

# Ernesto De Martino Il Mondo Magico Prolegomeni A Una

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.

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.

This contributed volume is a collection of international writings on dance, human rights, and social justice in the 20th and 21st centuries. The book illuminates and analyzes dance in contexts of oppression and its subversion, as well as in situations promoting access to dance, and those encouraging healing from human rights abuses through movement.

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.

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.

"In *The Life and Work of Ernesto de Martino*, Flavio A. Geisshuesler offers a comprehensive study of one of Italy's most colorful historians of religions. The book inserts de Martino's dramatic life trajectory within the intellectual climate and the socio-political context of his age in order to offer a fresh perspective on the evolution of the discipline of religious studies during the 20th century. Demonstrating that scholarship on religion was animated by moments of fear of the apocalypse, it brings de Martino's perspective into conversation with Mircea Eliade, Claude Lévi-Strauss, and Clifford Geertz in order to recover an Italian approach that promises to redeem religious studies as a relevant and revitalizing field of research in the contemporary climate of crisis"--

Primitive Magic  
The Psychic Powers of Shamans and Sorcerers  
Prism Press Ltd

*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.

The work of Ernesto de Martino is relatively unknown outside of Italian intellectual circles, but with a growing interest in his ethnographic and theoretical work, he is now widely considered to be one of the great anthropologists and historians of religion of the early twentieth century. *Magic: A theory from the south* (first published in Italian as *Sud e Magia*) is de Martino's stunning ethnography of ceremonial magic in southern Italy

(Luciana/Basilicata), an intimate “other” to Western European civilization. Rigorous and detailed analyses of evil eye, possession, witchcraft, religious belief, “binding,” exorcism, and various magical practices lead de Martino to question the historical, ideological, ritual, psychological, and pragmatic grounds of the arts of enchantment. The question here is not whether magic is irrational or rational, but why it came to be perceived as a problem of knowledge in the first place. De Martino's response is contextualized within his wider, pathbreaking theorization of ritual, as well as his politically sensitive reading of the south's subaltern culture in its historical encounter with Western science. In addition to the ethnography, De Martino's historical anthropology traces the development of “jettatura” in Enlightenment Naples as a paradigm of the complex dynamics between hegemonic and subaltern cultures. Far ahead of its time, this first English edition (annotated and translated by Dorothy Louise Zinn) stands to be as relevant as ever as anthropologists (among others) continue to theorize modernity's continued tryst with magical thinking. 1st Edition Publication Data: [1959] 2001. *Sud e magia*. Milano: Feltrinelli Editore. ISBN: 9788807816758.

This collection is based on the papers given at a conference at the University of Nottingham in September 2005. The conference was intended to explore Rome as a site for the making of films, and also its changing role as a setting for cinematic narrative. The resulting collection of essays will contribute to the burgeoning genre of studies on cinema and the city, by focusing on one particularly rich case study both for the nature of the films discussed, and the complexities of the city and its representation. The volume will also reach beyond film studies in so far as the subject draws on and informs other approaches to Rome's cultural history (geography, art history, urban history, classics). The essays address topics ranging from the interwar period to the present. A diverse set of cinematic interactions and interventions are placed within the context of the evolving architectural, social and political fabric of Rome in a period of rapid and often traumatic historical change. Implicit in the conception of the conference was the idea that cinematic representations of the city inherit and rework established habits of visualisation used to produce images of the Eternal city. Three other tropes which constitute key elements in Rome's international reputation can be seen as being embedded in cinematic narratives. Firstly, the trope of transformation - artistic, psychological, spiritual; secondly, the city's reputation as a cosmopolitan crossroad. Thirdly, Rome's status as a locus classicus for the juxtaposition of the ancient and the modern, which was given a new relevance and complexity in films which sought to focus on aspects of contemporary life, be it in the Fascist era, or the extreme contrasts of poverty and international bohemianism of the postwar era.

Throughout history, different civilisations have given rise to many alternative worlds. Each of them was the enactment of a unique story about the structure of reality, the rhythm of time and the range of what it is possible to think and to do in the course of a life. Cosmological stories, however, are fragile things. As soon as they lose their ring of truth and their significance for living, the worlds that they brought into existence disintegrate. New and alien worlds emerge from their ruins. Federico Campagna explores the twilight of our contemporary notion of reality, and the fading of the cosmological story that belonged to the civilisation of Westernised Modernity. How are we to face the challenge of leaving a fertile cultural legacy to those who will come after

the end of our future? How can we help the creation of new worlds out of the ruins of our own?

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.

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. 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.

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.

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.

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. 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 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*.

