

## Diari 1925 1930

«La critica letteraria è in via di sparizione sia perché gran parte dell'attuale letteratura non è più un oggetto che abbia interesse critico, sia perché gli studiosi non è detto che siano lettori interessati a formulare giudizi.» Queste righe di Alfonso Berardinelli potrebbero suonare come un addio alla critica letteraria. E in effetti sembrano spiegare perché in Giornalismo culturale la critica letteraria sia in netta minoranza. Dal 2013 al 2020, periodo nel quale sono stati scritti gli articoli qui raccolti, l'oggetto privilegiato non è la letteratura, ma la cultura nel suo insieme: le idee correnti o dominanti, le élite intellettuali, i linguaggi, le istituzioni, le mode culturali, i luoghi comuni del discorso politico e gli effetti della rete sulla vita di tutti. Eppure quello di Berardinelli è un giornalismo culturale anomalo e singolarmente enciclopedico. È soprattutto analisi del conformismo sociale, delle sue ragioni e delle forme in cui si manifesta. Ed è contraddistinto da una grande mobilità critica a partire dalla grande varietà di occasioni, spunti e casi offerti dall'attualità e dalla cronaca – cui fa da corrispettivo una grande varietà di stili, che spaziano dalla dialettica argomentativa all'ironia distanziante alla vera e propria satira culturale. Una satira tanto più necessaria da quando arti, scienze, filosofia e letteratura sono viste come valori in sé, attività autogarantite e indiscutibili per principio, al punto da far sembrare scorretta o inconcepibile qualunque valutazione selettiva e qualitativa che orienti in una cultura di massa in continua espansione e da

cui gli stessi intellettuali sono stati conquistati, ipnotizzati e disarmati. Per Berardinelli il giornalismo culturale è un genere letterario nel quale esprimersi pienamente, in prima persona, con le proprie insofferenze e idiosincrasie, praticato attraverso la critica dei linguaggi specializzati e gergali a partire dalla lingua comune e da un'ottica che non trascura mai di mettere a confronto le parole e le cose, le maschere culturali e le realtà di fatto, per quanto ambigue e sfuggenti siano. Un punto di vista inconsueto sul reale, attraverso cui scoprire verità prima celate.

Entries interrupted only by her periodic breakdowns record the daily events and activities, enthusiasms and disappointments, and writing tasks in Virginia Woolf's life and her responses to people, books, and her own work

Bloemlezing homoseksuele literatuur door mannelijke en vrouwelijke auteurs van de Amerikaanse Westkust.

Now revised and updated to incorporate numerous new materials, this is the major source for researching American Christian activity in China, especially that of missions and missionaries. It provides a thorough introduction and guide to primary and secondary sources on Christian enterprises and individuals in China that are preserved in hundreds of libraries, archives, historical societies, headquarters of religious orders, and other repositories in the United States. It includes data from the beginnings of Christianity in China in the early eighth century through 1952, when American missionary activity in China virtually ceased. For this new edition, the institutional base

has shifted from the Princeton Theological Seminary (Protestant) to the Ricci Institute for Chinese-Western Cultural Relations at the University of San Francisco (Jesuit), reflecting the ecumenical nature of this monumental undertaking.

"To the Lighthouse" – The Ramsey family arrives to their summer house in the Hebrides, on the Isle of Sky in Scotland. They plan to visit the island's lighthouse one day, but the weather doesn't allow them and that creates some tension between family members. As the Ramsays have been joined at the house by a number of friends and colleagues, the trip to the lighthouse doesn't happen. Passing of the time brings death and grief to the Ramsey family, but the tension is still there. "The Waves" consists of soliloquies spoken by six characters: Bernard, Susan, Rhoda, Neville, Jinny, and Louis. Also important is Percival, the seventh character, though we never hear him speak in his own voice. The soliloquies that span the characters' lives are broken up by nine brief third-person interludes detailing a coastal scene at varying stages in a day from sunrise to sunset. As the six characters or "voices" speak Woolf explores concepts of individuality, self and community. Each character is distinct, yet together they compose a gestalt about a silent central consciousness.

