

Cultura Tedesca Vol 47 48

Una storia della letteratura, agile ed attuale, pensata per il pubblico italiano, che considera il fenomeno letterario nel contesto degli eventi politici e sociali dei paesi di lingua tedesca. Giuliano Baioni Questo volume, dal 1914 alla riunificazione della Germania, illustra i destini della cultura tedesca all'ombra dei complessi avvenimenti della sua storia. Dopo gli orrori del Terzo Reich, la cultura si trovò di fronte alla prova più ardua: riscattare l'immensa eredità culturale tedesca dalle colpe e dall'infamia della dittatura nazista e riabilitare la nazione come parte di un'Europa democratica e civile.

291.98

*In reconstructing the birth and development of the notion of 'unconscious', historians of ideas have heavily relied on the Freudian concept of Unbewussten, retroactively projecting the psychoanalytic unconscious over a constellation of diverse cultural experiences taking place in the eighteenth and nineteenth centuries between France and Germany. Archaeology of the Unconscious aims to challenge this perspective by adopting an unusual and thought-provoking viewpoint as the one offered by the Italian case from the 1770s to the immediate aftermath of WWI, when Italo Svevo's *La coscienza di Zeno* provides Italy with the first example of a 'psychoanalytic novel'. Italy's vibrant culture of the long nineteenth century, characterised by the sedimentation, circulation, intersection, and synergy of different cultural, philosophical, and literary traditions, proves itself*

to be a privileged object of inquiry for an archaeological study of the unconscious; a study whose object is not the alleged 'origin' of a pre-made theoretical construct, but rather the stratifications by which that specific construct was assembled. In line with Michel Foucault's Archéologie du savoir (1969), this volume will analyze the formation and the circulation, across different authors and texts, of a network of ideas and discourses on interconnected themes, including dreams, memory, recollection, desire, imagination, fantasy, madness, creativity, inspiration, magnetism, and somnambulism. Alongside questioning pre-given narratives of the 'history of the unconscious', this book will employ the Italian 'difference' as a powerful perspective from whence to address the undeveloped potentialities of the pre-Freudian unconscious, beyond uniquely psychoanalytical viewpoints.

The Prehistory of the Silk Road

International Bibliography of Historical Sciences

Volume 19, Tome IV: Kierkegaard Bibliography

Constitutional Patriotism Beyond the Nation State

Il viaggio di Faust in Italia

National Union Catalog

Italian Perspectives

Continues Mapping contemporary history: Zeitgeschichte im Diskurs.

Cultura tedescaA Most Dangerous Book: Tacitus's Germania from the Roman Empire to the

Third ReichW. W. Norton & Company

Includes entries for maps and atlases.

il ricorso e i simboli

A Most Dangerous Book: Tacitus's Germania from the Roman Empire to the Third Reich

Prophecy and People in Renaissance Italy

Bibliographie der fremdsprachigen Zeitschriftenliteratur

Kant and the Idea of Cosmic Philosophy

Heinrich Heine

A Guide to Research

Paul Hindemith never accepted the complete engagement with social issues suggested in the writings of Brecht, but he developed many of his ideas regarding the place of an artist in the thirties and forties, his music eventually gaining official disapproval. His strong opinions about musical composition make him a particularly interesting subject and this research guide will provide a complete bibliography of works to guide the scholar and student.

In the midst of the religious ferment, foreign invasions, and internal political strife that beset Italy before the full effects of the Counter-Reformation, the powerful and humble alike turned to popular prophecy for guidance and solace. Ottavia Niccoli examines here the forms of these

prophecies--including interpretations of natural disasters, abnormal births, floods, and planetary conjunctions--and gives examples of how they were transmitted from the lower classes to the elite through street singers, apocalyptic preachers, astrologers, and printers. By tracing the ongoing revision of the prophecies, Niccoli reveals them as an indication of how various levels of society viewed events of the time, as a form of propaganda for such causes as anti-Lutheranism, and as a reflection of the interaction between "high" and "low" culture. Based on popular leaflets, diaries, civic chronicles, and iconographic sources, this book explores the expression of a culture in which nature, religion, and politics formed a unified system with a uniform code of interpretation. It connects the decline of prophecy in Italy with the end of the Italian wars and the beginning of the Counter-Reformation, when popular preaching was banned and charismatic religion discouraged.