«In quanto orizzonte stabile della crisi, la magia offre il quadro mitico di forze magiche, di fascinazioni e possessioni, di fatture e di esorcismi, e istituzionalizza la figura di operatori magici specializzati. In quanto operazione di riassorbimento del negativo nell'ordine metastorico, la magia è più propriamente rito, potenza del gesto e della parola: sul piano metastorico della magia, tutte le gravidanze sono condotte felicemente a termine, tutti i neonati sono vivi e vitali, il latte fluisce sempre abbondante nel seno delle madri, e così via, proprio all'opposto di ciò che accade nella storia». È venuto il momento di riappropriarsi di Sud e magia di Ernesto de Martino. A

cinquant'anni dalla morte dell'autore, questo grande classico dell'indagine etnografica sul nostro Mezzogiorno può essere oggi riletto per quello che effettivamente rappresenta: un contributo – modernissimo, addirittura precorritore – alla comprensione profonda dei modi e dei riti della cultura popolare che portano al riscatto dalla «crisi della presenza» in contesti di forte e perturbata criticità. La «bassa magia cerimoniale» praticata dai contadini lucani è interpretata come un ricco istituto culturale in grado di offrire protezione esistenziale ai ceti popolari, in un regime di vita dominato dalla miseria materiale e dall'oppressione politica. Nella lettura di de Martino, riti e simboli magici non contrassegnano una mentalità primitiva collocata fuori dalla storia (com'era stato per il Carlo Levi di Cristo si è fermato a Eboli): al contrario, il libro si sforza di considerarli all'interno di una più ampia «storia religiosa del Mezzogiorno» e delle relazioni tra classi egemoniche e subalterne che in essa si istituiscono.

Coraggiosamente pubblicato per la prima volta nel 1959 da Giangiacomo Feltrinelli, il libro dà conto delle ricerche condotte dall'autore sulla cultura popolare in Lucania lungo il corso di una serie di «spedizioni etnografiche», la più significativa delle quali fu compiuta nel 1952. Attraverso una intensissima osservazione sul campo, operata con l'aiuto di tecniche e strumenti di grande rigore, l'indagine analizza quelle pratiche di possessione, fascinazione e magia che «proprio per la loro rozzezza ed elementarità rivelano più prontamente i caratteri strutturali e funzionali di quel momento magico che – sia pur affinato e sublimato – si ritrova anche nel cattolicesimo», vale a dire nelle forme più complesse della religiosità meridionale. Questa nuova edizione, introdotta da un denso saggio storico-critico dei curatori, ripropone tutti i testi e le immagini fotografiche dell'edizione del 1959, corredati e arricchiti da materiali rimasti per lo più inediti, raccolti qui per la prima volta in un percorso organico che introduce il lettore nello straordinario «cantiere» etnologico lucano da cui ha preso corpo il testo di *Sud e magia*.

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

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.

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.

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.

Describes societies where magic is a way of life, where sorcerers, shamans, diviners and fire-walkers form powerful bonds with the psychic realities of nature. This is a thorough study that is both scholarly and readable.

Anthropological view of the phenomenon of tarantism in Southern Italy ; dance, music and colours combined in a ritual to exorcise the victim of a mythical tarantula.

In July, 2010, the International Association for Assyriology met in Barcelona, Spain, for 5 days to deliver and listen to papers on the theme "Time and History in the Ancient Near East." This volume, the proceedings of the conference, contains 70 of the papers read at the 56th annual Rencontre, including the papers from several workshop sessions on "architecture and archaeology," "early Akkadian and its Semitic context," " Hurrian language," "law in the ancient Near East," "Middle Assyrian texts and studies," and a variety of additional papers not directly related to the conference theme. The photo on the back cover shows only a representative portion of the attendees, who were warmly hosted by faculty and students from the University of Barcelona.

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.

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 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.

Ernesto de Martino was a major critical thinker in the study of vernacular religions, producing innovative analyses of key concepts such as 'folklore', 'magic' and 'ritual'. His methodology stemmed from his training under the philosopher Benedetto Croce whilst his philosophical approach to anthropology borrowed from Marx and Gramsci. Widely celebrated in continental Europe, de Martino's contribution to the study of religion has not been fully understood in the Anglophone world though some of his works - 'Primitive Magic: the Psychic Powers of Shamans and Sorcerers' and 'The Land of Remorse: a Study of Southern Italian Tarantism' - have been translated. This volume presents a comprehensive overview of de Martino's life and work, the thinkers and theories which informed his writings, his contribution to the study of religions and the potential of his methodology for contemporary scholarship.

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.

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.

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.

Broken Time, Fragmented Space: A Cultural Map for Post-war Italy 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. The continuities between the culture of the fascist and post-fascist periods were, however, far greater than what intellectuals were ready to admit, creating an uncomfortable, sometimes schizophrenic relation to time, as a painful urge to erase the past. Drawing on a variety of critical approaches, Torriglia investigates the efforts to reconstruct a personal as well as a collective self by analyzing both canonical and lesser-known cinematic and literary texts. Organized around four main themes - the use of language, the interaction between personal and public spheres, the perceptual categories of history and memory, and the reconstruction of the female identity - the study also includes historical introductions and sociological commentary that provides an extensive and captivating picture of the cultural production in 1950s Italy, a period that has not yet been extensively studied.

World War I marks a well-known turning point in anthropology, and this volume is the first to examine the variety of forms it took in Europe. Distinct national traditions emerged and institutes were founded, partly due to collaborations with the military. Researchers in the cultural sciences used war zones to gain access to »informants«: prisoner-of-war and refugee camps, occupied territories, even the front lines. Anthropologists tailored their inquiries to aid the war effort, contributed to interpretations of the war as a »struggle« between »races«, and assessed the »warlike« nature of the Balkan region, whose crises were key to the outbreak of the Great War.

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