Australian engagement with the experience of international modernity from the late nineteenth to the mid-twentieth century currently forms the subject of research in many fields of cultural endeavour: in architecture, fine arts, design, cinema, theatre, and music; in urban studies, literary history and Aboriginal studies. Impact of the Modern

brings together examples of this new interdisciplinary work on modern Australian culture by twenty one leading scholars. Their writings reveal an original account of 'modernising' Australia as dynamic and creative in many art forms, and interactively linked with international processes and ideas.

Rediscovering Mordecai Gorelik explores the life and work of the pioneering scene designer whose career spanned decades in American theatre. Anne Fletcher's insightful volume draws intriguing parallels and contrasts between Gorelik's productions and the theatrical movements of the twentieth century, exposing the indelible mark he left on the stage. Through in-depth analysis of his letters, diaries, designs, and theoretical works, Fletcher examines the ways in which Gorelik's productions can be used as a mirror to reflect the shifting dramatic landscapes of his times. Fletcher places Gorelik against the colorful historical backdrops that surrounded him— including the avant-garde movement of the 1920s, World War II, the Cold War, and absurdism— using the designer's career as a window into the theatre during these eras. Within these cultural contexts, Gorelik sought to blaze his own unconventional path through the realms of theatre and theory. Fletcher traces Gorelik's tenures with such companies as the Provincetown Players, the Theatre Guild, and the Theatre Union, as well as his relationships with icons such as Bertolt Brecht, revealing how his interactions with others influenced his progressive designs and thus set the stage for major dramatic innovations. In particular, Fletcher explores Gorelik's use of scenic metaphor: the employment of stage design techniques to subtly enhance the tone or mood of a production. Fletcher also details the designer's written contributions to criticism and theory, including the influential volume *New*

Theatres for Old, as well as other articles and publications. In addition to thorough examinations of several of Gorelik' s most famous projects, Rediscovering Mordecai Gorelik contains explications of productions by such legends as John Howard Lawson, Clifford Odets, and Arthur Miller. Also included are numerous full-color and black-and-white illustrations of Gorelik' s work, most of which have never been available to the public until now. More than simply a portrait of one man, this indispensable volume is a cultural history of American theatre as seen through the career of a visionary designer and theoretician.

“La verdad es que escribir es el placer profundo, y el que te lean, solo superficial” confiesa Virginia Woolf en la primavera de 1925, año en el que arrancan las páginas de este diario. Resume esta frase a la perfección la lucha de una escritora que conoce o intuye la fuerza que hay en su interior con la ansiedad e inquietud que le generaba la recepción de sus libros. 1925 es el año en el que publica La Sra. Dalloway y con él comienza a crecer su reputación, lo que ella llamaba su ‘fama’. El reconocimiento impulsó su creatividad y le permitió sentirse más libre para escribir obedeciendo a su intuición. Apenas podía reprimir su impaciencia por empezar a escribir To the Lighthouse, que llevaba muchos meses bullendo en su cabeza. La fama también trajo consigo una mayor demanda de sus libros, de sus opiniones y de su compañía, por lo que mantener el equilibrio entre los placeres y recompensas de la vida social y los de la soledad se convirtió en una tarea cada vez más difícil. Aunque para nosotros, lectores, la vida cotidiana, gracias a la pluma de Virgina, llena estas páginas de belleza y las convierte en una delicia.

First Published in 1999. Routledge is an imprint of Taylor & Francis, an informa company.

Discusses Dali's years in Spain and first years in Paris as a young artist, provides a detailed

assessment of his revolutionary work, and shows how the stage was set for his mature artistic personality.

