
Miti E Coscienza Del Decadentismo Italiano Dannunzio Pascoli Fogazzaro E Pirandello

Baroquemanìa

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Critic and novelist

The Idea of Beauty in Italian Literature and Language

The Nation and Stereotypes of the Mezzogiorno, 1860-1900

Miti e coscienza del decadentismo italiano

Rhetoric, Ideology, and Social Fantasy in Italy

Encyclopedia of Italian Literary Studies: A-J

Decadent Genealogies

Vital Subjects

Luigi Capuana

Carlo Michelstaedter and the Limits of Bourgeois Thought

Giovanni Pascoli, Gabriele D'Annunzio, and the Ethics of Desire

Italian Culture Between Decadentism and Avant-garde

Ambivalent Legacies of German Philosophy in Italian Literature

Persuasion and Rhetoric

Fascism

Europe 1880 - 1940

Selected Poems

The Oxford Handbook of Decadence

"Il buono amore è di bellezza disio"

Between Action and Contemplation

Authorial Echoes

The Seizure of Power

Charting a Literary Fashion, 1884-1927

Fascist Virilities

Literature and Travel

A Baedeker of Decadence

Understanding Luigi Pirandello

The Legend of Pascoli

Miti e coscienza del decadentismo italiano. D'Annunzio, Pascoli, Fogazzaro e Pirandello

Miti e coscienza del decadentismo italiano

Beyond the Family Romance

Gabriele D'Annunzio, Belle Époque Paris, and the Total Artwork
(D'Annunzio, Pascoli, Fogazzaro e Pirandello).

Multimedia Archaeologies

Literary Diseases

Passion and Defiance
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Baroquemanía Routledge
Italian Modernism was written in response to the need for an historiographic and theoretical reconsideration of the concepts of Decadentismo and the avant-garde within the Italian critical tradition. Focussing on the confrontation between these concepts and the broader notion of international modernism, the essays in this important collection seek to understand this complex phase of literary and artistic practices as a response to the epistemes of philosophical and scientific modernity at the end of the nineteenth century and in the first three decades of the twentieth. Intellectually provocative, this collection is the first attempt in the field of Italian Studies at a comprehensive account of Italian literary modernism. Each contributor documents how previous

critical categories, employed to account for the literary, artistic, and cultural experiences of the period, have provided only partial and inadequate descriptions, preventing a fuller understanding of the complexities and the interrelations among the cultural phenomena of the time.

Italian visual culture and the construction of national identity, 1898-1945 Yale University Press
Offering a new approach to the intersection of literature and philosophy, Modernist Idealism contends that certain models of idealist thought require artistic form for their full development and that modernism realizes philosophical idealism in aesthetic form. This comparative view of modernism employs tools from intellectual history, literary analysis, and philosophical critique, focusing on the Italian reception of German idealist thought from the mid-1800s to the Second World War. Modernist Idealism intervenes in ongoing debates about the nineteenth- and twentieth-century

resurgence of materialism and spiritualism, as well as the relation of decadent, avant-garde, and modernist production. Michael J. Subialka aims to open new discursive space for the philosophical study of modernist literary and visual culture, considering not only philosophical and literary texts but also early cinema. The author's main contention is that, in various media and with sometimes radically different political and cultural aims, a host of modernist artists and thinkers can be seen as sharing in a project to realize idealist philosophical worldviews in aesthetic form.

Critic and novelist
University of Texas Press
Modernism arose in a period of accelerating globalization in the late nineteenth century. Modernist writers and artists, while often loyal to their country in times of war, aimed to rise above the national and ideological conflicts of the early twentieth century in service to a cosmopolitan ideal. This Companion explores the international aspects of literary modernism by mapping

the history of the movement across Europe and within each country. The essays place the various literary traditions within a social and historical context and set out recent critical debates. Particular attention is given to the urban centers in which modernism developed - from Dublin to Zürich, Barcelona to Warsaw - and to the movements of modernists across national borders. A broad, accessible account of European modernism, this Companion explores what this cosmopolitan movement can teach us about life as a citizen of Europe and of the world.

