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Nationalists Who Feared the Nation: Adriatic Multi- Nationalism in Habsburg Dalmatia, Trieste, and Venice

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Dominique Kirchner Reill (2012) *Nationalists Who Feared the Nation: Adriatic Multi-Nationalism in Habsburg Dalmatia, Trieste, and Venice* (Stanford: Stanford University Press), 336 pp., ISBN 9780804774468, \$65.00, soft cover

Dominique Reill's monograph is a bold foray into the crowded field of European scholarship of the nineteenth-century nationalism that explores Adriatic multi-nationalism and a web of Adriatic philosophies intended to 'harmonize nationalism with pluralism' (p. 2) through the lens of the writings of six intellectuals based in the northern and eastern Adriatic provinces of the Habsburg empire. Venice, Trieste and Dalmatia are the loci of the analysis, and the discussion focuses primarily on multi-nationalism as the alternative to Italian and Croatian nationalisms. In the intellectual world Reill reconstructs, pluralistic perspectives propounded in the decades prior to the revolutions of 1848–1849 by 'first stage nationalists' Francesco Dall'Ongaro, Pacifico Valussi, Medo Pucić, Ivan August Kaznačić and Stipan Ivičević radiate across the Adriatic from the philosophical core provided by writer and political ideologue Niccolò Tommaseo, 'the nineteenth-century Adriatic's most famous son' (p. 46). Through the analysis of an impressive array of sources, Reill deftly demonstrates the fluidity of nationalist ideas and the limitations of concentrating on aspects of the development of the 'one nation, one state' model that emerged as predominant in the latter half of the nineteenth century.

Reill's emphasis is on environmental and intellectual perspectives, and she sees Adriatic commerce and the 'unifying' sea as central to the formation of the multinational consciousness, which developed as an alternative to the mono-national conceptions 'feared' in the Adriatic for their threat to heterogeneous local communities. Reill's argument for the Adriatic as a 'sea of intimacy', a space promoting nations' 'natural overlap' rather than 'natural separation', builds on Fernand Braudel's Mediterranean environmental perspective. Reill presents this 'intimacy' based on local particularities as a means to transcend Braudel's 'homogenizing' vision (pp. 19–20).

Reill is at her best analysing intellectual trends in the conception and development of Adriatic multi-nationalism. She aptly addresses the multiplicity of Slavic perspectives and the nuances of the Slavic languages and dialects in the Adriatic coastlands, as evidenced by her engaging discussion of Ivičević's development of *Pangrafia* spawned by the poly-lingual Adriatic environment (pp. 150–151). She explores intellectuals' contradictory stances, identifying Tommaseo's impassioned defense of Slavs (p. 77) as well as his patronizing and condescending attitudes towards Balkan colleagues (p. 75). She emphasizes the polycentrism of the Adriatic and points to class divides that exacerbated notions of ethnic difference (p. 63).

Reill concentrates on the six men's political paths and details their political aims and activism. Her discussion of Pacifico Valussi and his ideas regarding Trieste as the Hamburg of the Adriatic (p. 113) provides background to help explain the vitriolic debate sparked by Angelo Vivante's publication of *Irrendentismo adriatico* in 1912. Nonetheless, emphasis on the work of intellectuals sometimes tends to make Reill's subjects appear isolated or divorced from Adriatic political and economic life. Reill explores intellectuals' advocacy for Illyrianism and explains their hopes for its potential to unite Slavs of Catholic and Orthodox faiths (pp. 76–77); a clearer explication of Illyrianism and a discussion of its relationship to Adriatic multi-nationalism, and a more thorough analysis of the French and western European connotations of Illyrianism from the local perspective would have strengthened her argument. She mentions censorship laws that forbade the use of the

word 'Illyrian' (pp. 66–67); explanation of their origin or intent with respect to Habsburg assumptions regarding Illyrian identity would have been welcome. Similarly, an explanation of the variety of ways and contexts in which the terms 'Dalmatia' and 'Dalmatian' are used would have helped to clarify relationships to the Habsburg administration, Croatian nationalism and Adriatic territories. The text alludes to varying perceptions of progress and modernity, but the economic effects of the spread of liberal ideologies that formed the foundations for Habsburg commercial policies and the bases for delineating Habsburg political regions seem to receive short shrift. Based on her sources, Reill makes a strong case for the 1848–1849 revolutions as a watershed, providing the 'rupture' that led to the development of separate nationalisms on the eastern and western shores of the Adriatic (p. 201). But, as scholars including Luciano Monzali have demonstrated, calls for Adriatic political autonomy, regional governance and multi-nationalism reverberated well past the mid-century.

Reill's greatest contribution lies in her ability to uncover the lost voices of the nineteenth-century Adriatic that called for a decentralized, heterogeneous multi-national state. She effectively challenges those touting the primacy of the mono-national model in the first half of the nineteenth century and demonstrates the promise and possibilities of an Adriatic conception of nationhood celebrating diversity to illustrate how Adriatic thinkers sought to promote what Tommaseo referred to as the 'brotherhood of nations' in lands that have since fallen prey to intense and bloody ethno-nationalist conflicts.

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Christopher Rundle (2010) *Publishing Translations in Fascist Italy* (Bern: Peter Lang), 252 + xvi pp., ISBN 9783039118311, \$64.95, €50.00, soft cover

Writing in early 1933, Ezra Pound, an American poet living in Italy and a booster of Mussolini's regime, saw signs of an Italian awakening. In *Jefferson and/or Mussolini*, he highlights a change in bookshop windows:

In place of the old line, Dante, Petrarch, Tasso and Ariosto, there began to appear slowly translations of Kipling and Dostoevsky and, as the hole in the dyke widened, the torrent of translations good, bad and indifferent, yellow literature, the best Wallace, the worst slop, Wodehouse, woodlouse, etc., but also H. James, Hardy, and a discreet number of books worth reading, though not yet any real criteria nor any successful effort to get the best before the worst. (Pound 1936, 84)

For Pound, this change distinguished Italy's cultural openness from that of France, England and America, and he adds that 'no one who looks in a bookshop window and who has known such Italian windows for thirty years can fail to have seen the difference, the sign of hunger and curiosity' (pp. 84–85). What Pound did not see, but which Christopher Rundle impressively brings to light, were the many controversies underlying this change, among publishers, writers, translators and government agencies. As Pound