This is the first anthology to explore the fertile intersection of dance and political studies. It offers new perspectives on the connections of dance to governmental, state and party politics, war, nationalism, activism, terrorism, human rights, political ideologies and cultural policy. This cutting-edge book features previously unpublished work by leading

scholars of dance, theatre, politics, and management, alongside renowned contemporary choreographers, who propose innovative ways of looking at twentieth- and twenty-first-century dance. Topics covered range across the political spectrum: from dance tendencies under fascism to the use of choreography for revolutionary socialist ends; from the capacity of dance to reflect the modern market economy to its function in campaigns for peace and justice. The book also contains a comprehensive introduction to the relations between dance and politics.

Repertorio bibliografico della letteratura tedesca in Italia (1900-1965), vol. II
1961-1965

Beach Ridge Archeology of Cape Krusenstern

A New History of German Literature

Traduzione e transfert nel XVIII secolo. Tra Francia, Italia e Germania

Dance and Politics

Intellettuali, borghesi e disertori

The Powers of Pure Reason

In the growing literature on European integration there is still a lack of understanding of the key political elements of this integration. In this study the author takes what is one of the most obvious assumptions about European integration - namely, that it involves

convergence toward a common political identity, along with a common market - and argues that a continuously 'translated' and 'negotiated' divergence in identities is not only a more likely outcome, but could also be more beneficial for the eventual formation of a European public sphere and, hence, a viable and legitimate democracy on a continental scale.

Begründet von Michael Schmaus †, Werner Dettloff † und Richard Heinzmann Fortgeführt unter Mitwirkung von Ulrich Horst Herausgegeben von Isabelle Mandrella und Martin Thurner Das Grabmann-Institut ist eine im deutschsprachigen Raum einzigartige Einrichtung zur Erforschung und Lehre der Theologiegeschichte. Es wurde 1953 von Michael Schmaus als Institut zur Erforschung der mittelalterlichen Theologie und Philosophie gegründet, das die Forschungen und die Tradition des Vorgängers von Schmaus auf dem Münchener Lehrstuhl für Dogmatik, Martin Grabmann, fortführen soll. In der Reihe "Veröffentlichungen des Grabmann-Instituts" werden Editionen und Studien publiziert, die entweder am Grabmann-Institut selbst entstanden sind oder einen wertvollen Beitrag zu dessen Forschungsschwerpunkten beinhalten. Das Schwergewicht der Publikationsreihe liegt auf der mittelalterlichen Theologie und Philosophie, wobei sich der zeitliche Bogen aber von der ausgehenden Antike bis in die Neuzeit spannt. Das historische Interesse verbindet sich mit dem systematischen Blickwinkel. In den Bänden werden Themen aus allen systematischen Bereichen der mittelalterlichen Theologie und Philosophie behandelt sowie herausragende und bisher weniger bekannte Theologen mit ihren Werken und ihrem Einfluss vorgestellt. Gebührende Berücksichtigung finden auch die Gebiete Mystik und Spiritualität, die wesentlich zur mittelalterlichen Theologie und Philosophie gehören. Zum Martin-Grabmann-Forschungsinstitut für Mittelalterliche Theologie und Philosophie.

