

Leo Longanesi Un Borghese Corsaro Tra Fascismo E R Blica Le Sfere

Bringing together leading writers and practicing architects including Jean Dethier, David Mayernik, Massimo Scolari, Robert Adam, David Watkin and Leon Krier, this volume provides a kaleidoscopic, multilayered exploration of the Architectural Capriccio. It not only explains the phenomena within a historical context, but moreover, demonstrates its contemporary validity and appropriateness as a holistic design methodology, an inspiring pictorial strategy, an efficient rendering technique and an optimal didactic tool. The book shows and comments on a wide range of historic masterworks and highlights contemporary artists and architects excelling in a modern updated, refreshed and original tradition of the Capriccio.

In his Historical Essay on the Neapolitan Revolution of 1799, Cuoco synthesized the work of Machiavelli, Vico, and Enlightenment philosophers to offer an explanation for why and how revolutions succeed or fail.

A magisterial narrative account of the creation and consumption of all forms of 'culture' across the European continent over the last two hundred years.

Don Giovanni in Sicilia caricatures a stereotypical forty-year-old Sicilian bachelor who lives in a stifling society, is spoiled by his sisters, and is affected by a distorted sexual drive and obsession known as gallismo. Giovanni Percolla, our main character, destroys the myth of the traditional Don Juan, spending his days in idleness. His sexual desire is more imaginative than practical. He has no lasting love affairs, instead he experiences brief encounters with hotel waitresses and prostitutes. The comic effect of the book is created by the discrepancy between the historical lover, Don Juan, and his farcical counterpart transplanted in Fascist Sicily. Even though women are the obsession of Giovanni and his friends, the ladies are the subjects and fantasies of the men who exaggerate reality in order to show off their pride and virility. Spanning four decades of radical political and social change in Italy, this interdisciplinary study explores photography's relationship with Italian painting, film, literature, anthropological research and international photography. Evocative and powerful, Italian social documentary photography from the 1930s to the 1960s is a rich source of cultural history, reflecting a time of dramatic change. This book shows, through a wide range of images (some published for the first time) that to fully understand the photography of this period we must take a more expansive view than scholars have applied to date, considering issues of propaganda, aesthetics, religion, national identity and international influences. By setting Italian photography against a backdrop of social documentary and giving it a distinctive place in the global history of photography, this exciting volume of original research is of interest to art historians and scholars of Italian and visual culture studies.

As humans re-negotiate their boundaries with the nonhuman world of animals, inanimate entities and technological artefacts, new identities are formed and a new epistemological and ethical approach to reality is needed. Through twelve thought-provoking, scholarly essays, this volume analyzes works by a range of modern and contemporary Italian authors, from Giacomo Leopardi to Elena Ferrante, who have captured the shift from anthropocentrism and postmodernism to posthumanism. Indeed, this is the first academic volume investigating narrative configurations of posthuman identity in Italian literature and film.

A practical, skill-based introduction to data analysis and literacy We are swimming in a world of data, and this handy guide will keep you afloat while you learn to make sense of it all. In *Data Literacy: A User's Guide*, David Herzog, a journalist with a decade of experience using data analysis to transform information into captivating storytelling, introduces students and professionals to the fundamentals of data literacy, a key skill in today's world. Assuming the reader has no advanced knowledge of data analysis or statistics, this book shows how to create insight from publicly-available data through exercises using simple Excel functions. Extensively illustrated, step-by-step instructions within a concise, yet comprehensive, reference will help readers identify, obtain, evaluate, clean, analyze and visualize data. A concluding chapter introduces more sophisticated data analysis methods and tools including database managers such as Microsoft Access and MySQL and standalone statistical programs such as SPSS, SAS and R.

"The end of the Second World War saw the emergence in Italy of the neorealism movement, which produced a number of films characterized by stories set among the poor and working class, often shot on location using non-professional actors. In this study Christopher Wagstaff provides an in-depth analysis of neorealist film, focusing on three films that have had a major impact on filmmakers and audiences around the world: Roberto Rossellini's *Roma città aperta* and *Paisà* and Vittorio De Sica's *Ladri di biciclette*. Indeed, these films are still, more than half a century after they were made, among the most highly regarded works in the history of cinema. In this insightful and carefully researched work, Wagstaff suggests that the importance of these films is largely due to the aesthetic and rhetorical qualities of their assembled sounds and images rather than, as commonly thought, their particular representations of historical reality. The author begins by situating neorealist cinema in its historical, industrial, commercial, and cultural context. He goes on to provide a theoretical discussion of realism and the merits of neorealist films, individually and collectively, as aesthetic artefacts. He follows with a detailed analysis of the three films, focusing on technical and production aspects as well as on the significance of the films as cinematic works of art. While providing a wealth of information and analysis previously unavailable to an English-speaking audience, *Italian Neorealist Cinema* offers a radically new perspective on neorealist cinema and the Italian art cinema that followed it."

