

Ernesto De Martino Il Mondo Magico Prolegomeni A Una

Although research on contemporary pilgrimage has expanded considerably since the early 1990s, the conversation has largely been dominated by Anglophone researchers in anthropology, ethnology, sociology, and religious studies from the United Kingdom, the United States, France and Northern Europe. This volume challenges the hegemony of Anglophone scholarship by considering what can be learned from different national, linguistic, religious and disciplinary traditions, with the aim of fostering a global exchange of ideas. The chapters outline contributions made to the study of pilgrimage from a variety of international and methodological contexts and discuss what the ‘metropolis’ can learn from these diverse perspectives. While the Anglophone study of pilgrimage has largely been centred on and located within anthropological contexts, in many other linguistic and academic traditions, areas such as folk studies, ethnology and economics have been highly influential. Contributors show that in many traditions the study of ‘folk’ beliefs and practices (often marginalized within the Anglophone world) has been regarded as an important and central area which contributes widely to the understanding of religion in general, and pilgrimage, specifically. As several chapters in this book indicate, ‘folk’ based studies have played an important role in developing different methodological orientations in Poland, Germany, Japan, Hungary, Italy, Ireland and England. With a highly international focus, this interdisciplinary volume aims to introduce new approaches to the study of pilgrimage and to transcend the boundary between center and periphery in this emerging discipline. Twelve years have gone by since the passing of George L. Mosse, yet his work still provides essential tools for historical analysis and influences contemporary research. This volume provides a re-examination of his historiographical production and an analysis of his influence in the context of Italian history.

Annually published since 1930, the International bibliography of Historical Sciences (IBOHS) is an international bibliography of the most important historical monographs and periodical articles published throughout the world, which deal with history from the earliest to the most recent times. The works are arranged systematically according to period, region or historical discipline, and within this classification alphabetically. The bibliography contains a geographical index and indexes of persons and authors.

The essays contained in this volume explore the historical trajectories along which the Mediterranean has been conceptualized as a cultural, religious and economical resource and how these various aspects are intertwined. While staying clear of a merely “imagological” or “representational” point of view, the authors consider the interplay between culturally shaped attributions (for example the longstanding desire for a Mediterranean “Otherness” as expressed in German literature), their testing in empirical encounters, and the effect these encounters produce on both sides. Although focused particularly on 19th and 20th century culture, this volume offers a timely contribution to conceptualising the challenges of the 21st century. The conjunction of both provinciality and universality, the connectivity and fragmentation of the Mediterranean continues to be at the basis of the European matrix of all possible (hi)stories.

Federico Fellini is often considered a disengaged filmmaker, interested in self-referential dreams and grotesquerie rather than contemporary politics. This book challenges that myth by examining the filmmaker’s reception in Italy, and by exploring his films in the context of significant political debates. By conceiving Fellini’s cinema as an individual expression of the nation’s “mythical biography,” the director’s most celebrated themes and images — a nostalgia for childhood, unattainable female figures, fantasy, the circus, carnival — become symbols of Italy’s traumatic modernity and perpetual adolescence.

Carnival has been described as one of the foundational elements of European culture, bearing an emblematic and iconic status as the festive phenomenon par excellence. Its origins are partly obscure, but its stratified and complex history, rich symbolic diversity, and sundry social configurations make it an exceptional object of cultural analysis. The product of more than 12 years of research, this book is the first comparative historical anthropology of popular European Carnival in the English language, with a focus on its symbolic, religious, and political dimensions and transformations throughout the centuries. It builds on a variety of theories of social change and social structures, questioning existing assumptions about what folklore is and how cultural gaps and differences take shape and reproduce through ritual forms of collective action. It also challenges recent interpretations about the performative and political dimension of European festive culture, especially in its carnivalesque declension. While presenting and exploring the most important features and characteristics of European pre-modern Carnival and discussing its origins and developments, this thorough study offers fresh evidence and up-to-date analyses about its transversal and long-lasting significance in European societies.

