

Sarfatti Margherita G

Jews arrived in the Republic of Rome some time in the second or first century B.C.E. They soon formed their own community which absorbed Roman cultural forms but was able to maintain its identity and integrity. For more than twenty centuries, the Italian peninsula has been home to the heirs of this ancient minority community, whose culture is a blend of traditional Jewish content with Roman, then Italian cultural forms. *Gardens and Ghettos: The Art of Jewish Life in Italy* is the title of an exhibition curated by Vivian B. Mann and Emily Braun for The Jewish Museum, New York (September 1989-January 1990), an exhibition that explores the extraordinarily rich artistic legacy of Italian Jewry. This book, like the exhibition itself, focuses on four time periods: the Empire, the Era of the City States (1300-1550), the Era of the Ghettos (1550-1750), and the period since the Risorgimento. Artifacts and architecture are generously represented along with fine arts. Essays by prominent scholars introduce us to the historical and cultural context of a splendid array of works, from ancient Roman architectural fragments and gold glass to illuminated manuscripts and printed books from the Renaissance, baroque ceremonial textiles and silver, and paintings, graphics, and sculpture of the modern era. The many illustrations illuminate the art and life of a minority community in dynamic tension with dominant society and show the vibrant, ongoing contribution by Jews to the arts of Italy.

In her examination of the culture of Italian fascism, Mabel Berezin focuses on how Mussolini's regime consciously constructed a nonliberal public sphere to support its political aims. Fascism stresses form over content, she believes, and the regime tried to build its political support through the careful construction and manipulation of public spectacles or rituals such as parades, commemoration ceremonies, and holiday festivities. The fascists believed they could rely on the motivating power of spectacle, and experiential symbols. In contrast with the liberal democratic notion of separable public and private selves, Italian fascism attempted to merge the public and private selves in political spectacles, creating communities of feeling in public piazzas. Such communities were only temporary, Berezin explains, and fascist identity was only formed to the extent that it could be articulated in a language of pre-existing cultural identities. In the Italian case, those identities meant the popular culture of Roman Catholicism and the cult of motherhood. Berezin hypothesizes that at particular historical moments certain social groups which perceive the division of public and private self as untenable on cultural grounds will gain political ascendancy. Her hypothesis opens a new perspective on how fascism works.

In 1918, a one-month stint with the American Red Cross ambulance corps at the Italian front marked the beginning of Ernest Hemingway's fascination with Italy—a place second only to Upper Michigan in stimulating his lifelong passion for geography and local expertise. Hemingway's Italy offers a thorough reassessment of Italy's importance in the author's life and work during World War I and the 1920s, when he emerged as a promising young writer, and during his maturity in the late 1940s and early 1950s. This collection of eighteen essays presents a broad view of Hemingway's personal and literary response to Italy. The contributors, some of the most distinguished Hemingway scholars, incorporate new biographical and historical information as well as critical approaches ranging from formalist and structuralist theory to cultural and interdisciplinary explorations. Included are discussions of Italy's psychological functioning in Hemingway's life, the author's correspondence with his father during the writing of *A Farewell to Arms*, his stylistic experimentation and characterization in that novel, his juxtaposition of the themes of love and war, and his take on Fascism in both his fiction and journalistic work. In addition, the essayists explore relevant contexts of period and place—such as the rise of Fascism, ethnic attitudes, and the cultural currents between Italy and the United States. A landmark study, *Hemingway's Italy* brings long-overdue attention to this great writer's international role as cultural ambassador. Contributors: Rena Sanderson, Nancy R. Comley, Kim Moreland, Steven Florczyk, Kirk Curnutt, Lawrence H. Martin, John Robert Bittner, Jeffrey A. Schwarz, J. Gerald Kennedy, H. R. Stoneback, Beverly Taylor, Ellen Andrews Knodt, Linda Wagner-Martin, Robert E. Fleming, Miriam B. Mandel, Joseph M. Flora, Margaret O'Shaughnessey, Stephen L. Tanner, Vita Fortunati

