

Piccolo Alpino

This book is open access under a CC BY 4.0 license "Francesca Billiani and Laura Pennacchietti draw brilliantly and with precision the evolution of the new architecture and of the national novel (with insights on translations of international novels), whose profiles had been shaped from different angles, especially in the 1930s. These two fields, apparently so distant one from the other, had never been analysed in parallel. This book does this and uncovers several points of contact between the two, spanning propaganda and theoretical turning points." —Chiara Costa and Cornelia Mattiacci, Fondazione Prada, Italy "This book shows convincingly how the *arte di Stato* during Fascism was created with the morality of a new novel as well as architecture. It is surprising to read how one of the representatives of State art, Giuseppe Bottai, is also one of the finest critics of realist novels and rationalist architecture. More than parallel endeavours, the system of the arts during the Fascist regime should be viewed as a series of intersections of cultural, political and aesthetic discourses." —Monica Jansen, Utrecht University, The Netherlands *Architecture and the Novel under the Italian Fascist Regime* discusses the relationship between the novel and architecture during the Fascist period in Italy (1922-1943). By looking at two profoundly diverse aesthetic phenomena within the context of the creation of a Fascist State art, Billiani and Pennacchietti argue that an effort of construction, or reconstruction, was the main driving force behind both projects: the advocated "revolution" of the novel form (realism) and that of architecture (rationalism). The book is divided into seven chapters, which in turn analyze the interconnections between the novel and architecture in theory and in practice. The first six chapters cover debates on State art, on the novel and on architecture, as well as their historical development and their unfolding in key journals of the period. The last chapter offers a detailed analysis of some important novels and buildings, which have in practice realized some of the key principles articulated in the theoretical disputes. Francesca Billiani is Senior Lecturer in Italian Studies and Director of the Centre for Interdisciplinary Research in the Arts and Languages at the University of Manchester, UK. Laura Pennacchietti is Research Associate in Italian Studies at the University of Manchester, UK. 1572.27

This book bridges the fields of Children's Literature and Italian Studies by examining how turn-of-the-century children's books forged a unified national identity for the new Italian State. Through contextualized close readings of a wide range of texts, Truglio shows how the 19th-century concept of recapitulation, which held that ontogeny (the individual's development) repeats phylogeny (the evolution of the species), underlies the strategies of this corpus. Italian fairy tales, novels, poems, and short stories imply that the personal development of the child corresponds to and hence naturalizes the modernizing development of the nation. In the context of Italy's uneven and ambivalent modernization, these narrative trajectories are enabled by a developmental melancholia. Using a psychoanalytic lens, and in dialogue with recent Anglophone Children's Literature criticism, this study proposes that national identity was constructed via a process of renouncing and incorporating paternal and maternal figures, rendered as compulsory steps into maturity and modernity. With chapters on the heroic figure of Garibaldi, the Orientalized depiction of the South, and the role of girls in formation narratives, this book discloses how melancholic itineraries produced gendered national subjects. This study engages both well-known Italian texts, such as Collodi's *The Adventures of Pinocchio* and De Amicis' *Heart*, and books that have fallen into obscurity by authors such as Baccini, Treves, Gianelli, and Nuccio. Its approach and corpus shed light on questions being examined by Italianists, Children's Literature scholars, and social and cultural historians with an interest in national identity formation.

When Benito Mussolini proclaimed that "Cinema is the strongest weapon," he was telling only half the story. In reality, very few feature films during the Fascist period can be labeled as propaganda. Re-viewing Fascism considers the many films that failed as "weapons" in creating cultural consensus and instead came to reflect the complexities and contradictions of Fascist culture. The volume also examines the connection between cinema of the Fascist period and neorealism—ties that many scholars previously had denied in an attempt to view Fascism as an unfortunate deviation in Italian history. The postwar directors Luchino Visconti, Roberto Rossellini, and Vittorio de Sica all had important roots in the Fascist era, as did the Venice Film Festival. While government censorship loomed over Italian filmmaking, it did not prevent frank depictions of sexuality and representations of men and women that challenged official gender policies. Re-viewing Fascism brings together scholars from different cultural and disciplinary backgrounds as it offers an engaging and innovative look into Italian cinema, Fascist culture, and society. History in Rome is not confined to museums, basilicas and galleries: it tumbles out everywhere. And though the city is reassuringly compact, this doesn't stop the cultural onslaught from being utterly bewildering and exhausting. It is best to approach the city knowing you will not see everything. It is also important not to shut oneself up inside all day looking at collections and sites or you will miss all that the outdoor scene has to offer. *Time Out Rome* helps you navigate through the cobblestone streets, so that you can eat, drink and shop like the natives. Suggested side trips out of town are also explored. 1615.70