[Italiano]: “Ragione” e “razionalità” sono oggi nozioni problematiche: considerate a lungo, nella storia del pensiero occidentale, come tratti distintivi dell’uomo e della civiltà euro-americana, da un certo punto in poi sono state messe in discussione e lacerate dalla crisi e dal malessere di quest’ultima. Alla luce delle controversie più recenti e delle riflessioni sul tema sviluppate nella prima metà del Novecento, questo libro si propone di riaprire la querelle sulla ratio con l’intento di mettere in luce – attraverso una serie di “casi di studio” – la grana sottile dei molteplici significati e usi della nozione di ragione, ma anche di interrogarsi sulle differenti “epoche” della ragione provando a ricostruirne la “storia”. I saggi contenuti in questo volume, dunque, contestualizzano e analizzano le accezioni e le ambiguità del termine ratio e dei suoi derivati nel quadro delle molteplici discussioni che ne hanno ritmato la storia a partire dalla prima modernità, quando il concetto assunse nuove configurazioni rispetto agli usi attestati nel pensiero antico e medioevale, sino al dibattito contemporaneo ./[English]: “Reason” and “rationality” are, today, problematic notions: considered for a long time, in the history of Western thought, as distinctive traits of man and of the Euro-American civilization, from a certain point onwards they have been called into question and ripped apart by the crisis and the malaise of the latter. In the light of the most recent controversies and reflections on the subject developed over the first half of the 20th century, this book aims to reignite the debate on “ratio” with the intention of highlighting – through a series of “case studies” – the fine texture of the multiple meanings and uses of the notion of reason, but also to question the different “eras” of reason by attempting to reconstruct its “history”. The essays included in this volume, therefore, contextualise and analyse the meanings and ambiguities of the term “ratio” and its derivatives within the framework of the many discussions that have marked its history from the earliest modernity, when the concept assumed new configurations with respect to the uses attested in Ancient and Medieval thought, to the contemporary debate.

In 1921 Sam Rodia, an Italian laborer and tile setter, started work on an elaborate assemblage in the backyard of his home in Watts, California. The result was an iconic structure now known as the Watts Towers. Rodia created a work that was original, even though the resources available to support his project were virtually nonexistent. Each of his limitations—whether of materials,

real estate, finances, or his own education—passed through his creative imagination to become a positive element in his work. In *The Modern Moves West*, accomplished cultural historian Richard Cándida Smith contends that the Watts Towers provided a model to succeeding California artists that was no longer defined through a subordinate relationship to the artistic capitals of New York and Paris. Tracing the development of abstract painting, assemblage art, and efforts to build new arts institutions, Cándida Smith lays bare the tensions between the democratic and professional sides of modern and contemporary art as California developed a distinct regional cultural life. Men and women from groups long alienated—if not forcibly excluded—from the worlds of "high culture" made their way in, staking out their participation with images and objects that responded to particular circumstances as well as dilemmas of contemporary life, in the process changing the public for whom art was made. Beginning with the emergence of modern art in nineteenth-century France and its influence on young Westerners and continuing through to today's burgeoning border art movement along the U.S.-Mexican frontier, *The Modern Moves West* dramatically illustrates the paths that California artists took toward a more diverse and inclusive culture.

The chapters in Brill's *Companion to Classics and Early Anthropology* build a nuanced picture of the relationship between classics and the burgeoning field of anthropology from the eighteenth to the mid-twentieth century.

This book offers an analysis of the socio-historical conditions of the rise of postwar Italian photography, considers its practices, and outlines its destiny. Antonella Russo provides an incisive examination of Neorealist photography, delineates its periodization, traces its instances and its progressive popularization and subsequent co-optation that occurred with the advent of the industrialization of photographic magazines. This volume examines the ethno(photo)graphic missions of Ernesto De Martino in the deep South of Italy, the key role played by the Neorealist writer and painter Carlo Levi as "ambassador of international photography", and the journeys of David Seymour, Henry Cartier Bresson, and Paul Strand in Neorealist Italy. The text includes an account the formation and proliferation of Italian photographic associations and their role in institutionalizing and promoting Italian photography, their link to British and other European photographic societies, and the subsequent decline of Neorealism. It also considers the inception of non-objective photography that thrived soon after the war, in concurrence with the circulation of Neorealism, thus debunking the myth identifying all Italian postwar photography with the Neorealist image. This book will be particularly useful for scholars and students in the history and theory of photography, and Italian history.

