

Spartaco

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In September 1943, the German army marched into Rome, beginning an occupation that would last nine months until Allied forces liberated the ancient city. During those 270 days, clashing factions -- the occupying Germans, the Allies, the growing resistance movement, and the Pope -- contended for control over the destiny of the Eternal City. In *The Battle for Rome*, Robert Katz vividly recreates the drama of the occupation and offers new information from recently declassified documents to explain the intentions of the rival forces. One of the enduring myths of World War II is the legend that Rome was an "open city," free from military activity. In fact the German occupation was brutal, beginning almost immediately with the first roundup of Jews in Italy. Rome was a strategic prize that the Germans and the Allies fought bitterly to win. The Allied advance up the Italian peninsula from Salerno and Anzio in some of the bloodiest fighting of the war was designed to capture the Italian capital. Dominating the city in his own way was Pope Pius XII, who used his authority in a ceaseless effort to spare Rome, especially the Vatican and the papal properties, from destruction. But historical documents demonstrate that the Pope was as concerned about the Partisans as he was about the Nazis, regarding the Partisans as harbingers of Communism in the Eternal City. The Roman Resistance was a coalition of political parties that agreed on little beyond liberating Rome, but the Partisans, the organized military arm of the coalition, became increasingly active and effective as the occupation lengthened. Katz tells the story of two young Partisans, Elena and Paolo, who fought side by side, became lovers, and later played a central role in the most significant guerrilla action of the occupation. In retaliation for this action, the Germans committed the Ardeatine Caves Massacre, slaying hundreds of Roman men and boys. The Pope's decision not to intervene in that atrocity has been a source of controversy and debate among historians for decades, but drawing on Vatican documents, Katz authoritatively examines the matter. Katz takes readers into the occupied city to witness the desperate efforts of the key actors: OSS undercover agent Peter Tompkins, struggling to forge an effective spy network among the Partisans; German diplomats, working against their own government to save Rome even as they condoned the Nazi repression of its citizens; Pope Pius XII, anxiously trying to protect the Vatican at the risk of depending on the occupying Germans, who maintained order by increasingly draconian measures; and the U.S. and British commanders, who disagreed about the best way to engage the enemy, turning the final advance into a race to be first to take Rome. *The Battle for Rome* is a landmark work that draws on newly released documents and firsthand testimony gathered over decades to offer the finest account yet of one of the most dramatic episodes of World War II.

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Broken Time, Fragmented Space: A Cultural Map for Post-war Italy examines how the artists and intellectuals of post-war Italy dealt with the 'shameful' heritage of their fascist upbringing and education by trying to craft a new cultural identity for themselves and the country. The continuities between the culture of the fascist and post-fascist periods were, however, far greater than what intellectuals were ready to admit, creating an uncomfortable, sometimes schizophrenic relation to time, as a painful urge to erase the past. Drawing on a variety of critical approaches, Torriglia investigates the efforts to reconstruct a personal as well as a collective self by analyzing both canonical and lesser-known cinematic and literary texts. Organized around four main themes - the use of language, the interaction between personal and public spheres, the perceptual categories of history and memory, and the reconstruction of the female identity - the study also includes historical introductions and sociological commentary that provides an extensive and captivating picture of the cultural production in 1950s Italy, a period that has not yet been extensively studied.

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Les intervenants analysent le couple du maître et de l'esclave au regard des schémas d'autorité et d'obéissance, de liberté et de servitude, de suprématie et de soumission, et les incidences de ces problématiques sur les mouvements du corps social dans l'Antiquité.

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Inspired by a passion for Italy, *Embers of War* is set in the dying days of the Second World War. This well-researched novel evokes the spirit and mores of the forgotten Italian campaign.