La Grande guerra raccontata attraverso la letteratura per l'infanzia, vista con gli occhi dei bambini e dei ragazzi protagonisti di storie in cui la guerra, con i suoi orrori, consolida legami d'amicizia, fa nascere sentimenti d'amore, causa dolorose separazioni, innesca repentini e spesso traumatici processi di crescita, induce a interrogarsi su chi sia il nemico e incita ad aprirsi al confronto e al dialogo con l'altro. La letteratura, dunque, come spazio per accostare i piccoli lettori di oggi a un evento tanto lontano quanto tragico come la prima guerra mondiale. Attraverso un approccio interdisciplinare, nei saggi che compongono la prima parte del volume si indaga il rapporto fra infanzia e guerra nei libri per ragazzi. La Grande guerra, infatti, è stata diversa dalle altre: ha travalicato molti «limiti» spaziali, temporali e umani, marchiando indelebilmente la coscienza identitaria del Novecento. Essa costituisce, inoltre, il primo esempio di conflitto in cui all'infanzia è attribuito un ruolo nel dispositivo bellico adulto: i «piccoli combattenti delle retrovie» fanno la loro comparsa nei discorsi patriottici di cui l'infanzia è destinataria privilegiata e i messaggi propagandistici vengono veicolati dalle opere letterarie per bambini e dal cinema, entrambi divenuti funzionali al progetto ideologico nazionale e alla mobilitazione anche dei più piccoli, considerati ormai risorse utili, se non decisive, allo sforzo bellico. La seconda parte del volume si articola in un'ampia e ragionata rassegna di romanzi e albi illustrati per bambini e ragazzi: uno «scaffale» – con indicazioni sull'età di lettura consigliata, le trame, le parole chiave e gli spunti di riflessione – costruito con gli strumenti della critica letteraria e della riflessione pedagogica, scegliendo opere che, per qualità dell'intreccio narrativo e cifra stilistica, sono da considerarsi letture arricchenti e preziose per aiutare insegnanti, genitori, educatori, bibliotecari e operatori culturali a leggere e ricordare insieme ai ragazzi la Grande guerra e, più in generale, per affrontare il tema dei conflitti. È difficile raccontare un evento tanto tragico senza ricorrere alla forza delle immagini; per questo il libro è corredato delle stupefacenti tavole di Federico Maggioni: le sue illustrazioni, intensissime e impietose, sono ritratti in presa diretta che schiudono un suggestivo spazio visivo per il confronto dialettico con i ragazzi. Italian cinema has been an influential, sometimes dominant, force in the world of filmmaking for over 100 years. Many world famous actors

and production personnel have made their mark on the Italian screen. This is an encyclopedic reference and filmography to the nearly 5,000 people, Italians and foreigners, who have been involved in Italian filmmaking since 1896. Each entry provides brief biographical information on the person, along with full filmographic data on his or her films in Italy or for Italian filmmakers. The annotated title index includes Italian titles (and year) and English-language titles and alternate titles where appropriate. Conjoined to all of the title index references (to serially numbered personal entries), with the exception of acting credits, are mnemonic codes indicating specific areas of production (e.g., director, producer, camera, music, etc.).

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Vi si narrano le vicissitudini di un bambino, Giacomino Rasi, nel corso della Grande Guerra. Nell'opera, ove confluiscono certi toni trionfalmente nazionalistici cari al fascismo e alcuni richiami a E. De Amicis, il G. mette in evidenza il valore formativo dell'alta montagna (www.treccani.it).

Omfatter: Østrig, Belgien, Luxembourg, Bulgarien, Tjekkiet, Slovakiet, Danmark, Finland, Frankrig, Tyskland, Storbritannien, Grækenland, Ungarn, Irland, Italien, Marokko, Holland, Norge, Polen, Portugal, Rumænien, Slovenien, Spanien, Sverige, Schweiz og Tyrkiet.

Because all wars in the twenty-first century are potentially global wars, the centenary of the first global war is the occasion for reflection. This volume offers an unprecedented account of the lives, stories, letters, games, schools, institutions (such as the Boy Scouts and YMCA), and toys of children in Europe, North America, and the Global South during the First World War and surrounding years. By engaging with developments in Children's Literature, War Studies, and Education, and mining newly available archival resources (including letters written by children), the contributors to this volume demonstrate how perceptions of childhood changed in the period. Children who had been constructed as Romantic innocents playing safely in secure gardens were transformed into socially responsible children actively committing themselves to the war effort. In order to foreground cross-cultural connections across what had been perceived as 'enemy' lines, perspectives on German, American, British, Australian, and Canadian children's literature and culture are situated so that they work in conversation with each other. The multidisciplinary, multinational range of contributors to this volume make it distinctive and a particularly valuable contribution to emerging studies on the impact of war on the lives of children.

