

Los otros dos capítulos restantes ocupan casi la mitad del libro y siguen un esquema cronológico, de acuerdo con una división típica de la Historia de Italia. En el primero se abarca el periodo que va de la restauración hasta la unificación nacional del país (pp. 199-238). El segundo arranca con la aprobación de la ley Crispi (1890) y llega hasta la caída del fascismo. De nuevo, no sólo el contenido, sino también el manejo de las fuentes y el dominio de la bibliografía son muy encomiables.

No cabe la menor duda, pues, de que nos hallamos ante un magnífico e insólito trabajo de consulta imprescindible para cualquier investigador interesado en la materia, y que a nuestro juicio debería gozar de una notable difusión en España y fuera de ella.

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**Goffi, F. (2014).**

*La “complessità” dello sguardo. Quando l’esperienza estetica incontra l’educazione*  
ARAS: Fano (PU, Italy), 398 pp.

Federica Goffi in her book: *La “complessità” dello sguardo. Quando l’esperienza estetica incontra l’educazione* (*The “complexity” of the look. When the aesthetic experience meets the education*) concentrates on the relationship between education and aesthetics. It is a very wide topic and particularly challenging because, as Vygotsky said, “aesthetic emotion, by its nature, remains incomprehensible and mysterious as regards its essence and the way in which it springs from the subject. You can never understand and know why we’ve enjoyed one or another work of art” (quoted in Goffi, p. 149).

Then why should we ask ourselves again about this relationship and what is the advantage for education? What can aesthetics say to education?

The scholar starts her research by examining a very wide bibliography and, by referring to various authors mentioned in the book, she tries to gather together and to highlight some of the subjects that can be used in order to understand aesthetics in relation to education. Her study on aesthetics is openly phenomenological and is based on pedagogists of phenomenological origin as Marco Dallari, Vanna Iori and Piero Bertolini, without excluding references to Edmund Husserl and Maurice Merleau-Ponty, or to *sympathizers* of phenomenology as Francisco Varela and Vittorio Gallese. This work enables the writer to bring out subjects of central importance not only as aesthetics and education are concerned but also with regard

to the conception that we have of ourselves and of our relationship with the world: *relationship, narrativity, interpretation, reflexivity* and the relationship between *Media education* and *Art education*.

But among these subjects there is one of particular importance which has been recently reevaluated: *corporeity*. Or better intersubjective communication, that is something that is not related only to an intellectual or mental moment but something *corporeal, embodied*. The body, as pre-categorical dimension from which the complex typically human cultural operations branch out, is a central and indispensable category, not only for the knowledge of the other but also of oneself as Federica Goffi points out mentioning an interesting study by Klaus Mollenhauer. The body is embodied in symbols, in culture and in language, even though they never fully lose *viscerality* that characterizes the carnality of the body. As Arnold Gehlen maintained (p. 56), in man there is an "excess of pulsions" arising from the absence of a direct connection between behaviour and the instinctual sphere –today referred to also as *neoteny*– the artistic-aesthetic phenomenon becomes particularly important as, through it, the body becomes visible, communicable, it takes a *form*, as Friedrich Schiller maintains, but a *living form*, not a dead one frozen by intellect, as John Dewey thinks (p. 131).

Federica Goffi dwells on Schiller's thought availing herself of the well-known books *Letters Upon The Aesthetic Education of Man*, as well as of the previous *Grace and Dignity*. The fact that the majority of human reactions are cultural acquisitions does not exclude, but rather requires, the permanence of continuity between human drives and culture – and art makes this continuity particularly visible. Gehlen noted that without a participation of physical energies animation and enthusiasm that works of art arouse, their heart-throbbing and breath-taking, would remain unexplained. Art, as body made visible, allows mutual knowledge and also self-knowledge, making configurable those primary energies, which Schiller called the *sensuous drive*. These vital energies that, somehow, constitute the indispensable primordially of the subjective feeling in holding itself in a unity (p. 183), can be reconciled with *objectivity* in the aesthetic expression. Even intersubjective understanding has something bodily and aesthetic. With regard to this Gallese's theories on *mirror neurons* and the embodied simulation present in all types of communication (p. 77) or Varela's theories on *enaction* (p. 80) are sound. It is also interesting the reference Federica Goffi makes to Mukarovsky's thought regarding the *motor process in poetry* (p. 97), according to which the mood of the poet is transmitted through a "bundle of vibrations", in other words, through somatic participation and inner imitation.

In this context, the *exemplarity* of the work of art, through processes of identification and mimetic-type resonance, becomes functional also in education. (pp.

377-78). Being corporeity the central theme –and art a mediated expression of the body –the book could also have been called *The visibility of the body*. The text, as we have said, aims to propose themes consistently developed on the basis of the theories of the writers mentioned in the book leaving the reader free to develop them in the direction that his interests and his own cultural sensitivity reckon to be most appropriate. If only for the large number of writers that are mentioned –in particular some perhaps not well-known but just the same extremely interesting– the book is worth reading by people interested in aesthetics and, more in general, in education.

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### Ministerio de Educación, Cultura y Deporte (2014).

*La participación de las familias en la educación escolar. Mirando al futuro.*

Madrid: Secretaría General Técnica. Subdirección General de Documentación y Publicaciones, 224 pp.

El origen de la publicación que tenemos entre manos nace de un estudio que pretende abordar, desde una perspectiva amplia, la problemática de la participación de las familias en el ámbito escolar, y que facilite las bases para una reflexión sobre la naturaleza y sobre su impacto en el rendimiento académico y en la vida de la escuela. Para tal fin, José Luis Gaviria, profesor de la Universidad Complutense de Madrid, ha coordinado el trabajo de 14 investigadores de reconocido prestigio, organizados en tres grupos de trabajo. El primero, dirigido por Rosario Repáraz, de la Universidad de Navarra; el segundo, encabezado por Joaquín Parra, de la Universidad de Murcia; y el tercero, guiado por María Castro, de la Universidad Complutense de Madrid. El resultado de dicho esfuerzo se materializa en el núcleo científico de la presente obra. Junto a ellos, la publicación cuenta con el impulso, supervisión e implicación de la Junta de Participación de los Consejos Escolares Autonómicos y su Comisión Delegada, que se materializa en la redacción de las recomendaciones finales en el trabajo.

Esta publicación aúna un enfoque teórico y aplicado de investigadores universitarios de reconocido prestigio en el ámbito de la participación de las familias en la educación escolar, y de instituciones clave desde el punto de vista educativo. Asimismo, se erige en un manual de referencia para quienes deseen analizar en profundidad este tema. La principal virtud de este libro es dar respuesta, compagi-