Author Biographies

Giovanni Battista Avellone

(b. 1843, Palermo, d. 1923, Rome)

Attorney General, lawyer. In his early years, he participated in all of Garibaldi’s campaigns to unify Italy. After practising as a lawyer, he entered the judiciary, becoming the General Prosecutor at the Court of Assize in Cagliari and in Turin, before finally ending up in Rome, where he had started his law career in 1883. He then returned to practicing law. In January 1916, he was named an official of the Ordine Mauriziano by King Vittorio Emanuele III. Politically tied to the historical Right, and in particular to Onorato Caetani, he wrote numerous publications on juridical and social questions (drawing on his personal experience rehabilitating convicts), in addition to verse compositions for specific occasions. In 1911, he wrote an expansive and controversial introduction (which then attracted the attention of Leonardo Sciascia) to one of the first studies about the Sicilian mafia, which was published by one of his pupils, the criminologist Salvatore Morasca. In 1912, his letter in the Piccolo Giornale d’Italia (Small Newspaper of Italy) against the corruption brought about by the cinema unleashed a debate in the newspaper that stretched out in eleven replies, involving people ranging from cinema professionals to the average citizen.

Goffredo Bellonci

(b. 1882, Bologna, d. 1964, Lido di Camaiore)

Journalist and literary critic. He was among the most important editors of Il Giornale d’Italia (The Newspaper of Italy) in Rome, which he contributed to from 1907 to 1952. His articles also appeared, however, in other newspapers, such as Il Resto del Carlino (The Rest of the Change) in Bologna and Il Messaggero (The Messenger) in Rome. In his work as a journalist, he primarily wrote about literature, but he did not turn his nose up at writing about art, theatre, or even economics and foreign politics. He was the President of the Istituto internazionale per la storia del teatro (International Institute for the History of Theatre) and the
Centro nazionale di ricerche teatrali (National Centre for Theatrical Research). In 1947, he founded the Strega Prize with his wife, the writer Maria Villavecchia (who is better known by her married name), which is the most important Italian literary award. He wrote some important articles about cinema over the course of the 1910s, some of which were published in *Il Giornale d’Italia*.

**Giovanni Bertinetti**

(b. 1872, d. 1950, Borgaretto)

Essayist, novelist, playwright, and screenwriter. At the end of the 1800s, while he was still very young, he was one of the key players within lively, journalistic-literary circles of Turin. At the turn of the century, he wrote for vaudeville in a Piedmontese dialect, and wrote a series of rather varied publications under pseudonyms. He wrote popular manuals of household wisdom, including *Dalla cucina al salotto (From the Kitchen to the Parlour)* in 1905, and both *Eleganza femminile (Feminine Elegance)* and *Guerra alle rughe! (War Against Wrinkles!)* in 1907, all signed with the female pseudonym ‘Donna Clara’. He also wrote successful pseudo-philosophical essays written under the guise of an elusive American scholar, ‘Ellick Morn’, including ‘*Il mondo è tuo*’, (‘The World Is Yours’) in 1907, ‘*Sorgi e cammina*’ (‘Rise Up and Walk’) in 1909, and ‘*La conquista dell’energia fisica, intellettuale, finanziaria*’ (‘The Conquest of Physical, Intellectual, and Financial Energy’) in 1911. In these last titles, inspired by certain suggestions of thought by Henri Bergson and Maurice Blondel, he developed a theory of the will, focusing on the passion for life and supremacy of action. Between 1901 and 1905, he founded and directed *Forum*, an art and science magazine based in Turin. In 1908, he published his most famous narrative work, *Le orecchie di Meo (The Ears of Meo)*, a novel for children that marked the beginning of an intense narrative production aimed at a young audience, which would extend into the 1930s (one memorable work from 1930, *Il gigante dell’Apocalisse (The Giant of the Apocalypse)*, was a science-fiction mystery set in Hollywood). In addition to these activities, he wrote eighteen apocryphal novels under the name of Salgari, presenting them, in agreement with Salgari’s heirs, as posthumous works of the great writer from Verona. From the second half the 1910s until the early 1920s, he was also very active as a screenwriter in Turin, working for production houses, including Corona Film, Itala Film, Gladiator Film, Latina Ars, Pasquali and,
in particular, for Albertini Film. The latter was founded with his friend Luciano Albertini, an actor, body-builder, and acrobat who became famous playing the cinema character Samson.

**Michele Biancale**

(b.1881, Frosinone, d. 1961, Rome)

Journalist and art critic. After graduating from the University of Naples, he moved to London and Paris to study art history. On his return, he became a teacher, a job he held until the 1940s. Later, he became a professor of Contemporary Art at the University of Rome. During his career, he also worked as an art critic at a range of publications: *Il Messaggero (The Messenger)*, *Il tempo (The Time)*, and *L’Italia che scrive (The Italy that Writes)* based in Rome, *Il Resto del Carlino (The Rest of the Change)* in Bologna, *Nuovo Antologia (New Anthology)* in Florence, and *Illustrazione italiana (Italian Illustration)* and *Spazio (Space)* in Milan.

**Aldo Borelli**

(b. 1890, Monteleone di Calabria, d. 1965, Rome)

Journalist and short-story writer. He was one of the most important editors and directors of newspapers in the country. He was first published in the daily the *Alfiere (The Standard Bearers)* in Rome while still a law student. In 1911, he was employed by the Agenzia Stefani, but by 1912, he was working for Roman edition of the important, Naples-based nationalist daily newspaper, *Il Mattino (The Morning)*. In 1914, he went to *La Nazione (The Nation)* in Florence, where he was the director from 1915 until 1929, overseeing its passage from a generic right-wing nationalism to Fascism. From 1929 until 1943, he was the director of *Corriere della Sera (Evening Courier)* in Milan. In the postwar period, he was initially excluded from any job because of his past ties to the regime, but in 1946 he once again took on important roles, first at the Roman daily *Il Tempo (The Time)*, then at the Roman edition of the Milanese magazine *Epoca (Era)* and, in the end, as the Editorial Director at Mondadori, overseeing the entire periodicals section of the publishing house. From November 1955 until 1958, he was the General Director of Cines, the Roman cinema production house which had been revived. He concluded
his career as the Director of the *Il Giornale d’Italia* (*The Newspaper of Italy*), which was owned by the Gruppo Editorial Tribuna.

**Anton Giulio Bragaglia**

(b. 1890, Frosinone, d. 1960, Rome)

Theatre director, journalist, and essayist. A restless intellectual and multi-faceted artist, in his youth he was part of the Futurist movement, theorizing and experimenting alongside his brother with ‘photodynamics’, an anti-naturalistic photographic technique inspired by the ‘chronophotography’ of the late 1800s and Giacomo Balla’s kinetic painting. In 1916, he started a magazine in Rome focused on politics and art, *Cronache d’attualità* (*Chronicles of Today’s News*), which he directed until 1922 and which was particularly open to the reception of European avant-gardes. Also in 1916, he entered into cinematographic production by establishing Novissima Film. He oversaw the direction of some films (which, according to some sources were actually directed by Riccardo Cassano), including the famous *Thais* (1916), which contained experimental sequences created in collaboration with the Futurist director Enrico Prampolini. Two years later, he founded the Casa d’Arte Bragalia (Bragaglia’s House of Art) in Rome, which held conferences and promoted innovative art exhibitions (from Balla to Sironi, from De Chirico to Dadaism). For nearly ten years—from 1922 until 1931—he directed the Teatro degli Indipendenti (Independent Theatre), which he founded with his brother, Carlo Ludovico. The theatre was both a point of reference for Italian and international avant-garde theatre, and a locus of experimentation in the fields of stagecraft, lighting, and choreography. His theatrical research continued with his experience of the Teatro delle Arti (Theatre of the Arts), which was promoted by the fascist regime. Bragaglia directed the Theatre from its founding in 1937 until its dissolution in 1943. In 1931, he produced his first and only feature-length film with sound, *Vele ammainate* (*Lowered Sails*). In the 1950s, he would return to movie directing, creating two documentaries, *La Floridiana* (*Floridiana Villa in Naples*) in 1950 and *Cosenza tirrenica* (*Cosenza on the Tyrrhenian Sea*) in 1953. His editorial activity was very intense. It was mostly dedicated to the theatre (and in particular to the Commedia dell’Arte, Roman masques, the history of screenwriting, and popular theatre), but also discussed the cinema. In addition to articles published in sophisticated cinema magazines like *Apol-lon* or in his own *Cronache d’attualità*, often under the pseudonym of B.
Galaragi. He wrote two books on cinema: *Il film sonoro. Nuovi orizzonti della cinematografia* (Sound Film: New horizons in Cinematography) in 1929 and *Evoluzione del mimo* (The Evolution of Pantomime) in 1930, which was largely dedicated to a theoretical comparison between sound cinema and theatre.

**Angelina Bambina Maria Buracci**

(b. 1891, Casasco d’Intelvi, d. ?)