The Idea of Beauty in Italian Literature and Language Princeton University Press

Miti e coscienza del decadentismo italiano (D'Annunzio, Pascoli, Fogazzaro e Pirandello). Miti e coscienza del decadentismo italiano Miti e coscienza del decadentismo italiano. D'Annunzio, Pascoli, Fogazzaro e Pirandello Miti e coscienza del decadentismo italiano (D'Annunzio, Pascoli, Fogazzaro e Pirandello). Encyclopedia of Italian Literary Studies Routledge

The Nation and Stereotypes of the Mezzogiorno,

1860-1900 University of Toronto Press

This is an introduction to the life and literary contributions of a Nobel Prize winner and one of Italy's most distinguished writers, Luigi Pirandello. It evaluates the significance of his influence on 20th century literature.

Miti e coscienza del decadentismo italiano Oxford University Press

Since World War II, aesthetic impulses generated in Italy have swept through every film industry in the world, and in her book Mira Liehm analyses the roots in literature, philosophy, and contemporary Italian life which have contributed to this extraordinary vigor. An introductory chapter offers a unique overview of the Italian cinema before 1942. It is followed by a full and profound discussion of neorealism in its heyday, its difficult aftermath in the fifties, the glorious sixties, and finally by an analysis of the contemporary cinematic crisis. Mira Liehm has known personally many of the leading figures in Italian cinema, and her work is rich in insights into their lives and working

methods. This impressive scholarly work immediately outclasses all other available Italian film histories. It will be essential reading for anyone seriously interested in the cinema.

Rhetoric, Ideology, and Social Fantasy in Italy Cambridge University Press

D'Annunzio and the Great War deals with the role that World War I played in the poet Gabriele D'Annunzio's life and literary imagination. For many years, he had called for war; when it came, he plunged into it with a passion. War turned out to be the central experience in his life and work. When conflict burst upon Europe and raged on its battlefields for more than four years, D'Annunzio, unlike the many Italians who meekly marched to the frontlines to fight, die, or survive, viewed it as something for which he had wished and prepared, for both political and personal reasons, for many years. It is hard to understand why a man, who by the spring of 1915 had achieved an extraordinary national and international success as a man of letters and had become a prominent public figure, came to look on the war

that could destroy him and the world in which he enjoyed such prominence as a godsend.

D'Annunzio's uncanny gift of foreseeing the future revealed to him that war would come because it was an integral part of both his country's destiny and his own. D'Annunzio fought the war on land, sea and in the air with boldness, enthusiasm, and recklessness, emerging from it as the most decorated Italian soldier. He conferred veracity and credibility on his war deeds and experience not only by taking part in enormously risky actions and placing himself in mortal danger, but also by gaining a professional knowledge of military strategies, by devising such new ones as the cooperation of air and naval forces in battle, by applying them, and by writing about them. He paid dearly for his martial heroism; the loss of his right eye would cause him emotional and physical suffering for the rest of his life. But his heroism also enabled him to produce his best prose work, *Notturmo* (Nocturne), which deals with his hopes, exhilaration, and finally, his delusion as a warrior.

Encyclopedia of Italian

Literary Studies: A-J

Manchester University Press

Paris, 1910-1915. Artists, intellectuals, and international celebrities crowd the city as never before. Decadent dreams and avant-garde manifestos celebrate the marriage between art and life. Creative experiments and vital joy dance hand in hand—on the edge of the abyss of WWI.

Gabriele D'Annunzio is one of the highly influential yet semi-forgotten protagonists of this season and an emblem of its contradictions. A child of the Decadence, but also a forerunner of Modernism, the Italian poet defies the barriers between art forms, languages, and aesthetic practices.