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This book of peer-reviewed short papers on methodological and applied statistics and demography is the first of four volumes from the 52nd Scientific Meeting of the Italian Statistical Society (SIS 2024), held in Bari, Italy, on June 17-20, 2024. It features invited contributions presented in the Plenary and Specialized Sessions. The volumes address a large number of topics and applications of current interest. The topics covered include, but are not limited to, statistical theory and methods, sampling theory, Bayesian statistics, statistical modeling, computational statistics, classification, data analysis, gender statistics and applied statistics. The applications reflect new analyses in a wide variety of fields, including demography, psychometrics, education, business, economics, finance, law, and other social sciences and humanities, epidemiology, the life and health sciences as well as the environmental and natural sciences and engineering. This variety also demonstrates the important role of statistical science in addressing the societal and environmental challenges of sustainable development. One of the aims of the Italian Statistical Society (SIS) is to promote scientific activities for the development of statistical sciences. Its biennial international Scientific Meeting represents the Society's largest event which brings together national and international researchers and professionals to exchange ideas and discuss recent advances and developments in theoretical and applied statistics.

Spartaco, racconto storico illustrato del secolo VII dell'era romana

Thrilling, historically accurate tales feature such well-known characters as Barbarossa and his Mediterranean corsairs and the notorious pirates of the Spanish Main: Henry Morgan, Blackbeard, and Captain Kidd.

Spartaco. Racconto storico del secolo VII dell'era romana

This is the first book systematically to analyze Kirk Douglas' and Stanley Kubrick's depiction of the slave revolt led by Spartacus from different historical, political, and cinematic perspectives. Examines the film's use of ancient sources, the ancient historical contexts, the political significance of the film, the history of its censorship and restoration, and its place in film history. Includes the most important passages from ancient authors' reports of the slave revolt in translation.

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As Charlton Heston put it: 'There's a temptingly simple definition of the epic film: it's the easiest kind of picture to make badly.' This book goes beyond that definition to show how the film epic has taken up one of the most ancient art-forms and propelled it into the modern world, covered in twentieth-century ambitions, anxieties, hopes and fantasies. This survey of historical epic films dealing with periods up to the end of the Dark Ages looks at epic form and discusses the films by historical period, showing how the cinema reworks history for the changing needs of its audience, much as the ancient mythographers did. The form's main aim has always been to entertain, and Derek Elley reminds us of the glee with which many epic films have worn their label, and of the sheer fun of the genre. He shows the many levels on which these films can work, from

the most popular to the specialist, each providing a considerable source of enjoyment. For instance, spectacle, the genre's most characteristic trademark, is merely the cinema's own transformation of the literary epic's taste for the grandiose. Dramatically it can serve many purposes: as a resolution of personal tensions (the chariot race in *Ben-Hur*), of monotheism vs idolatry (Solomon and Sheba), or of the triumph of a religious code (The Ten Commandments). Although to many people Epic equals Hollywood, throughout the book Elley stresses debt to the Italian epics, which often explored areas of history with which Hollywood could never have found sympathy. Originally published 1984.

The Battle for Rome

The gripping, true, and untold history of the Italian anti-fascist resistance during World War II, told through the stories of four spectacularly courageous women fighters. From underground soldiers to intrepid spies, *Women of War* unearths the hidden history of the brave women who risked their lives to overthrow the Nazi occupation and liberate Italy. Using primary sources and brand new scholarship, historian Suzanne Cope illuminates the roles played by women while Italians struggled under dual foes: Nazi invaders and Italian fascist loyalists. Cope's research and storytelling introduces four brave and resourceful women who risked everything to overthrow the Nazi occupation and pry their future from the fascist grasp. We meet Carla Capponi in Rome, where she made bombs in an underground bunker then ferried them to their deadly destination wearing lipstick and a trenchcoat; and Bianca Guidetti Serra who rode her bicycle up switchbacks in the Alps, dodging bullets while delivering bags of clandestine newspapers and munitions to the anti-fascist armies hidden in the mountains. In Florence, the young future author of Italy's new constitution, Teresa Mattei, carried secret messages and hid bombs; while Anita Malavasi led troops across the Apennine Mountains. *Women of War* brings their experiences as underground resistance fighters, partisan combatants, spies, and saboteurs to life. Essential and original, *Women of War* offers not only a reexamination of the elision of women from vital WWII history but also a valuable perspective on the ongoing fight for gender equality and social justice. After all, these were the women who launched a feminist movement as they fought for the future of their country, and what that could mean for its women, all while under Nazi and fascist fire.