Torture is not as universally condemned as it once was. From Guantánamo and Abu Ghraib prisons to the death of Giulio Regeni, countless recent cases have shocked public opinion. But if we want to defend the human dignity that torture violates, simple indignation is not enough. In this important book, Donatella Di Cesare provides a critical perspective on torture in all its dimensions. She seeks to capture the peculiarity of an extreme and methodical violence where the tormentor calculates and measures out pain so that he can hold off the victim's death, allowing him to continue to exercise his sovereign power. For the victim, being tortured is like experiencing his own death while he is still alive. Torture is a threat wherever the defenceless find themselves in the hands of the strong: in prisons, in migrant camps, in nursing homes, in centres for the disabled and in institutions for minors. This impassioned book will appeal to students and scholars of philosophy and political theory as well as to anyone committed to defending human rights as universal and inviolable.

Der Journalist Giuseppe Prezzolini (1882–1982) gehört zu den prägenden italienischen Intellektuellen des 20. Jahrhunderts. Die von ihm begründete Kulturzeitschrift "La Voce" bot einflussreichen Stimmen der Zeit eine Bühne, darunter Giovanni Gentile, Benedetto Croce oder Benito Mussolini. Durch seine publizistische Arbeit avancierte er zu einem festen intellektuellen Bezugspunkt konservativer Kreise Italiens. Seine Forderungen u. a. nach einer Neugründung des italienischen Konservatismus abseits neofaschistischer Ideen begründeten seinen umstrittenen Ruf als Antikonformist. Die Autorin verbindet biographische mit ideengeschichtlichen Analysen – auf Grundlage von bislang zum Teil unbearbeiteten Quellen – und liefert einen Einblick in die intellektuelle Lebenswelt Italiens im 20. Jahrhundert.

In this stunning updated edition of the successful *Vogue: The Covers*, *Vogue* continues to pay tribute to its tradition of beauty and excellence with a compilation of even more spectacular cover art. In addition to featuring classic covers from the magazine's 125-year history, this updated edition features every cover since 2010, with each cover displaying the magazine's cutting-edge takes on style, fashion, and culture. Unforgettable new covers feature such celebrated subjects as Michelle Obama, Kim and Kanye, Lena Dunham, and more. This lavish, beautifully illustrated book even includes five new frameable *Vogue* cover prints that can be removed from the back of the book. *Vogue: The Covers (Updated Edition)* is a must-have for every fashion lover and collector.

Because of her sheltered village life, Antonietta convinces her new husband, Don Lucio, to allow her sister to move to the city with them where Don Lucio assumes the traditional Sicilian role of lord and master

This book is a complete reworking and update of Marga Cottino-Jones' popular *A Student's Guide to Italian Film* (1983, 1993) . This guide retains earlier editions' interest in renowned films and directors but is also attentive to the popular films which achieved box office success among the public.

Pasolini's body was found in a deserted field outside Rome in November 1975. He had been murdered by a homosexual prostitute, but it is possible that the murder was in fact politically motivated. This is a study of one of the most remarkable Italian writers and artists since World War II.

Helen Levitt's earliest pictures are a unique and irreplaceable look at street life in New York City from the mid-1930s to the end of the 1940s. There are children at play, lovers flirting, husbands and wives, young mothers with their babies, women gossiping, and lonely old men. A majority of these photographs have never been published. Other pictures included in this book are now world-famous, now part of the standard history of photography. Together they provide a record of New York not seen since Levitt's pioneering solo show at The Museum of Modern Art in 1943. Levitt's photographs are in some of the best photography collections in America, including: The Met, MoMA, The Smithsonian, Museum of Fine Arts Houston, and the Art Institute of Chicago.