An unprecedented reading of Hegel's Logic that sets this difficult work in a dialogue with literary texts. In this book, Angelica Nuzzo proposes a reading of Hegel's Logic as "logic of transformation" and "logic of action," and supports this thesis by looking to works of literature and history as exemplary of Hegel's argument and method. By examining Melville's Billy Budd, Molière's Tartuffe, Beckett's Endgame, Elizabeth Bishop's and Giacomo Leopardi's late poetry along with Thucydides' History in this way, Nuzzo finds an unprecedented and productive way to render Hegel's Logic alive and engaging. She argues that Melville's Billy Budd is the most successful embodiment of the abstract movement of thinking presented in Hegel's Logic, connecting Billy Budd's stutter to the puzzlingly inarticulate beginning of Hegel's Logic, "Being, pure Being," identical with "Nothing," and argues that the Logic serves as an especially appropriate tool for understanding the sudden violent action that strikes Claggart dead. Through these and other readings, Nuzzo finds a fresh way to address interpretive issues that have remained unresolved for almost two centuries in Hegel scholarship, and also presents well-known works of literature in an entirely new light. This account of Hegel's Logic is framed by the need for an interpretive tool able to orient our understanding of the contemporary world as mired in an unprecedented global crisis. How can the story of our historical present—the tragedy or the comedy we all play parts in—be told? What is the inner logic of our changing world? "Angelica Nuzzo presents an original interpretation of Hegel's Logic by representing it as a logic of action. This novel approach is supported by insightful readings of the literary texts she covers in the book." — Andrew Cutrofello, author of

### All for Nothing: Hamlet's Negativity

Correspondence and papers of this Spotsylvania County, Virginia, man and his daughter Mary Lin Coleman (Mrs. Oscar Scott), public school teacher, relating to Massaponax and Fredericksburg, Virginia. Also data on 1920 census and Mrs. Scott's diary, 1925-1930.

Barely a hundred and fifty years have passed since the first white people arrived at the upper Yukon River basin. During this time many non-Natives have come and gone and some have stayed. Ken Coates examines the interaction between Native people and whit

Explores the life and works of the American author best known for his "Spoon River Anthology," a book of 214 poems that influenced early-20th-century literature.

One of the most revealing things about national character is the way that citizens react to and report on their travels abroad. Oftentimes a tourist's experience with a foreign place says as much about their country of origin as it does about their destination. A Happy Holiday examines the travels of English-speaking Canadian men and women to Britain and Europe during the late nineteenth and early twentieth centuries. It describes the experiences of tourists, detailing where they went and their reactions to tourist sites, and draws attention to the centrality of culture and the sensory dimensions of overseas tourism. Among the specific topics explored are travellers' class relationships with people in the tourism industry, impressions of historic landscapes in Britain and Europe, descriptions of imperial spectacles and cultural sights, the use of public spaces, and

encounters with fellow tourists and how such encounters either solidified or unsettled national subjectivities. Cecilia Morgan draws our attention to the important ambiguities between empire and nation, and how this relationship was dealt with by tourists in foreign lands. Based on personal letters, diaries, newspapers, and periodicals from across Canada, *A Happy Holiday* argues that overseas tourism offered people the chance to explore questions of identity during this period, a time in which issues such as gender, nation, and empire were the subject of much public debate and discussion. Offers the explorer's diaries and notes from his Greenland Expedition and his North Pole and transatlantic flights, along with a chronology and the 1926 navigational report *Coverage of publications outside the UK and in non-English languages expands steadily until, in 1991, it occupies enough of the Guide to require publication in parts. 1995- issued in 2 vols; 2003- issued in 3 vols.*

During World War I, Britain's naval supremacy enabled it to impose economic blockades and interdiction of American neutral shipping. The United States responded by building 'a navy second to none', one so powerful that Great Britain could not again successfully challenge America's vital economic interests. This book reveals that when the United States offered to substitute naval equality for its emerging naval supremacy, the British, nonetheless, used the resulting two major international arms-control conferences of the 1920s to ensure its continued naval dominance.

