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Declassified E.O. 12356 Section 3.3/NND No.

785016

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/143/794

ALLEGED FASCIST PROPAGANDA IN
CHILDRENS' BOOK
MAY-SEPT. 1944

Acc/14108/P.S.

Alleged Fascist Propaganda in Children's
Book.

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Declassified E.O. 12356 Section 3.3/NND No. 785016

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THIS FOLDER
CONTAINS PAPERS
FROM HHY - HH
TO SEPT - HH
CATALOGUE -

Public Relations Officer ACC -

This Sub. Commission is not concerned with deciding whether or not a publication should be suppressed.

Correspondence I A-F is passed to you.

AFHQ letter I A has been acknowledged vide 2A.

[Signature]
Lt. Col.
Public Safety

12d Sept 1944

3.

Public Safety S/C.

We have written to AFHQ (G-5) as to 3A.
Copy of Lt Col. Munro's letter is enclosed at 3B.

[Signature]
Major
Public Relations Director

21 Sep 44.

PA
[Signature]
[Signature]

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PUBLIC RELATIONS BRANCH
ALLIED CONTROL COMMISSION

3A

PRB/RS

21 Sep. 1944

SUBJECT : Alleged Fascist Propaganda in Children's Book.

TO : AFHQ (G-5), (Attention Lt. Col. T.S. Jackson)

Reference your letters G-5 : 360 of 20 June 1944^{3B}
and 8 Sep. 1944, this matter has now gone through a good
many channels and it seems to me that the attached letter
of Colonel Munro, who is Executive Secretary of the Allied
Publications Board, is final. I certainly agree with it.

(Sgd)

LIONEL FIELDEN
Major
Public Relations Director

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38.

ALLIED FORCE HEADQUARTERS
Information and Censorship Section
PWB ITALIAN THEATRE HEADQUARTERS
Unit No.12 APO 512, U.S.Army

20 September 44.

SUBJECT : Alleged Fascist Propaganda in Children's Book.
TO : Major Lionel Fielden,
Public Relations Director,
ACC.

It is a pity we have to waste time over a thing like this. Mr. Goodman saw the book "some years ago in London" and on the strength of that sets going an official correspondence to discover who should be responsible in Italy today to prevent its possible appearance. If such book were offered for sale in Italy the public itself would take care of the bookseller. Our own authority, that is PWB and APB, is concerned with keeping an eye on new publications and not policing old ones. But I do not think Mr. Goodman need have any fear.

(Sgd)

I. S. MUNRO,
Lt.Col.,
Chief Press Officer, Italy.

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HEADQUARTERS
ALLIED CONTROL COMMISSION
Public Safety Sub-Commission
APC 394.

Ref. ACC/14196/PS.

Tel. 489081.
Ext. 257.

12th September, 1944.

SUBJECT : Alleged Fascist Propaganda in Children's Books.

TO : A.P.H.Q., G.S. Section, A.P.O. 512.

1. Reference is made to your G.S. 350, dated 8th September, 1944.
2. The decision as to the authorisation or suppression of publications rests with the Allied Publications Board and not with Public Safety Sub-Commission; who merely enforce any regulations made.
3. Accordingly the correspondence regarding the book "La Fianza Di Pinocchio" has been referred through A.C.C. Public Relations Office to the Allied Publications Board.

A.E. Young
A.E. YOUNG, Col.
Acting Director
Public Safety
Sub-Commission.

APW/en.

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ALLIED FORCE HEADQUARTERS
G-5 Section
APO 512

G-5: 350.

TBJ/seb
8 September 1944

SUBJECT: Alleged Fascist Propaganda in
Children's Book.

TO : Headquarters, Allied Control Commission
APO 394.

1. Reference is made to your ED/3.17/ACC of 5 September.
2. It is requested that a further communication be sent as soon as possible from the angle of the Public Safety Division.

For the Asst. Chief of Staff, G-5:

T. B. JACKMAN
Lt. Colonel.



Public Safety

Folio for action information

D. P. S.

D. D. P. S.

Ex Officer

P. O. C. E.

Prisons

Fire & C. D.

Regn & Licensing

Adm. Office

REMARKS

11/9/74

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HEADQUARTERS
ALLIED CONTROL COMMISSION
Education Subcommittee
APO 394

ED/CWH/or

ED/3.17/ACC

5 September, 1944.

SUBJECT: Education - Alleged Fascist Propaganda
in Children's Book.

TO : G - 5 Section AFHQ
Attention Maj. T.B. Jackman

Ref. your G - 5:350 of 20 June.

