

Fascism In Italy Note Taking Study Guide

This is the original Doctrine of Fascism. This doctrine worked as the basis of the Italian Fascist Party and influenced numerous fascist movements and individuals that followed. "Fascism, the more it considers and observes the future and the development of humanity quite apart from political considerations of the moment, believes neither in the possibility nor the utility of perpetual peace. It thus repudiates the doctrine of Pacifism - born of a renunciation of the struggle and an act of cowardice in the face of sacrifice. War alone brings up to its highest tension all human energy and puts the stamp of nobility upon the peoples who have courage to meet it." -Mussolini

Ordinary Violence in Mussolini's Italy reveals the centrality of violence to Fascist rule, arguing that the Mussolini regime projected its coercive power deeply and diffusely into society through confinement, imprisonment, low-level physical assaults, economic deprivations, intimidation, discrimination, and other everyday forms of coercion. Fascist repression was thus more intense and ideological than previously thought and even shared some important similarities with Nazi and Soviet terror.

Challenges assumptions about Italian women writers under fascism. In fascist Italy between the wars, a woman was generally an exemplary wife and mother or else. The "or else", mostly forgotten or overlooked in accounts of femininity under fascism, is what concerns Robin Pickering-lazzi. Reading works by women of the period, Pickering-lazzi shows how they refuted stereotypes that were imposed on them by the fascist regime and continue to be accepted and perpetuated into our day. The writers Pickering-lazzi considers comprise both the popular and the critically acclaimed, including the illustrious Grazia Deledda (winner of the Nobel Prize for literature in 1926), Ada Negri, Sibilla Aleramo, Alba De Cespedes, Paola Drigo, Maria Goretti, and Antonia Pozzi. She situates their work -- short stories, romance novels, autobiographies, neo-realist novels, poetry, and avant-garde writings -- not only within the context of fascist discourse but also within that of intellectuals and artists who did not keep to the fascist line. In each case, Pickering-lazzi examines specific issues of gender and genre -- notions of women and the nation, rural life, the metropolis, technology, consumer culture, and modern forms of femininity and masculinity.

"An excellent and timely book. The idea of studying Italian fascism as a 'society of the spectacle' that used symbols, rituals, and a cult of the leader to create itself as it unfolded is a brilliant stroke."--Walter L. Adamson, author of Avant-Garde Florence: From Modernism to Fascism

Life Under the Fascist Dictatorship, 1915-1945

Politics of the Visible

A Survey of Italian Fiction on Fascism (and Its Reception in Britain and the United States)

The Search for Modern Tragedy

Making Fascists

Political Socialization of Youth in Fascist Italy, 1922-1943

Aesthetic Fascism in Italy and France

The first exploration of how Mussolini employed population settlement inside the nation and across the empire to strengthen Italian sovereignty.

Offers a typology of the forms of power that generic fascism assumed and examines the ways in which writers since the 1920's have perceived fascism

This collection of essays, the first of its kind in English or Italian, examines de Cespedes's major texts, asking how the author wrote against Fascism and beyond it. The essays engage current interpretive and heuristic tools and take on a matrix of issues ranging from semiotic to psychoanalytic, from feminist to historical, from a concern for mass culture to cultural studies.

In 1920 Italy was on the verge of a socialist revolution. Just two years later Benito Mussolini's fascists took power and ushered in an era of repression, war and, ultimately, genocide. In this enthralling book Tom Behan shows how a group of militant anti-fascists came close to stopping Mussolini and changing the course of history. Tragically, their bravery was undermined, by a combination of the left's sectarianism and naive faith in the impartiality of the police. "An important and detailed analysis of a period of Italian history which is often ignored" - WSF

Common Destiny

The Aesthetics of Power in Mussolini's Italy

Giacomo Acerbo

Italy

Cinema and Fascism

Fascist Spectacle

The Secret History of Pius XI and the Rise of Fascism in Europe

This work seeks to take a fresh look at the contentious question of the longevity and popularity of Mussolini's regime in Italy. In particular, it draws upon new research to challenge what has been the most influential paradigm over the last couple of decades, namely, the interpretation of Italian fascism as a consensual dictatorship.