This collection of essays explores the reception of classics and translation from modern languages as two different, yet synergic, ways of engaging with literary canons and established traditions in 20th-century Italy. These two areas complement each other and equally contribute to shape several kinds of identities: authorial, literary, national and cultural. Foregrounding the transnational aspects of key concepts such as poetics, literary voice, canon and tradition, the book is intended for scholars and students of Italian literature and culture, classical reception and translation studies. With its two shifting focuses, on forms of classical tradition and forms of literary translation, the volume brings to the fore new configurations of 20th-century literature, culture and thought.

With its physical beauty and kaleidoscopic cultural background, Sicily has long been a source of inspiration for filmmakers. Twelve new essays by international scholars--and additional writings from directors Roberta Torre, Giovanna Taviani, and Costanza Quatriglio--seek to offset the near-absence of scholarship focusing on the relationship between the Mediterranean island and cinema. Touching on class relations, immigration, gender and poverty, the essays examine how Sicily is depicted in fiction, satire and documentaries. Situated between North and South, East and West, innovation and tradition, authenticity and displacement, Sicily acts as a microcosm of the world, a place to explore numerous narratives and develop intercultural dialogue. It is also the center of cinematographic discussions and events such as the Taormina Film Festival and the SalinaDocFest. The volume presents Sicily almost as a character and creator in its own right. Antonio Gramsci is widely celebrated as the most original political thinker in Western Marxism. Among the most central aspects of his enduring intellectual legacy is the concept of subalternity. Developed in the work of scholars such as Gayatri Spivak and Ranajit Guha, subalternity has been extraordinarily influential across fields of inquiry stretching from cultural studies, literary theory, and postcolonial criticism to anthropology, sociology, criminology, and disability studies. Almost every author whose work touches upon subalterns alludes to Gramsci's formulation of the concept. Yet Gramsci's original writings on the topic have not yet appeared in full in English. Among his prison notebooks, Gramsci devoted a single notebook to the theme of subaltern social groups. Notebook 25, which he entitled "On the Margins of History (History of Subaltern Social Groups)," contains a series of observations on subaltern groups from ancient Rome and medieval communes to the period after the Italian Risorgimento, in addition to discussions of the state, intellectuals, the methodological criteria of historical analysis, and reflections on utopias and philosophical novels. This volume presents the first complete translation of Gramsci's notes on the topic. In addition to a comprehensive translation of Notebook 25 along with Gramsci's first draft and related notes on subaltern groups, it includes a critical apparatus that clarifies Gramsci's history, culture, and sources and contextualizes these ideas against his earlier writings and letters. *Subaltern Social Groups* is an indispensable account of the development of one of the crucial concepts in twentieth-century thought.

The Holocaust in Italian Culture, 1944–2010 is the first major study of how postwar Italy confronted, or failed to confront, the Holocaust. Fascist Italy was the model for Nazi Germany, and Mussolini was Hitler's prime ally in the Second World War. But Italy also became a theater of war and a victim of Nazi persecution after 1943, as resistance, collaboration, and civil war raged. Many thousands of Italians—Jews and others—were deported to concentration camps throughout Europe. After the war, Italian culture produced a vast array of stories, images, and debate through which it came to terms with the Holocaust's difficult legacy. Gordon probes a rich range of cultural material as he paints a picture of this shared encounter with the darkest moment of twentieth-century history. His book explores aspects of Italian national identity and memory, offering a new model for analyzing the interactions between national and international images of the Holocaust.

Oral History: An Interdisciplinary Anthology is a collection of classic articles by some of the best known proponents of oral history, demonstrating the basics of oral history, while also acting as a guidebook for how to use it in research. Added to this new edition is insight into how oral history is practiced on an international scale, making this book an indispensable resource for scholars of history and social sciences, as well as those interested in oral history on the avocational level. This volume is a reprint of the 1984 edition, with the added bonus of a new

introduction by David Dunaway and a new section on how oral history is practiced on an international scale. Selections from the original volume trace the origins of oral history in the United States, provide insights on methodology and interpretation, and review the various approaches to oral history used by folklorists, historians, anthropologists, and librarians, among others. Family and ethnic historians will find chapters addressing the applications of oral history in those fields.

Examines how the artists and intellectuals of post-war Italy dealt with the 'shameful' heritage of their fascist upbringing and education by trying to craft a new cultural identity for themselves and the country.