1. This letter has just recently been referred, with attached files, to the Education Subcommittee.
2. The book in question is not a school book. We shall, however, consider listing it among school books to be confiscated.
3. Since the operation of book stores in regard to general literature, including juvenile literature, has never been a responsibility of this Subcommittee, we are referring your letter and attached file to the Public Safety Division. The Education Subcommittee has confined its attention, as far as books are concerned, to books used in the schools.

For the Acting Director of Education:



C.W. WASHBURN
Major, AUS.
D/Director of Education

Copy to Public Safety 3/c acc

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*Reento**Education S.C.**9-2142
1C*

ALLIED FORCE HEADQUARTERS
G-5 Section
APO 512

G-5: 350

TBJ/cags
20 June 1944

SUBJECT: Education - Alleged Fascist Propaganda in Children's Book.

TO : Headquarters,
Allied Control Commission,
APO 394.

The attached are forwarded for information and any action deemed necessary.

(a) Copy of letter of 24 May from Chief of Staff, Civil Affairs Division, Washington. *-1D*

(b) Copy of the letter referred to in (a). *-1E*

(c) Copy of the review referred to in (a). *-1F*

For the Asst. Chief of Staff, G-5:



Incl: as above

T. B. Jackman
T. B. JACKMAN,
Major.

1D

24 May 1944.

MEMORANDUM FOR THE SUPREME ALLIED COMMANDER, MEDITERRANEAN THEATER:
Attention: Assistant Chief of Staff, G-5.

Subject: Alleged Fascist Propaganda in Children's Book.

1. There is inclosed herewith for your information a letter from Walter M. Goldman of New York, N. Y., and a review written by him on the Italian Children's book. "La Fidanzata De Pinocchio".
2. Mr. Goldman's letter has been acknowledged by the War Department and he was advised his information was being relayed to proper officials abroad.

J. H. HILLDRING,
Major General,
Director, Civil Affairs Division.

incl.
ltr 5-10-44 from Mr.
Goldman with review.

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C O P Y

1E

512 West 112th Street, Apt. 3A
New York 25, N.Y.

May 10, 1944.

OFFICE OF WAR INFORMATION
Washington, D.C.

Dear Sir:

Since I believe that one of the tasks of the Allied Administration in liberated territories consists in purging books from Fascist ideologies, I take the liberty of drawing your attention to the Italian children's book LA FIDANZATA DE PINOCCHIO (Pinocchio's Fiancee).

I happened to read that book some years ago in London and its obvious propagandistic intention cloaked in an "Innocent Fairytale" caused me to expose it in an article called PINOCCHIO TURNS FASCIST. The article was published in two English magazines, FREE EUROPE and WORLD REVIEW, as well as in the New York monthly LIVING AGE under my pen-name W.G.MAYNE.

I enclose herewith copy of my article for your information in case you wish to advise the proper authorities in the Italian territories thus far occupied, respectively those to be liberated in the future, that this book be withdrawn from circulation and eliminated from schools and libraries.

Respectfully yours,

(Sgd) Walter M. Goodman

Walter M. Goodman.

IF

PINOCCHIO TURNS FASCIST.

By
W.G. MAYNE.

Some fifty years ago, the Italian author Carlo Lorenzini, called "Il Collodi," wrote his PINOCCHIO which has delighted children and parents alike. It is full of adventure and has many an instructive moral not only for children but also for grown-ups. As it was doubtless the author's intention to amuse and educate children regardless of their nationality, there is no indication, except for the names of the characters, that the setting is Italian. PINOCCHIO is simply a children's book with a strong moral appeal. The author's political neutrality has made his book one of the favorite fairytales of the world. Walt Disney's cartoon-film revived its fame and contributed a great deal to Pinocchio's popularity in our days.

Contemporary Italy, where Pinocchio has always been a familiar figure, is using that widespread popularity for political ends. Pinocchio, in a sequel published some years ago under the title of PINOCCHIO'S FIANCEE (La Fidanzata de Pinocchio), is no longer unconcerned with politics. He is presented to Italian children today as the model of a hundred-per-cent Fascist.

The plot, in short, is as follows:

Pinocchio, now a grown-up young man, is far from Florence dedicating himself to engineering studies. A girl, made of wood like himself and destined to be his wife, meets him on a sea-trip after many adventures. They immediately fall in love, and the happy end of the story may easily be guessed.

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Within the frame of that simple plot, the author has put a number of figures that can be divided into two classes, namely Italians and foreigners. The Italians are all ardent patriots, and here the Fascist system, through the pen of the author, reveals the political credo which it seeks to impose upon youth. Love of country is not enough: it must be developed into a feeling of superiority. The Italians in the fantasy are without spot or blemish. They are all brave men and women who, on occasions, stress their nationality and the pre-eminence of their people. They are incapable of evil, because all Italians are good.

