



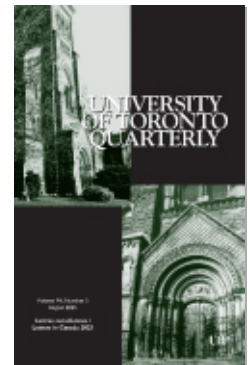
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Feeding Fascism: The Politics of Women's Food Work by Diana Garvin (review)

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Michael Wachtel, among others, which broadens the scope of the monograph and furnishes its readers with a vital scholarly framework. Chapter one offers an engaging examination of Russian poetry from the 1780s, highlighting Gavril Derzhavin's intimate voice in "Felitsa," which provides a fresh perspective on eighteenth-century radical experimentation with form. Chapters two and three delve into Romantic poetry, analysing the works of Alexander Pushkin, Dmitry Venevitinov, Mikhail Lermontov, and Apollon Grigoriev within the context of Western European Romanticism. Chapter two offers an exemplary contribution to scholarship on Pushkin, particularly in contrast to recent studies that lack rigour and insight regarding Pushkin's lyric voice, as it presents a meticulous and compelling analysis of "performances" of sincerity, which Goldberg distinguishes into biographically accurate and inaccurate representations. Chapter four contains a detailed study of the sincere voice in Russian Modernist poetry through the lens of Osip Mandelshtam's works, offering insightful parallels with Anglo-American modernist writings. Chapter five provides a stimulating study of the sincere voice in poetry during the totalitarian period – notably, examining Anna Akhmatova and Konstantin Levin, who are studied in the context of politically charged public practices from the Stalinist and post-Stalinist eras. Finally, chapter six undertakes the formidable task of examining the poetry of two distinctly different literary styles belonging to the contemporary poets Boris Ryzhy and Timur Kibirov. This chapter investigates the ways in which the sincere voice may be incorporated into modern poetry without rejecting verse forms. Each chapter includes lengthy poetic quotations in Russian with accurate, albeit somewhat overly literal, translations alongside extensive passages of stylistic analysis.

Goldberg's book fosters a deep understanding of both the manner in which techniques for engendering sincerity in poetry have evolved throughout the tumultuous history of Russia and the intrinsically open-ended nature of literary history. Consequently, as Goldberg concludes, "the issue of how the sincere voice emerged in Russian poetry and how it is produced and renewed is a vital one for poetics" and elucidates prospective advancements within the Russian poetic canon. Goldberg's comprehensive and enlightening study of the sincere voice in Russian poetry will undoubtedly captivate not only students and scholars of Russian literature, culture, and philosophy but also a broader audience intrigued by the art of authentic and sincere storytelling in verse.

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Diana Garvin. *Feeding Fascism: The Politics of Women's Food Work*. University of Toronto Press, 2022; reprinted 2023. xvi, 276. \$36.95

One year after its publication, Diana Garvin's book has come out in paperback. The seven-inch-by-ten-inch book is a feast for the eyes. The larger format

brings out Garvin's extensive image research; seventy-nine illustrations, most in black and white and some in colour, enrich the volume and can be more easily appreciated in the larger format. *Feeding Fascism* performs a detailed analysis of women's work around food and its material culture during the Fascist period in Italy. It does so in five chapters, each of which focuses on specific aspects of women's interactions with food politics.

The first chapter lays the basis for the analysis by illustrating fascist autarkic policies through several cultural products – from recipe pamphlets, to futurist interventions, to glass decorations and plates. Among others, we are provided with the image of a 1938 green ceramic bowl, which with its decorations and autarkic headings visualizes how all food industries were meant to support the autarkic project. The second chapter addresses agricultural labour with a specific focus on women rice pickers, their daily work during the forty days of rice picking, their protest songs, and their attainment of better living and work conditions. From the rice field, the analysis moves to the food industry covered in the third chapter. The chapter first explains the relevance of breastfeeding and mothering roles in fascist policies. It then considers the history of the chocolate factory Perugina as its case study. This is a company that was not only founded by the well-known entrepreneur of humble origins, Luisa Spagnoli, but an important work environment because of its large female workforce and the welfare policies adopted there. The chapter dissects how the company developed the rationalization of its production and makes available photos of the women at work and eating in the factory cafeteria. It also tries to establish the interconnections between Spagnoli and the Fascist government, albeit without giving much weight to the involvement of Giovanni Buitoni in the company's management. The fourth chapter deals with the importance of recipe books and, in particular, focuses on the publications by Lidia Morelli, Ada Boni, and Amalia Moretti Foggia. To demonstrate the influence of these cookbook writers on the general public, Garvin interestingly discusses unpublished diaries written by women and even provides the images of two cooking-related drawings present in the diaries. Less persuasive is the claim of the collaboration between working-class women and cookbook writers, where the former would send their recipes to the latter. No footnotes are given to support this statement, which raises questions on the level of literacy of working-class women at the time. The last chapter focuses on kitchen design, highlighting its prominence in fascist culture. As in the previous chapters, Garvin examines several cultural products – from teacups to journals such as *Domus* and *Casabella's Costruzioni*. By sourcing such a diverse range of cultural artefacts, *Feeding Fascism* makes an important contribution to the study of fascism and its culture. Undoubtedly Garvin's book provides plenty of ideas for future research as well as a visual journey through the material culture of the *ventennio*.

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