Where To Download Cultura Tedesca Vol 47 48

Italian Gothic horror films of the 1970s were influenced by the violent giallo movies and adults-only comics of the era, resulting in a graphic approach to the genre. Stories often featured over-the-top violence and nudity and pushed the limits of what could be shown on the screen. The decade marked the return of specialist directors like Mario Bava, Riccardo Freda and Antonio Margheriti, and the emergence of new talents such as Pupi Avati (*The House with the Laughing Windows*) and Francesco Barilli (*The Perfume of the Lady in Black*). The author examines the Italian Gothic horror of the period, providing previously unpublished details and production data taken from official papers, original scripts and interviews with filmmakers, scriptwriters and actors. Entries include complete cast and crew lists, plot summaries, production history and analysis. An appendix covers Italian made-for-TV films and mini-series.

Exemplarische Forschungsfelder aus 25 Jahren Zeitgeschichte an der Universität Graz

Annual cumulation

Momenti di cultura tedesca

A Cumulative Author List Representing Library of Congress Printed Cards and Titles Reported by Other American Libraries

Scienza e tempo alle origini dello storicismo tedesco

Information Overload and the Invention of the Modern Research University

In a collection of essays on key events, works, themes, and other aspects of German literary history, the entries focus

on particular literary works, events in the life of the authors, historical moments, pieces of music, technological innovations, and theatrical and cinematic premiers.

Ecdotica Silvia Conte, Soudadier, per cui es jovens (BdT 293, 44). Richiami esegetico-biblici nella rappresentazione della chimera (p. 407-444) Saggi Simonetta Bianchini, Il Cligès di Chrétien de Troyes: un romanzo in omaggio? (p. 447-470) Giorgio Brugnoli, Dante e l'interpretatio Vergiliana (p. 471-476) Carlo Pulsoni, I classici italiani di Aldo Manuzio e le loro contraffazioni lionesi (p. 477-487) Martin Rueff, Robinson, une vue de l'esprit (à propos du Robinson de Paul Valéry) (p. 489-538) Radiografie Gioia Paradisi, Arianna Punzi, Il Tristano dell'Archivio Storico di Todi. Edizione (p. 541-566) Esercizi Maria Laura Palermi, A questo punto voglio che tu pense. Note di lettura intorno ad una serie rimica della Commedia (p. 569-593) Ermeneutica minima Roberto Rea, Dubbiosi disiri (Rosa fresca aulentissima, vv. 1-2) (p. 597-626) Giovannella Desideri, L'«anima folle»: Dante e il «disdegno» di Cavalcanti (p.

627-632) Riassunti - Summaries (p. 633-635)) Biografie degli autori (p. 637-638))

The term "classical" is used to describe everything from the poems of Homer to entire periods of Greek and Roman antiquity. But just how did the concept evolve? This collection of essays by leading classics scholars from the United States and Europe challenges the limits of the current understanding of the term. The book seeks not to arrive at a final definition, but rather to provide a cultural history of the concept by exploring how the meanings of "classical" have been created, recreated, and rejected over time. The book asks questions that have been nearly absent from the scholarly literature. Does "classical" refer to a specific period of history or to the artistic products of that time? How has its definition changed? Did those who lived in classical times have some understanding of what the term "classical" has meant? How coherent, consistent, or even justified is the term? The book's introduction provides a generous theoretical and

historical overview. It is followed by eleven chapters in which the contributors argue for the existence not of a single classical past, but of multiple, competing classical pasts. The essays address a broad range of topics--Homer and early Greek poetry and music, Isocrate, Hellenistic and Roman art, Cicero and Greek philosophy, the history of Latin literature, imperial Greek literature, and more. The most up-to-date and challenging treatment of the topic available, this collection will be of lasting interest to students and scholars of ancient and modern literature, art, and cultural history.