The First World War did not end in November 1918. In Russia and Eastern Europe it finished up to a year earlier, and both there and elsewhere in Europe it triggered conflicts that lasted down to 1923. Paramilitary formations were prominent in this continuation of the war. They had some features of formal military organizations, but were used in opposition to the regular military as an instrument of revolution or as an adjunct or substitute for military forces when these were unable by themselves to put down a revolution (whether class or national). Paramilitary violence thus arose in different contexts. It was an important aspect of the violence unleashed by class revolution in Russia. It structured the counter-revolution in central and Eastern Europe, including Finland and Italy, which reacted against a mythic version of Bolshevik class violence in the name of order and authority. It also shaped the struggles over borders and ethnicity in the new states that replaced the multi-national empires of Russia, Austria-Hungary and Ottoman Turkey. It was prominent on all sides in the wars for Irish independence. In many cases, paramilitary violence was charged with political significance and acquired a long-lasting symbolism and influence. War in Peace explores the differences and similarities between these various kinds of paramilitary violence within one volume for the first time. It thereby contributes to our understanding of the difficult transitions from war to peace. It also helps to re-situate the Great War in a longer-term context and to explain its enduring impact.

"This study considers Italian filmmaking during the Fascist era and offers an original and revealing approach to the interwar years. Steven Ricci directly confronts a long-standing dilemma faced by cultural historians: while made during a period of totalitarian government, these films are neither propagandistic nor openly "Fascist." Instead, the Italian Fascist regime attempted to build ideological consensus by erasing markers of class and regional difference and by circulating terms for an imaginary national identity. Cinema and Fascism investigates the complex relationship between the totalitarian regime and Italian cinema. It looks at the films themselves, the industry, and the role of cinema in daily life, and offers new insights into this important but neglected period in cinema history." -- Book cover.

With Mussolini's Italy, R.J.B. Bosworth—the foremost scholar on the subject writing in English—vividly brings to life the period in which Italians participated in one of the twentieth century's most notorious political experiments. If Duce's Fascists were the original totalitarians, espousing a cult of violence and obedience that inspired many other dictatorships, Hitler's first among them. But as Bosworth reveals, many Italians resisted its ideology, finding ways, ingenious and varied, to keep Fascism from taking hold as deeply as it did in Germany. A sweeping chronicle of struggle in terrible times, this is the definitive account of Italy's darkest hour.

Acclamation, Acquiescence, and Agency in Mussolini's Italy

from The Anatomy of Fascism

Italian Film and Society, 1922-1943

Ordinary Violence in Mussolini's Italy

The Doctrine of Fascism

The 'Fascist' Style of Rule

No descriptive material is available for this title.

Examines the legacy of Italian fascism, discussing how Mussolini's execution, the display of his corpse, and his body's subsequent burial, concealment, and eventual enshrinement reflected the nation's struggle to become a republic.

Typed, signed note Italy Giacomo Acerbo, Baron of Aterno (July 25, 1888 - January 9, 1969) was an Italian economist and Fascist politician that drafted the Acerbo Law which solidified Benito Mussolini's position once in power. He was born to an old family of the local nobility of Loreto Aprutino (province of Pescara), and was educated in Rome from the University of Pisa in 1912. Acerbo's affiliation with the Freemasons led him to become an advocate of irredentism and Italy's entry to World War I. When war exploded upon the continent, he volunteered for military service. By the end of the war, he was decorated with three silver medals for military valor and promoted to the rank of lieutenant colonel. He then returned to his studies and worked as an assistant professor in the faculty of economics, and planned for a university career. At the same time, he promoted the Association of Servicemen of Teramo and Chieti (l'Associazione dei combattenti di Teramo e Chieti), which broke away from the national association after the election of 1919 and became the Provincial Combat Group [ed.it] FascismElected to the Italian Chamber of Deputies in 1921 with the national bloc, he acted as a mediator between local conservative forces and the Blackshirts: on a national level, Acerbo ensured peace in the open conflict between the Italian Socialist Party and Fascists, and was elected to a leadership position inside the National Fascist Party in Rome. Acerbo presided the Chamber as the coup d'état unfolded, and acted as the link between the PNF and King Victor Emmanuel III. He then accompanied Mussolini as he was designated Prime Minister, and became his undersecretary. He made the Acerbo Law pass in November 1923; he was again deputy in 1924, winning his nobiliar title of baron over Giacomo Matteotti's killing, and left this position in the government. In 1924 he instituted the Coppa Acerbo in memory of his brother Tito Acerbo (a war hero). Giacomo Acerbo was elected vice-president of the Chamber in 1926, and was Agriculture and Forestry Minister from 1929, dedicating himself to projects for university reform.