This collection brings together three generations of medical anthropologists working at European universities to reflect on past, current and future directions of the field. Medical anthropology emerged on an international playing ground, and while other recently compiled anthologies emphasize North American developments, this volume highlights substantial ethnographic and theoretical studies undertaken in Europe. The first four chapters trace the beginnings of medical anthropology back into the two formative decades between the 1950s-1970s in Italy, German-speaking Europe, the Netherlands, France and the UK, supported by four brief vignettes on current developments. Three core themes that emerged within this field in Europe – the practice of care, the body politic and psycho-sensorial dimensions of healing – are first presented in synopsis and then separately discussed by three leading medical anthropologists Susan Whyte, Giovanni Pizza and René Devisch, complemented by the work of three early career researchers. The chapters aim to highlight how very diverse (and sometimes overlooked) European developments within this rapidly growing field have been, and continue to be. This book will spur reflection on medical anthropology's potential for future scholarship and practice, by students and established scholars alike. This book was originally published as a special issue of *Anthropology and Medicine*.

How many Zavattinis are there? During a life spanning most of the twentieth century, the screenwriter who wrote *Sciuscià*, *Bicycle Thieves*, *Miracle in Milan*, and *Umberto D.* was also a pioneering magazine publisher in 1930s Milan, a public intellectual, a theorist, a tireless campaigner for change within the film industry, a man of letters, a painter and a poet. This intellectual biography is built on the premise that in order to understand Zavattini's idea of cinema and his legacy of ethical and political cinema (including guerrilla cinema), we must also tease out the multi-faceted strands of his interventions and their interplay over time. The book is for general readers, students and film historians, and anyone with an interest in cinema and its fate.

The *Encyclopedia of Italian Literary Studies* is a two-volume reference book containing some 600 entries on all aspects of Italian literary culture. It includes analytical essays on authors and works, from the most important figures of Italian literature to little known authors and works that are influential to the field. The *Encyclopedia* is distinguished by substantial articles on critics, themes, genres, schools, historical surveys, and other topics related to the overall subject of Italian literary studies. The *Encyclopedia* also includes writers and subjects of contemporary interest, such as those relating to journalism, film, media, children's literature, food and vernacular literatures. Entries consist of an essay on the topic and a bibliographic portion listing works for further reading, and, in the case of entries on individuals, a brief biographical paragraph and list of works by the person. It will be useful to people without specialized knowledge of Italian literature as well as to scholars.

La fine del mondo costituisce uno dei temi centrali del *De rerum natura*, testo che rappresenta inoltre la nostra principale fonte sull'escatologia cosmica epicurea. Mosso dall'intento d'indagare questo aspetto cruciale (che non è mai stato in precedenza oggetto di studi monografici), questo libro propone un commento delle principali sezioni escatologiche del poema: i finali del primo e del secondo libro, i vv. 91-415 del quinto e la rassegna dei fenomeni meteorologici più violenti nel sesto. L'analisi delle fonti filosofiche e degli obbiettivi polemici permette di dare risposte alla questione del "fondamentalismo" di Lucrezio, ponendo inoltre le basi per un esame del suo peculiare "sublime apocalittico". Le appendici forniscono ulteriori considerazioni sull'immaginario escatologico lucreziano, concentrandosi sul modello offerto da Empedocle, le strategie comunicative del poeta e la possibile influenza del trattato pseudo-aristotelico *De mundo*. Questo esame mostra che il poeta richiama dottrine e fonti filosofiche successive a Epicuro, senza però cadere nell'eclettismo: uomo del suo tempo, Lucrezio "attualizza" le dottrine del maestro, proponendole come risposta per le angosce della propria epoca.