Set against the post-war backdrop of a rural village in the Emilia-Romagna, this is the second in a new series of hilarious and incisive Don Camillo anthologies, which offer 215 stories translated into English for the very first time. As ever, the townsfolk, riven by their disparate allegiances to the hot-headed Catholic priest and his equally pugnacious adversary Peppone, the Communist Mayor, are relieved of their prejudices by the gentle humour and insights coming from high above the altar in the village church. REVIEWS 'Written with such warmth and simplicity, so concerned with the trivialities of everyday life and giving us so shrewd a glimpse into the minds of the people . . .' London Evening News 'Charming and enchanting...witty and wise' -- Edinburgh Evening News 'You'll find Don Camillo not just enchanting and lovable, and at times hilariously funny, but also strangely moving in his simple but certain faith.' -- BBC Radio Books by the Fire ABOUT THE AUTHOR Giovannino Guareschi, known as Giovanni to his millions of English language readers, was born at Fontanelle in the Valley of the Po on the 1st of May, 1908. His father wanted him to become a naval engineer. He, for the very enjoyment of going the opposite way, determined to become a lawyer, but found his vocation when he sent some cartoons he had drawn to the satirical magazine, 'Bartoldo'. Later he founded a satirical magazine, 'Candido', and wrote 346 stories featuring Don Camillo, a character who has done for Italy what Cervantes Don Quixote did for Spain.

Will the use of artificial intelligence (AI), algorithms, and smart machines be the end of journalism as we know it—or its savior? In *Newsmakers*, Francesco Marconi, who has led the development of the Associated Press and Wall Street Journal's use of AI in journalism, offers a new perspective on the potential of these technologies. He explains how reporters, editors, and newsrooms of all sizes can take advantage of the possibilities they provide to develop new ways of telling stories and connecting with readers. Marconi analyzes the challenges and opportunities of AI through case studies ranging from financial publications using algorithms to write earnings reports to investigative reporters analyzing large data sets to outlets determining the distribution of news on social media. *Newsmakers* contends that AI can augment—not automate—the industry, allowing journalists to break more news more quickly while simultaneously freeing up their time for deeper analysis. Marshaling insights drawn from firsthand experience, Marconi maps a media landscape transformed by artificial intelligence for the better. In addition to considering the benefits of these new technologies, Marconi stresses the continuing need for editorial and institutional oversight. *Newsmakers* outlines the important questions that journalists and media organizations should consider when integrating AI and algorithms into their workflow. For journalism students as well as seasoned media professionals, Marconi's insights provide much-needed clarity and a practical roadmap for how AI can best serve journalism.

The movement known as neorealism lasted seven years, generated only twenty-one films, failed at the box office, and fell short of its didactic and aesthetic aspirations. Yet it exerted such a profound influence on Italian cinema that all the best postwar directors had to come to terms with it, whether in seeming imitation (the early Olmi), in commercial exploitation (the middle Comencini) or in ostensible rejection (the recent Taviani). Despite the reactionary pressures of the marketplace and the highly personalized visions of Fellini, Antonioni. And Visconti, Italian cinema has maintained its moral commitment to use the medium in socially responsible ways--if not to change the world, as the first neorealists hoped, then at least to move filmgoers to face the pressing economic, political, and human problems in their midst. From Rossellini's *Open City* (1945) to the Taviani brothers' *Night of the Shooting Stars* (1982). The author does close readings of seventeen films that tell the story of neorealism's evolving influence on Italian postwar cinematic expression. Other films discussed are De Sica's *Bicycle Thief* and Umberto D. De Santis's *Bitter Rice*, Comencini's *Bread, Love, and Fantasy*, Fellini's *La strada*, Visconti's *Senso*, Antonioni's *Red Desert*, Olmi's *Il Posto*, Germi's *Seduced and Abandoned*, Pasolini's *Teorema*, Petri's *Investigation of a Citizen above Suspicion*, Bertolucci's *The Conformist*, Rosi's *Christ Stopped at Eboli*, and Wertmuller's *Love and Anarchy*, Scola's *We All Loved Each Other So Much* provides the occasion for the author's own retrospective consideration of how Italian cinema has fulfilled, or disappointed, the promise of neorealism. The essays in this Handbook, written by an international team of distinguished scholars, combine to explore the way in which fascism is understood by contemporary scholarship, as well as pointing to areas of continuing dispute and discussion. From a focus on Italy as, chronologically at least, the 'first Fascist nation', the contributors cover a wide range of countries, from Nazi Germany and the comparison with Soviet Communism to fascism in Yugoslavia and its successor states. The book also examines the roots of fascism before 1914 and its survival, whether in practice or in memory, after 1945. The analysis looks at both fascist ideas and practice, and at the often uneasy relationship between the two. The book is not designed to provide any final answers to the fascist problem and no quick definition emerges from its pages. Readers will rather find there historical debate. On appropriate occasions, the authors disagree with each other and have not been forced into any artificial 'consensus', offering readers the chance to engage with the debates over a phenomenon that, more than any other single factor, led humankind into the catastrophe of the Second World War.