Eugenics, Racial Science and Genetics in Twentieth-Century Italy

Organizing Enlightenment

Cultura tedesca

contributo alle relazioni letterarie fra l'Italia e la Germania

Publications in Archeology

Internationale Bibliographie Der Geschichtswissenschaften

Index of Conference Proceedings

Based on previously unexplored archival documentation, this book offers the first general overview of the history of Italian eugenics, not limited to the decades of Fascist regime, but instead ranging from the beginning of the 1900s to the first half of the 1970s. Discusses several fundamental themes of the comparative history of eugenics: the importance of the Latin eugenic model; the relationship between eugenics and fascism; the influence of Catholicism on the eugenic discourse and the complex links between genetics and eugenics. It examines the Liberal pre-fascist period and the post-WW2 transition from fascist and racial eugenics to medical and human genetics. As far as fascist eugenics is concerned, the book provides a refreshing analysis, considering Italian eugenics as the most important case-study in order to define Latin eugenics as an alternative model to its Anglo-American, German and Scandinavian counterparts. Analyses in detail the nature-nurture debate during the State racist campaign in fascist Italy (1938–1943) as a boundary tool in the contraposition between the different institutional, political and ideological currents of fascist racism.

Verzeichnis der exzerpierten Zeitschriften: 1926, p. [XXXI]-/XVII.

"A model of popular intellectual history. . . . In every way, ?A Most Dangerous Book is a most brilliant achievement."—Washington Post When

the Roman historian Tacitus wrote the *Germania*, a none-too-flattering little book about the ancient Germans, he could not have foreseen that centuries later the Nazis would extol it as “a bible” and vow to resurrect Germany on its grounds. But the *Germania* inspired—and polarized—readers long before the rise of the Third Reich. In this elegant and captivating history, Christopher B. Krebs, a professor of classics at Harvard University, traces the wide-ranging influence of the *Germania*, revealing how an ancient text rose to take its place among the most dangerous books in the world.

Storia della letteratura tedesca. 3. Il Novecento

Studi germanici

Archaeology of the Unconscious

Dizionario dei teologi

Città e rovine letterarie nel XVIII secolo italiano

ein Wegbereiter der Moderne

Hungarian to Korean

Kuzmina combines detailed research in archaeology with evidence from physical anthropology, linguistics, and other fields to look at the history of the Eurasian steppe before the great trade routes along the 'Silk Road' became established.

I saggi raccolti in questo volume trattano della «scrittura delle pietre» ad

un'epoca precisa, la fine del XVIII e gli inizi del XIX secolo in Italia. Continuano il discorso umanista delle rovine iniziato nel volume 7 di questa stessa collana il cui termine cronologico era stato il Rinascimento. Muovendosi tutti nell'ambito di una riflessione generale sullo sviluppo della cosiddetta poetica delle rovine e degli scavi nella letteratura italiana dell'epoca, e senza dimenticare i grandi classici, gli autori hanno cercato di valorizzare un tipo di scrittura al margine di questa «letteratura ufficiale». Sono stati così riportati in luce testi e scrittori rimasti nell'ombra o riservati agli addetti ai lavori (storici dell'arte, archeologi...) a causa forse del perdurare di certe definizioni, spesso restrittive (come «letteratura antiquaria»). Questo lavoro di elucidazione puntuale non ha trascurato i rapporti testo/immagine offrendo esempi di differenti approcci metodologici e partendo dal fatto materiale della diffusione in Italia, tra XVIII e XIX secolo, di una larga produzione di pitture, incisioni e stampe che avevano come scopo l'illustrazione delle tracce dei monumenti antichi: il ritorno all'antico e la sua memoria trovavano radici nel presente e alimentavano una nuova cultura del rapporto tra le pietre e le parole. In order to survive, the university would have to institutionalize a new order of knowledge, one that was self-organizing, internally coherent, and

embodied in the very character of the modern, critical scholar.