Gabriele D'Annunzio, he contributed to the creation of Pescara Province in January 1927. Acerbo became head of the Economics and Commerce Faculty at the University of Rome in 1934, and from 1935 to 1943, president of the International Agricultural Institute. A member of the Grand Council of Fascism, he was a spokesman for the pro-fascist representative of Fasci and Corporazioni. When World War II began and Italy joined the Nazi German offensive, Acerbo served as member of the Italian Army General Staff during the marginal Italian maneuver in the Battle of France, and the Greek campaign. He was also Minister of Finance from February 1943. [ed.it] The split with Mussolini sided with Dino Grandi when the latter attempted to topple Mussolini and take Italy out of the war. He voted in favor of the law that stripped II Duce of his powers, and took refuge in his homeregion, the Allied-occupied Abruzzo -- after Mussolini regained some standing with help from the Nazis, establishing the Italian Social Republic, one of the puppet states of Nazi Germany. Acerbo) during the Verona trial. Captured by the Resistance, he was sentenced to death by the High Court of Justice, a verdict lessened to 48 years in prison. This sentence too was overturned, and Acerbo's name was cleared in 1951, enabling him to resume his teaching career. He received numerous distinctions and titles in academia, in literature, in culture, and in the arts, by President Antonio Segni. In the elections of 1953 and 1958, Acerbo was an unsuccessful candidate of the Partito Nazionale Monarchico to the Italian Parliament. Acerbo died in Rome in 1969. He is also remembered for his passion as a collector of ancient pottery, and created a Gallery dedicated to ceramics of the Abruzzo region. Italy has transformed itself in the last fifty years, changing from a rural society into one of the seven wealthiest nations in the world. This is despite the fact that Italy has had to cope with many apparent contradictions, such as the twin influences of the Roman Catholic Church and the most powerful Communist Party in the West.

Ezra Pound and Italian Fascism

Mussolini

The Sense of a Beginning under Mussolini and Hitler

Mussolini's Italy

Ethiopia Under Mussolini

The Body of Il Duce

American Sympathy with Italian Fascism

This is a cultural history of Italian Fascism viewed through the lens of soccer. The 1930s were the zenith of achievement for Italian football--Italy hosted and won the 1934 World Cup and retained the trophy in 1938. At club level, Calcio was reorganized into a national league, after which the first Italian club teams emerged to dominate European competition. It was at this time that Mussolini's party institutionalized soccer as a fascist game. Italian Fascism fully exploited the opportunities football provided to shape public opinion, penetrate daily life, and reinforce conformity. By politicizing the game, Fascism also sought to enhance the regime's international prestige and inculcate nationalist values. Football and Fascism is an original look at the appropriation of sport to serve political ends during a dark period of Italian history.

This cultural history of Mussolini's dictatorship discusses the meanings of modernity in interwar Italy. The work argues that fascism appealed to many Italian intellectuals as a new model of modernity that would resolve the European and national crises.

"Bibliographical notes": p. 205.

Jazz Italian Style explores a complex era in music history, when politics and popular culture collided with national identity and technology. When jazz arrived in Italy at the conclusion of World War I, it quickly became part of the local music culture. In Italy, thanks to the gramophone and radio, many Italian listeners paid little attention to a performer's national and ethnic identity. Nick LaRocca (Italian-American), Gorni Kramer (Italian), the Trio Lescano (Jewish-Dutch), and Louis Armstrong (African-American), to name a few, all found equal footing in the Italian soundscape. The book reveals how Italians made jazz their own, and how, by the mid-1930s, a genre of jazz distinguishable from American varieties and supported by Mussolini began to flourish in Northern Italy and in its turn influenced Italian-American musicians. Most importantly, the book recovers a lost repertoire and an array of musicians whose stories and performances are compelling and well worth remembering.