Educator. In the early 1910s, she came into contact with the Baragiola publishing house, founded in Como by brothers Fausto and Emilio (Baragiola), who were also the owners and operators of an international institute in the nearby Mendrisio (in the Ticino Canton of Switzerland) that sought to promote pedagogical innovations of the time. In 1913, Buracci published a small book with this company, *Il pensiero educativo di Caterina Franceschi Ferrucci* (The Educational Thinking of Caterina Franceschi Ferrucci), comparing the ideas of the noted Catholic scholar, who lived during the 1800s, with modern pedagogical thinking. In the book, she positioned herself within a new wave of thinking that was more attentive to the personality of the student and the specifics of gender. In 1916, she published a 60-page book on *Cinematografo Educativo* (Educational Cinema) through the Tipografia Sociale Sironi, probably covering the cost herself. This book explored the role of films in the education of children in the 1910s, and in it, she demonstrated, in addition to a vast mastery of educational themes, a broad familiarity with the actual movie theatres she claimed to have frequented since the turn of the century.

**Ricciotto Canudo**

(b. 1877, Gioia del Colle, d. 1923, Paris)

Scholar of aesthetics, cultural critic, and organizer. After having completed his studies in Italy, he moved to Paris in 1902, where he became involved in the most influential intellectual circles, and forged strong friendships with Guillaume Apollinaire and Blaise Cendrars. In the early years of his Parisian sojourn, he focused mostly on musicology, but also on art, literary, and theatre criticism. His studies of Beethoven, Dante, and d’Annunzio were particularly noteworthy. At the outbreak of the First World War, when Italy was still lingering in neutrality, he enlisted as a volunteer in the French
army. Right after the war, he focused on cinema, deepening his original theoretical reflections on the new medium dating from 1908, organizing experimental projections, and proposing a cinematographic union of Latin peoples. On 7 June 1923, he married his colleague Jeanne Janin. He died suddenly in Paris on 10 November of that same year. His studies were brought together posthumously in the 1928 *L’usine aux image* (*The Image Factory*).

**Edoardo Coli**

(b.1871, d.1926, Florence)

A high school literature teacher, poet, essayist, writer, and textbook author. He is best known for his work as an editor, first at the Florentine literary journal *La Nazione letteraria* (*The Literary Nation*), then for *Il Marzocco*, which he co-founded in 1896 in Florence with Adolfo Orvieto, Enrico Corradini and others, and finally for *Vita nova* (*New Life*) in Milan. In an important piece in *Il Marzocco* he took a stand against the use of Cesare Lombroso in theories of art, a choice that placed him strongly in opposition to Mariano Luigi Patrizi, a major advocate of this branch of Lombroso’s school of thought. During the 1910s, Coli worked with two Roman literary magazines, *Il Fanfulla della Domenica* (*Sunday Fanfulla*) and *Il Primasso*.

**Luigia Cortesi**

(b.?, d.?)

Novelist and playwright. She worked with the *Rassegna Nazionale* (*National Review*) in Florence. In 1904, while still very young, she published the novel *Verso la Gloria* (*Towards Glory*) with the Cogliati publishing house based in Milan, which had already been published in *Rassegna* over the course of 1903. In 1906, again through Cogliati, she published the novel, *Diana Vannutelli*. In 1915, Emilio Ghione directed a film entitled *Spine e lacrime* (*Thorns and Tears*) based on one of her plays, which starred Gastone Monaldi, Fernanda Battiferri, and Alberto Colli, and was produced by the Tiber production house. In 1917, Nino Oxilia directed a film for Cines based on one of her ‘cine-comedies’, *L’uomo in Frak* (*The Man in the Tuxedo*), starring Berta Nelson.
Romano Costetti

(b. ?, d.1913, Bologna)

Priest. In 1899, under the guidance of the economist Giuseppe Toniolo, he co-founded in Lucca (where he was a clergyman at that time) both the Circolo Cattolico di Studi Sociali (Catholic Circle of Social Studies), and the Cassa Rurale Lucchese (Rural Bank of Lucca), which was strongly opposed by the public authorities, in particular Antonio Starabba, Marquese Di Rudini. He contributed to the Lucchese Catholic periodical *L’Esare (The Serchio River)* and was the director of the Bolognese journal *La figlia di Maria, periodico cattolico per giovenette (The Daughter of Mary: A Catholic Periodical for Young Women)*, and he was the abbot of the Abbey of San Salvatore in Bologna. A follower of Giuseppe Toniolo, he was an active collaborator in the archbishop’s school in Bologna, and in 1910 he started the Società emiliana delle proiezioni (Film Society of the Emilia Region), which was immediately renamed in his honour after his death.

Crainquebille [Enrico Thovez]

(b. 1869, d. 1925, Turin)

After a brief stint studying engineering, he graduated in literature from the University of Turin in 1896. His first poetic works came out in 1887. He would continue to produce such works—without any great success— throughout his life. He was also a painter and his works were displayed at the Biennale in Venice in 1901. His major contributions, however, were as a critic of literature and of art, which he also began at a very young age. Among the publications that he contributed to were *Corriere della Sera (Evening Courier)* in Milan, *La Stampa (The Press)* and *La Gazzetta del popolo (The People’s Gazette)* in Turin, and *Il Resto del Carlino (The Rest of the Change)* in Bologna. In the world of literary criticism, he was especially known for his positions against Giosuè Carducci and Gabriele d’Annunzio. He was also the director of the Museo Civico d’Arte Moderna (Civic Museum of Modern Art) in Turin. Among his most noted books are the collections of literary-critical writings are the 1910 *Il pastore, il gregge, la zampogna (The Shepherd, the Flock, the Bagpipe)* and the 1921 *L’arco di Ulisse (Ulysses’s Bow)*, the 1919 anti-modernist pamphlet written in the form of a collection of moral tales *Mimi dei moderni (Modern Charades)*, and the 1921 collection
of critical writings on art *Il Vangelo della pittura ed altre prose d’arte* (*The Gospel of Painting and Other Stylized Writings*).

### Giuseppe d’Abundo

(b. 1860, d. 1926, Barletta)

Physician and assistant to the illustrious psychiatrist, Professor Leonardo Bianchi. He received a medical degree in 1884 at the University of Naples where he focused on nervous and mental illnesses and gained expertise in laboratory research. His first article of many articles in the Neapolitan journal *La Psichiatria, la neuropatologia e le scienze affini* (*Psychiatry, Neuropathology, and Related Sciences*) came out in 1885. In that same year, he moved to the University of Pisa, where he taught in Clinical Psychiatry at the Istituto di Neurologia (Institute of Neurology). In 1894, he was named Professor of Psychiatry in Cagliari and later in Catania, where he remained for nearly thirty years. It was here that he founded the *Rivista italiana di neuropatologia, psichiatria ed elettroterapia* (*Italian Journal of Neuropathology, Psychiatry, and Electro-therapy*) in 1907. That same year, he founded, along with Leonardo Bianchi, the Società Italiana di Neurologia (Italian Society of Neurology), which is still in existence today. In 1924, he was called to the University of Naples to take the place of his mentor, Leonardo Bianchi, who was forced to retire because of his age. He continued his research in the field of psychiatry, and among his nearly one hundred publications, there are numerous essays dedicated to neurological issues.

### Lucio d’Ambra [Renato Eduardo Anacleto Manganella]

(b. 1880, d. 1939, Rome)

Journalist, novelist, comedy writer, theatre and cinema critic, screenwriter, director, and producer. He began his varied and lively activity in 1896 in the fashionable journal, *Fiammetta*, as a writer, and spending the early years of the twentieth century writing on a topics that ranged from commentary on current events to literary and theatre criticism. He wrote for large circulation publications, including the theatrical journal *Il Tirso* (*The Thyrus*), the newspaper *La Tribuna* (*The Tribune*), the weekly publication *La Tribuna Illustrata* (*The Illustrated Tribune*), and the monthly *Il Mondo* (*The World*). His most important theatrical successes include the 1904 poem *Bernini* (written in collaboration...
with Giuseppe Lipparini), the 1912 comedy *Effetti di Luce* (*The Effects of Light*), and the 1916 patriotic drama *La Frontière* (*The Frontier*). He was among the promoters of the 1913 *Teatro per tutti* (*Theatre for All*), which was dedicated to the performance of one-act plays or other short works, the 1923 *Teatro degli Italiani* (*The Italian Theatre*), which was dedicated to the performance of solely Italian works, and the 1932 *Baracca e i Burattini* (*Give it all up*), which was reserved for theatrical performances of Italian works accompanied by conferences. In 1922, at nearly the same time that he was named president of the Società degli Autori (Society of Authors) in Rome, he started a cultural circle, Le Stanze del libro (The Book Rooms), which hosted conferences, exhibitions, book tours, and theatrical performances from a variety of different fields of thought and practice. His work as a novelist occupied him for the rest of his life, beginning in 1900 with *Il miraggio* (*The Mirage*) and continuing with his larger successes, all dating from 1915, including *Il re, le torri, gli alfieri* (*The King, the Towers, the Standard Bearers*), *Il damo viennese* (*The Viennese Lover*), *L’ombra della Gloria* (*The Shadow of Glory*), and the three volumes of *La Vita in due* (*Life in Two*) (1924–1933). He was very active as a short story writer in the 1930s with the series *False e vere* (*False and True*) in the *Corriere della Sera* (*Evening Courier*). The cinema captivated him for around 30 years: from 1909—the year he wrote his first article on cinema—until his final days, when he was still planning numerous screenplays. After successfully writing screen adaptations of *La Signorina Ciclone* (*Miss Fluffy Ruffles*) and *Il Re, le Torri, gli Alfieri* in 1916, he held a number of positions in the industry, as a screenwriter, director, producer, cinema critic, theorist, and in 1920, editor of the film journal, *Il Romanzo Film* (*The Film Novel*). He occupied himself primarily with journalism, particularly for literature and theatre, and in 1913, he was the first in Italy to call attention to Proust’s *In Search of Lost Time*, only a month after it came out in French. His long and varied professional career brought him two important honours: he was named an Official in the Légion d’Honneur (Legion of Honour) by the Académie Française (French Academy) on 1 July 1928, and he was appointed to the Reale Accademico d’Italia (Royal Italian Academy) by the fascist government on 19 April 1937. He died in Rome on 31 December 1939.

