

movement that Motta sees Bellarmino as epitomizing was one with disastrous long-run consequences for modern Catholicism and for the modern world. He hints at this somewhat more directly in his conclusion, arguing that the project of universal monarchy created in the Counter-Reformation and provided with its theoretical underpinnings by Bellarmino was no more than an illusion of power. How can one find such pursuit of illusions among papal curialists and in the Roman Church and not see the same in other early modern religious leaders and institutions? Motta sees Bellarmino as having supported a scriptural interpretative process that required experts in language and in the law, and in Motta's view that process resulted in the expulsion of the Spirit from religious texts. His simultaneous assertion that this expulsion was the opposite of the Protestant concept of scripture as a living source sufficient on its own shows a failure to understand early modern ideological mythmaking. In attempting to assert that the interpretation of truth was the exclusive purview of the papacy, Bellarmino and the popes he worked for did little more than what Martin Luther did in promoting himself as the authoritative interpreter of scripture when more radical doctrines than his own came along. They did little more than what John Calvin did when he indicated that investigation into the meaning of scriptures on salvation ought to end with his explanation of predestination. Emphasis on the Catholic version of the intransigent ideology so common across early modern Europe is the oldest theme in post-Reformation historiography, and here in Motta's work it returns in a classic form. We certainly receive an enhanced view of Bellarmino as a man torn between his devotion to the thinking of the Fathers of the Church, on the one hand, and the need to save himself and his fellow Jesuits from controversy, on the other. But that view comes embedded in an old vision of the early modern Catholic context that may still be very common but that has nonetheless been discredited by historians in the past twenty-five years.

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Moderns Abroad: Architecture, Cities, and Italian Imperialism. By *Mia Fuller*.

Architext Series. Edited by *Thomas A. Markus* and *Anthony D. King*.
London: Routledge, 2007. Pp. xiv+273. \$125.00.

Mia Fuller's important new work, *Moderns Abroad: Architecture, Cities, and Italian Imperialism*, joins a small but growing body of research investigating the roles played by architecture and urbanism during Italy's colonization of Africa and the Mediterranean between 1869 and 1943. *Moderns Abroad* is the first book-length study of the built environment to compare design practices in all of the Italian colonies, including Tripolitania and Cyrenaica (which were combined to create Libya in 1934), Ethiopia, Eritrea, and Somalia (comprising Italian East Africa from 1936 to 1941), the Dodecanese Islands, and Albania. The author devotes considerable attention to colonial and imperial policy under Benito Mussolini's fascist government and judiciously discusses the regime's successes and failures in its attempts to construct an empire stretching from the Alps to the Indian Ocean.

Like other titles in Routledge's Architext series, *Moderns Abroad* is compact. While not exhaustive, this insightful book demonstrates an admirable breadth of scope and marks an essential starting point for further scholarship in the field. Fuller combines extensive archival research in Italy, Africa, and the United States with careful fieldwork in places like Tripoli, Rhodes, and Addis Ababa. This range of source material

enables the author to distinguish between the aspirations of the Italian governments' varying colonial policies, the depiction of the empire in official propaganda, and the mixed record of the urban planners and architects who attempted to give concrete form to the government's ambitious rhetoric.

Fuller frequently situates colonial architecture and urban planning within a historical context that includes aesthetic debates in Italy and policies in other European countries' colonies. *Moderns Abroad* analyzes Italian colonial architecture and urbanism in relation to earlier French and British colonial enterprises—a constant touchstone for Italian politicians eager to join the fraternity of European colonial powers—and in the context of urban planning in the newly reclaimed agricultural areas of the Italian metropole, such as the Pontine marshes south of Rome. The book traces the transformation of Italian colonial policy from the first tentative commercial concessions in Eritrea in the 1880s (in the context of an Italy just emerging from unification and struggling to jump start a modern, industrial economy), through the assumption of Ottoman colonial holdings along the Libyan coast, to the invasion of Ethiopia in 1935 and the subsequent attempts to settle the newly consolidated territories of Italian East Africa. The author organizes this history into logical chronological periods (whose appropriateness she takes pain to argue), yet she is flexible enough in her periodization to discuss the continuities between prefascist- and fascist-era builders, which corrects the emphasis by many historians of Italian modernism (myself included) on fascism as a historical rupture.

