

1: Maria Mazziotti Gillan - Poet

This cross section of Italian American writers, the New Jersey who's who among contributors, is a great place to start your private Italian American library, your legacy for your descendents. This collection presents a commonality that had lain dormant in stories that were scattered.

With the exception of the broad north Italian Plain at the foot of the Alps, the peninsula is crosscut through much of its length by the Apennine mountain chain. The obstacles created by the highlands, valleys, and gorges found in the mountain regions fostered strong cultural and linguistic differences. More historically verified is the fact that the Romans engaged in territorial expansion and conquest of neighboring lands, devising effective colonization policies that ultimately sustained a widespread realm. The Pax Romana began to crumble, however, by the end of the first century A. The sack of Rome by the Visigoths in A. With its political integration shattered, the country remained fragmented until the late nineteenth century. Italy was, in the view of many Europeans, a "mere geographic expression. Prior to this, the peninsula consisted of often mutually antagonistic kingdoms, duchies, city-states, and principalities. Some of these regions had a history of autonomous rule, while others came under the periodic control of foreign powers as a result of recurrent wars and shifting political alliances. Over the centuries, therefore, powerful regional loyalties emerged, and persisted well after unification. Although local cultural variations remained notable, the most significant internal distinctions have been those stemming from the contrast between a relatively prosperous, cosmopolitan, urban North and a socially backward, economically depressed, agricultural South. Southern Italy Mezzogiorno , the source of more than 75 percent of immigration to the United States, was an impoverished region possessing a highly stratified, virtually feudal society. The bulk of the population consisted of artisans artigiani , petty landowners or sharecroppers contadini , and farm laborers giornalieri , all of whom eked out meager existences. For reasons of security and health, residents typically clustered in hill towns situated away from farm land. Each day required long walks to family plots, adding to the toil that framed daily lives. Families typically worked as collective units to ensure survival. Angelo Pellegrini, who became a successful immigrant, remembered his sharecropping family: Education beyond the third grade was out of the question At eight or nine years of age, if not sooner, the peasant child is old enough to bend his neck to the yoke and fix his eyes upon the soil in which he must grub for bread. I did not know it then, but I know it now, that is a cruel, man-made destiny from which there is yet no immediate hope of escape. The impact of unification on the South was disastrous. The new constitution heavily favored the North, especially in its tax policies, industrial subsidies, and land programs. The hard-pressed peasantry shouldered an increased share of national expenses, while attempting to compete in markets dominated more and more by outside capitalist intrusions. These burdens only exacerbated existing problems of poor soil, absentee landlords, inadequate investment, disease, and high rates of illiteracy. With cruel irony, as livelihoods became increasingly precarious, population totals soared. Italy jumped from 25 million residents in to 33 million in to more than 35 million in , despite the massive migration already underway. Commencing in the regions of Calabria, Campania, Apulia, and Basilicata, and spreading after to Sicily, Italian emigration became a torrent of humanity. From , more than 4. Despite these massive numbers, it should be noted that roughly two-thirds of Italian migration went elsewhere, especially to Europe and South America. Immigration to the United States before and after this period accounted for approximately one million additional arrivalsâ€”a considerable movement in its own rightâ€”but the era of mass migration remains central to the Italian immigrant experience. Yet, there were important precursors. Italian explorers and sailors venturing outward in the employ of other nations touched America in its earliest beginnings. The most famous was, of course, Christopher Columbus, a Genoese mariner sailing for Spain. After the American Revolution, a small flow of largely northern-Italian skilled artisans, painters, sculptors, musicians, and dancers came to the new nation, filling economic niches. With the failure of the early nineteenth-century liberal revolutions, these immigrants were joined by a trickle of political refugees, the most famous of whom was Giuseppe Garibaldi. By the second half of the century, American cities also typically included Italian street entertainers, tradesmen,