**Silvio d’Amico**

(b.1887, d. 1955, Rome)

After graduating with a law degree in 1911, he won an exam/contest at the Ministero della Pubblica Istruzione. In 1913, he began to seriously dedicate
himself to the theatre, primarily as a critic. By 1914, he was already at the
nationalistic newspaper based in Rome, l’Idea Nazionale (The National Opinion),
as an assistant to the drama critic, Domenico Oliva. After volunteering to
serve in the First World War, he collected his ideas in two books, Il teatro dei
fantocci (Puppet Shows) in 1920 and Maschere (Masks) in 1921. Repudiating the
bourgeois realist theatre of the late nineteenth century was critical for him.
In 1923, he became Professor of Theatre History at the Accademia Nazionale
di Santa Cecilia (Saint Cecilia National Academy), an acting school in Rome,
thanks to his work as an writer and as a promoter of the new, nationalist
dramatic theatre. In 1929, he published Il tramonto dell’attore (The Waning of
the Actor), which criticized the old Italian theatre tradition, which still saw
the actor, and not the text, as its focal point. In 1931, after having visited and
studied at various theatre programmes, both in Italy and abroad, he published
La crisi del teatro (The Crisis in Theatre), in which he expressed his ideas on
theatre direction, according to which the Socratic method allows the actor
to connect with the reality of screenplay. In 1932, he founded one of the most
important theatrical journals of the era, entitled Scenario (Backdrop), with
Nicola de Pirro. At the same time, in Teatro del Novecento (Twentieth-Century
Theatre), he began and directed the series Teatro italiano (Italian Theatre).
In 1935, while he continued his activities as a critic, he became the first head
of the newly-formed Accademia Nazionale d’Arte Drammatica (National
Academy of Dramatic Arts), for which he immediately took a role as an
instructor of theatre history. In this same period, he worked on the Storia
del Teatro Drammatico (The History of Dramatic Theatre), published in four
volumes between 1939 and 1940. After the war, he added the Enciclopedia dello
Spettacolo (Encyclopaedia of Performances) to his body of work, but the first
volume would would not be released until 1954, just one year before his death.

Luciano Doria [Romolo Augusto Gizzi]

(b. 1891, d. 1961, Rome)

Journalist, novelist, comedy writer, essayist, and film director and producer. At
the beginning of the 1910s, he started his career as a journalist, but made forays
into theatre, co-writing with Aldo De Benedetti Colui il quale (The One Who),
which was performed in June 1916 at the Teatro Argentina in Rome. He entered
into the field of cinema production in 1918 as a screenwriter for Tiber Films, writ-
ing films which included Mademoiselle Pas-Chic (Miss Low Class), La principessa
di Bagdad (The Princess of Baghdad), Le avventure di Doloretta (The Adventures
of Doloretta), and La signora senza pace (The Woman without Peace). In short, he was one of the most prolific screenwriters of Silent Era in Italy. In 1920, without abandoning his work as a screenwriter he moved to the Fert-Pittaluga's studio and began his career as a director with the L'isola della felicità (The Island of Happiness). In that same year, he also founded the magazine Fortunio with Nunzio Malasomma, which would become the first in Italy to systematically publish passages from scripts with all of the stage directions. In 1927, he left the Fert, to be a founding member, alongside Mario Camerini, Augusto Genina, Aldo De Benedetti and many others, and the General Director of the innovative film studio, Autori Direttori Italiani Associati (Italian Association of Authors and Directors) or ADIA. After 1930, when the advent of the first Italian sound productions ended up bankrupting the economically weak ADIA, he fulfilled a variety of roles for other production companies, such as Director of Production, General Manager, and Producer, the role he held until the year before his death.

Edipi [Ettore della Porta]

(b. 1861, Verona, d.?)

A prolific journalist at the successful L'Arena (The Arena) in Verona and La Nazione (The Nation) in Florence, and an editor of numerous newspapers and periodicals, including the fashionable and sometimes licentious, Fiammetta (Florence-Rome), the sardonic La Scena illustrata (The Illustrated Scene) in Florence, the refined L'illustrazione italiana (The Italian Illustration) in Rome, the artistic Il Ventesimo (The Twentieth) in Genoa, and the widely circulated La Gazzetta del Popolo della Domenica (The People's Sunday Gazette) in Turin. He also tried his hand—with less success, however—at narrative (novellas), theatre (plays, comedies, pantomimes), and even music (opera librettos). In terms of cinema, he wrote, in addition to the article included in this anthology, 'Il teatro della nevrosi' ('The Theatre of the Neurotics'), which was published in La Scena illustrata in 1910.

Ettore Fabietti

(b. 1876, Cetona, d. 1962, Solbiate)

Writer, editorialist, librarian, and author of political and educational texts. A staunch Marxist connected to reformist socialist environments,
he only obtained his elementary school diploma because of his humble origins, and was almost entirely an autodidact. Because of that, starting in 1903, he dedicated himself almost exclusively to the promotion and organization of the nascent ‘libraries for the people’, a growing phenomenon that he steadfastly believed in. He conduced these activities from Milan, where he moved to in 1901. After 1908, he worked across the entire country. It was in this period that he started a demanding slate of work as an editorialist, primarily for the Milanese journals La Coltura popolare (Popular Education) and La Parola e il libro (The Word and the Book), which he also directed. In 1926, because of pressures against him and the institutions that he was working for from the Fascists, he dedicated himself to writing and editorial work for educational scientific and literary publications. He began to occupy himself the public libraries only in the immediate post-war period when, however, a long illness forced him out of public life.

**Mario Foresi**

(b. 1849, Portoferraio, d. 1932, Florence)

Journalist, poet, composer, short story author, and collector of paintings and rare books. The son of an important family from the island of Elba, he lived and worked in Florence in a lavish home on Corso de' Tintori, which had been the property of the ancient Doni family. He sent the young Gabriele d'Annunzio to the school where he had studied, the Liceo Cicognini in Prato, with his own personal letter of recommendation. As a journalist, he contributed to La rivista d'Italia (The Italian Magazine) in Rome, Varieves in Milan, Italia moderna (Modern Italy) in Naples, La Scena illustrata (The Illustrated Scene) in Florence, Il Giornale d'Italia in Rome, and Il Nuovo giornale (The New Paper) in Florence. He published short stories and sketches in Nuova antologia (New Anthology), which was based in Florence at the time, as well as the Rassegna Nazionale (National Review). There were also various works of poetry and fiction that came out in series. He was well-known for his translations of Dante’s Divina Commedia (Divine Comedy) and Petrarch’s Canzoniere (Song Book) into prose, which made these works comprehensible to a wider audience. In 1909, after the death of his wife, he ceased all activity. In the mid-1910s, he gave all of his precious collection of paintings, books, and antiques to
the town of Portoferraio on the island of Elba, where they are united in the Foresi collection.

Giovanni Fossi

(b., d.)

Journalist and pedagogue. Tied to Florentine Catholic-nationalist circles, he became the director of the Istituto Nazionale Sordomuti (National Institute for Deaf Mutes) in Florence in February 1920, six months after the death of its founder, Francesco Mangioni. At the same time, he founded the monthly publication Parla (Speak), which apprised readers of the institute's activities in addition to those of the wider Italian pedagogical community connected to these matters. However, the publication made many forays into the literary and artistic world, and from its earliest issues published accessible works by illustrious authors from the Florentine scene, including Isidoro del Lungo, Giovanni Papini, and Ferdinando Paolieri. In 1928, he also founded Corrierino dei Sordomuti (Little Courier of the Deaf-mutes), which was intended to be more sleek and practical, and eventually merged with Parla in 1935. He also published a series of small instructional books in connection with the Corrierino dei Sordomuti, whose most important titles were written by Fossi himself. In this series of publications, the weight of Catholicism, whose rules are presented as essential normative elements, is very strong. Also, from a certain moment on, the rules of Fascism were given the same weight. He left as head of the Institute in 1943.

