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100.819

*In his last days,
Mussolini, the tyrant, was
in the grip of anger,*

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shame, and depression. The German armed forces that had sustained his puppet government since its creation in September 1943 were being inexorably driven out of Italy, the

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*frontiers of his Fascist
republic were shrinking
daily and Mussolini was
aware that German military
leaders were negotiating
with the Allies behind his
back in neutral*

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Switzerland. Moseley's well-researched and highly engaging tome throws light on the last twenty months of the despot's life and culminates with the dramatic capture and

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*execution of Mussolini
(and his mistress Claretta
Petacci) by partisans of
the Italian resistance on
April 28, 1945.*

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climate where screenwriters sell stories to streaming services with an eye on collecting viewers from all over the world. Such a cross-cultural product

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requires exposure to new ideas in how scripts are developed which is exactly the perspective I discovered in these pages." --- Dr Rosanne Welch, Executive

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*Director, Stephens
College MFA in TV and
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*of international script
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challenges, roles and
cultures of script*

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development, from the perspectives of creators of original works, those in consultative roles and those giving broader contextual case studies. The authors take us

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*inside the writers room,
alongside the script
editor, between
development
conversations, and
outside the mainstream
and into the*

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track. With its broad*

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*approach to a
specialised practice,
the Palgrave Handbook of
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for anyone who
practices, teaches or
studies screenwriting*

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*and screen production.
Stayci Taylor is a
Lecturer in Media at
RMIT University,
Australia. She is an
award-winning
screenwriter and*

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*researcher, published
widely on screenwriting,
web series and creative
writing. Craig Batty is
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Australia. He is an award-winning educator and researcher in the field of screenwriting, and is also a writer, script editor and script consultant.

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*Christian Giudice's
Occult Imperium explores
Italian national forms
of Occultism, chiefly
analyzing Arturo Reghini
(1878-1946), his copious
writings, and Roman*

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*Traditionalism. Trained
as a mathematician at
the prestigious
University of Pisa,
Reghini was one of the
three giants of occult
and esoteric thought in*

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*Italy, alongside his
colleagues Julius Evola
(1898-1974) and Giulian
Kremmerz (1861-1930).*

*Using Reghini's
articles, books, and
letters, as a guide,*

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Futurism, the occult
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the rise to power of
Benito Mussolini and
Fascism, and, lastly,
the power of the Holy*

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convergence of new forms
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in Italy, 1922-1945
metodologie a confronto
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*Riflessioni di un
disoccupato italiano*

Why are cities centers of power? A
sociological analysis of urban

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politics In this brilliant, very original survey of the politics and meanings of urban landscapes, leading sociologist Göran Therborn offers a tour of the world's major capital cities, showing how they have been shaped by national,

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popular, and global forces. Their stories begin with the emergence of various kinds of nation-state, each with its own special capital city problematic. In turn, radical shifts of power have impacted on these cities' development, in popular

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urban reforms or movements of protest and resistance; in the rise and fall of fascism and military dictatorships; and the coming and going of Communism. Therborn also analyzes global moments of urban formation, of historical

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globalized nationalism, as well as the cities of current global image capitalism and their variations of skyscraping, gating, and displays of novelty. Through a global, historical lens, and with a thematic range extending from the

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mutations of modernist
architecture to the contemporary
return of urban revolutions,
Therborn questions received
assumptions about the source,
manifestations, and reach of urban
power, combining perspectives on

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politics, sociology, urban planning, architecture, and urban iconography. He argues that, at a time when they seem to be moving apart, there is a strong link between the city and the nation-state, and that the current globalization of

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cities is largely driven by the global aspirations of politicians as well as those of national and local capital. With its unique systematic overview, from Washington, D.C. and revolutionary Paris to the flamboyant twenty- first-century

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capital Astana in Kazakhstan, its wealth of urban observations from all the populated continents, and its sharp and multi-faceted analyses, *Cities of Power* forces us to rethink our urban future, as well as our historically shaped present.

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Whereas much has been written on the subject of art, the literature on the figure of the artist has been relatively scant. There are certainly countless biographies as well as essays dedicated to particular aspects of art - for example, the

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relationship between artists and their patrons - but there is no comprehensive text that puts together the pieces of the puzzle showing how the figure of the artist changed over the millennia. An Artist's Story of Artists is an

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attempt to make good this lacuna by retracing the long and often fragmented path of the artist, from the Palaeolithic until this morning, more or less. During this journey, artists assumed and shed many guises. They were magicians,

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priests, legends, slaves, salaried workers, entrepreneurs, inventors, lunatics, revolutionaries, scientists, patrons and much else besides. They experimented with techniques and ideas, always aiming to find new ways to make art, and

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overcoming the boundaries determined by society, as well as those established by themselves. Highlights of this story are the complex relationships artists have always had with writing and literature, philosophy, technology,

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politics, religion and criticism, and the weighty stigma on manual work that for 5,000 years subdued them as they were regarded as halfwits who were good with their hands. This substantial work is divided into five phases, five great periods

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that witnessed the radical ways in which artists changed as they fought and lost battles among themselves and with society, and the ups and downs they experienced from being revered shamans reduced to reviled

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labourers, later raised to geniuses and then turned into doomed and damned artists. This book examines the role played by optical instruments, the reasons behind the origins of exhibitions, the paradoxes of art education, the

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clichés affecting artists, and the influences and interferences that have made them what they are today. The book finally examine Il carisma di Hitler. L'invenzione di un messia tedesco
The Catholic Periodical and

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Literature Index

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Giulia

Italian Books and Periodicals

A Story Of Artists

The Anatomy of Fascism

Analyzes the various stages by

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which the fascist regime passed from anti-racialism to racial antisemitism on the German model, by focusing on the impact of German-Italian relations on the evolution of the racial question in Italy. Shows

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how fascist antisemitic policy was shaped by the necessities of the Axis agreement from the beginning, despite the fundamental conflicts of interest and the different positions toward racism.