Poetry in archaic and classical Greece was a practical art that arose from specific social or political circumstances. The interpretation of a poem or dramatic work must therefore be viewed in the context of its performance. In *Poetry, Public, and Performance in Ancient Greece*, Lowell Edmunds and Robert W. Wallace bring together a distinguished group of contributors to reconstruct the performance context of a wide array of works, including epic, tragedy, lyric, elegy, and proverb. Analyzing the passage in the *Odyssey* in which a collective delirium comes over the suitors, Giulio Guidorizzi reveals how the poet describes a scene that lies outside the narrative themes and diction of epic. Antonio Aloni offers a reading of Simonides' elegy for the Greeks who fell at Plataea. Lowell Edmunds interprets the so-called seal of Theognis as lying on a borderline between the performed and the textual. Taking up proverbs, maxims, and apothegms, Joseph Russo examines "the performance of wisdom." Charles Segal focuses on the unusual role played by the chorus in Euripides' *Bacchae*. Reading the plot of Euripides' *Ion*, Thomas Cole concludes that the task of constructing the meaning of the play is to some extent delegated to the public. Robert Wallace describes the "performance" of the Athenian audience and provides a catalog of good and bad behavior: whistling, shouting, and throwing objects of every kind. Finally, Maria Grazia Bonanno stresses the importance of performance in lyric poetry.

This book with online video (111 min.) will introduce the reader to the tambourine and folk dance tradition of Southern Italy, the Tarantella. Students will learn the techniques of Tarantella tambourine playing as well as the history of this ancient tradition. This book reflects 25 years of field research and performance by the author, Alessandra Belloni

The *Life and Work of Ernesto de Martino* introduces one of the 20th century's key thinkers in religious studies and demonstrates that the discipline was animated by a tension between the fear of the apocalypse and the desire for civilizational rebirth.

Five case studies show how different people and places were marginalized and socially excluded as the Italian nation-state was formed.

Through questions such as 'What is power?', 'How are revolutions generated?', 'Does public opinion really exist?', 'What does terrorism mean?' and 'When are generations created?', *Words in Time* scrutinizes the fundamental concepts by which we confer meaning to the historical and social world and what they actually signify, analysing their formation and use in modern thought within both history and the social sciences. In this volume, Francesco Benigno examines the origins and development of the words we use, critiquing the ways in which they have traditionally been employed in historical thinking and examining their potential usefulness today. Rather than being a general inventory or a specialized dictionary, this book analyses a selection of words particularly relevant not only in the idiom and jargon of the social sciences and history, but also in the discourse of ordinary people. Exploring new trends in the historical field of reflection and representing a call for a new, more conscious, historical approach to the social world, this is valuable reading for all students of historical theory and method.

This book examines the artistic policies of the Italian Communist Party (PCI) during the early post-war years (1944–1951), after the defeat of Fascism in Europe and the outbreak of the Cold War. It brings together theoretical debates on artists' political engagement and an extensive critical apparatus, providing the reader with an historical framework for wider reflections on the relationship between art and politics. After 1944, the PCI became the biggest Communist organisation in the West, placing Italy in an ambiguous position regarding the other European countries. Nevertheless, the immediate strategy of

the Communists was not revolution, but liberation from Fascism and the establishment of a democratic system from which a genuine Italian path to Socialism could be found. Taking Antonio Gramsci's notion of hegemony as a theoretical basis, the Communists intended to generate a progressive social bloc capable of achieving wide consensus within civil society before taking power. In order to accomplish this goal, the collaboration from intellectuals was necessary. The artistic policy of the Italian Communist Party was tailored to this end, counting on representatives from all groups and tendencies of the time, particularly those artists who rejected the imperialistic, autarchic pseudo-classicism that characterised most of Italian art throughout the Fascist years. In the 1930s, international, Modernist and cosmopolitan European culture became an escape route to artists seeking a way out of the oppressive cultural atmosphere of inter-war Italy. However, in the 1940s and 1950s, many of these artists experienced a deep transformation in their work after they became politically involved with the PCI, and were exposed to international Communist culture – and Socialist Realism in particular. This was conveyed not only by conscious changes in their subjects, their style and their material means of expression, but also in the public they addressed and in their own conception of themselves as artistic authors. Hence, at a time when the world was divided into two opposed camps, each heavily inflected by ideological allegiance and supported by powerful propaganda apparatuses, Italian Communist artists became the protagonists of a novel intellectual-political project which pursued the synthesis between antagonistic cultural blocs.