Broken Time, Fragmented Space

With its monsters, vampires and cowboys, Italian popular culture in the postwar period has generally been dismissed as a form of evasion or escapism. Here, four international scholars re-examine and reinterpret the era to show that popular Italian cinema was not only in tune with contemporary political and social trends, it also presaged the turmoil and rebellion of the 1960s and 1970s. Their analysis of peplum (or 'sword and sandal') films, horror films, spaghetti westerns and comedy Italian-style shows how genre cinema reflected the changes wrought by modernization, urbanization, consumerist culture and the sexual revolution. With striking insights into the links between popular culture and politics, this book will be indispensable for specialists in film and media studies, Italian and cultural studies, as well as social history.

Fear of slaves, fear of enslavement in the ancient Mediterranean

Brought vividly to life on screen, the myth of ancient Rome resonates through modern popular culture. *Projecting the Past* examines how the cinematic traditions of Hollywood and Italy have resurrected ancient Rome to address the concerns of the present. The book engages contemporary debates about the nature of the classical tradition, definitions of history, and the place of the past in historical film.

Spartaco. Drame in cinque atti, in versi

"[These essays] reflect a lively, unselfconscious, rigorous, erudite, and earnestly open mind that's busy refining its view of life, literature, and a great deal in between." —Los Angeles Times
Split into five sections--Reading, Being, Seeing, Feeling, and Remembering--*Changing My Mind* finds Zadie Smith casting

an acute eye over material both personal and cultural. This engaging collection of essays, some published here for the first time, reveals Smith as a passionate and precise essayist, equally at home in the world of great books and bad movies, family and philosophy, British comedians and Italian divas. Whether writing on Katherine Hepburn, Kafka, Anna Magnani, or Zora Neale Hurston, she brings deft care to the art of criticism with a style both sympathetic and insightful. *Changing My Mind* is journalism at its most expansive, intelligent, and funny--a gift to readers and writers both.

Embers of War

Robert Gildea's penetrating history of France during World War II sweeps aside the French Resistance of a thousand clichés. Gaining a true understanding of the Resistance means recognizing how its image has been carefully curated through a combination of French politics and pride, ever since jubilant crowds celebrated Paris's liberation in 1944.

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"Murdertown," "Bombtown," "Crimetown." Through decades, the City of Youngstown, Ohio, has been branded with such painful nicknames, due in large part to the rackets, violence and corruption of organized crime in the region. The streets of Youngstown and other communities in the Mahoning and Shenango valleys of northeastern Ohio and western Pennsylvania have been bloodied through numerous shootings and stabbings and, during an especially disturbing period, a series of gruesome car-bombings. In too many cases, public officials and officers of the law were complicit in the criminal activity, profiting through bribery and graft. Some authorities who resisted corruption and attempted to perform their public duties found themselves the targets of underworld violence. In this November 2022 issue of *Informer: The History of American Crime and Law Enforcement*, we tackle the history of organized crime in Youngstown region, from the earliest reports of the 1890s through the apparent dissolution of the Mob presence more than a century later. It is a complex subject, as elements of at least four regional Mafia organizations and a persistent non-Mafia Calabrian organization, in addition to other criminal elements, all collided, cooperated, combined and clashed with each other at different times. This resulted in a wealth of interesting but often uncoordinated stories and personalities. Our strategy for dealing with the subject is to present a number of individual standalone articles on the more interesting of these stories, bringing to light the significant personalities, groups, areas and eras. The effort might be compared to the photographic "stitching" of a collection of images into a panorama. Readers will discover the secret criminal organizations behind names like "Society of Honor," "Sacred Circle" and "Society of the Banana" and will encounter such characters as "Fats" Aiello, Ernie Biondillo, Frank Cammarata, "Cadillac Charlie" Cavallaro, Joe Cutrone, "Tony Dope" Delsanter, Vince DeNiro, "Wolf" DiCarlo, "Big Jim" Falcone, Mike Farah, "Red" Giordano, "Big Dom" Mallamo, Dominick Moio, "Two-Gun Jimmy" Prato, Rocco Racco, Rocco Strange, Lenny Strollo, "Zebo" Zottola, along with the Barber brothers, the Carabbia brothers, the Naples brothers, the Romeo brothers and many more. While it is our hope that a coherent image of the history of Youngstown-area organized crime (and its connections to criminal entities outside the region) will emerge, we are concerned by the fact that some of our individual historical "snapshots" do not overlap with or even touch each other while others may overlap quite a bit. We hope that the obvious voids and repetitions will not be a great distraction and that, with some patience, our readers will be able to "get the picture." Contributors to this *Informer* issue: James Barber, Justin Cascio, Margaret Janco, Thom L. Jones, Michael A. Tona, Edmond Valin and Thomas Hunt