The intention of the author is clear. Young readers are gradually led toward super-patriotism. The system, in order to play a leading role in the world's affairs, must show that it is entitled to that dominance by proving the superiority of its nation and that a people all of whom are honest, brave and virtuous has a divine right to leadership. This is the educational purpose of the book, and Italian youth, fed such doctrines, will as adults, chauvinists be the most fervent adherents of fascism.

The author uses other methods to instill super-patriotism in his readers. So far, he has drawn his Italian figures as models endowing them with positive qualities worthy of imitation, thus demonstrating the superiority of his people. But there is still to be emphasized the inferiority of the others who, through excess of negative qualities, supposedly provide conclusive proof of Italian moral supremacy.

While all the Italian characters are angelic figures, the foreigners are "devilish conspirators." French, English, North 3410 and South Americans, Scandinavians, Russians and others (with

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the exception of the Germans and Spaniards, of course), are drawn as criminals and thieves. They are portrayed as those who have the money with which they try to exploit the genius of poor Italy - here we have the official Fascist theory of the "Have" and "Have-Not" nations cleverly adapted to the understanding of children. The foreigners pursue their aim - unsuccessfully, in the end - by all unscrupulous means. Their manners are ridiculed, their mental capacities belittled. They play the roles of kidnappers and betray each other. Their mode of speaking is puerile and their only thoughts are on money-making. For although rich, they want to increase their riches by seizing the Italian secret of creating beings from wood, which they are unable to do themselves. But the brave Italians, however poor they may be, do not want foreign gold. They invent people from wood for its sake alone; their genius, unique in the world, is not for sale.

There can be no doubt that contempt for all races, with one or two exceptions, is thus implanted among young Italians. Children reared on such prejudices will later form the strongest pillars of the Fascist system. It is easy to mobilize them in street demonstrations against nations which they only ^{know} in such versions. For the system does not allow its people to travel abroad to any great extent, for there ^{they} might revise the opinions so carefully instilled in them by way of these "innocent" fairytales.

This, then, is the first aim of the new PINOCCHIO: education of children as super-patriots and future world-rulers. The second is to hold up Pinocchio as a model-hero. The author depicts his Fascist protagonist at the height of his heroism. For example,

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he has seen his future bride on the s. p, but has not yet made her acquaintance. The girl is insulted by a wicked foreigner, this time an Arab of Algiers. (A French subject, it is true. But an Arab! The author seems to have forgotten the protective role Italy has assumed over the Arabs. Surely a blunder!) During a fête aboard the ship, Pinocchio, the girl's noble protector, addresses the Arab in most offensive terms. The other challenges him, but Pinocchio - the brave, the valiant, the hero of Fascist youth - refuses to fight a duel.

And now comes the interesting juncture that reveals ^{the} Fascist conception of heroism. To the cheers of his countrymen, Pinocchio gives this reason for his refusal to fight:

"First, I have every right to refuse to fight a duel because you, a foreigner, have publicly offended an Italian girl on an Italian ship. Therefore, you are unworthy of crossing the sword with a gentleman."

Most gentlemen would, of course, not content themselves with mere talk in such circumstances. But the Italian "gentleman" prefers to use grandiose phrases. He is bound to tell off his opponent. His strength lies in his skill of argument. By talk, he intimidates his enemy. After a storm of applause from his compatriots, Pinocchio continues:

"Secondly, our swords and our lives are consecrated to the defense of our country."

It seems that the Italian girl (on Italian soil) is not part of the country, and so does not deserve to be defended except by words. But Pinocchio tops off his argument by a third reason, which demonstrates that he is just the type fascism wishes to train. He says: 3414

-5-

"Finally, punishment has already been inflicted upon you by the verdict of our public!"

And now the onlookers, the actors, and the ship's crew join their hero in insulting and shouting down the Arab. Pinocchio ends the scene by replying modestly to the Captain's congratulations as follows:

"I have done my duty. I was lucky in arriving before any other Italian who, however, certainly would have behaved quite the same way."

There we are. Fascism shows the way the Italian youth are to go: the basis is contempt and conceit, a profound sense of superiority; heroism consists in bullying and threatening.

This scheme has worked perfectly in the past. Italy's Fascist policy consisted of threats and big talk. Action was taken only against opponents who had no chance to resist aggression that followed the threats. Thus Abyssinia and Albania were subdued. France, so long as she appeared to be strong, was mildly ~~threatened~~ threatened; when she was prostrate, her heroic neighbor stabbed her in the back.

But a weakness can be seen in this technique. England and little Greece and Albania have proved that garrulous "heroes" may be subdued by the less conceited and less talkative.

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