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Fascist gangs used intimidation  
and terror to oust elected officials  
in northern Italy. Many Italians  
accepted these actions because

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they, too, had lost faith in constitutional government. In 1922, the Fascists made a bid for power. At a rally in Naples, they announced their intention to go to Rome to demand that the government make changes.

## Fascism in Italy

Italian Fascism justified its adoption of antisemitic laws in 1938 by claiming that Italy was fulfilling the Christian religious mandate of the Catholic Church that had been initiated by Pope Innocent III in the Fourth Lateran Council of 1215, whereby the Pope issued strict regulation of the life of Jews in Christian lands. Jews were prohibited from holding any public office that would give them power over Christians and Jews

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were required to wear distinctive clothing to distinguish them ...

Italian Fascism - Wikipedia

The rise of fascism in Italy began during World War I, when Benito Mussolini and other radicals

formed a political group (called a fasci) supporting the war against Germany and Austria-Hungary.

The first meeting of Mussolini ' s Fasci of Revolutionary Action was held on January 24, 1915.

The Rise of Fascism | Boundless  
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D'Annunzio in Fiume led one such movement, but the ex-Socialist journalist Benito Mussolini soon became even more prominent, founding his fasci ...

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## Note Taking Study Guide Fascism In Italy

Fascism: In simple words, a single state party which is led by a strong leader, majorly a dictator or martial government and they are mostly against the democracy. The countries which used fascism are Italy, Germany, and Japan etc. The people who support fascism are called as fascist. Nazism: In 1919 there was a fascist party formed by Adolf Hitler in Germany, the group of people in that party ...

Fascism and Nazism : Meaning,  
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Identify Main Ideas How did Mussolini ' s Fascists take over Italy? After World War I, Italian nationalists were outraged when

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Italy received just some of the territories promised by the Allies. Chaos ensued as peasants seized land, workers went on strike, veterans faced unemployment, trade declined, and taxes rose.

## S 1 POSTWAR SOCIAL CHANGES ECTION

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Section 3 Fascism In Italy ...  
In 1939, Hitler asserted that  
Fascism succeeded in saving Italy

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from Bolshevism. To an extent, Fascism in Italy was an answer to the communist threat posed by Russia. Italy belonged to the group of Allied powers who were victorious in the World War of 1914.

## 5.3 Fascism in Italy -

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Fascist gangs used intimidation and terror to oust elected officials in northern Italy. Many Italians accepted these actions because they, too, had lost faith in constitutional government. In 1922, the Fascists made a bid for power. At a rally in Naples, they announced their intention to go to Rome to demand that the government make changes.

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**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

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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



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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 this treacherous bargain started to waver. 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

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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

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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 history writ large and with the lightning hand of truth.

In this fascinating look at the unique 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

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destructive war of the century.

The early twentieth century in Italy was a crucial period in its history. Mussolini and Fascism surveys all the important issues and topics of the period including the origins and rise of Fascism, Mussolini as Prime Minister and Dictator, the Totalitarian state, foreign policy and the Second World War. It also examines how Italian Fascism compared to other inter-war dictatorships.

In this book, Lucia Ceci reconstructs the relationship between the Catholic Church and Fascism, using new and previously unstudied sources in the Vatican Archives.

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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

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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.

How did Italy treat Jews during World War II? Historians have shown beyond doubt that many Italians were complicit in the Holocaust, yet Italy is still known as the Axis state that helped Jews. Shira Klein uncovers how Italian Jews, though victims of Italian persecution, promoted the view that Fascist Italy was categorically good to them. She shows how the

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Jews' experience in the decades before World War II - during which they became fervent Italian patriots while maintaining their distinctive Jewish culture - led them later to bolster the myth of Italy's wartime innocence in the Fascist racial campaign. Italy's Jews experienced a century of dramatic changes, from emancipation in 1848, to the 1938 Racial Laws, wartime refuge in America and Palestine, and the rehabilitation of Holocaust survivors. This cultural and social history draws on a wealth of unexplored sources, including original interviews and unpublished memoirs.

Ordinary Violence in Mussolini's Italy reveals the centrality of

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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.

Mussolini, in the thousand guises he projected and the press picked up, fascinated Americans in the 1920s and the early '30s. John Diggins' analysis of America's reaction to an ideological phenomenon abroad reveals, he



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proposes, the darker side of American political values and assumptions. Originally published in 1972. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

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This study argues that neorealism ' s visual genius is inseparable from its almost invisible relation to the Fascist past: a connection inscribed in cinematic landscapes. While largely a silent narrative, neorealism ' s complex visual processing of two decades of Fascism remains the greatest cultural production in the service of memorialization and comprehension for a nation that had neither a Nuremberg nor a formal process of reconciliation. Through her readings of canonical neorealist films, Minghelli unearths the memorial strata of the neorealist image and investigates the complex historical charge that invests this cinema. This book is

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both a formal analysis of the new conception of the cinematic image born from a crisis of memory, and a reflection on the relation between cinema and memory.

Films discussed include

Ossessione (1943) Pais à (1946),  
Ladri di biciclette (1948), and  
Cronaca di un amore (1950).

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