Gaio [Adolfo Orvieto]

(b.1871, d. 1951, Florence)

Successful journalist, lawyer. After growing up in Florence, he moved to Rome, where he completed a law degree in 1893 and began contributing to Vita nuova (New Life), first under the pseudonym 'Jago' and then, as 'Gaio'. In 1901, he became director of the literary magazine that his brother Angiolo had founded in 1896, Il Marzocco. The magazine had become a hub of cultural life in Florence, and it slowly abandoned the aesthetic idealism of its early years and began to favor a more eclectic approach under his
leadership. In addition to his journalistic work, the Treves Brothers publishing house collected his caricatures of notable Florentine figures, and in 1905, published them under the pseudonym ‘Kodak’.

Renato Giovannetti

(b. 1892, Rome, d. 1917, Cal di Canale)

Journalist. In 1906, when he was only 14 years old, he published the short story ‘Il Faro’ (‘The Lighthouse’) in the weekly Florentine publication Il Vascello. Giornale di avventure di mare e di terra (The Vessel: Journal of Land and Sea Adventures). In 1911, while still completing his law degree, he began editing for the nationalist daily La Vita (The Life) in Rome. He graduated in 1914 with a thesis on legislative reform to libel laws. When the La Vita closed in 1915, he went to Il Giornale d’Italia (The Newspaper of Italy), which was also based in Rome. He also contributed to Milanese publications Don Chisciotte: Giornale di viaggi e di avventure (Don Quixote: Journal of Travel and Adventures) (Milan) and Il Bacio (The Kiss). In 1915, he enlisted in the war effort with the rank of second lieutenant in the infantry. Initially sent to the Tonale Pass in the Alps, he sent war correspondence to his newspaper. These were later published posthumously in 1918 in the collection Alla fronte. Impressioni (At the Front: Impressions). In June of 1917, he and his unit, which was part of the Brigata Potenza (The Power Brigade), departed for Banjšice Plateau, where he lost his life at the end of August.

Guido Gozzano

(b. 1883, d. 1916, Turin)

Poet and novelist, considered one of the greatest representatives of what is known as crepuscolarismo, an important poetic movement in the early part of the twentieth-century, which focused on the scathing critique of the present. His most important collection of poems, I colloqui (Conversations), came out in 1911, preceded by La via del rifugio (The Path of Refuge) in 1907. His short stories and fables for children, I tre talismani (The Three Talismans) in 1904 and La principessa si sposa, (The Princess Gets Married) in 1917, are also noteworthy. In 1912, he took a voyage to
India in order to recover from tuberculosis—a disease that would bring him to an early death at the age of 30—and his impressions are collected in the posthumous work *Verso la cuna del mondo* (*Towards the Cradle of the World*) and published in 1917. He also worked on two screenplays, one for Turin-based Ambrosio film studio for the 1911 film entitled *Solo al mondo. La storia di piccolino* (*Alone in the World: The Story of a Little Boy*), and the other for a film about Saint Francis written in 1916, which was never made.

**Antonio Gramsci**

(b. 1891, Ales, d. 1937, Rome)

Politician, historian, and journalist. Coming from modest means, he was drawn to socialist thought in 1905 after reading *Avanti!* (*Forward!*) for the first time. Thanks to a scholarship, he enrolled in 1912 at the University of Turin in the Faculty of Liberal Arts. Interested in the widest array of subjects, he took courses in law as well as literature, particularly in modern philology—the programme of study in which he was enrolled. However, his contact with workers and politicians drew him to political activism of the radical Left, a fact that distanced him from the typical trajectory of the average student. His formation as a activist was also different with respect to the culture of the Partito Socialista Italiano (*Italian Socialist Party*). Dedicated since the First World War to the principal texts of Marxism as well as to the thinking of the neo-idealistic and liberal camps (found in Giuseppe Prezzolini’s *La Voce* (*The Voice*) and Gaetano Salvemini’s *Unità* (*Unity*), he assigned a specific role to the renewal of culture: as a bridge between the world of the workers and the world of intellectuals and the university—an idea that was not present in Italian Marxism at the time, but that was instead connected to the positivist tradition. In 1918, after having begun to work as an editor for *Il Grido del popolo* (*The Cry of the People*) and *Avanti!*, he found strong points of contact between his thought and that of Lenin, particularly in his work on the relationship between the Enlightenment and the French Revolution. He then founded *L’Ordine Nuovo* (*The New Order*), a weekly review of socialist culture, with Umberto Terracini. In January 1921, with the Partito Socialista Italiana (*Italian Socialist Party*) divided into two sections—since after the Russian Revolution it was no longer able to bridge the divide between the reformist wing and the revolutionary
wing—and the entire editorial board joining the newly established Partito Comunista Italiano (Italian Communist Party), the periodical was transformed into the official organ of the PCI and moved from being a weekly publication to being a daily one. Between 1922 and 1923, having ended his assignment with L’Ordine Nuovo, he stayed for a long time in the USSR—both for political and health reasons (he spent a lot of time in a sanatorium)—where he met and married Julija Schucht. In 1924, he became the secretary of the party, and put it on path towards a progressive bolshevization. In November 1926, based on a newly-instituted law by the fascist regime, which prohibited all political parties but the Fascists, he was arrested. In 1928, the Special Tribunal condemned him to 20 years, and he was effectively barred from any contact with the outside world. In February 1929, while he was in prison in Turi, Bari, he obtained the right to write notes. He then began the draft of his Quaderni del carcere (Prison Notebooks), a monumental and programmatic reflective work (in 33 notebooks). Fortunately, they were saved and published starting in 1948, eleven years after his death.

Haydée [Ida Finzi]

(b. 1867, d. 1946, Trieste)

Journalist and writer. At not yet fifteen years old, her first articles appeared in the leading irredentist paper in Trieste called the Indipendente (Independent), where she began to use the pseudonym which she carried for her entire life. After that, and under other pseudonyms, she also collaborated with a number of other publications: the daily paper Il Piccolo (The Small-Format) in Trieste (for which she would become the editor for more than 26 years), the magazine Fanfulla della Domenica (Sunday Fanfulla), Favilla (The Spark), Illustrazione Popolare (Popular Illustration), Illustrazione Italiana (Italian Illustration), where she published under the name ‘La signora in grigio’ (‘The Lady in Grey’), Secolo XX (Twentieth Century), and Grandi Firme (Big Names). As a writer she is best known for her short stories, which were often published in magazines and newspapers. Her work as a short story writer brought her acclaim beginning in 1895, winning a number of important prizes awarded by other prestigious magazines, including Natura ed Arte (Nature and Art), Roma Letteraria (Literary Rome), Rassegna Internazionale di Roma (International Review of Rome). She was also active in other forms of writing for which she received widespread recognition, from novels and
dramas to comedies, memoirs, and poetry. The novel *Faustina Bon* published by the Milanese publishing house Vallardi in 1914 was, for example, awarded by the Società degli autori (Society of Authors) in Rome, while a comedy in two acts, *Cenerentola per forza* (*Absolutely Cinderella*), won the female drama competition held by the Turin-based magazine, *La Donna* (*The Woman*).

**Luigi Lucatelli**

(b. 1877, d. 1915, Rome)

Prolific journalist from a family of liberal patriots, known especially for his satirical writings. Published in the weekly *Il Travaso delle idee della domenica* (*The Sunday Outpouring of Ideas*) under the pseudonym Oronzo E. Marginati, in which he pretended to be an imaginary underpaid worker in order to comment critically on the events of the week in a language peppered with Roman dialect and bureaucratic slang. In addition to these works, he cast a wide net as a journalist: he published in a number of Roman dailies, including *Il Travaso delle Idee* (*The Outpouring of Ideas*), *Corriere d’Italia* (*The Courier of Italy*), *La Patria* (*The Fatherland*) as well as the Milanese *Il Secolo* (*The Century*). For *Il Secolo*, he followed the war in Libya from 1911–1912 as a reporter, later collecting his writings in the 1912 volume *Il volto della Guerra* (*The Face of War*).

**Sebastiano Arturo Luciani**

(b. 1884, d. 1950, Acquaviva delle Fonti)

Musicologist, theorist (of tragic theatre, music, dance, and cinema), film dramatist, and director. He contributed to a variety of publications, which ranged from the most important art and theatre magazines, such as *Cronache d’Attualità* (*Chronicles of Today’s News*) and the ‘900 (*Twentieth Century*) to some of the best newspapers of the country *La Stampa* (*The Press*), *Corriere Italiano* (*The Italian Courier*), *Il lavoro d’Italia* (*The Work of Italy*). He dedicated numerous articles to cinematography, arguing that it was an art of time and space that was destined, in his mind, to change entertainment in the future. These articles were later collected—with only slight variations—in three books: *Verso una nuova arte. Il cinematografo* (*Towards...*)
a New Art: The Cinematograph) in 1920, l’Antiteatro (The Anti-Theatre) in 1928, Il cinema e le altre arti (The Cinema and the Other Arts) in 1942. At the beginning of the 1920s, after having begun to write some screenplays, he also began to work as an artistic director for Triumphalis Film, and a director of set design for 1920 film Tristano e Isotta (Tristan and Isolde). Unfortunately, the beginning of the crisis in Italian cinema at practically the same time he began work in film production, quickly brought him back to his work as a theorist. From 1934 until 1935, after Emilio Cecchi left Cine, he took a position during the Office of Scripts. Then, together with Carlo Mariani dell’Anguillara, he wrote the screenplay for the fascist regime’s historic 1937 film Scipione l’Africano (Scipio the African). Later, he wrote other screenplays, often with Henry Clark, some of which were never made.