Tellingly, some of the period's major figures across the arts are involved in D'Annunzio's projects, including Canudo, Bakst, Brooks, Debussy, Montesquiou, and Rubinstein. In particular, in his sacred drama *Le Martyre de Saint Sébastien*, the poet combines French, Italian, literature, theater, mime, dance, music, painting, and cinema in a way that fuses old and new.

D'Annunzio's hybrid experiments challenge

Wagner's 'total artwork' theories, search for a synthesis between pictorial stillness and filmic movement, and anticipate contemporary multimedia experiences. These artistic collaborations end suddenly at the outbreak of the Great War, when Dannunzian total artworks migrate from the stage to the battlefield, generating a controversial legacy that calls for renewed critical investigations.

Decadent Genealogies

Duke University Press

Discusses the

development of the style of the Italian director Michelangelo Antonioni and analyzes the themes and techniques of his movies

Vital Subjects Univ of California Press

During the final decades of the nineteenth century, a common mind-set emerged among many intellectuals--"la decadence." Many novels and novellas of the period were populated with protagonists who were fragile, refined, self-absorbed, and preoccupied with a trivially exquisite aesthetic. A Baedeker of Decadence presents thirty-two international works of literary decadence written

between 1884 and 1927. George C. Schoolfield, a world authority on the decadent novel, offers an entertaining and wide-ranging commentary on this highly significant literary and cultural phenomenon. Schoolfield tracks down the symptoms of decadence in narrative works written in more than a dozen languages, providing synopses and passages in English translation to give a sense of each author's style and tone. Schoolfield throws new light on the close intellectual kinship of authors from August Strindberg to Bram Stoker to Thomas Mann, and on the ingredients, themes, motifs, and preconceptions that characterized decadent literature.

Luigi Capuana U of Minnesota Press
A reexamination of Pasolini life and work as a poet, novelist, filmmaker, journalist and cultural theorist reflecting new developments in semiotics, post-structuralist theory, and historical research on Italian literature and film.

Carlo Michelstaedter and the Limits of Bourgeois Thought
Oxford University Press
Five Faces of Modernity is a series of semantic and

cultural biographies of words that have taken on special significance in the last century and a half or so: modernity, avant-garde, decadence, kitsch, and postmodernism. The concept of modernity—the notion that we, the living, are different and somehow superior to our predecessors and that our civilization is likely to be succeeded by one even superior to ours—is a relatively recent Western invention and one whose time may already have passed, if we believe its postmodern challengers. Calinescu documents the rise of cultural modernity and, in tracing the shifting senses of the five terms under scrutiny, illustrates the intricate value judgments, conflicting orientations, and intellectual paradoxes to which it has given rise. Five Faces of Modernity attempts to do for the foundations of the modernist critical lexicon what earlier terminological studies have done for such complex categories as classicism, baroque, romanticism, realism, or symbolism and thereby fill a gap in literary scholarship. On another, more ambitious level, Calinescu deals at length

with the larger issues, dilemmas, ideological tensions, and perplexities brought about by the assertion of modernity. Giovanni Pascoli, Gabriele D'Annunzio, and the Ethics of Desire Univ of South Carolina Press
Fascist Virilities exposes the relation between rhetoric and ideology. Barbara Spackman looks at Italian fascism as a matter of discourse, with "virility" as the master code that articulates and melds its disparate elements. In her analysis, rhetoric binds together the elements of ideology, with "virility" as the key. To reveal how this works, Spackman traces the circulation of "virility" in the discourse of the Italian regime and in the rhetorical practices of Mussolini himself. She tracks the appearance of virility in two of the sources of fascist rhetoric, Gabriele D'Annunzio and F.T. Marinetti, in the writings of the futurist Valentine de Saint Point and the fascist feminist Teresa Labriola, and in the speeches of Mussolini. A critical and timely contribution to the current reappraisal of fascist ideology, this book will interest anyone concerned with the relations between gender,

sexuality, and fascist discourse.