statuette makers, and stone workers, who often established the first beachheads of settlement for the migrations to come. Many of these pioneers were merely extending generations-old migratory patterns that had earlier brought them through Europe. An old Italian proverb instructed: *Chi esce riesce* He who leaves succeeds. This initial Italian movement dispersed widely throughout America, but its numbers were too small to constitute a significant presence. By , the heaviest concentration was in Louisiana only people , the result of Sicilian migration to New Orleans and its environs. Within a decade, California contained the highest total of any state—a mere 2, and New York, soon to become home to millions of Italian immigrants, counted 1, Everything changed with mass migration, the first phase of which consisted primarily of temporary migrants—“sojourners”—who desired immediate employment, maximum savings, and quick repatriation. Multiple trips were commonplace and ties to American society, such as learning English, securing citizenship, and acquiring property, were minimal. With eyes focused on the old-world paese village , a total of at least half of the sojourners returned to Italy, although in some years rates were much higher. Such mobility earned Italians the sobriquet “birds of passage,” a label that persisted until women and families began to migrate and settlement became increasingly permanent in the years following Migrants brought with them their family-centered peasant cultures and their fiercely local identifications, or *campanilismo*. They typically viewed themselves as residents of particular villages or regions, not as “Italians. The proliferation of narrowly based mutual aid societies and *festas feste*, or feast days honoring local patron saints were manifestations of these tendencies. Gradually, as immigrants acclimated to the American milieu, in which others regarded them simply as Italians, and as they increasingly interacted with fellow immigrants, *campanilismo* gave way to a more national identity. Group-wide organization and identity, nonetheless, have always been difficult to achieve. Using kin and village-based chain migration networks to form “Little Italies,” they clustered heavily in cities in the Northeast region the Mid-Atlantic and New England states and the Midwest, with outposts in California and Louisiana. These patterns largely hold true today, although immigrants have branched out to locations such as Arizona and Florida. In every settlement area, there has been, over time, a slow but steady shift from central cities to suburbs. Immigrants often sought out Little Italies as a result of the hostility they encountered in American society. As a despised minority rooted in the working class and seemingly resistant to assimilation, Italians suffered widespread discrimination in housing and employment. American responses to the immigrants occasionally took uglier forms as Italians became the victims of intimidation and violence, the most notorious incident being the lynching of 11 Italians in New Orleans. Italian mass migration coincided with the growth of a nativism that identified southern and eastern Europeans as undesirable elements. Inspired by the pseudo-scientific findings of eugenics and social Darwinism, turn-of-the-century nativists often branded southern Italians as especially inferior. Powerful stereo-types centering on poverty, clannishness, illiteracy, high disease rates, and an alleged proclivity toward criminal activities underscored the view that southern Italians were a degenerate “race” that should be denied entry to America. Criticism of Italians became integral to the successful legislative drives to enact the nativist Literacy Test in and National Origins Acts in and Within Little Italies, immigrants created New World societies. A network of Italian language institutions—newspapers, theaters, churches, mutual aid societies, recreational clubs, and debating societies—helped fuel an emerging Italian-American ethnic culture. Aspects of the folk, popular, and high culture intermixed in this milieu yielding an array of entertainment options. Saloons or club buildings in larger urban centers often featured traditional puppet and marionette shows while immigrant men sipped wines and played card games of *mora*, *briscola*, and *tresette*. By the early s, a lively Italian language theater brought entertainment to thousands and sustained the careers of professional acting troupes and noted performers such as the comedic genius Eduardo Migliacco, known as “Farfariello. Italian opera was a staple in most American urban centers, and working-class Italian music halls attracted customers by offering renditions of Neapolitan or Sicilian songs and dances. Band performances and choral recitals were regularly staged on the streets of Italian settlements. Although illiteracy rates among immigrants often ran well above 50 percent, newcomers in larger cities had access to Italian language bookstores stocked with poetry, short stories, novels, and nonfiction. In one New York bookseller published a catalogue of pages to advertise his merchandise. The cultural patterns of Little Italies were constantly evolving, providing for a dynamic interplay between older

