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**mensile internazionale Carteggio, vol. I Bollettino delle pubblicazioni italiane ricevute per diritto di stampa  
Bollettino delle pubblicazioni italiane ricevute per diritto di stampa Giornale della libreria organo  
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«Prima di Benito Mussolini, nessun capo del governo italiano dedicò una simile attenzione alla produzione editoriale del proprio paese. Il Duce, forse per abitudine professionale da esperto redattore qual era, forse per appagare le sue ambizioni d'intellettuale autodidatta, lo fece costantemente, durante l'intero Ventennio. In questo modo, divenne una sorta di primo censore dell'editoria italiana.» Il progetto fascista si proponeva di plasmare le opere e la volontà degli scrittori italiani. Dalla soppressione dell'opposizione liberale e socialista alla collaborazione più o meno genuina di sedicenti scrittori fascisti, dai rapporti con il Vaticano all'emergere delle politiche antisemite, il libro propone un viaggio originale nel Ventennio attraverso vicende spesso dimenticate della censura libraria. Al centro di ogni capitolo uno scrittore, un editore famoso o una storia particolarmente significativa: dal fascismo della 'seconda ora' di Brancati agli entusiasmi strumentali di Mondadori; dalla rabbiosa censura contro Sarnadù, amore negro di Maria Volpi agli equilibrismi di Bompiani; dalle autocensure di Margherita Sarfatti alla barbarie delle leggi razziali. I concreti atti di protesta di personaggi come Piero Gobetti, Roberto Bracco e Benedetto Croce risaltano ancor maggiormente perché appaiono come picchi isolati in una distesa di piatto conformismo e di compromessi opportunistici. Queer Italia gathers essays on Italian literature and film, medieval to modern. The volume's chronological organization reflects its intention to define a queer tradition in Italian culture. While fully cognizant of the theoretical risks inherent in trans-historicizing sexuality, the contributors to this volume share an interest in probing the multi-form dynamics of sexual desires in Italian texts through the centuries. The volume aims not to promote the mistaken notion of a single homosexuality through history. Rather, these essays together upset

and undo the equally misguided assumption of an omnipresent heterosexuality through time by uncovering the various, complex workings of desire in texts from all periods. Somewhat paradoxically, a kind of queer canon results. These essays open a much-needed critical space in the Italian tradition wherein fixed definitions of sexual identity collapse. *Queer Italia* is the first and only work of its kind in Italian criticism. As such, it will be of interest to a wide audience of Italianists, medieval to modern, and queer cultural theorists. The "Notizie" (on covers) contain bibliographical and library news items. *Quel ramo del lago di Como che volge a mezzogiorno, tra due catene non interrotte di monti, tutto a seni e a golfi, a seconda dello sporgere e del rientrare di quelli (tali notizie noi ricaviamo da un Manoscritto del Milleseicento, nel quale è narrata la presente istoria) è un lago esclusivamente d'acqua dolce, a differenza del Mar Caspio o del Mar Morto, che son salati per pura combinazione. Il suddetto ramo, strada facendo, vien, quasi d'un tratto, a restringersi formando in luogo la città di Lecco, i cui abitanti diconsi Leccobardi; gente industriosa e di grande malizia, che, per potervi gettar sopra un ponte, costrinsero il lago a divenire un fiume.* *Forum Italicum* is a journal of Italian Studies, founded by M. Ricciardelli in 1967. The journal is intended as a meeting-place where scholars, critics, and teachers can present their views on the literature, language, and culture of Italy and other countries in relation to Italy. Young and hitherto unpublished scholars are encouraged to contribute their critical works. The history of totalitarian states bears witness to the fact that literature and print media can be manipulated and made into vehicles of mass deception. *Censorship and Literature in Fascist Italy* is the first comprehensive account of how the Fascists attempted to control Italy's literary production. Guido Bonsaver looks at how the country's major publishing houses and individual authors responded to the new cultural directives imposed by the Fascists. Throughout his study, Bonsaver uses rare and previously unexamined materials to shed light on important episodes in Italy's literary history, such as relationships between the regime and particular publishers, as well as individual cases involving renowned writers like

Moravia, Da Verona, and Vittorini. *Censorship and Literature in Fascist Italy* charts the development of Fascist censorship laws and practices, including the creation of the Ministry of Popular Culture and the anti-Semitic crack-down of the late 1930s. Examining the breadth and scope of censorship in Fascist Italy, from Mussolini's role as 'prime censor' to the specific experiences of female writers, this is a fascinating look at the vulnerability of culture under a dictatorship. This volume offers a complete survey and bibliography of Italian literature from 1827 to 1930, giving its three stages of development: historical, naturalistic, reflective.

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