Mussolini's Nation-Empire

La Grande Italia

The Corporate State in Action

From its Origins in New Orleans to Fascist Italy and Sinatra

Dictatorship, Foreign Policy, and War in Fascist Italy and Nazi Germany

The Pope and Mussolini

Paramilitary Violence in Europe After the Great War

The attempt to apply an aesthetic or literary approach to fascism remains controversial. In The Search for Modern Tragedy, Mary Ann Frese Witt explores the work of a group of European writers and artists who came to fascism by way of aesthetics. In Italy and France, she maintains, an ideological aesthetic of "Mediterranean" fascism developed to a large extent independently of German Nazism. Witt's study of the relationship between fascism and modern tragedy encompasses theoretical writing on tragedy and tragedies by key authors, including Luigi Pirandello, Henry de Montherlant, and Jean Anouilh. She looks at these tragedies in the context of their reception under fascism in Italy and in Vichy France. Fascism, in the minds of many of its supporters, was an aesthetic or spiritual movement, although its aesthetic and political elements were often intertwined. The Search for Modern Tragedy is not concerned primarily with drama written as a means of conveying fascist propaganda. Rather, Witt is concerned with the influence of aesthetic fascism on the theory and practice of modern tragedy.

Mussolini and the Rise of Fascism (Text Only Edition)HarperCollins UK

This book analyzes the origins, nature, dynamics, and ruinous end of the Italian and German dictatorships. Emphasizing themes of aggression, fighting power, and staying power, it offers a comparative overview of the two countries' trajectories from unification in the 1860s to national catastrophe in 1943-45. It evaluates Mussolini's foreign policy, a subject still inadequately explored and poorly understood, and offers a novel and compelling interpretation of the synthesis of Prusso-German military tradition and Nazi revolution, which was a key factor in Germany's ability to fight to the bitter end.

A historical look at the American fascination with Italian fascism during the interwar period In the interwar years, the United States grappled with economic volatility, and Americans expressed anxieties about a decline in moral values, the erosion of families and communities, and the decay of democracy. These issues prompted a profound ambivalence toward modernity, leading some individuals to turn to Italian fascism as a possible solution for the problems facing the country. The Machine Has a Soul delves into why Americans of all stripes sympathized with Italian fascism, and shows that fascism's appeal rested in the image of Mussolini's regime as “the machine which will run and has a soul”—a seemingly efficient and technologically advanced system that upheld tradition, religion, and family. Katy Hull focuses on four prominent American sympathizers: Richard Washburn Child, a conservative diplomat and Republican operative; Anne O'Hare McCormick, a distinguished New York Times journalist; Generoso Pope, an Italian-American publisher and Democratic political broker; and Herbert Wallace Schneider, a Columbia University professor of moral philosophy. In fascism's violent squads they saw youthful glamour and impeccable manners, in the megalomaniacal Mussolini they perceived someone both current and old-fashioned, and in the corporate state they witnessed a politics that could revive addled minds. They argued that with the right course of action, the United States could use fascism to take the best from modernity while withstanding its harmful effects. Investigating the motivations of American fascist sympathizers, The Machine Has a Soul offers provocative lessons about authoritarianism's appeal during times of intense cultural, social, and economic strain.

Jazz Italian Style

The Italian Police and the Rise of Fascism

What Is Fascism?

The Machine Has a Soul

Rhetoric, Ideology, and Social Fantasy in Italy

The Last Days of Hitler, Culture, and Fascism

Writing Beyond Fascism

The Last 600 Days of Il Duce

A noted cultural historian analyzes the common features among Fascism, Nazism, and the New Deal, examining the rise of a new type of state, supported by mass propaganda, led by a charismatic figure, and projecting power and stability to provide an explanation for the popularity of Europe's totalitarian regimes. 30,000 first printing.