forms brought from Italy and new inventions forged in the United States. Many immigrants attempted to recreate old-world celebrations and rituals upon arrival in the United States, but those that directly competed with American forms soon fell away. The celebration of Epiphany January 6, for example, was the principal Christmas time festivity in Italy, featuring the visit of La Befana, a kindly old witch who brought presents for children. Even those cultural forms more sheltered from American society were contested. Immigrant settlements were not homogenous entities. Various members of the community fought for the right to define the group, and the ongoing struggle for dominance invariably employed cultural symbols and events. The commercial and political elites prominent in Italy usually aided by the Italian Catholic clergy sought to promote Italian nationalism as a means of self-advancement. These forces invested great energy in celebrations of Italian national holidays such as *venti di settembre*, which commemorated Italian unification, and in the erection of statues of such Italian heroes as Columbus, the poet Dante, and military leader Giuseppe Garibaldi. These activities were challenged by a variety of leftist radicals, who sought very different cultural and political goals. Anarchists, socialists, and syndicalists such as Carlo Tresca and Arturo Giovannitti considered Italian Americans as part of the world proletariat and celebrated holidays *Primo Maggio* (May Day) and heroes Gaetano Bresci, the assassin of Italian King Umberto reflecting this image. These symbols also played roles in mass strikes and worker demonstrations led by the radicals. Meanwhile, the majority of Italian Americans continued to draw much of their identity from the peasant cultures of the old-world paese. Columbus Day, the preeminent Italian American ethnic celebration, typically blended elements of all these components, with multiple parades and competing banquets, balls, and public presentations. World War I proved an ambiguous interlude for Italian immigrants. The war also produced, however, countervailing pressures that generated more intense nationalism among Italians and powerful drives toward assimilation in the wider society. As new arrivals slowed and the second generation matured during the 1920s and 30s, the group changed. Several critical developments shaped the character of Italian America during the interwar years. National prohibition provided lucrative illegal markets, which some Italian Americans successfully exploited through bootlegging operations. During the 1930s, the "gangster" image of Italians exemplified by Al Capone was perpetuated through films and popular literature. The Great Depression overshadowed earlier economic gains, often forcing Italian Americans back into their family-centered ethnic communities. Here, the emerging second generation found itself in frequent conflict with the first. Heavily influenced by the traditional *contadino* culture passed on from their parents, the second generation uneasily straddled two worlds. Traditional notions of proper behavior, stressing collective responsibilities toward the family, strict chastity and domestic roles for females, rigid chaperonage and courting codes, and male dominance, clashed with the more individualist, consumer-driven American values children learned in schools, stores, and on the streets. Problems of marginality, lack of self-esteem, rebellion, and delinquency were the outcomes. Partly because of these dynamics, the community structures of Little Italies began to change. The more Americanized second generation began to turn away from older, Italian-language institutions founded by immigrants, many of which collapsed during the depression. Italian theaters and music halls, for example, largely gave way to vaudeville, nickelodeons, organized sports, and radio programming. A small, but vocal, anti-fascist element existed in opposition, and it substituted counter values and emblems. Memorials to Giacomo Matteotti, a socialist deputy murdered by fascists, and renditions of *Bandiera Rossa* and *Inno di Garibaldi* became fixtures of anti-fascist festivities.

2: List of Italian-American women writers - Wikipedia

You might expect a book put together by three professors to be boring, pompous and dull - but Italian American Writers On New Jersey, edited by Jennifer Gillan, Maria Mazziotti Gillan and Edvige Giunta, exceeds expectations.

3: NJ Italian Heritage Commission

Shows how historical particularity crafts the individual. It is not only Italian American Writers on New Jersey; it is writers

ITALIAN AMERICAN WRITERS ON NEW JERSEY pdf

on writing, on living, on suffering, triumphing, spanning the gap of society, and coming out whole.

4: Italian American Writers on New Jersey: An Anthology of Poetry and Prose by Jennifer Gillan

This anthology gathers fiction, poetry, memoirs, oral histories, and journalistic pieces by some of the best writers to chronicle the Italian American experience in the Garden State. These works focus on ethnic identity and the distinctive culture of New Jersey, which has long been home to a large.

5: www.enganchecubano.com: Contemporary Italian American Writing

*The Italian American reader: a collection of outstanding fiction, memoirs, journalism, essays, and poetry / Published: ()
The milk of almonds: Italian American women writers on food and culture / Published: ().*

6: New Jersey Italian & Italian American Heritage Commission Reports

Italian American Writers on New Jersey: An Anthology of Poetry and Prose.. [Gillan, Jennifer, Maria Mazziotti Gillan, and Edvige Giunta, eds.] -- This anthology gathers fiction, poetry, memoirs, oral histories, and journalistic pieces by some of the best writers to chronicle the Italian American experience in the Garden State.

7: Table of Contents: Italian American writers on New Jersey :

This anthology gathers fiction, poetry, memoirs, oral histories, and journalistic pieces by some of the best writers to chronicle the Italian American experience in the Garden State.

8: List of Italian Americans - Wikipedia

She is co-editor with her daughter Jennifer of four anthologies: Unsettling America, Identity Lessons, and Growing Up Ethnic in America and Italian-American Writers on New Jersey. She is the editor of the Paterson Literary Review.

9: - Italian American Writers on New Jersey - BooksPrice

Acknowledged author wrote Italian American Writers on New Jersey: An Anthology of Poetry and Prose comprising pages back in Textbook and etextbook are published under ISBN and

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