V. S. Pritchett is widely - and justly - regarded not only as one of the finest short



story writers of this century, but as a critic and essayist of astonishing range, perception and originality. Combining an unpretentious common sense with a rare genius for the illuminating insight into the familiar and the neglected alike, his criticism is all the more valuable in an age in which the study of literature has become increasingly arid and arcane; and unlike so many of his academic counterparts, V. S. Pritchett has always had a remarkable ability to epitomise a writer's work - and convey his own enthusiasm for it - within the compass of a short and eminently accessible essay. First published in 1985, *A Man of Letters* brings together a selection of his finest and most representative work from the past forty years, ranging from Smollett and Peacock to Evelyn Waugh and Cyril Connolly, from Henry James and Nathanael West to Stendhal and Proust, from Nabokov and Machado de Assis to Manzoni and Dostoevsky. This wise and sparkling collection is, in itself, a lasting tribute to one of the greatest Men of Letters of our time.

When R.B. Bennett assumed the leadership of the Conservative Party of Canada in 1926, he inherited a party out of step with a modernizing Canada. Three years later, in the early days of the Depression, he led the Tories to power with a mandate to bring back prosperity. Larry A. Glassford explores the politics of Bennett's leadership, the strategies with which he tackled the Depression, and

the reception he and the Conservative party received from voters and press of the day. Bennett's initial efforts to tackle the Depression took the form of activist reaction: raising tariffs, trying to balance the budget, defending the dollar. When these measures all failed to bring recovery, the Bennett-led government edged towards a reform program, creating such permanent institutions as the Canadian Radio Broadcasting Commission (later the CBC), the Bank of Canada, and the Wheat Board. Bennett tried to package his reforms as a Canadian 'New Deal,' a daring move but one that failed to revive the party. The voters were confused: did the Conservative party stand for reaction or reform? Tories themselves could not decide. The Liberals swept back into power in 1935. At the 1938 Conservative convention which chose Bennett's successor, the perplexing dichotomy remained. Fifty years after the Great Depression, the common perception of Bennett is still of the great Canadian capitalist, driving his government, his party, and the country to the never-never land of American-style high tariffs and British-style imperialism. Glassford demonstrates the inaccuracy of that caricature, and offers instead a fresh analysis of Bennett and his party.

Virginia Woolf scrive i romanzi la mattina, il diario nel tardo pomeriggio, dopo il tè. Ed è proprio in queste annotazioni a essere più franca ed esplicita: vi si ritrovano la mondanità letteraria di Bloomsbury e la solitudine, il felice matrimonio con

Leonard e la nuova amicizia con Vita Sackville-West. Tutto è registrato con straordinaria nitidezza, tutto è segnato dalla ricerca di una scrittura pittorica e lirica. Per la Woolf, infatti, la stesura del diario "scioglie i legamenti", aiuta a "impossessarsi delle parole". Da qui la straordinaria importanza dei diari dal 1925 al 1930, che corrispondono al momento culminante dell'attività letteraria della scrittrice londinese: sono gli anni dei più produttivi dubbi sulla nuova forma letteraria che va elaborando, sono gli anni in cui si susseguono i successi della Signora Dalloway, di Gita al faro e Orlando. Questa edizione presenta, per la prima volta in Italia, la versione integrale dei diari, con la traduzione e il commento di Bianca Tarozzi.

Virginia Woolf occupa un posto unico, controverso nella letteratura del ventesimo secolo. Fu acclamata durante la sua vita come romanziera e saggista. Dopo la morte forse è più apprezzata come scrittrice di diari ed epistolari, nonché come oggetto di biografie ricordi e tesi di laurea, la cosiddetta industria Bloomsbury. Enth.: Bd. 1-2: Colonial Latin America ; Bd. 3: From Independence to c. 1870 ; Bd. 4-5: c. 1870 to 1930 ; Bd. 6-10: Latin America since 1930 ; Bd. 11: Bibliographical essays.

Through the prism of the rise and fall of Galeazzo Ciano (1903-1944), this biography is a comprehensive study of a leading member of the fascist regime

other than Benito Mussolini.