No descriptive material is available for this title.

"This impressive volume succeeds in bringing Italian colonialism into the space of today's most important debates regarding colonialism and multiculturalism."—Graziela Parati, author of *Mediterranean Crossroads* "A significant collection that really has no equal to date. The essays in this volume investigate profoundly the relationship between Italian colonialism and Italian society, past and present."—Anthony Tamburri, author of *A Semiotic of Rereading*

The twenty-seven original contributions to this volume investigate the ways in which the First World War has been commemorated and represented internationally in prose fiction, drama, film, docudrama and comics from the 1960s until the present. The volume thus provides a comprehensive survey of the cultural memory of the war as reflected in various media across national cultures, addressing the complex connections between the cultural post-memory of the war and its mediation. In four sections, the essays investigate (1) the cultural legacy of the Great War (including its mythology and iconography); (2) the implications of different forms and media for representing the war; (3) 'national' memories, foregrounding the differences in post-memory representations and interpretations of the Great War, and (4) representations of the Great War within larger temporal or spatial frameworks, focusing specifically on the ideological dimensions of its 'remembrance' in historical, socio-political, gender-oriented, and post-colonial contexts.

È il 1939: tra due ali di folla gioiosa sfilano Galeazzo Ciano e Joachim von Ribbentrop. I due ministri degli Esteri si sono riuniti a Como per definire l'imminente firma del Patto d'Acciaio. Alla parata assiste un bambino che sventola la bandierina italiana e quella germanica con la svastica. È un Figlio della Lupa, non ha ancora dieci anni. Sembra un'infanzia serena, la sua in riva al lago: il gelato in piazza, la pasticceria e il giocattolaio, le figurine dei calciatori, la gita della domenica in battello. Gli scolari cantano inni marciando dietro al maestro in sahariana nera, salutano come gli antichi romani: non fanno così tutti i bambini del mondo? A Como vivono allora Alida Valli, l'attrice dall'anima inquieta, Giuseppe Terragni, il grande architetto razionalista e ammiratore ossequioso del fascismo, Margherita Sarfatti, la ninfa egeria di Mussolini, poi ripudiata dal suo Dux. Sono solo alcuni dei volti che rivivono fra queste pagine, in cui, con una scrittura intensa e delicata, Corrado Stajano racconta la città e torna a quel fatale 1939, ai giorni in cui l'Italia e il mondo si avvicinano alla tragedia con giuliva inconsapevolezza: sembra che uomini e donne non sentano la cappa che pesa sulle loro vite. Ma la guerra lacera ogni illusione. La guerra fa diventare adulti in fretta. Dopo solo sei anni, quel bambino, ora ragazzo, si ritrova frastornato nel groviglio di una Milano distrutta, un magma privo di forma e di colore, simbolo di tante esistenze spezzate, tra macerie, dolore e morte. La storia individuale di Eredità diventa storia collettiva. Sembrava che la Seconda guerra mondiale sarebbe servita a conservare per sempre la pace, il bene sommo: era un'utopia. Il mondo è anche oggi sull'orlo di guerre devastanti. La narrazione di Corrado Stajano aiuta a comprendere, grazie alla forza della memoria, il senso dell'irrinunciabile contemporaneità della Storia.

Open Journal of Humanities (OJH), ISSN 2612-6966, is a peer-reviewed Electronic Scientific Journal, which is devoted to the field of Humanities. The first issue of the Journal, Volume no. 1 (2019), has been published in July 2019 as the very first Volume of the series; Volume no. 2 (2019) will follow at the end of November 2019. OJH will be published three times a year, and will be distributed online with a full Gold Open Access policy, without any embargo period, through a Creative Commons License (CC-by 4.0), according to scientific best practices.

National Cultures and Foreign Narratives charts the pathways through which foreign literature in translation has arrived in Italy during the first half of the twentieth century. To show the contribution translations made to shaping an Italian national culture, it draws on a wealth of archival material made available in English for the first time.

For its final battleship design Italy ignored all treaty restrictions on tonnage, and produced one of Europe's largest and most powerful capital ships, comparable with Germany's Bismarck class, similarly built in defiance of international agreements. The three ships of the Littorio class were typical of Italian design, being fast and elegant, but also boasting a revolutionary protective scheme – which was tested to the limits, as all three were to be heavily damaged in the hard-fought naval war in the Mediterranean; Roma had the unfortunate distinction of being the first capital ship sunk by guided missile. These important ships have never been covered in depth in English-language publications, but the need is now satisfied in this comprehensive and convincing study by two of Italy's leading naval historians. The book combines a detailed analysis of the design with an operational history, evaluating how the ships stood up to combat. It is illustrated with an amazing collection of photographs, many fine-line plans, and coloured artwork of camouflage schemes, adding

up to as complete a monograph on a single class ever published. Among warship enthusiasts battleships enjoy a unique status. As the great success of Seaforth's recent book on French battleships proves, that interest transcends national boundaries, and this superbly executed study is certain to become another classic in the field.

