

### *Nuovi Argomenti 80*

This series of bibliographical references is one of the most important tools for research in modern and contemporary French literature. No other bibliography represents the scholarly activities and publications of these fields as completely.

This third and final volume of A. David Moody's critical life of Ezra Pound presents Pound's personal tragedy in a tragic time. The first volumes of Moody's biography have been acclaimed as 'masterly' (Daily Telegraph), 'exceptional' (Literary Review), and 'invaluable' (New York Times Book Review). In this concluding volume, we experience the 1939-1945 World War, and Pound's hubristic involvement in Fascist Italy's part in it; we encounter the grave moral and intellectual error of Pound holding the Jewish race responsible for the war; and his consequent downfall, being charged with treason, condemned as an anti-Semite, and shut up for twelve years in an institution for the insane. Further, we see Pound stripped for life, by his own counsel and wife, of his civil and human rights. Pound endured what was inflicted upon him, justly and unjustly, without complaint; and continued his lifetime's effort to promote, in and through his Cantos and his translations, a consciousness of a possible humane and just social order. The contradictions run deep and compel, as tragedy does, a steady and unprejudiced contemplation and an answering depth of comprehension.

Ilaria Favretto presents a detailed study which traces

the origins of the Third Way by comparing the European Left's contemporary neo-revisionism with past revisionist attempts. Focussing its analysis on the British Labour Party and the Italian Left, *The Long Search for a Third Way* provides new interpretations and insights into the histories of both parties. The book is accessible not only to students and scholars, but also to the general reader interested in contemporary European politics.

Arts & Humanities Citation Index

Il Palazzo di giustizia

Cold War Europe

The Long Search for a Third Way

Indice generale alfabetico ed analitico dei lavori scientifici della Pontificia accademia romana dei nuovi Lincei dalla data ...

Religious Metaphysics of Simone Weil, The

What role did Dante play in the work of Pier Paolo Pasolini (1922-1975)? His unfinished and fragmented imitation of the *Comedia*, *La Divina Mimesis*, is only one outward sign of what was a sustained dialogue with Dante on representation begun in the early 1950s.

During this period, the philologists Gianfranco Contini (1912-1990) and Erich Auerbach (1892-1957) played a crucial role in Pasolini's re-thinking of 'represented reality', suggesting Dante as the best literary, authorial and political model for a generation of postwar Italian writers. This emerged first as 'Dantean realism' in Pasolini's prose and poetry, after Contini's

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interpretation of Dante and of his plurilingualism, and then as 'figural realism' in his cinema, after Auerbach's concepts of Dante's figura and 'mingling of styles'. Following the evolution of Pasolini's mimetic ideal from these formative influences through to *La Divina Mimesis*, Emanuela Patti explores Pasolini's politics of representation in relation to the 'national-popular', the 'questione della lingua' and the Italian post-war debates on neorealism, while also providing a new interpretation of some of his major literary and cinematic works.

Hanno collaborato: Enzo Siciliano, Attilio Bertolucci, Paolo Lagazzi, Roberto Galaverni, Flavio Santi, Nino De Vita, Salvatore Ferlita, Valerio Magrelli, Mark Strand, Damiano Abeni, Carola Susani, Enrico Piergallini, Carlo Carlino, Carlo Felice Colucci, Tommaso Lisa, Fabrizio Bajec, Albert Samson, William Blake, Fiornando Gabbrielli, Domenico Pasqua, Sapo Matteucci, Antonio Debenedetti, Roberto Cotroneo, Raffaele Manica, Alfonso Berardinelli, Frediano Sessi, Paola Frandini, Vittorio Giacobini, Valerio Severino, Altiero Scicchitano, Filippo La Porta.