Believe, Obey, Fight: Political Socialization of Youth in Fascist Italy, 1922-1943

PREFACE The Author of this very practical treatise on Scotch Loch - Fishing desires clearly that it may be of use to all who had it. He does not pretend to have written anything new, but to have attempted to put what he has to say in as readable a form as possible. Everything in the way of the history and habits of fish has been studiously avoided, and technical details have been omitted, so that the book may be read with pleasure by all who are interested in the sport. We do not pretend to write or enlarge upon a new subject. Much has been said and written too on the art of fishing but loch-fishing has been rather looked upon as a second-rate performance, and to dispel this idea is one of the objects for which this present treatise has been written. Far be it from us to say anything against fishing, but we will bear us out when we say that, on the whole, a days loch-fishing is the most convenient. One great matter is, that the loch-fisher is depend-ent on nothing but enough wind to curl the water, -and on a large loch it is very seldom that a dead calm prevails all day, -and can make his arrangements for a day, weeks beforehand whereas the stream- fisher is dependent on the wind, and the weather, and the state of the river, and the water in order but experience has taught most of us that the good days are pleasant and easy it may be for one living near the banks of a good trout stream or river, it is quite another matter to arrange for a days river-fishing, if one is looking forward to a holiday at a date some weeks ahead. Providence may favour the expectant angler with a good day, and the water in order but experience has taught most of us that the good days are streams, -such as many of our northern streams are, -the water is either too large or too small, unless, as previously remarked, you live near at hand, and can catch it at its best. A common belief in regard to loch-fishing is, that the tyro and the experienced angler have nearly the same chance in fishing, -the one from the stern and the other from the bow of the boat the most absurd. Try it. Give the tyro either end of the boat he likes give him a cast of all flies he may fancy, or even a cast similar to those which a crack may be using and if he catches one or two he may consider himself very lucky. Of course there are lochs where the fish are not abundant, and a beginner may come across as many as a veteran angler, but the veteran will catch more fish, and will be more successful in his catching, and where each has a fair chance. Again, it is said that the boatman has as much to do with catching trout in a loch as the angler. Well, we dont deny that. In an untried loch it is necessary to have the guidance of a good boatman but the same argument holds good as to stream-fishing...

Modernism and Fascism

A Case Study of the Province of Bologna, 1897-1925

Fascist Italy and Nazi Germany

Art and Politics Under Fascism

Fascism and Fiction

Fascist Virilities

The Resistible Rise of Benito Mussolini

This fascinating account of Ezra Pound and Italian Fascism allows the reader to understand the causes and results of Pound's ideology and actions.

Fascist Virilities exposes the relation between rhetoric and ideology. Barbara Spackman looks at Italian fascism as a matter of discourse, with "virility" as the master code that articulates and melds its disparate elements. In her analysis, rhetoric binds together the elements of ideology, with "virility" as the key. To reveal how this works, Spackman traces the circulation of "virility" in the discourse of the Italian regime and in the rhetorical practices of Mussolini himself. She tracks the appearance of virility in two of the sources of fascist rhetoric, Gabriele D'Annunzio and F.T. Marinetti, in the writings of the futurist Valentine de Saint Point and the fascist feminist Teresa Labriola, and in the speeches of Mussolini. A critical and timely contribution to the current reappraisal of fascist ideology, this book will interest anyone concerned with the relations between gender, sexuality, and fascist discourse.

This book examines how the work of Mario Sironi shaped the political myths of Italian Fascism.

Describes the last twenty months of the life of the Italian dictator, culminating with his capture and execution.