In 1938, American poet Ezra Pound published *Guide to Kulchur*, a book so radically different from his earlier writing that readers might not have believed that it was written by the same firebrand aesthete who had advocated in 1913 that poets go in fear of abstractions. But *Guide to Kulchur* was only the latest example of a new kind of prose that Pound had been writing—fiercely invested in politics and the mobilization of cultural heritage to its service. Pound's new modernism came as a direct effect of his investment in fascism. Since the last monographic treatment of Pound's fascism, scholars of literature, history, art history, urban design, and music have uncovered important aspects of the fascist regime's use of culture to foment Italian national identity. These studies reveal the cultural, mythical, rhetorical, and intellectual aspects of that regime—more than enough new knowledge to require a reappraisal of perhaps the most famous, certainly the most notorious, American in Italy in that era, and perhaps the entire twentieth century. Unlike previous discussions of Pound's adoption of Italian fascism, which focus mostly on his political and economic interests, this book reveals the importance of the cultural projects of Mussolini's fascist regime. By bringing Italian primary sources and new approaches to the cultural project of Mussolini's regime to bear on Pound's prose work (including unpublished material from the Pound Papers and untranslated periodical contributions), Paul shows how Pound's modernism changed as a result of involvement in Italian politics and culture. At the same time, it uses the familiar figure of Pound to provide an entry for scholars of Anglo-American modernism into the diverse and complex realm of Italian modernism.

'Death of the Father' is a comparative examination of the crises in symbolic identification and national traumas that have resulted from the defeat and/or implosion of regimes in Fascist Italy, Nazi Germany, Imperial Japan and Communist Eastern Europe.

Rewriting German History offers striking new insights into key debates about the recent German past. Bringing together cutting-edge research and current discussions, this volume examines developments in the writing of the German past since the Second World War and suggests new directions for scholarship in the twenty-first century.

Mussolini's Jewish mistress confesses: How she educated a rough uncultured man to become a politician and consolidated the fascist regime.

Originally published in 1936, in this classic account of the development of abstract art Alfred Barr analyses the many diverse abstract movements which emerged with bewildering rapidity in the early years of the twentieth century, and which had an impact on every major form of art. Barr traces the history of nonrepresentational art from its antecedents in late nineteenth-century painting in France – Seurat and Neo-Impressionism, Gauguin and Synthetism, and Cézanne –

through abstract tendencies in Dada and Surrealism. He distinguishes two main trends in abstract art: the geometrical, structural current as it developed in Cubism and later in Constructivism and Mondrian, and the intuitional, decorative current running from Matisse and Fauvism through Kandinsky and, later, Surrealism. He shows how individual movements influenced one another, and how many artists experimented with more than one style. Barr also discusses the involvement of a number of abstract movements in architecture and the practical arts – the Bauhaus in Germany, de Stijl in Holland, Purism in France, and Suprematism and Constructivism in Russia.

This book offers a critical edition of the petitions in their original Italian language that (Catholic) Jews residing in Italy submitted to the Fascist General Administration for Demography and Race (Demorazza) in order either to be “discriminated,” i.e., not subjected to various provisions of Mussolini’s racial laws.

Margherita Sarfatti and Benito Mussolini, former lovers, meet after a three-year separation. Il Duce suddenly appears at her door as she attempts to leave the country. What does he want? What does she want? The play takes place during a three-day encounter in 1939. Margherita is trying to leave the country when a mysterious man wearing a mask arrives. He is her former lover, Benito Mussolini. They spar back and forth, and then we immediately learn that there is a love hate relationship, with more hate than love on Margherita's part. A number of bizarre incidents follow. She is well aware of what he wants--the 1300 letters he has sent her during their 25-year affair. He knows she wants out of the county. And he does play with her mind.

This is a new release of the original 1925 edition.

A spirited argument disproving the value of dictatorships by using Mussolini, Hitler, and Stalin as examples of the fallacy. The question is presented with particular reference to the United States.

Volume 10 examines how the innovative impulses that came from Italy were creatively merged with indigenous traditions and how many national variants of Futurism emerged from this fusion. Ten essays investigate various aspects of Italian Futurism and its links to Austria, Georgia, France, Hungary and Portugal and in fields such as Typography, Olfaction, Photography. Section 2 examines seven examples of caricatures and satires of Futurism in the contemporary press, followed by Section 3, reporting on the Archiv der Avantgarden (AdA) in Dresden. Section 4 communicates bibliographic details of 120 book publications on Futurism in the period 2017-2020, including exhibition catalogues, conference proceedings and editions.