Alberto Emanuele Lumbroso

(b. 1872, Turin, d. 1942, Santa Margherita Ligure)

Historian and legal expert, jurist, man of letters, magazine director, and Italian military attaché in Greece. Belonging to the nobility (he was a baron), he graduated with a degree in law from the University of Rome with a thesis on Napoleon and England in 1894. His passion for Napoleon increased in the following years and by the early twentieth-century, he was already considered one of the greatest biographers of the military leader and his family. In 1904, he donated the entirety of his rich Napoleonic library to the National Library in Turin, and beginning in 1900, he dedicated himself to the study of French personalities, including Voltaire in 1901, Stendhal in 1902, and Guy de Maupassant, to whom he dedicated a hefty monograph—the first in Europe in 1905. A contributor to the Archivio per lo studio delle tradizioni popolari (Archive for Research on Popular Traditions), directed by Giuseppe Pitré, but also to the prestigious La Tribuna (The Tribune) in Rome, the working-class Lettura (Reading) in Milan, and the Paris Revue. In 1907, he took over the management of the Rivista di Roma (Rome Magazine) alongside Arturo Jahn Rusconi, and he became the sole director in 1909. He held this role until 1932. Having already moved from erudite subjects to patriotic ones, the journal argued in favour of Italy’s intervention at the outbreak of the First World War. In 1915, Lumbroso enlisted as a volunteer in the war, with the rank of second lieutenant. After being promoted to lieutenant, he joined the Italian embassy as a military attaché in Athens from 1916 until 1918. In 1924, he was transferred to Genoa, where he began
to publish the *Rivista di Roma* again. From that point on, he dedicated his research primarily to the Great War and to the lives of the members of the Royal Family. His contacts with the Regime were very strong in those years: in 1923 he had begun to collaborate with *Critica Fascista* (*Fascist Criticism*), and in 1929 he requested a membership card from the party. Of Jewish origin, he was struck by the racial laws of 1938, which completely interrupted his editorial activities.

**Maffio Maffi**

(1881, Florence, d. 1957, Rome)

Journalist, essayist. After graduating with a liberal arts degree, he contributed between 1903 and 1906 to three prestigious Florentine literary-artistic journals, *Hermes, Il Marzocco, and Il Regno* (*The Kingdom*). In 1907, he landed at the Florentine daily *Il Nuovo giornale* (*The New Daily*), and later helped found *Il Giornale di Vicenza* (*Daily News of Vicenza*) in 1908, which he then directed. From 1909 to 1924, he was the lead editor of the *La Tribuna* (*The Tribune*) in Rome. A fascist from the very beginning, from 1924 to 1925 he was the head of the Ufficio stampa del capo del governo (Press office of the Head of State), while from 1925 to 1927 he was the director of *La Gazzetta del popolo* (*The People’s Gazette*) in Turin. From 1928, following the wishes of the fascist government, he worked at the *Corriere della Sera* (*Evening Courier*) in Milan. Considered insufficiently expedient in aligning the publication with fascist priorities, he was removed the following year and worked as the editor of political news in the monthly *Nuova Antologia* (*New Anthology*) in Rome until 1932. He returned to newspapers in 1932, as the director of *La Nazione* (*The Nation*) in Florence, and as an Italian correspondent for the Buenos Aires paper, *Razon*. Because of his past collaboration with the fascist regime, he was excluded from any work after the Liberation in 1944, and only began to work as a journalist again in 1948, contributing to two Roman papers, *Il Tempo* (*The Time*) and *Il Messaggero* (*The Messenger*), and occasionally to the Milanese paper, *Corriere della Sera*. There were various publications over the years that gathered his writings together, especially those he completed as a war correspondent. As an official of the Navy during the First World War, he was also employed in the Servizio Fotocinematografico della Marina (Photocinematographic Service of the Navy), where he worked as a director.
Fausto Maria Martini

(b. 1886, d. 1930, Rome)

He debuted at a very young age with _Le piccole morte_ (The Little Dead Things) (1903), a collection of poems in the _crepuscolarismo_ style, continuing his poetic activities with two similarly-inspired new collections _Panem nostrum_ (Daily Bread) in 1907 and _Poesie provinciali_ (Provincial Poems) in 1910. In 1907, he took a long and adventurous voyage to the United States, which he later recounted in the 1930 novel _Si sbarca a New York_ (Arrival at New York). Once he returned to Italy, from 1909 until 1925, he edited the theatre criticism column in the newspaper _La Tribuna_ (The Tribune), occasionally focusing also on cinema, with long reviews of films. From 1925 until 1929, he held the same position at _Il Giornale d’Italia_ (Newspaper of Italy) in Rome. He also worked as a playwright and between 1913 and 1929, writing and producing numerous theatrical works. Starting in 1920, he published various volumes of fiction, including many novels. Among his writings were some accounts of military life, dedicated to the experience of the Great War, a conflict from which he returned home mutilated. His first foray into the world of cinema was with Nino Oxilia on _Rapsodia satanica_ (Satanic Rhapsody), for which he wrote the story (together with Baron Alberto Fassini) and the intertitles in 1914. Though the film was made in the early months of 1915, it was not presented to the public until July 1917, when a second film based on one of his original stories, _Lucciola_ (written in collaboration with Augusto Genina), had already come out. The following year, he contributed to two other films as a storywriter, _Il rifugio dell'alba_ (The Refuge of Dawn) and _Il volto del passato_ (The Face From the Past). In these same years, he planned other films, which never came to fruition. In 1918, having recovered from the trauma of the war, he contributed some articles on cinema to the Roman journal, _In Penombra_ (In the Shadows).

Mario Umberto Masini

(b. 1876, d. 1943)

Psychiatrist. Student of Enrico Morselli (one of the founding fathers of modern Italian psychiatry), he worked primarily in the Cogoleto and Paverano asylums in Genoa, where he was the first to use non-coercive techniques with patients. His research focused in particular on criminal anthropology
and sexual psychology. He was interested in the mental disorders of famous historical figures (see, for example, his studies on the psychopathologies of painter Sodoma and military leader Sigismondo Malatesta), and he was also the editor of the journal, *L’illustrazione medica italiana* (*Italian Medical Illustration*), which specialized in the study of medicine and psychology in art. As an expert in the local history of Liguria, he published a successful guide to the art history of Genoa in 1929.

**Domenico Orano**

(b. 1873, d. 1918, Rome)

Journalist, erudite historian, pedagogue, and philanthropist. From a wealthy family, with degrees in both law and medicine, he was a fervent Mason and historian. Between 1896 and 1903, he successfully published various volumes on Rome, the papacy, and the history of the papacy’s suppression of free thinking. In the same period, his articles also appeared in various Roman periodicals connected to the anti-clerical world, including *La Rivista della Massoneria Italiana* (*The Revue of Italian Masonry*), *Capitan Fracassa*, *La Tribuna* (*The Tribune*), *La Roma del Popolo* (*The People’s Rome*), *La Capitale* (*The Capital*), *Gazzetta di Roma* (*The Roman Gazette*) and *Cyrano di Bergerac*. Starting in 1905, nearly all of his energies were directed at improving the quality of life in the Testaccio neighbourhood of Rome, a cause to which he dedicated his life and all of his wealth. Indeed, thanks to him, in 1906 the neighbourhood had first a biblioteca popolare (‘public library’), then a women’s professional school, then a concert group, a public assistance office, and also an educational cinema. In 1907, specifically to represent these programs, he ran on the ticket of the Partito Radicale (Radical Party) and was elected to the city government. His sociological analyses of housing and life in that neighbourhood, which he described in minute detail in various volumes published from 1908 onward, are still important today.

**Francesco Orestano**

(b. 1873, Alia, d. 1945, Rome)

Philosopher and pedagogue. After completing his law degree in Palermo, he studied in Lipsia, where graduated with a degree in philosophy in 1901. In
addition to his predilection for philosophical studies, he had a strong interest—which he never abandoned—in educational policies, as evidenced by his tireless collaboration with the authoritative *Rivista di pedagogia (Journal of Pedagogy)* directed by Luigi Credaro. In 1905, the Minister of Public Education, Vittorio Emanuele Orlando, entrusted him with the task of drafting guidelines for scholastic reform. Two years later, Orestano began to teach moral philosophy at the University of Palermo, where he remained until 1924, when he asked to leave the professoriate (and would return to in the 1930s). The motivation for this temporary choice of Orestano—a thinker solidly rooted in new realism—was the increasingly difficult intellectual, but also academic, battle with the neo-idealist philosopher Giovanni Gentile, who was the intellectual at that time with the greatest influence on the fascist regime. In the following years, however, he continued his philosophical work, and was gradually able to take on roles of importance within the fascist regime. A contributor to *Gerarchia (Hierarchy)*, the journal founded by Mussolini, a member of the Reale Accademico d’Italia (Royal Italian Academy), starting in 1931, President of the Società filosofica italiana (Italian Philosophical Society), over the course of the 1930s, he emerged victorious in the clash with the Gentile’s idealism, promoting a philosophy of reality and of experience that was influenced by experimental psychology and open to scientific inquiry. From the beginning of the 1940s, he progressively withdrew from public cultural life, developing strong interests in religious studies.