The Myth of the Nation in the Twentieth Century

Football and Fascism

Italian Fascist Activities in the United States

Fascism

Italy, 1922-1945

Italy Under Fascism

Fascist Modernities

PULITZER PRIZE WINNER • NAMED ONE OF THE BEST BOOKS OF THE YEAR BY SAN FRANCISCO CHRONICLE From National Book Award finalist David I. Kertzer comes the gripping story of Pope Pius XI's secret relations with Italian dictator Benito Mussolini. This groundbreaking work, based on seven years of research in the Vatican and Fascist archives, including reports from Mussolini's spies inside the highest levels of the Church, will forever change our understanding of the Vatican's role in the rise of Fascism in Europe. The Pope and Mussolini tells the story of two men who came to power in 1922, and together changed the course of twentieth-century history. In most respects, they could not have been more different. One was scholarly and devout, the other thuggish and profane. Yet Pius XI and "Il Duce" had many things in common. They shared a distrust of democracy and a visceral hatred of Communism. Both were prone to sudden fits of temper and were fiercely protective of the prerogatives of their office. ("We have many interests to protect," the Pope declared, soon after Mussolini seized control of the government in 1922.) Each relied on the other to consolidate his power and achieve his political goals. In a challenge to the conventional history of this period, in which a heroic Church does battle with the Fascist regime, Kertzer shows how Pius XI played a crucial role in making Mussolini's dictatorship possible and keeping him in power. In exchange for Vatican support, Mussolini restored many of the privileges the Church had lost and gave in to the pope's demands that the police enforce Catholic morality. Yet in the last years of his life—as the Italian dictator grew ever closer to Hitler—the pontiff's faith in the Fascist regime wavered. With his health failing, he began to lash out at the Duce and threatened to denounce Mussolini's anti-Semitic racial laws before it was too late. Horrified by the threat to the Church-Fascist alliance, the Vatican's inner circle, including the future Pope Pius XII, struggled to restrain the headstrong pope from destroying a partnership that had served both the Church and the dictator for many years. The Pope and Mussolini brims with memorable portraits of the men who helped enable the reign of Fascism in Italy: Father Pietro Tacchi Venturi, Pius's personal emissary to the dictator, a wily anti-Semite known as Mussolini's Rasputin; Victor Emmanuel III, the king of Italy, an object of widespread derision who lacked the stature—literally and figuratively—to stand up to the domineering Duce; and Cardinal Secretary of State Eugenio Pacelli, whose political skills and ambition made him Mussolini's most powerful ally inside the Vatican, and positioned him to succeed the pontiff as the controversial Pius XII, whose actions during World War II would be subject for debate for decades to come. With the recent opening of the Vatican archives covering Pius XI's papacy, the full story of the Pope's complex relationship with his Fascist partner can finally be told. Vivid, dramatic, with surprises at every turn, The Pope and Mussolini is the history writ large and with the lightning hand of truth.

In this fascinating look at the modern conjuncture of factors surrounding Il Duce's seizure of power, eminent historian Donald Sassoon traces the political circumstances that sent Italy on a collision course with the most destructive war of the century.

Intellectual debates surrounding modernity, modernism and fascism continue to be active and hotly contested. In this ambitious book, renowned expert on fascism Roger Griffin analyzes Western modernity and the regimes of Mussolini and Hitler and offers a pioneering new interpretation of the links between these apparently contradictory phenomena.

Compares the formation and development of the political movements in Fascist Italy and Nazi Germany, describing their leadership, cultural policies, and relationship with each other.

Writing Beyond Fascism

Three New Deals

Mario Sironi and Italian Modernism

Interpretations of Fascism

Fascism and the Colonial Experience

The National Game Under Mussolini

Mussolini and the Rise of Fascism (Text Only Edition)

Based on a lifetime's worth of research, esteemed historian Robert Paxton explores what fascism is and how it has come to have a lasting and continued impact on our history. In the concluding section of his authoritative book, The Anatomy of Fascism, Paxton makes the convincing and radical case that existing definitions of the popular, nationalist, and conservative political view are lacking, and offers up his own brilliant explanation—drawn from concrete historical actions—thus transforming our understanding of this dangerous ideology and of why it takes hold when and where it does. A Vintage Shorts Selection. An ebook short.

La Grande Italia traces the history of the myth of the nation in Italy along the curve of its rise and fall throughout the twentieth century. Starting with the festivities for the fiftieth anniversary of the unification of Italy in 1911 and ending with the centennial celebrations of 1961, Emilio Gentile describes a dense sequence of events: from victorious Italian participation in World War I through the rise and triumph of Fascism to Italy's transition to a republic. Gentile's definition of "Italians" encompasses the whole range of political, cultural, and social actors: Liberals and Catholics, Monarchists and Republicans, Fascists and Socialists. La Grande Italia presents a sweeping study of the development of Italian national identity in all its incarnations throughout the twentieth century. This important contribution to the study of modern Italian nationalism and the ambition to achieve a "great Italy" between the unification of Italy and the advent of the Italian Republic will appeal to anyone interested in modern European history, Fascism, and nationalism. Best Books for Special Interests, selected by the American Association of School Librarians, and Best Books for Regional General Interests, selected by the Public Library Association

Believe, Obey, Fight

Mussolini's Corpse and the Fortunes of Italy

Reflections on Roosevelt's America, Mussolini's Italy, and Hitler's Germany, 1933-1939

Cultural Resistance in the Life and Works of Alba de Cespedes

War in Peace

In the Society of Fascists