Italian Culture Between Decadentism and

Avant-garde Univ of California Press
Disease—real or imagined, physical or mental—is a common theme in Western literature and is often a symbol of modern alienation. In *Literary Diseases*, a comprehensive analysis of the metaphorical and symbolic force of disease in modern Italian literature, Gian-Paolo Biasin expands the geography of the discussion of this important theme. Using as a backdrop the perspective of European experiences of the previous hundred years, Biasin analyzes the theme of disease as a reflection of certain sociological and historical phenomena in modern European novels, as a metaphor for the world visions of selected Italian novelists, and especially as a vehicle for understanding the nature and function of fiction itself. The core of Biasin's study is found in his discussion of the works of four major Italian writers. In his criticism of the novels of Giovanni Verga, who stood at the center of many complex

developments in the nineteenth century, he examines the antecedents of modern Italian prose. He then scrutinizes the works of Italo Svevo and Luigi Pirandello, who together inaugurated the modern novel in Italy. Of particular interest is his exploration of their critical use of psychoanalysis and madness climaxed by apocalyptic visions. He then discusses the prose of Carlo Emilio Gadda, which epitomizes the problems of the avant-garde in its experimentalism and expressionism. Biasin utilizes a broad spectrum of critical approaches—from sociology, psychoanalysis, and different trends in modern French, American, and Italian literary criticism—in shaping his own methodology, which is a thematic and structural symbolism. He concludes that disease in literature should be considered as a metaphor for writing (*écriture*) and as a cognitive instrument that calls into question the anthropocentric values of Western culture. The book, with its textual comparisons and unusual supporting examples, constitutes a significant methodological contribution as well as a

major survey of modern Italian prose, and will allow the reader to see traditional landmarks in European fiction in a new light.

Ambivalent Legacies of German Philosophy in Italian Literature BRILL
Giovanni Pascoli (1855–1912) is one of Italy's most canonical and beloved poets. In *Beyond the Family Romance*, Maria Truglio offers fresh insight into the uncanny qualities of Pascoli's domestic verse. As suggested by the Freudian title, this study opens a dialogue between Pascoli's literature and Freud's theories, with a particular focus on each author's interrogation of origins. Through close readings and historical contextualization, themes of regression, memory, and other manifestations of 'origins' are analyzed, moving Pascoli's poetry beyond the biographical strictures that have hitherto confined it. Truglio's post-structuralist readings question the dichotomy between 'safety within the home' and the 'threatening outside world,' revealing the ambivalences with which images of the home are fraught in Pascoli's poetry. In addition to the sustained comparison

with Freud's writing, *Beyond the Family Romance* explores parallels between Pascoli's work and such writers as Tarchetti, Boito, Poe, and Invernizio. Rethinking the concept of the fanciullino ('little child'), Truglio shows that Pascoli's poetry enacts a symbiosis between the logic of the rational modern adult and the mythic vision of the child.

Persuasion and Rhetoric

Walter de Gruyter

This volume presents the best writings on the origins, development, success and failure of fascism outside Germany. By treating the problem in a global context, these essays together add tremendous complexity to our understanding of one of history's most destructive political movements. The collection covers theories, origins and definitions of fascism, fascism in power, fascism in opposition, and fascism in a global and comparative setting.

Fascism Taylor & Francis
The third of three volumes devoted to the cultural history of the modernist magazine in Britain, North America, and Europe, this collection contains fifty-six original essays on the role of 'little magazines'

and independent periodicals in Europe in the period 1880-1940. It demonstrates how these publications were instrumental in founding and advancing developments in European modernism and the avant-garde. Expert discussion of approaching 300 magazines, accompanied by an illuminating variety of cover images, from France, Italy, Germany, Spain and Portugal, Scandinavia, Central and Eastern Europe will significantly extend and strengthen the understanding of modernism and modernity. The chapters are organised into six main sections with contextual introductions specific to national, regional histories, and magazine cultures. Introductions and chapters combine to elucidate the part played by magazines in the broader formations associated with Symbolism, Expressionism, Futurism, Dada, Surrealism, and Constructivism in a period of fundamental social and geo-political change. Individual essays, situated in relation to metropolitan centres bring focussed attention to a range of