The Life of Benito Mussolini From the Italian of Margherita G. Sarfatti The Life of Benito Mussolini... The Life of Benito Mussolini, from the Italian of Margherita Sarfatti The Life of Benito Mussolini From the Italian of Margherita G. Sarfatti with a Preface by Benito Mussolini My Fault Mussolini As I Knew Him Enigma Books

The cult of the Duce is the first book to explore systematically the personality cult of the Fascist dictator Benito Mussolini. It examines the factors which informed the cult and looks in detail at its many manifestations in the visual arts, architecture, political spectacle and the media. The conviction that Mussolini was an exceptional individual first became dogma among Fascists and then was communicated to the people at large. Intellectuals and artists helped fashion the idea of him as a new Caesar while the modern media of press, photography, cinema and radio aggrandised his every public act. The book considers the way in which Italians experienced the personality cult and analyses its controversial resonances in the postwar period. Academics and students with interests in Italian and European history and politics will find the volume indispensable to an understanding of Fascism, Italian society and culture, and modern political leadership. Among the contributions is an Afterword by Mussolini’s leading biographer, R.J.B. Bosworth.

A master historian illuminates the tumultuous relationship of Il Duce and his young lover Claretta, whose extraordinarily intimate diaries only recently have become available. Few deaths are as gruesome and infamous as those of Benito Mussolini, Italy’s fascist dictator, and Claretta (or Clara) Petacci, his much-younger lover. Shot dead by Italian partisans after attempting to flee the country in 1945, the couple’s bodies were then hanged upside down in Milan’s main square in ignominious public display. This provocative book is the first to mine Clara’s extensive diaries, family correspondence, and other sources to discover how the last in Mussolini’s long line of lovers became his intimate and how she came to her violent fate at his side. R. J. B. Bosworth explores the social climbing of Claretta’s family, her naïve and self-interested commitment to fascism, her diary’s graphically detailed accounts of sexual life with Mussolini, and much more. Brimful of new and arresting information, the book sheds intimate light not only on an ordinary-extraordinary woman living at the heart of Italy’s totalitarian fascist state but also on Mussolini himself.

Nietzsche, the Godfather of Fascism? What can Nietzsche have in common with this murderous ideology? Frequently described as the "radical aristocrat" of the spirit, Nietzsche abhorred mass culture and strove to cultivate an Übermensch endowed with exceptional mental qualities. What can such a thinker have in common with the fascistic manipulation of the masses for chauvinistic goals that crushed the autonomy of the individual? The question that lies at the heart of this collection is how Nietzsche came to acquire the deadly "honor" of being considered the philosopher of the Third Reich and whether such claims had any justification. Does it make any sense to hold him in some way responsible for the horrors of Auschwitz? The editors present a range of views that attempt to do justice to the ambiguity and richness of Nietzsche's thought. First-rate contributions by a variety of distinguished philosophers and historians explore in depth Nietzsche's attitudes toward Jews, Judaism, Christianity, anti-Semitism, and National Socialism. They interrogate Nietzsche's writings for fascist and anti-Semitic proclivities and consider how they were read by fascists who claimed Nietzsche as their intellectual godfather. There is much that is disturbingly antiegalitarian and antidemocratic in Nietzsche, and his writings on Jews are open to differing interpretations. Yet his emphasis on individualism and contempt for German nationalism and anti-Semitism put him at stark odds with Nazi ideology. The Nietzsche that emerges here is a tragic prophet of the spiritual vacuum that produced the twentieth century's totalitarian movements, the thinker who best diagnosed the pathologies of fin-de-siècle European culture. Nietzsche dared to look into the abyss of modern

nihilism. This book tells us what he found. The contributors are Menahem Brinker, Daniel W. Conway, Stanley Corngold, Kurt Rudolf Fischer, Jacob Golomb, Robert C. Holub, Berel Lang, Wolfgang Müller-Lauter, Alexander Nehamas, David Ohana, Roderick Stackelberg, Mario Sznajder, Geoffrey Waite, Robert S. Wistrich, and Yirmiyahu Yovel.