Before his mysterious murder in 1975, Pier Paolo Pasolini had become famous—and infamous—not only for his groundbreaking films and literary works but also for his homosexuality and criticism of capitalism, colonialism, and Western materialism. In Pier

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Paolo Pasolini: Performing Authorship, Gian Maria Annovi revisits Pasolini's oeuvre to examine the author's performance as a way of assuming an antagonistic stance toward forms of artistic, social, and cultural oppression. Annovi connects Pasolini's notion of authorship to contemporary radical artistic practices and today's multimedia authorship. Annovi considers the entire range of Pasolini's work, including his poetry, narrative and documentary film, dramatic writings, and painting, as well as his often scandalous essays on politics, art, literature, and theory. He interprets Pasolini's multimedia authorial performance as a masochistic act to elicit rejection, generate hostility, and highlight the contradictions that structure a repressive society. Annovi shows how questions of authorial self-representation and self-projection relate to the artist's effort to undermine the assumptions of his audience and criticize the conformist practices that the culture industry and mass society impose on the author. Pasolini reveals the critical potential of his spectacular celebrity by using the author's corporeal or vocal presence to address issues of sexuality and identity, and through his strategic self-fashioning in films, paintings, and photographic portraits he destabilizes the audience's assumptions about the author.

A Bibliography

Nuovi Argomenti (41)

## Where To Download Nuovi Argomenti 80

Pasolini, Calvino, Sanguineti, Volponi  
The Politics of a Contested Continent  
Ezra Pound: Poet  
Simone Weil

Hanno collaborato: Mario Desiati, Alessandro Aresu, Nicola Barilli, Sivia Colangeli, Francesca Scotti Alessandro Mavilio, Massimo Arcangeli, Matteo Trevisani, Flavia Piccinni, Juri Spera, Gaia Manzini, Giancarlo Liviano D'Arcangelo Veronica Raimo, Vincenzo Pardini, Andrea Giannetti, Giovanni Previdi, Luca Alvino, Andrea Caterini, Francesco Longo, Carlo Mazza Galanti.

This book is about the presence of utopian and dystopian elements in the Italian literary landscape. It focuses on four authors that are representatives of the various positions in the Italian cultural debate: Pasolini, Calvino, Sanguineti, and Volponi. What did concepts like utopia and dystopia mean for these authors? Is it possible to separate utopia from dystopia? What is the role of science fiction in this debate? This book answers these questions, proposing an original interpretation of utopia and of the social role of literature. The book also takes into consideration four of the most influential literary journals in Italy: *Officina*, *il menabò*, *il verri*, and *Nuovi Argomenti*, that played a central role in the cultural and political debate on utopia in Italy.

Hanno collaborato: Giancarlo Liviano D'Arcangelo, Cristiano de Majo, Gianluigi Ricuperati, Paola Soriga, Daniele Manusia, Arnaldo Greco, Simona Vinci, Antonio Pascale, Maria Grazia Calandrone, Lodovico Terzi, Massimo Rizzante, Cecilia Mazzeo, Aurelio Picca, Simona Dolce, Antonino Penna, Giorgio Nisini, Geoffrey Brock, Federica Manzon, Eugenia Roccella, Giuseppe Conte.

Nuovi Argomenti (63)

Selected Essays in Honor of Andrei Plešcu's Sixtieth Anniversary

Il giornale dantesco

Nuovi argomenti

Nuovi Argomenti (44)

French XX Bibliography

Hanno collaborato: Arnaldo Colasanti, Carlo Carabba, Stefano Iucci, Zygmunt Bauman, Carola Susani, Alessandro Leogrande, Giorgio van Straten, Chiara Valerio, Lorenzo Pavolini, Tommaso Giartosio, Carlo Mazzoni, Andrea Kerbaker, Francesco Borgonovo, Jacques Darras, Alba Donati, Gaia Manzini, Luigi Cojazzi, Marco Del Corona, Niccolò Nisivoccia, Elena Salibra, Alberto Pellegatta, Roberto Deidier, Marisa Volpi, Giampiero Carocci, Gianluigi Simonetti, Marco Debenedetti, Graziano, Dell'Anna, Andrea Caterini, Leonardo Colombati, Maria Vittoria Smaldone.

"A critical translation of the unabridged Italian text of Domenico Bernini's biography of his father, seventeenth-century sculptor, architect, painter, and playwright Gian Lorenzo Bernini (1598-1680). Includes commentary on the author's data and interpretations, contrasting them with other contemporary primary sources and recent

scholarship"--Provided by publisher.