Rivista d'Italia

strategie di rappresentazione della guerra nella cultura contemporanea

Classical Pasts

L'umanesimo nella letteratura e nella cultura tedesca

Critica del testo (2002) Vol. 5/2

Mavericks of Italian Cinema

The Classical Traditions of Greece and Rome

The long tradition of Kierkegaard studies has made it impossible for individual scholars to have a complete overview of the vast field of Kierkegaard research. The large and increasing number of publications on Kierkegaard in the languages of the world is simply bewildering even for experienced scholars. The present work constitutes a systematic bibliography which aims to help students and researchers navigate this seemingly endless mass of publications. The volume is divided into two large sections. Part I, which covers Tomes I-V, is dedicated to individual bibliographies organized according to specific language. This includes extensive bibliographies of works by Kierkegaard in some 41 different languages. Part II, which covers Tomes VI-VII, is dedicated to shorter, individual bibliographies organized according to specific fields who are in some way relevant for Kierkegaard. The goal has been to create the

exhaustive bibliography of Kierkegaard literature possible, and thus the bibliography not limited to any specific time period but instead spans the entire history of studies.

? The history of Italian cinema includes, in addition to the renowned auteurs, a of peculiar and lesser-known filmmakers. While their artistry was often plagued by production setbacks, their works--influenced by poetry, playwriting, advertising, literature, comics and a nonconformist, sometimes antagonistic attitude--were and thought provoking. Drawing from official papers and original scripts, this book includes much previously unpublished information on the works and lives of post-War II filmmakers Pier Carpi, Alberto Cavallone, Riccardo Ghione, Giulio Questi, Brunello Rondi, Paolo Spinola, Augusto Tretti and Nello Vegezzi. Results of research conducted between 1956 and 1965.

Italian Gothic Horror Films, 1970-1979

Gli italiani in uniforme, 1915-1918

Eskimo and Pre-Eskimo Settlements Around Kotzebue Sound, Alaska

Percorsi di ricezione di un mito moderno

Building the New Man

Eight Unorthodox Filmmakers, 1940s-2000s

Sulle tracce di Croce

La narrazione della vicenda del dottor Johann Georg Faust (1480-1540) ha innescato uno dei miti fondativi della cultura occidentale moderna. Diffuso in ogni arte e letteratura, è divenuto metafora assoluta della sete di conoscenza disposta a tutto per realizzarsi. Tra le molte versioni del mito, è quella di Goethe che giunge per prima in Italia, dando luogo a una sorta di attrazione repulsiva, come di grande opera esteticamente e moralmente inaccettabile. Si forma così nella cultura italiana del XIX secolo l'idea del capolavoro sbagliato. Tuttavia, a dispetto dell'ossimoro, si manifesta un grande successo popolare, attestato dalle molte riscritture, reinterpretazioni e reinvenzioni. Il presente studio, attraverso un'analisi attenta e puntuale, offre una mappatura insolita e innovativa delle molteplici rivisitazioni dell'opera, inficiando l'idea di una scarsa affinità tra il mito di Faust e la cultura italiana. Il macrotesto faustiano che emerge dalla ricostruzione qui offerta si impone così come una delle vie maestre di lunga durata della dialettica fra tradizione e modernità nella cultura del nostro paese. The goal of the present book is nothing less than to correct what Alfredo Ferrarin calls the "standard reading" of Kant's. Ferrarin argues that this widespread form of interpretation has failed to do justice to Kant's philosophy primarily because it is rooted in several uncritical and unjustified assumptions. Two are particularly egregious: a compartmentalization of the First Critique, and an isolation of each Critique from the others. Ultimately these two assumptions cause one to lose

sight of the fact that the cognitive/epistemological functions laid out in the Transcendental Aesthetic and Analytic are functions of an overarching pure reason of which the constitution of experience (and of a science of nature) is only one problem among others. This book, by contrast, argues that the main problem, which pervades the entire first critique, is the power that reason has to reach beyond itself and legislate over the world. Ferrarin pays close attention to both the Transcendental Dialectic and the Doctrine of Method where Kant lays out his conception of cosmic philosophy as embodied in the ideal philosopher.

Tra Francia, Italia e Germania

Paul Hindemith

Conflitti

Early Thirteenth-Century English Franciscan Thought

Europolis