The 'Southern Question' has been a major topic in Italian political, economic and cultural life for a century and more. During the Cold War, it was the justification for heavy government intervention. In contemporary Italy, a major part of the appeal of the Lombard League has been its promise to dissociate the South from the North, even to the point of secession. The South also remains a resonant theme in Italian literature. This interdisciplinary book endeavours to answer the following: - When did people begin to think of the South as a problem? - Who - intellectuals, statisticians, criminologists, political exiles, novelists (among them some important southerners) - contributed to the discourse about the South and why? - Did their view of the South correspond to any sort of reality? - What was glossed over or ignored in the generalized vision of the South as problematic? - What consequences has the 'Question' had in controlling the imaginations and actions of intellectuals and those with political and other forms of power? - What alternative formulations might people create and live by if they were able to escape from the control of the 'Question' and to imagine the political, economic and cultural differences within Italy in some other way? This timely book reveals how Southern Italians have been affected by distorted versions of a complex reality similar to the discourse of 'Orientalism'. In situating the devaluation of Southern Italian culture in relation to the recent emergence of 'anti-mafia' ideology in the South and the threat posed to national unity by the Lombard League, it also illuminates the world's stiff inter-regional competition for investment capital.

The Life and Work of Ernesto De Martino Italian Perspectives on Apocalypse and Rebirth in the Modern Study of Religion BRILL

The Castrato is a nuanced exploration of why innumerable boys were castrated for singing between the mid-sixteenth and late-nineteenth centuries. It shows that the entire foundation of Western classical singing, culminating in bel canto, was birthed from an unlikely and historically unique set of desires, public and private, aesthetic, economic, and political. In Italy, castration for singing was understood through the lens of Catholic blood sacrifice as expressed in idioms of offering and renunciation and, paradoxically, in satire, verbal abuse, and even the symbolism of the castrato's comic cousin Pulcinella. Sacrifice in turn was inseparable from the system of patriarchy—involving teachers, patrons, colleagues, and relatives—whereby castrated males were produced not as nonmen, as often thought nowadays, but as idealized males. Yet what captivated audiences and composers—from Cavalli and Pergolesi to Handel, Mozart, and Rossini—were the extraordinary capacities of castrato voices, a phenomenon ultimately unsettled by Enlightenment morality. Although the castrati failed to survive, their musicality and vocality have persisted long past their literal demise.

This book draws on core concepts coined by Adorno, such as identity thinking, the culture industry, and his critique of the autonomous and rational subject, to address the ills that plague neoliberal capitalist societies today. These ills range from the risk of a return to totalitarian tendencies, to the global rise of the far-right, and anti-feminist conceptions of motherhood. Subsequent chapters outline the ways in which Adorno's thought can also be seen to redress the challenges of modern societies, such as the critical function of artworks, and the subversive potential of slow-food and popular music. The important underlying concern of the book is to highlight the continuing relevance of Adorno, both in dealing with the failures of neo-liberal capitalist societies, and in his applicability to a wide range of disciplines.

This volume presents both a historical exploration of ethnography and a thematic discussion of major trends that, over different periods, have oriented and re-oriented research practice. As it overviews ethnography from different geographic and thematic perspectives, it further explores new lines of ethnographic research, including as feminist ethnography and visual research, that uncover non-traditional routes to anthropological knowledge. As the great ethnographer E. E. Evans-Pritchard wrote, "Anyone who is not a complete idiot can do fieldwork... but will [his contribution] be to theoretical, or just to factual knowledge?" As Evans-Pritchard highlights and as this book argues, successful ethnography must be connected to a sophisticated theoretical reflection rooted in social and cultural anthropology.

After more than fifty years since the last publication, the cuneiform texts relating to the treatment of the loss of male sexual desire and vigor in Mesopotamia are collected in this volume. The aim of the book is to present Mesopotamian medical tradition regarding the so-called n?š libbi therapies. šà-zi-ga in Sumerian, n?š libbi in Akkadian, lit. "raising of the 'heart'", is the expression used to indicate a group of texts intended to recover the male sexual desire. This medical tradition is preserved from the Middle Babylonian period to the Achaemenid one. This broad range testifies to the importance of the transmission of this material throughout Mesopotamian history. The book provides the edition of this textual corpus and analyzes it in the light of new knowledge on ancient Near Eastern medicine. Moreover, this volume aims to show how theories and methodologies of Cultural Anthropology, Ethnopsychiatry and Gender Studies are useful for understanding the Mesopotamian medical system. This edition is an important tool for understanding Mesopotamian medical knowledge for Assyriologist, however since the texts have been translated and discussed using the anthropological and gender perspectives they are accessible also to scholars of other research fields, such as History of Medicine, Sexuality and Gender.