Dal Risorgimento ai nostri giorni, una storia organica di autori, libri e periodici rivolti ai giovani lettori, analizzati e inquadrati nel più ampio panorama della storia dell'istruzione e della politica scolastica del nostro paese. Questa nuova edizione prende inoltre in esame le più recenti problematiche relative alla lettura a scuola (biblioteche scolastiche, iniziative ministeriali), lo sviluppo dei generi di maggior successo (dalla poesia alla prosa di divulgazione scientifica e al fantasy) e l'analisi di alcuni personaggi letterari 'di culto' come Harry Potter e Geronimo Stilton, divenuti in breve tempo veri e propri fenomeni mediatici.

Genere poco valorizzato ma frequentatissimo, la scrittura per bambini e ragazzi è sempre stata lo strumento attraverso il quale si sono tramandati i valori delle società in trasformazione. Intere schiere di fanciulli, bisognosi di essere addestrati alla civiltà degli adulti, sono stati ricondotti, attraverso il racconto, al rispetto delle norme sociali, e molti grandi autori della letteratura hanno dedicato parte della loro produzione all'infanzia. Questa letteratura nel nostro paese ha legato il proprio destino alle esigenze dell'alfabetizzazione, e ciò spiega perché dopo l'unità d'Italia si sia assistito alla nascita di testi straordinari (di Gozzano, Capuana e Deledda tra gli altri) e alla fama di scrittori come Collodi, De Amicis e Vamba. I circa sessant'anni coperti da questa antologia, dall'unificazione nazionale all'epoca fascista, coincidono dunque con il periodo aureo del genere, quando le costrizioni pedagogiche sui giovani lettori non sono riuscite a soffocare la nascita di indimenticabili mondi di fiaba.

"For Solo Violin is a gracefully written, elegiac memoir of childhood."—The Los Angeles Times "An eloquent tribute to [and] a moving account of those who, despite the cruelty of so many around them, found ways to rejoice and trust in the kindness of a few. One is instantly reminded of Life Is Beautiful."—André Aciman, author of Out of Egypt In an extraordinary literary debut, Aldo Zargani reconstructs the lost world of his Jewish childhood during the perilous years 1938–45 when he and his family fled from Fascists and Nazis in northern Italy. His haunting memoir acquires a cinematic intensity as he crosscuts from the blood-red stone spires of Basel, where his father failed to find refuge for his family in 1939, to fiery scenes of the Allied bombing of Turin in 1942, to the freezing winter of 1943–44, which Zargani and his brother spent hidden in a Catholic boarding school deep in the countryside. For Solo Violin is filled with colorful portraits of Italian aristocrats and peasants, priests and soldiers, teachers and students, informers and partisans. At its heart is Zargani's vivid depiction of his father, a concert violinist forced to give up his career when the Fascists came to power. In this time of persecution, the Zargani family survived through their own resourcefulness and through the efforts of the many Italians who came to their aid, from the young doctor who helped them escape from Turin to the shepherd who supplied them with milk during the last year of the war, when they lived among the partisans in a remote Piedmont valley. Looking back over a distance of fifty years, Zargani rediscovers the enchantment of childhood shining in "fable-like constellations" even amidst the inferno of war. Lullabies and school games, fairy tales and family jokes are interwoven with the events of terror and oppression. Lyrical, humorous, tender, and wise, For Solo Violin is a testament to resilience and hope during the darkest period in human history. "A broad panorama of Italian-Jewish history in [the last] century. Elegant in its style and, however tragic, also rich with understatement, irony, and wit, For Solo Violin counts among the great, enduring works of art."—Focus Magazine, Germany "A tragic, deeply engaging, delicious book—yes delicious, too. (Reading it makes you smile.) It's a miracle...It makes one think of the wit of Kafka!"—L'Espresso, Italy "Zargani depicts a wealth of sad, despairing, but often also incredibly funny episodes...But vibrating along with the humor is always the sense of threat, and behind it opens the abyss of terror."—Neue Zürcher Zeitung, Switzerland

A profile of the author of *Survival in Auschwitz* and *The Periodic Table* examines his daily experiences as a paint factory manager who tended an invalid mother and lived in the same house his entire life, discussing the impact of such factors as Mussolini's regime, his difficult reintegration into postwar Italy, and his struggles with depression and insomnia.

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