**Vittorio Emanuele Orlando**

(*b. 1860, Palermo, d. 1952, Rome*)

Jurist and politician. Professor of law at the University of Messina, the University of Palermo, and eventually, the University of Rome. He was established new curriculum in Italian constitutional and administrative studies. In 1900, he entered into politics. As Minister of Education from 1903 to 1905, he extended compulsory schooling from nine to twelve years old, and at the same time improved teacher compensation. As the Minister of Justice and Clemency from 1907 to 1909 (a post he would fill again from 1914 to 1916), he instituted the Consiglio superior della magistratura (Supreme Judicial Council) and the legal statute for state employees. As Minister of the Interior from 1916 to 1917, he opposed the drastic provisions against the workers protests that others were seeking from him. He was the Prime Minister during the most difficult period of the war, from October 1917
until the conclusion on the Paris Peace Conference in June 1919. In 1924, struck by the news of the Matteotti incident, he moved to the opposition, denouncing the methods of the Fascists, which up until that point, he had supported. In August 1925, following the violent acts that took place during the administrative elections, he resigned his position as a member of parliament. He returned to politics only after the liberation of Rome, participating in the constitutional assembly under the banner of the Partito Liberale Italiano (Italian Liberal Party).

Alberto Orsi

(b. 1867, Leghorn, d. 1935, Castelnuovo di Magra)

Journalist, novelist, comedy writer, scientific writer, and cinema director. A member of a noble family, he graduated with a degree in medicine and had his journalistic debut in 1890 in Genoese newspapers. Then he became an editor of the Roman paper, Capitan Fracassa then of the Corriere Toscano (Tuscan Courier), based out of Livorno, where he served as the director. Then he moved to the Il Messaggero (The Messenger) in Rome and Il Resto del Carlino (The Rest of the Change) in Bologna. His narrative works are divided into two categories: adventure novels for children—often with technological elements that today could be classified as science-fiction—and romantic novels for adults. His essay writing often took up the themes of his romantic novels, and his scientific writings focused almost exclusively on the field of sexology, touching on themes like desire, chastity, and modesty, which at the time were considered extremely licentious. Between 1908 and 1912, he wrote comedies that were performed by various national companies, but from 1919 onward, he dedicated himself to the cinema, founding the Filmissima production house in Rome. With this company, he made three films based on his own stories and screenplays: Le ali (Wings) and Il capolavoro (The Masterpiece) in 1919 and La collana del Milione (The Million-Dollar Necklace) in 1920.

Giovanni Papini

(b. 1881, d. 1956, Florence)

Writer, critic, and philosopher. Of humble origins, he continued his studies on his own after having obtained his primary school teaching certificate,
constantly mixing together philosophical readings, in-depth literary, and artistic analyses. His reflections on politics were continuous, even if that meant they were in continuous evolution: he started with Stirner's anarchism, then, in the early 1900s, moved toward secular, antidemocratic nationalism before following it under the banner of clericalism in the 1920s, then, at the beginning of the 1930s, he fully adhere to Fascism, before finally, in the postwar, moving toward humanist Christianity. In the early 1910s, his role as a cultural organizer was very important. He founded and directed literary journals, which were almost always motivated by avant-garde aims. In 1903, with Giuseppe Prezzolini, he founded *Il Leonardo* in Florence, a philosophical journal that aimed to bring the pragmatism of William James, the New Thought of Prentice Mulford, and the thinking of Henri Bergson to Italy. In 1908, he also founded *La Voce* (*The Voice*) with Prezzolini, which continued the avant-garde spirit of the preceding journal, but was more open to political and literary thought. In 1911, in collaboration with Giovanni Amendola, he started *L'Anima* (*The Soul*), a journal of spiritualist philosophy that sought to unify philosophical concepts of voluntarism and theosophy in a single system of thought. Influenced by the French avant-garde, especially Guillaume Apollinaire, he launched, with Ardengo Soffici, in 1913 *Lacerba*, a political periodical that sought non-dogmatic open-mindedness in the direction of the Futurist experience. Later, in 1919, he founded the bilingual journal *La vraie Italie* (*The Real Italy*), which was open to new metaphysical thought in the visual arts. In the first decade of the 1900s, he was intensely dedicated to his work as a writer of narrative, which was manifested in three collections of philosophical novellas: *Il tragico quotidiano* (*The Tragic Everyday*) in 1906, *Il pilota cieco* (*The Blind Pilot*) in 1907, and *Parole e sangue* (*Blood and Words*) in 1912. Starting in 1903, he focused on philosophy, gathering together in 1906 a series known as the *Il crepuscolo dei filosofi* (*The Twilight of the Philosophers*), which was based on series of conferences held at the University of Florence. His work as a translator and editor of anthologies brought together the thought of those whom he held to be the only worthy representatives of modern thinking, William James, whom he was an esteemed correspondent, and Henri Bergson. His work as an essayist and editor extended through his entire life. In 1919, he had a spiritual crisis, which led him to focus intensely on religious subjects, aligning himself unhesitatingly with Florentine Catholic circles. In this period, he contributed to the Florentine monthly *Il Frontespizio* (*The Frontispiece*) and founded a journal on Renaissance Studies, *La Rinascita* (*The Rebirth*). During this period, he also wrote the screenplay *Santa Caterina da Siena* (*St. Catherine of Siena*), a film that was supposed to be directed by Duivivier,
but was never made. In 1937, along with Alfredo Oriani and Lucio d’Ambra, he was named as a member of the Reale Accademico d’Italia (Royal Italian Academy).

Mariano Luigi Patrizi

(b. 1866, Recanati, d. 1935, Bologna)

Doctor, physiologist, and psychologist. After receiving his medical degree in Rome, studying under Jakob Moleschott, he was a special assistant in Angelo Mosso’s physiology laboratory in Turin. He was among the major Italian pioneers of ergographic techniques, which measure the work done by muscles, as well as applied psychology and psycho-physiology. Much of his research focused on the relationship between brain activity and muscle movements. After teaching at the universities in Ferrara and Sassari, he transferred to Modena to become a Professor of Physiology, where in 1889 he began a laboratory of psychology applied to work. In 1911, he inherited prestigious title of Chair of Criminal Anthropology, which had been held by Cesare Lombroso. In Turin, he insisted on the need to integrate the results of Lombroso’s research with an accurate and systematic analysis of the psyche. In 1914, he returned to the University of Modena, where he remained until moving to the University of Bologna in 1924. Holding a deep belief that psychology was rooted in a person’s physiognomy, he oriented anthropology and forensic medicine toward physiological and experimental studies. During the First World War, he and Agostino Gemelli coordinated a psycho-attitudinal screening process for aspiring aviators. With solidly humanistic background, he also explored the psychology of artistic creation and genius, particularly in his 1916 Nuovi saggi di estetica e di scienza (New Essays on Aesthetics and Science).

Pier Maria Rosso di San Secondo

(b. 1887, Caltanisetta, d. 1956, Lido di Camaiore)

Although he earned a degree in jurisprudence in Rome, he had been so interested in literature at the university, particularly in theatrical writing, that he introduced himself to Luigi Pirandello. Pirandello, who was still an unknown writer, would become his guide and maestro. He made
his theatrical debut in 1908 with Madre (Mother), which was produced in Milan by the company of noted Sicilian character actor, Angelo Musco. In this same period, he began working in publishing, where started out with the theatre journal Lirica (Poetry) in Milan. His work reached maturity, however, only in 1914 with the novella Gli occhi della signora Liesbeth (The Eyes of Madame Liesbeth), which was published in 1914 in the Florentine literary journal Nuova Antologia (New Anthology). This was more or less simultaneous with the publication of the volume Elegie a Maryke (Elegies to Maryke)—which the important literary critic Antonio Borgese liked very much—and with the beginning of his contributions to L’Idea Nazionale (The National Opinion) in Rome, a daily paper that he worked for until 1918. In 1916, after being introduced by Giuseppe Antonio Borgese to the Milanese publishing house Treves, he created a number of works published in series. What motivated him was a strong sense of the grotesque, a feeling that for him was always suspended between surreal humour and bitter disillusion. Although already present in the 1916 novellas of Ponentino (Westerly Breeze), this state of mind became all the more intense after the war, coming through in a 1919 collection of short stories Palamede, Remigia ed io (Palamedes, Remigia, and I), Io commemoro Loletta (I Commemorate Loletta), and in the short story ‘La mia esistenza d’acquario’ (‘My Life in Fish Tank’) as well as in his 1917 novel, La fuga (The Escape), and the 1918 novel, La morsa (The Grip). Even his most famous play Marionette che passione! (Puppets, What Passion!), which was produced in March 1918 at the Manzoni Theatre in Milan thanks to Pirandello, should be read in this light. In the 1920s and 1930s, his writing became less incisive, gradually losing its substance, as he continued in the same subject matter and style. Before Vita, teatro di vetro (Life, Glass Theatre), he dedicated his novella Pur che non si parli (So As Not to Speak) to the cinema, which was published in January of 1918 in the Roman In Penombra (In the Shadows).