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Antonio Giangrande, orgoglioso
di essere diverso. ODIO

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contemporanea, rapportandola al passato e proiettandola al futuro. Per non reiterare vecchi errori. Perché la massa dimentica o non conosce. Denuncio i difetti e caldeggio i pregi italici. Perché non

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abbiamo orgoglio e dignità per migliorarci e perché non sappiamo apprezzare, tutelare e promuovere quello che abbiamo ereditato dai nostri avi. Insomma, siamo bravi a farci del male e qualcuno deve pur

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**molto differenti, ibridarsi
con altri generi,
dall'horror al
soprannaturale, dal
drama al noir al comedy,
ma è sempre
caratterizzato dalla**

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**riproduzione di un
periodo diverso da quello
del tempo di messa in
onda, nei confronti del
quale lo spettatore possa
percepire uno scarto, una
differenza, un'alterità. È**

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Der Band dokumentiert die
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Verfolgung in Süd- und
Südosteuropa während des
Zweiten Weltkriegs.

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Jugoslawien, Griechenland
und Albanien wurden 1941
besetzt und unter den
Deutschen und ihren
Verbündeten, zu denen bis
1943 vorrangig das
faschistische Italien
gehörte, aufgeteilt. Mit

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dieser Einmischung
Deutschlands auf dem
südlichen Balkan waren die
jüdischen Gemeinden
existentiell bedroht, nicht
nur in den deutschen
Besatzungsgebieten, sondern
auch durch die Kooperation

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von Verbündeten und
Einheimischen, die selbst
aktiv gegen die Juden
vorgingen. Erst im Sommer
1943, nach dem Sturz
Mussolinis, nahmen deutsche
Dienststellen in den
italienisch besetzten

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Regionen sowie in Italien selbst die Besatzung in die eigenen Hände und versuchten, das Vernichtungsprogramm überall gleichermaßen durchzusetzen. In Italien gelang es einem Großteil der Juden

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unterzutauchen, in
Griechenland war dies nur in
wenigen Regionen möglich, in
Jugoslawien flohen die
Überlebenden zu den
Partisanen. In Albanien, wo
nur wenige Juden lebten,
konnten sich die meisten bis

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Kriegsende verstecken. Auf
der Basis der Edition
realisiert der Bayerische
Rundfunk die dokumentarische
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nachzuhören ist.

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bands beating up “enemies of the state,” through Mussolini’s rise to power, to Germany’s fascist radicalization in World War II, Paxton shows clearly why fascists came to power in some countries and not

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Religion

**«Non abbiate timore. A
prima vista / può sembrare
poesia, ma sono storie / di
due guerre, raccolte da un
cronista / che si è perduto
fra vecchie memorie. / Il**

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**testo, anche se ha righe
disuguali, / non differisce in
nulla da una prosa, / con
nomi, date e luoghi ben reali
- / sia documento o cronaca
o altra cosa». Questo
cronista ha sfogliato a lungo**

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**gli «annali dispersi»
dell'Impero absburgico, ha
educato l'orecchio alle sue
nitide voci, con sottigliezza,
con eleganza si è esercitato
a riprodurle, trascrivendole
in versi assai discorsivi, che**

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**legano queste vicende come
l'aria che esse tutte
respirarono. Se Grillparzer
disse per Radetzky: «dove è
il tuo campo, lì è l'Austria»,
oggi possiamo dire che dove
sono quelle voci, lì è**

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l'Austria. Personaggi e vicende: una onorificenza per Franz Kafka; un'avventura del tenente Musil; la famiglia Canetti al concerto; da Cracovia l'addio di Georg Trakl; le notti di

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**Alban Berg in camerata; un
discorso di Hofmannsthal a
Vienna; l'ultima ora
dell'Imperatore; il Golem è
apparso a Gustav Meyrink;
Ettore Schmitz tra i
naufraghi del Wien;**

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**Wittgenstein da Asiago a
Cassino; Anton Webern
protesta e scrive lieder; Karl
Kraus detta epitaffi per gli
amici; Oskar Kokoschka è
dato per disperso; l'epidemia
uccide Egon Schiele. Voci**

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che qui ci parlano in storie familiari e remote, chiuse in sé come altrettanti medaglioni, fogli di un 'lunario' che racconta, dal 1914 al 1918, anno per anno, mese per mese, il

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tramonto dell'Impero e le vicende personali dei suoi scrittori e dei suoi artisti, fino alla sconfitta che distruggerà la vecchia compagine e libererà nuovi demoni. Dopo "Il piccolo

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**almanacco di Radetzky" la
seconda parte del volume,
sotto il titolo "In memoria di
alcuni prigionieri", è
dedicata a sei vittime dei
nuovi demoni, a sei figure in
vario modo esemplari nella**

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**tragedia della seconda
guerra mondiale.
quarant'anni di storia
attraverso i repertori
Arturo Reghini, Roman
Traditionalism, and the Anti-
Modern Reaction in Fascist**

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Mussolini and the Jews

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