

## I Redenti

This volume is part of the recent interest in the study of religion and popular media culture (cinema in particular), but it strongly differs from most of this work in this maturing discipline. Contrary to most other edited volumes and monographs on film and religion, *Moralizing Cinema* will not focus upon films (cf. the representation of biblical figures, religious themes in films, the fidelity question in movies), but rather look beyond the film text, content or aesthetics, by concentrating on the cinema-related actions, strategies and policies developed by the Catholic Church and Catholic organizations in order to influence cinema. Whereas the key role of Catholics in cinema has been well studied in the USA (cf. literature on the Legion of Decency and on the Catholic influenced Production Code Administration), the issue remains unexplored for other parts of the world. The book includes case studies on Argentina, Belgium, France, Ireland, Italy, Luxemburg, the Netherlands, and the USA.

Intellectual, cultural, and film historians have long considered neorealism the founding block of post–World War II Italian cinema. Neorealism, the traditional story goes, was an Italian film style born in the second postwar period and aimed at recovering the reality of Italy after the sugarcoated moving images of Fascism. Lasting from 1945 to the early 1950s, neorealism produced world-renowned masterpieces such as Roberto Rossellini's *Roma, città aperta* (Rome, Open City, 1945) and Vittorio De Sica's *Ladri di biciclette* (Bicycle Thieves, 1947). These films won some of the most prestigious film awards of the immediate postwar period and influenced world cinema. This collection brings together distinguished film scholars and cultural historians to complicate this nation-based approach to the history of neorealism. The traditional story notwithstanding, the meaning and the origins of the term are problematic. What does neorealism really mean, and how Italian is it? Italian filmmakers were wary of using the term and Rossellini preferred “realism.” Many filmmakers confessed to having greatly borrowed from other cinemas, including French, Soviet, and American. Divided into three sections, *Global Neorealism* examines the history of this film style from the 1930s to the 1970s using a global and international perspective. The first section examines the origins of neorealism in the international debate about realist esthetics in the 1930s. The second section discusses how this debate about realism was “Italianized” and coalesced into Italian “neorealism” and explores how critics and film distributors participated in coining the term. Finally, the third section looks at neorealism's success outside of Italy and examines how film cultures in Latin America, Africa, Asia, and the United States adjusted the style to their national and regional situations.

Pico della Mirandola, one of the most remarkable thinkers of the Renaissance, has become known as a founder of humanism and a supporter of secular rationality. Brian Copenhaver upends this understanding of Pico, unearthing the magic and mysticism in the most famous work attributed to him, *The Oration on the Dignity of Man*.

In this comprehensive guide, some of the world's leading scholars consider the issues, films, and filmmakers that have given Italian cinema its enduring appeal. Readers will explore the work of such directors as Federico Fellini, Michelangelo Antonioni, and Roberto Rossellini as well as a host of subjects including the Italian silent screen, the political influence of

Fascism on the movies, lesser known genres such as the giallo (horror film) and Spaghetti Western, and the role of women in the Italian film industry. Italian Cinema from the Silent Screen to the Digital Image explores recent developments in cinema studies such as digital performance, the role of media and the Internet, neuroscience in film criticism, and the increased role that immigrants are playing in the nation's cinema.

This volume deals with a topic at central to the Italian historiographical debate, namely the Italian authorities' attitude in the occupied territories during the Second World War and, in particular, towards the local Jewish communities. Through a reconstruction that is the result of authors with different sensitivities and historiographic approaches, the contradictory nature of the application of anti-Jewish legislation by Italian authorities emerges; an application that went from protection to more or less rigid internment up to handing them over to German authorities. A historiographically innovative book, therefore, that aims to shed light on one of the most dramatic events of the Second World War: the persecution of the Jewish population.

#### I redentiCorbaccio

This book offers the first comprehensive analysis of the role of cinema in the communication strategy of the Italian Communist party (the PCI). It examines the entire period during which the party had a systematic and organized approach to cinematographic production, starting with the early experiments in 1946 and concluding with the closure of PCI film company Unitelefilm at the end of the 1970s. Its analysis sheds light on a range of issues, such as the relationship between the party and Italian intellectuals, the Stalinist imprint of the Italian Communist Party and the historical significance of the Salerno turn, the PCI's relationship with the student movements in 1968 and 1977, and the PCI's response to the rise in political violence in the 1970s. Ultimately, the book demonstrates that cinema was essential to the PCI's propaganda effort. .

The Holocaust in Italian Culture, 1944–2010 is the first major study of how postwar Italy confronted, or failed to confront, the Holocaust. Fascist Italy was the model for Nazi Germany, and Mussolini was Hitler's prime ally in the Second World War. But Italy also became a theater of war and a victim of Nazi persecution after 1943, as resistance, collaboration, and civil war raged. Many thousands of Italians—Jews and others—were deported to concentration camps throughout Europe. After the war, Italian culture produced a vast array of stories, images, and debate through which it came to terms with the Holocaust's difficult legacy. Gordon probes a rich range of cultural material as he paints a picture of this shared encounter with the darkest moment of twentieth-century history. His book explores aspects of Italian national identity and memory, offering a new model for analyzing the interactions between national and international images of the Holocaust.