An account of Woolf's life during the period in which *To the Lighthouse* and *The Waves* were written. "Her steel-trap mind and elegant prose...make this a most valuable and pleasurable book" (Publishers Weekly). "Volume three is as witty and intelligent as its predecessors" (Atlantic Monthly). Edited by Anne Olivier Bell, assisted by Andrew McNeillie; Index.

This title is part of UC Press's *Voices Revived* program, which commemorates University of California Press's mission to seek out and cultivate the brightest minds and give them voice, reach, and impact. Drawing on a backlist dating to 1893, *Voices Revived* makes high-quality, peer-reviewed scholarship accessible once again using print-on-demand technology. This title was originally published in 1950.

The history of "dollar diplomacy," using US financial clout to influence the actions of foreign governments.

Virginia Woolf ha quarant'anni. Insieme al marito Leonard dirige una casa editrice, la Hogarth Press, e il suo nome comincia a essere noto. Sta lavorando alla *Signora Dalloway*, che la consacrerà come una delle scrittrici più rivoluzionarie e apprezzate del suo tempo. Al diario confida di sentirsi vecchia, ma ha appena incontrato la donna che diventerà il suo più grande amore, l'affascinante Vita Sackville-West. Vita ha trent'anni. Anche lei scrittrice, è una giovane donna aristocratica; sposata con un diplomatico, è al centro di una fitta rete di amicizie e di amori. Viaggia molto, scrive

poemi e racconti, e quando conosce Virginia è immediatamente attratta dalla sua bellezza spirituale e dal fascino della sua personalità. Poco dopo ha inizio la loro storia d'amore, che queste lettere ci raccontano. L'ampio carteggio tra le due donne andrà avanti per vent'anni: in esso le dichiarazioni appassionate si alternano a improvvise ritrosie, i rimbrotti alle ironie; Vita e Virginia adorano scherzare, prendersi in giro, punzecchiarsi, ma spesso il gioco cede il passo a slanci impetuosi e senza freni. Il volume raccoglie oltre un centinaio di lettere, le più significative, di questa storia, che culminerà per Virginia nella scrittura di Orlando: la biografia di un essere meraviglioso che vive per quattro secoli passando da un sesso all'altro, e che ha le fattezze della bella Sackville-West, è un omaggio a lei, un tentativo di rendere eterna una relazione minacciata dalle tante avventure di cui Vita non riesce a fare a meno. Con gli anni, la passione travolgente si trasforma in amicizia profonda. Vita sarà sempre l'«adorata creatura» di Virginia, l'amazzone dalle gambe lunghe e affusolate che attraversa a grandi falcate le strade del mondo. Allo stesso tempo, Vita non lascerà mai la sua amata, la riempirà di regali e attenzioni, e sarà proprio lei l'unica persona – oltre a Leonard e alla sorella Vanessa – a cui Virginia consentirà di avvicinarsi nei momenti più cupi delle sue malattie. Il loro amore, scrive Nadia Fusini nel suo saggio, «si tramuta in gelosia e in abbandono e trapassa in tradimento e in rimpianto, ma non finisce mai. Le due donne si incontrano, si separano, si scrivono, smettono di scriversi, riprendono a scriversi, e sempre la tenerezza, l'amicizia, la nostalgia riemergono, e tornano la luce e

l'incanto». Continuano a cercarsi e a incontrarsi, fino alla fine: «con ogni probabilità, fecero ancora l'amore. Si abbracciarono, si baciaron ancora. E forse così, abbracciando Vita, Virginia tornò a sentire di abitare nel cuore dell'esistenza, e si sentì di nuovo in contatto con la vita, mentre si stava ormai allontanando nel mondo dell'irreale». Due scrittrici, due donne indipendenti, un grande amore. Queste lettere raccontano una storia la cui forza risplende ancora oggi, sfidando i canoni e il conformismo.

Diari 1925-1930Bur

[Copyright: a77911c6698fed73376cc6e889c8df4f](http://a77911c6698fed73376cc6e889c8df4f)