Nuovi Argomenti (63)Edizioni Mondadori

Il Giornale dantesco

The Sacred, Aesthetic Politics, and the

Collge de Sociologie

A Multitude of Women

Supplement ...

raccolta di sentenze civili e commerciali

emanate dalle autorità giudiziarie sedenti

in Roma

From the Margin

*Includes sections "Bullettino bibliografico", "Recensioni", etc.*

*A multidisciplinary index covering the journal literature of the arts and humanities. It fully covers 1,144 of the world's leading arts and humanities journals, and it indexes individually selected, relevant items from over 6,800 major science and social science journals.*

*The great vogue of Eurocommunism came to an end with the return of the French and Italian Communist Parties to positions of opposition to authority in the late 1970's, and the electoral confirmation that Spain's Communist Party would remain small. As the vogue of communism with a human face passed.*

*The question of American policy toward Communists became far less pressing; yet the question will almost certainly require attention in the future. This is particularly true with respect to the Italian Communist Party, which remains powerful in numbers and flexible in policy. Michael Ledeen examines Communist Party participation in Western European governments since World War II, and the ambivalent American foreign policy toward it. He concentrates on the Italian Communist Party: its history and its relations with the Soviet Union. Togliatti, Secchia, Gramsci, Nenni are identified as the major players in Italian communist and socialist politics. The author explores in depth why the United States has been reluctant to become involved in internal Italian affairs, and how this policy posture has strongly influenced in the development of communism in Western Europe. Ledeen shows that the strategies of contemporary West European Communist Parties are now roughly similar to those of the immediate post-war period. He argues that American intellectuals*

*are as uncritical of Eurocommunism as they were after the first flush of Allied victory in World War II, that the Carter administration's foreign policy was incoherent, and that the United States needs a consistent, ideological approach to communism--one that includes the capacity for action as well as reaction. Michael Ledeen is a senior associate of the Center for Strategic and International Studies at Georgetown University, and formerly taught history at Washington University. He was the founding editor of The Washington Quarterly, and is the author of, among other works, Grave New World; The First Duce: D'Annunzio at Fiume; and editor of U.S. Defense and Foreign Policy.*

*West European Communism and American Foreign Policy*

*Pasolini after Dante*

*Rethinking the Political*

*Nuovi argomenti (22)*

*Nuovi Argomenti (52)*

*Performing Authorship*

Hanno collaborato: Raffaele Manica, Andrea Inglese, Alessio Arena, Giacomo Cardaci, Barbara Di Gregorio, Maura Gancitano, Paolo Giordano, Daniele Manusia, Federica Manzon, Federica

Scrimieri, Silvia Avallone, Luca Colafrancesco, Marco Gatto, Menotti Lerro, Davide Nota, Carla Saracino, Matteo Zattoni, John Ashbery, Luca Rastello, Andrea Di Consoli, Emilia Zazza, Niccolò Nisivoccia, Pier Luigi Bacchini, Andrea Comotti, Chiara Valerio, Michael McDonald, Massimo Onofri, Graziano Dell'Anna, Leonardo Colombati, Giorgio van Straten, Elisa Davoglio.

This volume of Italian Americana writings has been revised to include the lyrical voices of Mary Jo Bona, Peter Carravetta and Robert Viscusi; the prose writing of Mary Bucci Bush, Carol Maso, Ben Morreale and Anthony Valerio; and the critical voice of William Boelhower.

From a leading art historian, a provocative exploration of the intersection of art, politics, and history in 1960s Italy *Flashback, Eclipse* is a groundbreaking study of 1960s Italian art and its troubled but also resourceful relation to the history and politics of the first part of the twentieth century and the aftermath of World War II. Most analyses have treated the 1960s in Italy as the decade of "presentism" par excellence, a political decade but one liberated from history. Romy Golan, however, makes the counterargument that 1960s Italian artists did not forget Italian and European history but rather reimagined it in oblique form. Her book identifies and explores this imaginary through two forms of nonlinear and decidedly nonpresentist forms of temporality—the flashback and the eclipse. In view of the photographic and filmic nature of these two concepts, the book's analysis is largely mediated by black-and-white images culled from art, design, and architecture magazines, photo books, film stills, and exhibition documentation. The book begins in Turin with Michelangelo Pistoletto's *Mirror Paintings*; moves on to *Campo urbano*, a one-day event in the city of Como; and ends with the *Vitalità del Negativo* exhibition in Rome. What is being recalled and at other moments occluded are not only episodes of Italian nationalism and Fascism but also various liberatory moments of political and cultural resistance. The book's main protagonists are, in order of appearance, artists Michelangelo