There was no sharp break between classical and medieval map making. Contributions by thirteen scholars offer fresh insight that demonstrates continuity and adaptation over the long term. This work reflects current thinking in the history of cartography and opens new directions for the future.

This book explores Italian science fiction from 1861, the year of Italy's unification, to the present day, focusing on how this genre helped shape notions of Otherness and Normalness. In particular, Italian Science Fiction draws upon critical race studies, postcolonial theory, and feminist studies to explore how migration, colonialism, multiculturalism, and racism have been represented in genre film and literature. Topics include the role of science fiction in constructing a national identity; the representation and self-representation of "alien" immigrants in Italy; the creation of internal "Others," such as southerners and Roma; the intersections of gender and race discrimination; and Italian science fiction's transnational dialogue with foreign science fiction. This book reveals that though it is arguably a minor genre in Italy, science fiction offers an innovative interpretive angle for rethinking Italian history and imagining future change in Italian society.

The work, considered Bacchelli's masterpiece, dramatizes the conflicts and struggles of several generations of a family of millers.

This is one of Pasolini's least known books, it is one of his most important challenges to himself and to the world. The book pits assumed Western cultural supremacy against the battle for Africa's freedom and self-assertion. *The Savage Father* offers a deep analysis of the

internal struggles between the coloniser and the colonised, as well as showing us the externalised conditioning to which both are prey. Buzzati, Pavese, Ginzburg, Morante, Lucentini, De Céspedes, Parise, Cassola sono gli scrittori protagonisti di questo libro. Autori entrati nel canone della letteratura italiana, chiamati - accidentalmente o per scelta dell'editore - a inaugurare (e in un caso a modificare drasticamente) alcune importanti collane editoriali. Ma come sono nati questi romanzi? Quali percorsi hanno intrapreso i dattiloscritti dal momento in cui l'autore si è recato all'ufficio postale per spedirli, all'uscita in libreria? E ancora, che accoglienza ricevettero dai recensori? Attraverso le lettere, i diari, gli articoli di giornale, e qualche aneddoto riportato da chi quei protagonisti ha conosciuto, Numeri uno racconta le fonti di ispirazione, il processo di scrittura, le trattative fra editore e autore, ma anche il lavoro di editing, i tagli e i ripensamenti; passando così dal tavolo del narratore a quello dell'editore e del critico. A ricevere i dattiloscritti, e a leggere poi i romanzi una volta pubblicati, furono personaggi che rispondono ai nomi di Calvino, Gallo, Sereni, Vittorini, Longanesi, Mondadori, Garzanti, Comisso e, fra i recensori, Montale, Cecchi, Debenedetti. Numeri uno non solo narra la storia dei percorsi editoriali di alcuni importanti romanzi italiani ma restituisce un affresco generale di un certo modo di fare editoria - e critica letteraria - negli anni Quaranta e Cinquanta del Novecento.

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.

Leo Longanesi, un borghese corsaro tra fascismo e Repubblica Giuseppe Prezzolini Ein Leben gegen den Strom. bra wissenschaft verlag

The author recounts his experiences traveling in India, and shares his impressions of the land, its people, and culture

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The Encyclopedia of Italian Literary Studies is a two-volume reference book containing some 600 entries on all aspects of Italian literary culture. It includes analytical essays on authors and works, from the most important figures of Italian literature to little known authors and works that are influential to the field. The Encyclopedia is distinguished by substantial articles on critics, themes, genres, schools, historical surveys, and other topics related to the overall subject of Italian literary studies. The Encyclopedia also includes writers and subjects of contemporary interest, such as those relating to journalism, film, media, children's literature, food and vernacular literatures. Entries consist of an essay on the topic and a bibliographic portion listing works for further reading, and, in the case of entries on individuals, a brief biographical paragraph and list of works by the person.