Methodological and Applied Statistics and Demography I

This volume focuses on the reception of antiquity in the performing and visual arts from the Renaissance to the twenty-first century. It explores the tensions and relations of gender, sexuality, eroticism and power in reception. Such universal themes dictated plots and characters of myth and drama, but also served to portray historical figures, events and places from Classical history. Their changing reception and reinterpretation

across time has created stereotypes, models of virtue or immoral conduct, that blend the original features from the ancient world with a diverse range of visual and performing arts of the modern era. The volume deconstructs these traditions and shows how arts of different periods interlink to form and transmit these images to modern audiences and viewers. Drawing on contributions from across Europe and the United States, a trademark of the book is the inclusive treatment of all the arts beyond the traditional limits of academic disciplines.

Pirates

Tales of swashbuckling adventure, murder, treachery, and mayhem! One would be mistaken to think of pirates as roaming only the Caribbean. Pirates as famous as William Kidd and Henry Every have at various times plundered, pillaged, and murdered their way up and down the New England seaboard, striking fear among local merchants and incurring the wrath of colonial authorities. Piracy historian Gail Selinger brings these tales of mayhem and villainy to life while also exploring why New England became such a breeding ground for high seas crime and how the view of piracy changed over time, from winking toleration to brutal crackdown. Included in this volume are: Ned Low's sadistic—at times cannibalistic—reign of terror on the high seas and his mysterious disappearance. John Quelch's defiant and unapologetic proclamations before being hanged in front of Boston's crowds. Henry Every's daring attack on the Grand Mogul's fleet, widely considered the largest maritime heist in history. *Pirates of New England* opens up new chapters in the history of piracy, ones that you'll come back to again and again—Welcome aboard!

Spartacus

This book illuminates the troubled history of how Italian and foreign Jews in an internment camp were deported to Auschwitz in full view of a bishop who supposedly was protecting them. Elsewhere brave farmers hid local Jews in caves and farms from the Fascist/Nazi hunters.

The Epic Film

It's 1994. Cell phones have yet to give seamen a bittersweet connection to the world they leave ashore, and Captain John Raymond has been riding the tides of loneliness for years. Lost in the choppy two-weeks on, two-weeks off rhythm of tugboat life, he feels most alone laying at anchor in New York Harbor because home is so close but seems a world away. The harbor is where John performs The Wheelhouse Café, singing over a marine radio in the wheelhouse. He doesn't know if anyone hears him . . . until he meets Arden McHale. Arden is adrift when John finds her sobbing at the wake for Billy Mickelson, a tugboat captain lost at sea. She is terrified that her rejection of Billy's long-harbored love is the reason behind her childhood friend's tragic disappearance. Arden is also distraught that her go-to remedy of work marathons and round-the-clock cocktails fails to calm her waves of guilt and grief. Though John and Arden are from two different worlds, they share an intoxicating connection that threatens to derail Arden's budding romance with another man and makes John realize just how empty his life has become. Soon after Billy's wake, Arden asks John to help protect her eight year-old nephew from his abusive father. John agrees to let the boy stow away on the tug until he's out of danger. During the ensuing adventure, the connection between John and Arden deepens as they talk over the marine radio set up in her apartment, and Arden swoons as she listens John sing in The Wheelhouse Café. But as John opens up to being heard and understood, Arden is faced with more questions than answers. Will she ever forgive herself for abandoning Billy? Can she let go of feeling responsible for his death? Is she capable of falling in love, especially with someone who's given his heart to the sea for so long?