Mario Ponzo

(b. 1882, Turin, d. 1960, Rome)

While studying medicine in Turin, he had the opportunity to frequent the experimental psychology laboratory directed by Friedrich Kiesow, at the University of Turin, and then to become his teacher’s friend and colleague. After graduating in 1906, he became teaching experimental psychology in Turin in 1911. Although he carried his research in the area of associationist
psychology, on many occasions he crossed over into the cinema, which he studied both from a psychological and a socio-educational point of view. In 1931, he won a professorship at the University of Rome—a position that was previously held by Sante De Sanctis. After the Second World War, he sought to have an Italian section within the Society of Filmology. The centre, which operated out of the Institute of Psychology at the University of the Rome, calls attention to the presumed Italian dominance in applying psychological research to film. In 1952, he reached the mandatory retirement age, but he continued to teach. In 1958, he received the title of Professor Emeritus.

g. pr. [Giuseppe Prezzolini]

(b. 1882, Perugia, d. 1982, Lugano)

Writer and journalist. A self-taught intellectual, he actively participated in the Italian cultural debates of the early 1900s, gradually aligning himself with pragmatism, nationalism, the idealism of Benedetto Croce, Syndicalism, and Catholic modernism. With his friend Giovanni Papini, he founded the Florentine journal *Il Leonardo* in 1903, and *La Voce (The Voice)* in 1908, which would be one of the most important Italian cultural periodicals of the twentieth-century. When Italy entered the First World War, he enlisted as a volunteer, and eventually became a captain. He was connected with the Right, but he was split with regards to fascism. Starting in the second half of the 1920s, he spent more and more time in the United States, finally becoming an American citizen in 1940—all while maintaining strong ties to his native land. In 1955, he returned to Italy where he contributed to the daily newspapers *La Nazione (The Nation)* in Florence and *Il Resto del Carlino (The Rest of the Change)* in Bologna. Starting in 1950, he was among the primary contributors to the journal *Il Borghese (The Bourgeois)* in Rome. He died in 1982 in Lugano, where he had relocated in 1968.

Saverio Procida

(b. 1867, Amantea, d. ?)

Journalist and writer, he worked primarily at newspapers in Naples. He began his career in 1890 with *Fortunio* in Naples, a literary journal that he founded. That same year, though, he also worked at *Il Pungolo (The Cattle*
Procida in Naples, where he was first the news editor, and then, starting in 1894, a theatre critic. He remained there until 1911, but from 1900 until 1903, he also contributed to the Roman Cronache musicali illustrate (The Chronicle of Illustrated Musicals). In 1913, he moved to another Neapolitan newspaper, Il Giorno (The Day), still as a theatre critic. He left it, however, the following year to move to its competitor Il Mattino (The Morning), which later became the Corriere di Napoli (The Courier of Naples), where he remained to become both the literary critic and the director in 1914. From 1918 until 1928, he was the theatre critic for Mezzogiorno (The South) in Naples. In 1929, he assumed the same role at Roma, another very important daily paper in Naples. He was father of the journalist and musician Antonio Procida (Josquin). In 1916, he contributed to Neapolitan L’Arte Muta (The Silent Art) with various articles about cinema.

Ernesto Quadrone

(B. 1887, Mondovi, d. ?)

Journalist and writer. He began his career in 1919 as the editor at the Turin’s newspaper La Gazzetta del popolo (The People’s Gazette), before moving in 1924 to the rival newspaper La Stampa (The Press). He then became director of Paese Sportivo (Athletic Nation). He wrote stories and accounts set in Africa. Due his knowledge of the continent, during the 1930s he worked with Carl Theodore Dreyer for a never-realized movie with an African location. He also worked with the well-known Almirante-Rissone-Tofano Theatre Company, which staged his comedy La casa dei tordi (The House of Simpletons).

Corrado Ricci

(b. 1858, Ravenna, d. 1934, Rome)

Man of letters, arts writer, and cultural organizer. He graduated with a law degree, and studied literature with the poet Giosuè Carducci. He began to dedicate himself to art history starting in the second half of the 1870s. In 1887, he was the first in the world to dedicate a complete study to L’Arte dei bambini (Children’s Art), based on his work of collecting children’s drawings. In 1896, he wrote about the use of the magic lantern in the artistic education
of children. By 1906, he was already the head of the important Musei e Gallerie del Regno (Museums and Galleries of the Kingdom) and was named General Director of the Antichità e Belle Arti del Ministero della Pubblica Istruzione (Antiquities and Fine Arts Division of the Ministry of Public Education), a role that he would occupy until 1919. In addition to putting motion great excavation and cataloguing projects into motion, he also used photography as a way of documenting and promoting the country’s cultural discoveries. He had many publications focused on the country’s artistic treasures, eventually becoming President of the Istituto Nazionale di Archeologia e Belle Arti (National Institute of Archaeology and Fine Arts). Decorated with many high honours, he was named Senator of the Kingdom in 1923, at the beginning of the fascist period.

**Pasquale Rossi**

(b. 1867, Cosenza, d. 1905 Tessano)

Doctor and scholar of social sciences. Together with Scipio Sighele, he was the most authoritative Italian scholar of collective psychology. His scientific reflections contained traces of loosely applied positivism, interwoven with a dedicated, socialist political engagement. Some of his most important works—which had already gained international recognition—include: *L’animo della folla* (*The Mind of the Crowd*) in 1898, *Psicologia collettiva. Studi e ricerche* (*Collective Psychology: Studies and Research*) in 1899, *Psicologia collettiva morbosa* (*Pathological Collective Psychology*) in 1901, and *Sociologia e psicologia collettiva* (*Sociology and Collective Psychology*) in 1909.

**Nino Salvaneschi**

(b. 1886, Pavia, d. 1968, Turin)

Journalist, short story writer, lecturer, and screenwriter. Beginning in the early years of the twentieth-century, he contributed fiction works and articles to a variety of daily newspapers: including *La Tribuna* (*The Tribune*) in Rome, *La Gazzetta del popolo* (*The People’s Gazette*) in Turin, *Il Resto del Carlino* (*The Rest of the Change*) in Bologna, *Corriere della sera* (*Evening Courier*) in Milan, and *La Sera* (*The Evening*) in Milan. For this last publication, he also worked as the art critic. At the same time, he also contributed
to various journals, from *La Lettura (Literature)*, a Milanese paper connected to the *Corriere della Sera*, to the more specialized journals, such as *La Rivista mensile del Touring Club Italiano (The Monthly Journal of the Italian Touring Club)* and *L'Aviazione (Aviation)* in Rome. He also was the founder and director of other journals, such as the Milanese art periodical active up until 1918, *Bianco e Nero (White and Black)* and *L'Époque Nouvelle (The New Age)*, based in Brussels, from 1921–1926. For the cinema, he wrote the scripts of four movies: *L'ombra misteriosa (The Mysterious Shadow)* and *Il sogno di Rirette (Rirette’s Dream)*, which were produced by the Milanese production house Astra Film in 1915; *Il figlioccio di Rirette (Rirette’s Godson)* produced by Milano Films in 1916; and *La donna che aveva troppo cuore (The Woman with Too Much Heart)*, which was produced by the Turin-based production house, Italo-Egiziana Film, in 1917. After going blind in 1923, he remained active primarily in the area of literary production.

**Matilde Serao**

(b. 1856, Patrasso, d. 1927, Naples)

Journalist and writer. In 1860, she moved with her family to Naples, where he father was from. After getting her teaching diploma, she worked for three years at the Telegrafi dello Stato (State Telegraph Service). Her first literary works were written in the style of *bozzettismo* and published in 1877 in the *Giornale di Napoli (Newspaper of Naples)*. The following year, as her collaborations with Neapolitan newspapers expanded to include *Il Piccolo (The Small Format)* e *Il Corriere del Mattino (The Morning Courier)*, she began to write her first collections of short stories under the pseudonym, Tuffolina. Between the end of the 1870s and the beginning of the 1880s, she published in numerous other papers, including the *Gazzetta letteraria piemontese (Literary Gazette of the Piedmont)* based in Turin, *La Farfalla* in Milan, and *Roma Capitale (Rome Capital City)*. In 1882, she moved to Rome, where she began to collaborate under the pseudonym Gibus for the city’s primary newspapers, *Nuova Antologia (New Anthology)*, *Domenica Letteraria (Literary Sunday)*, *Fanfulla della Domenica (Sunday Fanfulla)*, *Cronaca Bizantina (Byzantine News)*, and *Capitan Fracassa*, where she became the first woman in Italy to secure the role of editor. In 1885, she married the Neapolitan journalist Edoardo Scarfoglio, with which she founded the *Il corriere di Roma (The Courier of Rome)*. The short-lived paper was succeeded in 1887 by *Il Corriere di Napoli (The Courier of Naples)* thanks to a Greek sponsor. In 1892, she and her
husband founded Il Mattino (The Morning) in Naples. In 1904, separated from her husband, she founded Il Giorno (The Day) on her own. The Naples-based daily ended up being in fierce competition with the paper of her ex-husband. Central to all of these newspapers was the worldly and modern column, ‘Ape, mosconi, vespe’ (‘Bees, Flies, and Wasps’), an innovative, regularly updated, ‘confidential’ section intended for female readers that Serao herself wrote under the penname Gibus. In 1882, she published her novel, Fantasia (Fantasy), and began to intensify her output, diving it between novels, publishing over 40 by the end of her career, socially committed works, such as the 1884 Il ventre di Napoli (The Belly of Naples), and political works, including Evviva la guerra (Hurrah for the War) in 1912 and Parla una donna. Diario femminile di guerra (A Woman Speaks: A Woman’s War Diary) in 1916. In 1926, the year of her death, she was a candidate for the Nobel Prize, which went to another Italian instead, the Sardinian writer, Grazia Deledda.

