was also Resistance, such as the 600,000 soldiers who, when captured by the Germans, refused to join the Third Reich and were subsequently imprisoned or deported. There were also cases of outright military ‘r/Resistance’, such as at Porta San Paolo and Cefalonia.

The major culprit for the alienation of ‘grey memory’ from identifying with the Resistance is down to those who have propagated a ‘red memory’. He criticizes the fact that this grey resistance has been overlooked due to the supposed ‘moral superiority of the partisan’: ‘The consecration of the partisans’ revolutionary morality is the first level of exclusion in the Resistance movement, treating all other forms of opposition to Salò’s fascism and Nazi occupation as possessing a lesser or non-existent morality’ (p. 38).

Many people would question such a formulation, and perhaps even more so the following: ‘The war of liberation was not launched with the intention of excluding anybody, but of including everybody’ (p. 96). In terms of what people were against, Chiarini is broadly correct in outlining an operative unity, but in terms of what all forms of Resistance were for—the very fact this argument is still raging sixty years later shows that during the war of liberation people were fighting for very different things.

In a way Chiarini’s polemic is focused on what he believes was and is a missed opportunity: ‘of founding a Republic in the hope of a general reconciliation, [which could be] built through the democratic integration of all’ (p. 28). Look around the world and you find states as diverse as Cuba, Israel, Russia and Venezuela all claiming to be democratic. And within them, and obviously in Italy as well, a babble of political ideologies and parties all claiming to be democratic yet unwilling to reconcile or integrate with each other.

Chiarini has made an important and useful contribution by stressing the importance of ‘grey memory’ when analysing the Resistance, yet his attitude to ‘the reds’ is too ‘partisan’ if you’ll pardon the pun. Whenever the Resistance is discussed, the basic point always has to be made that the Garibaldi brigades were 80 per cent of military forces, and without them and their concepts of democracy it is unlikely we would even be having this argument today.

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Fashion Under Fascism: Beyond the Black Shirt
Eugenia Paulicelli
Oxford, Berg, 2004
xii + 227 pp., pbk, ISBN: 1 85973 778 1 (£15.99)

Published as part of Berg’s series Dress, Body, Culture, Eugenia Paulicelli’s Fashion Under Fascism: Beyond the Black Shirt is a well-researched book that uncovers and analyses an impressive number of primary sources, many of which have never been previously studied. Departing from Barthes’s understanding of the importance of the written text in framing fashion images and creating a fashion discourse, this
book restores important texts—from fashion journalism to government documents—to the history of Italian fashion. Among the array of sources—mainly dating from the Fascist period and the years directly preceding it—are fashion magazines such as Lidel, which published articles by the socialist writer Rosa Genoni; conference reports of the Ente Nazionale della Moda (ENM), founded by Mussolini in 1932; and the Commentario dizionario italiano della moda by Cesare Meano, which was published by ENM in 1936 with the aim of creating an ‘Italian lexicon of fashion’. The book also includes oral history in the form of an interview by the author with Micol Fontana.

Paulicelli’s book insightfully takes a long view of fashion during Fascism, stressing a continuity between Italian fashion from the pre-Fascist years through the post-war period. Thus, she starts her history at the very beginning of the twentieth century, and points out how the creation of a national Italian fashion began in pre-Fascist Italy; predictably with Fascism, these efforts took on an escalating nationalistic tone, as fashion was enlisted by the regime in its efforts ‘to control the social body’. Fashion, however, never became fully aligned with Fascism. Departing from Simmel’s notion of imitation and differentiation as always simultaneously operating within the fashion system, Paulicelli points out how within fashion of the period a ‘centrifugal’ pull coexisted with an ‘opposite centripetal force’: ‘Under Fascism, fashion assisted, on the one hand, in the alignment of the regime’s policies while, on the other, it also produced from within its system visible forms of individualism and creativity that went in the face of fascist policy and sowed the seed for the future success of Italian fashion in the world’ (p. 25).

Ultimately, Paulicelli concludes, it was the diversity and openness to foreign markets, which Fascism had hindered, that allowed for the full-fledged development of Italian fashion in the post-war years and beyond. However, the book also points out how the trade restriction imposed by Fascism and the war, which culminated in the autarchic period, forced Italy to operate without the guidance of French fashion and to experiment with new designs and textiles. These restrictions advanced, to some extent, the creativity that would characterize Italian fashion and facilitate its success in the post-war years. In line with previous studies (chiefly Valerie Steele’s Fashion, Italian Style and Nicola White’s Reconstructing Italian Fashion: America and the Development of the Italian Fashion Industry), Paulicelli isolates two important factors that contributed to the success of Italian fashion; the development of modern industry (particularly in textile production) coupled with a tradition of craftsmanship and regional diversity (which she relates to Italy’s composite national identity). This book, however, is the first to investigate how these two factors, which would go on to characterize Italian fashion up to the present day, originally developed in the inter-war period.

Fashion Under Fascism constitutes an important contribution to Italian history, as well as fashion history. Not only is it the first text in the English language to thoroughly analyse fashion in Italy during the Fascist period but, by doing so, it enlightens the central role occupied by fashion in the creation and negotiation of an Italian national identity. As Paulicelli writes in her book’s introduction: ‘One of the major aims of the present study is to rectify this imbalance by arguing that fashion has been one of the privileged vehicles with which Italy has sought to create, promote and define a national identity for itself’ (p. 2). This study also

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adds an important chapter to the history of Fascist Italy as it corroborates and complements other works on Fascism’s investment in image and ‘spectacle’ and its attempts at the creation of a cohesive national identity through popular culture.

Paulicelli’s book thus lays bare the important political role carried out by fashion—‘the political dimension of fashion’, as she puts it—while rescuing important historical documents from near oblivion. Moreover, the book is accompanied by a number of images, from fashion plates to department store windows to textiles exhibits. Buttressed by Paulicelli’s text, these become ever more explicative, leaving the reader wanting to consult the fashion magazines and other artefacts from the period. This all goes to make Fashion Under Fascism an important work and much needed reading for both students and scholars of fashion and Italian culture alike.

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Immagini di storia: la televisione racconta il Novecento
Francesca Anania
Rome, RAI-ERI, 2003
253 pp., ISBN: 88 397 1281 X (€15)

Breve storia della radio e della televisione italiana
Francesca Anania
Rome, Carocci, 2004
152 pp., ISBN: 88 430 3209 7 (€15)

Research in Italy on the history and practices of television has tended to fall into one of two categories. First, it has taken the form of works of synthesis, which have sought to give an overview of the development of the broadcasting system. Generally, these histories have been produced by RAI employees and have had an insider feel to them. Alternatively, it has taken the form of micro-studies of particular types of programme, the representation of given themes or categories, or audience responses. Most of the latter have been published by RAI itself as part of its ‘Verifica qualitativa dei programme trasmessi’ (VQPT) series. Outside of these two categories a small but growing body of work has been produced by academic scholars who have often been obliged to work mainly on published materials or documents consulted in state archives.

Francesca Anania belongs to the latter group, although she has some of the advantages of an insider. A longstanding RAI collaborator, she has a fine understanding of the internal functioning of the corporation. However, as an academic historian, she is also concerned with the social and cultural context of broadcasting and with broader comparative issues. Her pioneering Davanti allo schermo: storia del pubblico televisivo (1997) presented a first synthesis of the evolving relationship between audiences and a mass medium that has been so important in