An introduction to Eco's contributions to a wide range of academic disciplines, as well as to his literary works.

This volume of the acclaimed Classics of Western Spirituality(TM) is a significant one. It offers new translations of a representative selection of the spiritual writings of Alphonsus de Liguori (1696-1787)-saint, bishop, religious founder (the Redemptorist Congregation), and doctor of the church. The late Frederick M. Jones, principal editor of this volume, and author of an acclaimed biography of Alphonsus, has written an exceptional introduction that outlines this saint's life, with particular emphasis on the political, sociological, and intellectual climate of Bourbon Naples in which he lived, wrote, and ministered. The writings presented here demonstrate the wide range of his work and its relevance to

Christian life and spirituality in our own day: o Spiritual Writings o Spiritual Direction o Devotional Writings o Prayer o Moral Theology o Letters Alphonsus' devotional writings had an enormous impact on the practices of Catholic piety right up to Vatican II. In addition, he played an influential role in the development of moral theology. This collection of his works fills a demand for an English translation of Alphonsus' major spiritual works. Among the interested readers will be members of the Redemptorist order, theology students, and students of 18th century Italian church history and society.

La caduta del fascismo ebbe per effetto il rinnovo di buona parte della classe politica italiana ed è quindi, nella storia nazionale, una evidente cesura. Ma nel mondo degli intellettuali questa cesura non esiste. Quasi tutti i giornalisti, gli scrittori e gli studiosi che avevano collaborato ai quotidiani e alle riviste del regime passarono dolcemente dal fascismo all'antifascismo e continuarono a esercitare, con maggiore o minore successo, i loro talenti. Furono trasformisti, opportunisti, conformisti? Furono doppiogiochisti o infiltrati dell'antifascismo nella macchina propagandistica dell'Italia mussoliniana? Furono fascisti di sinistra, animati dalla speranza di orientare il regime verso i loro ideali? O furono più semplicemente «poveri diavoli», costretti dal bisogno a vendere il lavoro della loro immaginazione? Basta dare un'occhiata alla lista dei collaboratori di *Primato*, la rivista fondata e diretta da Giuseppe Bottai, per comprendere che non è possibile dare una sola risposta per Sibilla Aleramo e Corrado Alvaro, Arrigo Benedetti e Vitaliano Brancati, Dino Buzzati e Mario Luzi, Dino Del Bo e Leo Longanesi, Guido Piovene e Vasco Pratolini, Giaime Pintor e Salvatore Quasimodo, Renato Guttuso e Marcello Piacentini, Giulio Carlo Argan e Indro Montanelli, Giorgio Spini e Luigi Salvatorelli. Il libro di Mirella Serri evita i giudizi sommari e ricostruisce il percorso individuale di alcuni dei protagonisti della cultura italiana tra fascismo e antifascismo. Al centro del lavoro non vi è soltanto *Primato*. Vi è anche il dialogo che la rivista di Bottai instaurò con altri giornali e riviste del regime in cui scriveva il resto della cultura italiana: *Roma fascista*, organo dei GUF (Gruppi universitari fascisti), *Il ventuno domani*, *Tevere*, *Quadrivio*, *Le Conquiste dell'Impero*, *Nuovo Occidente*, *Gioventù Italica*. Molti di quegli intellettuali divennero comunisti, furono definiti da un vecchio esponente del PCI «fascisti redenti» e mondati in tal modo di ogni loro peccato. Per usare un termine evangelico furono «born again», rinati. Ma questa assoluzione, impartita al fonte battesimale di un partito politico (la definizione è di Paolo Mieli), ebbe l'effetto di oscurare le ragioni del loro passaggio all'antifascismo e quindi della continuità che ha caratterizzato la cultura italiana nel momento in cui il paese cambiava istituzioni e classe politica. Molto di ciò che il lettore troverà in questo libro è stato ricoperto per molti anni da un pudico velo. Grazie al lavoro di Mirella Serri la discussione è aperta.

Providing a year-by-year account of Benedetto Croce's initiatives, author Fabio Fernando Rizi fills the gap in Croce's biography, covering aspects of his public life often neglected, misinterpreted, or altogether ignored

In contrast to the role traditionally fulfilled by secular rulers, the pope has been perceived as an individual person existing in a body subject to decay and death, yet at the same time a corporeal representation of Christ and the Church, eternity and salvation. Using an array of evidence from the eleventh through the fifteenth centuries, Agostino Paravicini-Bagliani addresses this paradox. He studies the rituals, metaphors, and images of the pope's body as they developed over time and shows how they resulted in the expectation that the pope's body be simultaneously physical and metaphorical. Also included is a particular emphasis on the thirteenth century when, during the pontificate of Boniface VIII (1294-1303), the papal court became the focus of medicine and the natural sciences as physicians devised ways to protect the pope's health and prolong his life. Masterfully translated from the Italian, this engaging history of the pope's body provides a new perspective for readers to understand the papacy, both historically

and in our own time.

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