Emilio Scaglione

(b. 1891, Montenero, d. 1945, Naples)

Journalist. He was the editor of Il Mattino (The Morning) in Naples, L’Ora (Right Now) in Palermo, Il Mezzogiorno (The South) in Naples, and the Roman Il Mondo (The World), where he curated the page on Naples. Later, he moved to Roma, which was based out of Naples, and where he was director throughout the 1940s. During this period, he also wrote many literary and artistic pieces, critical reviews, and stories printed in other publications: from the daily newspapers, such as La Tribuna (The Tribune) in Rome and La Gazzetta del popolo (The People’s Gazzette) in Turin, to the periodicals, including the Roman publications Vita Letteraria (Literary Life) and Novella. His political activities were also far-reaching. Initially, he was fascinated by nationalism: in 1913, he published a broad anthology of journalistic and literary writings dedicated the Italo-Turkish War (1911–1912), which he described as the ‘Italian Spring’, but as he matured, he developed a different political consciousness. In 1943, he was the representative of the left-wing of the Partito d’Azione (The Party of Action). After the liberation of Naples and at the wishes of the Allied Command, he became the co-director of Il Risorgimento, the only daily paper published in Naples in the period immediately following the war. He abandoned this one year later for L’Azione (The Action), the political organ of the southern branch of the Partito d’Azione.
Roberto Tanfani

(b.?, d.?)


Emanuele Toddi [Pietro Silvio Rivetta]

(b. 1886, d. 1952, Rome)

Journalist, illustrator, film director, author of alternative textbooks for the study of languages, math, diplomacy, and Eastern philosophy. His first article was published in 1906 in the Roman daily *La Tribuna* (*The Tribune*) and by 1914, he was at the *Epoca* (*Era*). Beginning in 1914, he also began contributing to *Noi e il mondo* (*Us and the World*) and the *Tribuna Illustrata* (*The Illustrated Tribune*). In this final publication, he created articles in the form of collages (made up of a miscellany of photos, maps, drawings, and text), which he took on themes related to the First World War. For *Noi e il mondo*, he primarily wrote articles on scientific and geo-political themes of varied erudition. In 1920, he became the director of *La Tribuna* where he remained until 1927 when he moved to the *Il Tevere* (*The Tiber*) in Rome. In 1929, still in Rome, he became the director of *Il Travaso delle idee* (*The Outpouring of Ideas*). Later, he contributed to *Il popolo di Roma* (*The People of Rome*). A polyglot (he spoke fourteen languages including Japanese and Chinese) and a member of prestigious international phonetics societies, he was assigned to the Embassy in Tokyo in 1910, becoming its consul in 1926. He then obtained professorships in Chinese and Japanese at the Istituto Orientale (Oriental Institute) of Naples. His relationship with the cinema began in July 1916 when he made the first sketches advertising Lucio d’Ambra’s *Il Re, le Torri, gli Alfieri* (*The King, the Towers, the Standard Bearer*), and wrote some reviews for *Apollon*. In August of that same year, he announced his imminent move to directing, but this only happened in 1920 when he
began work at Medusa. In the meantime, he was a screenwriter and a set
designer. Between 1922 and 1923, he directed eleven films, all comedies, and
for the most part ridiculous, under his own production house, Toddi-Selecta.
At the Milan Exhibition in 1939, he was among the guests to witness the
first Italian television display. Passionate about Eastern philosophy, in the
postwar period, he dedicated himself to spreading the art of Zen in Italy.

**Federigo Tozzi**

(b. 1883, Siena, d. 1920, Rome)

Narrative writer. Hired by the Italian railroad system, he worked there in
1907 and 1908, first in Pontederea (Pisa) and then in Florence. The experience
gave rise to a promising literary diary, *Ricordi di un impiegato* (*Memories
of a Worker*), which remained unpublished until 1927. In 1908, he returned
to Siena, establishing himself in a farm in Castagneto. There, he finally
dedicated his career to literary issues (especially to the study of religious
narrative from the thirteenth and fourteenth-centuries), and in 1913, he
founded with Domenico Giuliani the bi-weekly, Catholic publication with
a national-imperialist perspective, entitled *La Torre* (*The Tower*) and based
out of Siena. The publication was characterized by an uneasy mixture of a
defence of tradition and a love for political modernity. In the same period,
he also wrote his first novel, the innovative *Con gli occhi chiusi* (*With Eyes
Closed*), which remained unpublished for a long time. Then, with the pro-
cceeds of an inheritance from his father, he moved to Rome in 1914, searching
for additional outlets for his literary career. When the war broke out, he
enlisted as a volunteer in the Red Cross, but since he was ineligible for the
war as an epileptic, he worked at the press office. Thanks to the intercession
of the poet and writer Marino Moretti, who worked with him at the office,
Milanese publishing house Treves, he published the expressionist prose
*Bestie* (*Beasts*) in 1917, which was well-received by critics, who, however,
categorized them as examples of late-impressionist *bozzettismo*. In 1918, he
began to work for the *Messaggero della Domenica* (*The Sunday Messenger*)
in Rome, where he published numerous essays. In that period, he wrote
his greatest novel, *Il Podere* (*The Homestead*), which came out practically
posthumously (its publication in *Noi e il Mondo* began one month before
his death, alongside his only theatrical work, the 1919 drama *L’incalco* (*The
Imprinting*) and the 1920 novel *Gli Egoisti* (*The Selfish Ones*). Before dying
of pneumonia, he was able to have *Con gli occhi chiusi* (*With Closed Eyes*)
and two collections of novellas *Giovani* (Young People) and *L'amore* (Love) published in 1919 and 1920, respectively. The first collection, which includes ‘*Una morte cinematografica*’ ('A Cinematic Death'), which was originally published in 1918, in the very refined cinematic and literary journal *In Penombra* (In the Shadows), through the intervention of his colleague at the *Messagero della Domenica*, Luigi Pirandello. (Incidentally, *In Penombra* was directed by the journalist Tommaso Monicelli, the father of the director, Mario). It was Giuseppe Antonio Borgese who brought him into the Italian literary canon three years after his death, with the 1923 essay, *Tempo di edificare* (Time to Build). Initially categorized as part of *crepuscolarismo*, a movement which in reality, he firmly opposed since he worked at *La Torre*, he is today considered, along with Pirandello and Rosso di San Secondo, one of the greatest Italian expressionist writers of the twentieth century.

**Pio Vanzi**

(b. 1884, Florence, d. 1957, Palermo)

Journalist, writer, comedy writer, screenwriter, and cinema director. In the 1910s, he distinguished himself as the editor of important Roman periodicals, including the satirical *Il travaso delle idee* (The Outpouring of Ideas) (which he directed from 1914 until 1921), and the weekly *Tribuna illustrata* (Illustrated Tribune) and monthly *Noi e il mondo* (Us and the World) (These last two were both connected to the Roman daily newspaper, *La Tribuna* (The Tribune). At the same time, he got involved in the cinema, taking on roles first as a screenwriter for the 1919 film *I topi grigi* (The Grey Mice), then as a director for *Le Labbra e il cuore* (The Lips and the Heart) in 1919 and *La Gola* (Gluttony) in 1920. He also tried his hand at musical criticism for *Patatrac* in 1917. With the crisis of Italian cinema, from 1921 onward, he returned to journalism, contributing to the Roman newspapers *Il Paese* (The Nation), *Il Sereno* (Serenity), and *Epoca* (Era), the last two of which were closed in 1925 because of fascism.

**Giuseppe Vidoni**

(b. 1884, S. Daniele del Friuli, d. 1951, Genoa)

Psychiatrist, author of several studies on psychiatry, the epidemiology of psychiatric disorders, demography, public health, and criminology. Son of
the famous psychiatrist Giacomo Vidoni, he began his career as a physician at the psychiatric hospital in Treviso before conducting the majority of his work in Genoa. He was the co-director of the principle lab focused on criminal anthropology and later became head of the Istituto Biotipologico (Epidemiological Institute) at that same university (where he was also the professor in charge of demography and the biology of race). In the 1930s, he became director of the Ufficio d'Igiene e Medicina Sociale (Department of Sanitation and Public Health) for the province of Genoa, where he also ran a school for children with psychological disorders. His won an award from the prestigious Accademia dei Lincei for his research on professional aptitudes of young people.