Have Marxian ideas been relevant or influential in the writing and interpretation of history? What are the Marxist legacies that are now re-emerging in present-day histories? This volume is an attempt at relearning what the "discipline" of history once knew – whether one considered oneself a Marxist, a non-Marxist or an anti-Marxist.

America in Italy examines the influence of the American political experience on the imagination of Italian political thinkers between the late eighteenth century and the unification of Italy in the 1860s. Axel Körner shows how Italian political thought was shaped by debates about the American Revolution and the U.S. Constitution, but he focuses on the important distinction that while European interest in developments across the Atlantic was keen, this attention was not blind admiration. Rather, America became a sounding board for the critical assessment of societal changes at home. Many Italians did not think the United States had lessons to teach them and often concluded that life across the Atlantic was not just different but in many respects also objectionable. In America, utopia and dystopia seemed to live side by side, and Italian references to the United States were frequently in support of progressive or reactionary causes. Political thinkers including Cesare Balbo, Carlo Cattaneo, Giuseppe Mazzini, and Antonio Rosmini used the United States to shed light on the course of their nation's political resurgence. Concepts from Montesquieu, Rousseau, and Vico served to evaluate what Italians discovered about America. Ideas about American "domestic manners" were reflected and conveyed through works of ballet, literature, opera, and satire. Transcending boundaries between intellectual and cultural history, America in Italy is the first book-length examination of the influence of America's political formation on modern Italian political thought.

This volume comprises papers presented at a conference marking the 50th anniversary of Joachim Wach's death, and the centennial of Mircea Eliade's birth. Its purpose is to reconsider both the problematic, separate legacies of these two major twentieth-century historians of religions, and the bearing of these two legacies upon each other. Shortly after Wach's death in 1955, Eliade succeeded him as the premiere historian of religions at the University of Chicago. As a result, the two have been associated with each other in many people's minds as the successive leaders of the so-called "Chicago School" in the history of religions. In fact, as this volume makes clear, there never was a monolithic Chicago School. Although Wach reportedly referred to Eliade as the most astute historian of religions of the day; the two never met, and their approaches to the study of religions differed significantly. Several dominant issues run through the essays collected here: the relationship between the two men's writings and their lives, and in Eliade's case, the relationship between his political commitments and his writings in fiction, history of religions, and autobiography. Both men's contributions to the field continue to provoke controversy and debate, and this volume sheds new light on these controversies and what they reveal about these two `scholars' legacies.

This book wishes to talk about two main topics: the Canadian political philosopher Charles Taylor and faith. Taylor, in his philosophical arguments on religion and secularity, has adopted what I call the great prejudice on religion and secularity: the two belong to utterly different spheres of human mind and sociality. In this prejudice, faith is used as a synonym of religion, or belief, and is understood as something that does not belong to the sphere of secularity. My argument contradicts precisely this common belief. Is faith more of an anthropological attitude towards reality than a religious one? Can we criticize Taylor's philosophy on these grounds? To develop my argument, I will attempt to develop a dialogue between continental and Anglo-American philosophers and theologians, in the hope of convincing the readers that we should change radically the way we discuss faith, religion, and secularism.

This volume brings together essays by different generations of Italian thinkers which address, whether in affirmative, problematizing or genealogical registers, the entanglement of philosophical speculation and political proposition within recent Italian thought. Nihilism and biopolitics, two concepts that have played a very prominent role in theoretical discussions in Italy, serve as the thematic foci around which the collection orbits, as it seeks to define the historical and geographical particularity of these notions as well their continuing impact on an international debate. The volume also covers the debate around OCOweak thoughtOCO (pensiero debole), the feminist thinking of sexual difference, the re-emergence of political anthropology and the question of communism. The contributors provide contrasting narratives of the development of post-war Italian thought and trace paths out of the theoretical and political impasses of the presentOCOagainst what Negri, in the text from which the volume takes its name, calls OCOthe Italian desertOCO."

[Copyright: 8bc07b05fbaef9db458c17de482f36c5](#)