Pistoletto and Giosetta Fioroni, photographer Ugo Mulas, Ettore Sottsass (as critic rather than designer), graphic designer Bruno Munari, curators Luciano Caramel and Achille Bonito Oliva, architect Piero Sartogo, Carla Lonzi (as artist as much as critic), filmmakers Michelangelo Antonioni and Bernardo Bertolucci, and, in flashback among the departed, painter Felice Casorati, writer Massimo Bontempelli, art historian Aby Warburg, architect Giuseppe Terragni, and Renaissance friar-philosopher-mathematician Giordano Bruno (as patron saint of the sixty-eighters).

A Reader on Reading

The Challenges of the Contemporary Italian Novel

The Life of Gian Lorenzo Bernini

Utopia and Dystopia in Postwar Italian Literature

Volume III: The Tragic Years 1939-1972

Critical and Biographical References for the Study of French Literature Since 1885

Simone Weil is one of the major religious writers of the twentieth century. Hers is a unique blend of spiritual experience, social concern, and philosophical theory. She had marvelous command of the Western philosophical tradition, yet she also had profound insights into Oriental philosophies. Since its publication in France, Veto's book has been considered by most scholars as the standard work on Simone Weil. Now this important book is available in English. It is the only available reconstruction of the entire philosophy of Simone Weil. It operates out of the perspective of the spiritual concerns of her maturity, yet it never fails to return to the issues and the positions of the early texts. It carries out the

reconstruction according to some major philosophical themes, but gives its due share to the French thinkers[?] social and political preoccupations as well. The book is erudite, yet simple, written in a clear, concise and yet often eloquent language.

In this major collection of his essays, Alberto Manguel, whom George Steiner has called “the Casanova of reading,” argues that the activity of reading, in its broadest sense, defines our species. “We come into the world intent on finding narrative in everything,” writes Manguel, “landscape, the skies, the faces of others, the images and words that our species create.” Reading our own lives and those of others, reading the societies we live in and those that lie beyond our borders, reading the worlds that lie between the covers of a book are the essence of *A Reader on Reading*. The thirty-nine essays in this volume explore the crafts of reading and writing, the identity granted to us by literature, the far-reaching shadow of Jorge Luis Borges, to whom Manguel read as a young man, and the links between politics and books and between books and our bodies. The powers of censorship and intellectual curiosity, the art of translation, and those “numinous memory palaces we call libraries” also figure in this remarkable collection. For Manguel and his readers, words, in spite of everything, lend coherence to the world and offer us “a few safe places, as real as paper and as bracing as ink,” to grant us room and board in our

passage.

*A Multitude of Women* looks at the ways in which both Italian literary tradition and external influences have assisted Italian women writers in rethinking the theoretical and aesthetic ties between author, text, and readership in the construction of the novel.

Stefania Lucamante discusses the valuable contributions that Italian women writers have made to the contemporary novel and illustrates the relevance of the novelistic examples set by their predecessors. She addresses various discursive communities, reading works by Di Lascia, Ferrante, Vinci, and others with reference to intertextuality and the theories of Elsa Morante and Simone de Beauvoir. This study identifies a positive deviation from literary and ideological orthodoxy, a deviation that helps give meaning to the Italian novel and to transform the traditional notion of the canon in Italian literature.

Lucamante argues that this is partly due to the merits of women writers and their ability to eschew obsolete patterns in narrative while favouring forms that are more attuned to the ever-changing needs of society.

She shows that contemporary novels by women authors mirror a shift from previous trends in which the need for female emancipation interfered with the actual literary and aesthetic significance of the novel.

*A Multitude of Women* offers a new epistemology of the novel and will appeal to those interested in women's writing, readership, Italian studies, and

literary studies in general.

Longer View

Writings in Italian Americana

La divina commedia ...