celebrated and less well-known magazines, including *Le Chat Noir*, *La Revue blanche*, *Le Festin d'Esopo*, *La Nouvelle Revue Française*, *La Revolution Surrealiste*, *Documents*, *De Stijl*, *Ultra*, *Lacerba*, *Energie Nouvelle*, *Klingen*, *Exlex*, *flamman*, *Der Blaue Reiter*, *Der Sturm*, *Der Dada*, *Ver Sacrum*, *Cabaret Voltaire*, *391*, *ReD*, *Zenit*, *Ma*, *Contemporanul*, *Formisci*, *Zdroj*, *Lef*, and *Novy Lef*. The magazines disclose a world where the material constraints of costs, internal rivalries, and anxieties over censorship ran alongside the excitement of new work, collaboration on a new manifesto and the birth of a new movement. This collection therefore confirms the value of magazine culture to the expanding field of modernist studies, providing a rich and hitherto under-examined resource which helps bring to life the dynamics out of which the modernist avant-garde evolved.

Europe 1880 - 1940

University of Toronto Press

From Rabelais's celebration of wine to Proust's madeleine and Virginia Woolf's boeuf en daube in *To the*

Lighthouse, food has figured prominently in world literature. But perhaps nowhere has it played such a vital role as in the Italian novel. In a book flowing with descriptions of recipes, ingredients, fragrances, country gardens, kitchens, dinner etiquette, and even hunger, Gian-Paolo Biasin examines food images in the modern Italian novel so as to unravel their function and meaning. As a sign for cultural values and social and economic relationships, food becomes a key to appreciating the textual richness of works such as Lampedusa's *The Leopard*, Manzoni's *The Betrothed*, Primo Levi's *Survival in Auschwitz*, and Calvino's *Under the Jaguar Sun*. The importance of the culinary sign in fiction, argues Biasin, is that it embodies the oral relationship between food and language while creating a sense of materiality. Food contributes powerfully to the reality of a text by making a fictional setting seem credible and coherent: a Lombard peasant eats polenta in *The Betrothed*, whereas a Sicilian prince offers a monumental macaroni timbale at a dinner in *The*

Leopard. Similarly, Biasin shows how food is used by writers to connote the psychological traits of a character, to construct a story by making the protagonists meet during a meal, and even to call attention to the fictionality of the story with a metanarrative description. Drawing from anthropology, psychoanalysis, sociology, science, and philosophy, the author gives special attention to the metaphoric and symbolic meanings of food. Throughout he blends material culture with observations on thematic and narrativity to enlighten the reader who enjoys the pleasures of the text as much as those of the palate. Originally published in 1993. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage

found in the thousands of books published by Princeton University Press since its founding in 1905. Selected Poems Miti e coscienza del decadentismo italiano(D'Annunzio, Pascoli, Fogazzaro e Pirandello).Miti e coscienza del decadentismo italianoMiti e coscienza del decadentismo italianoMiti e coscienza del decadentismo italiano(D'Annunzio, Pascoli, Fogazzaro e Pirandello)Miti e coscienza del decadentismo italiano(D'Annunzio, Pascoli, Fogazzaro e Pirandello).Encyclopedia of Italian Literary Studies Vital Subjects: Race and Biopolitics in Italy is an interdisciplinary study of how racial and colonial discourses shaped the "making" of Italians as modern political subjects in the years between its administrative unification (1861-1870) and the end of the First World War (1919). This title was made Open Access by libraries from around the world through Knowledge Unlatched.

The Oxford Handbook of Decadence Rowman & Littlefield 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.

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