The unknown story of Margherita Sarfatti, the Jewish woman who helped Benito Mussolini come to power, is revealed in a portrait of the leader's mistress, who was ousted from the Fascist Party only to become an influential patron of the arts. 35,000 first printing.

William Van der Kloot examines the experiences of seven future national leaders during the World War I. Adolf Hitler served on the Western Front for four years; Charles de Gaulle was bayoneted and captured at Verdun; Benito Mussolini was so badly wounded that he was discharged as a hero; Gustav Mannerheim was a cavalry commander who fought on the Eastern Front; Mustafa Kemal Atatürk commanded a division at the Battle of Gallipoli; Harold Macmillan was wounded at Loos and again at the Somme; and Herbert Hoover, although a civilian, organized humanitarian relief in German-occupied Europe, especially Belgium. Combining information gleaned from memoirs, diaries, biographies, and regimental histories, this book illustrates how these experiences formed them into the men remembered by history. A Primer of Italian Fascism makes available for the first time in English translation the key documents pertaining to one of our century's defining mass political movements. Whereas existing anthologies survey Fascist writings in a multiplicity of national settings, A Primer of Italian Fascism opts for a tightly focused, in-depth approach that emphasizes the development of Fascist ideology in the country of its birth. Historically speaking, Italian Fascism was the original Fascism. The model for subsequent movements including Nazism, Falangism, and Integralism, Italian Fascism set out to define a "third way" to modernization known as "corporatism." A Primer of Italian Fascism situates the rise and fall of corporatist ideals within the framework of the actual history of Mussolini's movement and regime. It includes not only classic doctrinal statements such as Mussolini's "Foundations and Doctrine of Fascism" and writings by corporatist theorists such as Bottai, Pellizzi, Rocco, and Spirito, but also an array of fundamental political and juridical documents, including the party platforms adopted by the Fascist combat brigades, the 1938 Manifesto of Race, the 1940 Manifesto of Verona, and the Fascist labor and school charters. By making available such an extensive array of source texts, A Primer of Italian Fascism aims to open up for the English reader a more complex and complete vision of Fascism, both in Italy and beyond.

This pioneering book offers the first account of the work of the photographers, both official and freelance, who contributed to the forging of Mussolini's image. It departs from the practice of using photographs purely for illustration and places them instead at the centre of the analysis. Throughout the 1930s photographs of the Italian dictator Benito Mussolini were chosen with much care by the regime. They were deployed to highlight those physical traits - the piercing eyes, protruding jaw, shaved head - that were meant to evoke the Duce's strength, determination and innate sense of leadership in the mind of his contemporaries. The chapters in this volume explore the photographic image in the socio-political context of the time and shows how it was a significant contributor to the development of Italian mass culture between the two world wars.

While the historical significance of fascism and anti-fascism is still being hotly debated in Italy and across Europe, this anthology brings to light a wide range of voices--political, literary, and popular--that illuminate more than eighty years of fascism and anti-fascism in Italy. Visit our website for sample chapters!

This volume traces the life, thought and work of Ralph Waldo Emerson, a giant of American intellectual history, whose transforming ideas greatly strengthened the two leading reform issues of his day: abolition and women's rights. A broad and deep, yet cautious revolutionary, he spoke about a spectrum of inner and outer realities—personal, philosophical, theological and cultural—all of which gave his mid-career turn to political and social issues their immediate and lasting power. This multi-authored study frankly explores Emerson's private prejudices against blacks and women while he also publicly championed their causes. Such a juxtaposition freshly charts the evolution of Emerson's slow but steady application of his early neo-idealism to emancipating blacks and freeing women from social bondage. His shift from philosopher to active reformer had lasting effects not only in America but also abroad. In the U.S. Emerson influenced such diverse figures as Thoreau, Whitman, Dickinson and William James, and in Europe Mickiewicz, Wilde, Kipling, Nietzsche, and Camus, as well as many leading followers in India and Japan. The book includes over 170 illustrations, among them eight custom-made maps of Emerson's haunts and wide-ranging lecture itineraries as well as a new four-part chronology of his life placed alongside both national and international events as well as major inventions. Mr. Emerson's Revolution provides essential reading for students and teachers of American intellectual history, the abolitionist and women's rights movement—and for anyone interested in the nineteenth-century roots of these seismic social changes.

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