One strength of this book is Fuller's sensitivity to urban planners' concerns with class, race, and gender. *Moderns Abroad* identifies many of the techniques designers used to register racial and cultural differences and segregate urban populations in accordance with Italian laws. She discusses, for example, the use of such landscape elements as linear parks along riparian corridors to separate native residents from Italian populations in Addis Ababa and other cities. At the same time, Fuller carefully chronicles the limits of racial segregation as practiced in colonial cities and agricultural settlements, where Italians often lived, labored, and shopped alongside African and Arab residents, in stark contrast to daily life in the British and French colonies.

Although broad in scope, *Moderns Abroad* is uneven in its coverage. The book dedicates considerable attention to cities and settlements in Libya and the planning of Addis Ababa, while treating the rest of Ethiopia, Eritrea, Somalia, and Albania only in passing. And while Fuller closely examines the rhetorical formation of architectural practice, and thus provides an excellent study of architects' attempts to ground their work theoretically, she focuses more on the use of these cities and buildings in Italian propaganda than on the built works themselves. The relative lack of formal analysis of colonial architecture is particularly regrettable, given the author's skill at textual analysis and her revealing analyses of spatial relationships at the scale of neighborhoods and cities. Key buildings that appear briefly in the text, such as Carlo Enrico Rava and Sebastiano Larco's stunning hotel at the excavated ruins of Leptis Magna, deserve further discussion of their design, patronage, and context. In some cases these gaps can be filled by reference to work by other scholars, but on the whole they point to the need for significant additional research on colonial urbanism and architecture in Ethiopia, Eritrea, and Somalia.

Fuller approaches the built environment in terms of cultural geography and historical anthropology. Her interdisciplinary methodology greatly enriches the discourse of architectural history, both by introducing new analytical terms and by expanding the range of evidence consulted. Too often, however, the text conveys a suspicion of architects' agency and dismisses the substantial achievements of urban planners in the

colonies. The author's emphasis on the "failures" of Italian planning, for example, neglects the fact that the very language with which contemporary Ethiopians and Eritreans describe the geography of their cities—from the *piazza* at the core of each town to the *merkato* that comprises each city's commercial center—demonstrates the successful attempt by Italian planners to formalize indigenous spatial relationships and synthesize them with emerging urban design practices. It is also misleading to state that Italian planners saw Ethiopian cities as *tabulae rasae*. Although Fuller qualifies this contention by noting the exception of Harar (expanded according to the design of Guido Ferrazza in 1938 and 1939), one must add Gondar (whose 1938 plan by Gherardo Bosio centers on the preserved ruins of the Fasil Ghebbi castle complex and incorporates the castle of Ras Biet and the Baths of Fasilades) and Axum, whose ancient stela field served as an axial terminus to the city's main road.

Fuller organizes the book around nine tightly focused chapters, which will be easily excerpted for use in courses on architecture, urbanism, history, cultural geography, and colonial studies. The author writes in an accessible prose and is forthcoming about her interpretive methodologies. The text explains the ideological functions of architecture and urbanism with a clarity that belies the rich complexity found at the convergence of aesthetics and politics in modern Italy. *Moderns Abroad* will be a necessary reference point for subsequent research on Italian colonialism.

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The Fall of Mussolini: Italy, the Italians, and the Second World War. By
Philip Morgan.

Oxford: Oxford University Press, 2007. Pp. xviii+263. \$29.95 (cloth); \$19.95 (paper).

Over recent years of debate in Italy about the country's fascist past has tended to concentrate much more on questions relating to the role of the Italian resistance movement in the liberation of Italy than on the characteristics of the regime itself. There has been something of an onslaught on what is called the Resistance myth and on the legitimating role of anti-Fascism in the postwar republic. Some of the discussion reflects what might be called "healthy" revisionism of rather tired orthodoxies; much more of it, very obviously, stems from the changing political orientation of Italy during the Berlusconi years and the rise to political prominence of the neofascist right. Opinions may differ, but, for all participants in the debate, the war years are crucial, encompassing the most acute phase of struggle in the Italian past that refuses to pass.

Philip Morgan's excellent and very readable study of the Italians during the Second World War is set in the context of this controversy. Although he does address many of the issues of the current argument head-on in the course of the text, he is really more interested in examining "how people responded to and coped with the extraordinary pressures of wartime living, and the invasion, occupation and division of their country by warring foreign powers," aiming to do this through a study "as bottom-up as it can be" (10). This approach inevitably involves him with questions relating to memory; one of the main themes of the book is what Italians have chosen to remember and what they have chosen to forget. Here he finds that, as in many other countries with an experience of enemy occupation, Italians have tended to see themselves as victims of war rather than perpetrators—a position corresponding largely to an understandable desire to forget fascist Italy's