Women of War

WHEN IT COMES TO SLEUTHING, TWO HEADS ARE BETTER THAN ONE! Bettie and Lisa (Bettie's identical lookalike) arrive in Naples, Italy, hot on the trail of Davide, Lisa's missing boyfriend. But to find out what has happened to Davide, these irrepressible good girls will have to join a bizarre gang of

professional thieves!

Popular Italian Cinema

Spaghetti Westerns--mostly produced in Italy or by Italians but made throughout Europe--were bleaker, rougher, grittier imitations of Hollywood Westerns, focusing on heroes only slightly less evil than the villains. After a main filmography covering 558 Spaghetti Westerns, another section provides filmographies of personnel--actors and actresses, directors, musical composers, scriptwriters, cinematographers. Appendices provide lists of the popular Django films and the Sartana films, a listing of U.S.-made Spaghetti Western lookalikes, top ten and twenty lists and a list of the genre's worst.

Projecting the Past

The French resistance to Nazi occupation during World War II was a struggle in which ordinary people fought for their liberty, despite terrible odds and horrifying repression. Hundreds of thousands of Frenchmen and women carried out an armed struggle against the Nazis, producing underground anti-fascist publications and supplying the Allies with vital intelligence. Based on hundreds of French eye-witness accounts and including recently-released archival material, *The Resistance* uses dramatic personal stories to take the reader on one of the great adventures of the 20th century. The tale begins with the catastrophic Fall of France in 1940, and shatters the myth of a unified Resistance created by General de Gaulle. In fact, De Gaulle never understood the Resistance, and sought to use, dominate and channel it to his own ends. Brave men and women set up organisations, only to be betrayed or hunted down by the Nazis, and to die in front of the firing squad or in the concentration camps. Over time, the true story of the Resistance got blurred and distorted, its heroes and conflicts were forgotten as the movement became a myth. By turns exciting, tragic and insightful, *The Resistance* reveals how one of the most powerful modern myths came to be forged and provides a gripping account of one of the most striking events in the 20th century.

Changing My Mind

In this work, Marcus interprets a body of work that managed to transcend the decline of Italian cinema's prominence within the industry during the last two decades of the 20th-century.

The World Review

Written for the savvy traveler who is looking for quality and value in accommodations and dining, this guide includes a selection of activities to fill the days and nights.

Fighters in the Shadows

This collection of new essays by leading film scholars addresses Michelangelo Antonioni as a pre-eminent figure in European art cinema, explores his continuing influence and legacy, and engages with his ability to both interpret and shape ideas of modernity and modern cinema.

The Mob in Youngstown

The Sainted is an account as old as time itself. The story takes the reader through the journey of one young man, Chris Pella, who will need to face the ultimate test; good versus evil. The Sainted opens with the birth of St. Agnes of Montepulciano and how she came into the world. Incidents and stories of her life and the lives of many saints are woven throughout the book. The saints tell Chris of the sacrifices, torments, love and evil and how these occurrences have meaning in our hero's life. All in all, Chris Pella grows into a happy, well adjusted typical fourteen-year-old except for one thing. He can communicate with the Saints. It

all started with Chris's first vision where he is transported to Cilicia in the 4th century AD. There he meets Sts. Cosmas and Damian, doctors and twin brothers, who perform a miracle, bring Chris to a gathering of saints and tell him of his purpose in life. For the next few years Chris has numerous visions of saints who help him understand the faith that guides them. He views their miracles and the saints teach the young man what is expected of him. Chris carries this secret and it is only when the granddaughter of his close friend goes missing, that Chris realizes he will need to confront the hellish malevolence and come to terms with his purpose in life.

Seduction and Power

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.

Pirates of New England

Jews in Southern Tuscany During the Holocaust

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