the Accademia d'Italia was suppressed while the Accademia dei Lincei and other institutions absorbed by the Accademia d'Italia were reconstituted (133). There was, Vittoria writes, "un pullulare di nuove esperienze, riviste giornali, istituti, case della cultura" among intellectuals, along with a widespread, renewed enthusiasm and the desire to have art serve society to resolve its ills (11). An overview of the journals that came into prominence during the post-war years is followed by an analysis of the "Instituti e circoli non dipendenti da partiti," and an examination of the cultural politics of the three major political parties (Pci, Psi, Dc) and of the *terzaforzisti*, anti-fascist liberals who worked outside party affiliation (e.g., *Il Mondo* of Mario Pannunzio) and whose politics were grounded in the conviction that dialogue with the Communists was impossible (174). Chapter 3 concludes with a section on the "spartiacque" that was 1956, defined by the Soviet invasions of two of its Eastern European satellites and by the Franco-British invasion of the Suez Canal.

The concluding chapter ("Gli anni Sessanta e gli anni Settanta") is divided into four sections: "Istituti e centri di ricerca negli anni Sessanta"; "Verso e dopo il Sessantotto"; "Intellettuali, enti di cultura e società di massa"; and "Nascita del ministero per i Beni culturali e ambientali." Of particular interest is the discussion of the "nuovo e concreto coinvolgimento degli specialisti nei settori politici, economici e sociali" sponsored by the parties of the centre-left governments of the early 1960s through the "creazione di strutture apposite" that linked progress with

the organization and coordination of research (190–91). Chapter 4 also looks at how, in the 1970s, foundations and cultural institutes obtained legal recognition and support from the State, which imposed, in exchange for this support, a consistent set of rules and regulations. This process culminated with the creation of the Ministero per i Beni cultuali e ambientali in 1975 and the establishment of "una tabella di istituti che venivano ammessi al 'contributo ordinario annuale dello Stato' sulla base di precisi requisiti" (12) in 1980. This new ministry and the law sanctioning the financial support of cultural institutions set the text's *terminus ad quem*, given that, as the author avers, they constitute a milestone in Italian cultural history (13).

As stated in the introduction, the book's target audience is university students and non-specialists (14). However, it will also make a useful addition to the library of specialists interested in, to cite just one example, the history of Italian intellectuals; they, too, will find much of value in this well-written and well-documented study.

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