Catalogue of the Dante Collection Presented by

Willard Fiske: Dante's works ; part. II. Works on Dante

(A-G)

Flashback, Eclipse

***This compelling history of Europe's Cold War follows the dramatic arc of the conflict that shaped the development of the continent and defined world politics in the second half of the twentieth century. Focusing on European actors and events, Mark Gilbert traces the onset of the Cold War, the process of Stalinization in the Soviet bloc, and the difficulties of legitimation experienced by communist regimes in Hungary, Poland, and East Germany even after Stalin's death. He also shows how Washington's leadership and worldview was contested in Western Europe, especially by Great Britain and French president Charles de Gaulle. The book charts the growing weakness of the communist system in Eastern Europe and the economic and moral reasons for the system's eventual collapse. It highlights the central role of European leaders in the process of détente and in the diplomatic endgame that concluded the Cold War in 1990. Rather than simply a strategic standoff between the superpowers, Gilbert argues, the Cold War was a social and ideological conflict that transformed Europe from Lisbon to Riga. Fast-paced and readable, this***

***political, intellectual, and social history illuminates a conflict that continues to resonate today.***

***Hanno collaborato: Walter Siti, Daniele Bettella, Caterina Carone, Stefano Talone, Matteo Trevisani, Giuseppe Zucco, Teresa Ciabatti, Arnaldo Greco, Silvia Calamai, Sapo Matteucci, Alberto Bevilacqua, Vittorino Curci, Paolo Febbraro, Emily Dickinson, Alberto Arbasino, Luca Alvino, Furio Colombo, Silvia Giagnoni.***

***La divina commedia, con nuovi argomenti da P. Cicchetti. (Nuova scelta di opere ital. antiche e mod.).***

***Nuovi Argomenti (58)***

***Catalogue of Printed Books in the Library of the British Museum***

***Nuovi Argomenti (24)***

***Pier Paolo Pasolini***

***1847 fino all' anno 1912 incluso ... a cura del p. Giuseppe Lais***

**These essays by the author of *The Political Economy of Growth* and co-author of *Monopoly Capital* cover the working range of a strong and original mind. They are as diverse as his well-known discussion of Marxism and psychoanalysis, and his expert handling of the politics and economics of development.**

***Hanno collaborato: Enzo Siciliano, Giuliano Amato, Paolo Baratta, Guido Bertagna S.J., Luciano Cafagna Carlo Freccero, Giovanni Gozzini, Miriam Mafai, Mons. Vincenzo Paglia, Claudio Piersanti, Alfredo Reichlin, Gian Enrico Rusconi, Francesca Sanvitale, Flavio Santi, Chiara Saraceno, Giorgio van Straten, Antonio Moresco, Ennio***

**Brilli, Roberto Alajmo, Claudio Damiani, John Donne, Fiornando Gabbrielli, Florinda Fusco, Luca Canali, Frank Bidart, Paolo Febbraro, Marco Giovenale, Roberto Maggio, Marco Mantello, Michele Rossi, Albert Samson, Laura Sergio, Raffaele La Capria, Roberto Canò, Paola Frandini, Tommaso Lisa, Sebastiano Mondadori, Davide Barilli, Alessandro Piperno.**

**Rethinking the Political demonstrates that the Collège de Sociologie's quest to create a new place for the sacred in modern collective life ostensibly entailed avoiding the theorization of both aesthetics and politics. While the Collège condemned manipulation by totalitarian regimes, its understanding of community also led to a rejection of democratic and communist forms of political organization, leaving the group open to accusations of flirting with fascism. Acknowledging these political ambiguities, the author goes beyond a narrow ideological reading to reveal the Collège's important contribution to our thinking about the relationships between community formation, politics, aesthetics, and the sacred in the modern world. She expands her historical account of the members' thought, including their relationship to Surrealism, beyond the group's dissolution, and shows how the work of Claude Lefort extends, but also resolves, many of the Collège's key theoretical insights. A fascinating study of some of the twentieth-century's most daring thinkers, Rethinking the Political offers crucial insights into the contradictions at play in modern notions of community that still resonate today.**

**The 'Divine Mimesis' and the Politics of Representation  
Giornale dantesco**

**Catalogue of the Dante Collection Presented by Willard Fiske**

**The British Labour Party and the Italian Left Since 1945  
... Catalogue of Printed Books**

**The Political Imaginary of Italian Art in the 1960s**