

## Sud E Magia

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.

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*. Meanwhile, by assimilating the Other into our own modes of representation of reality and imagination, twentieth-century female writers of the fantastic show how alternative identities can be shaped and social constituencies can be challenged."--BOOK JACKET.

Containing almost 600 entries, this impressive 2-volume reference presents detailed and authoritative treatment of the field of Italian literature, with attention both to the work and influence of individual writers of all genres and to movements, styles, and critical approaches.

"Published in Association with the European Association of Social Anthropologists." Italians were the largest group of immigrants to the United States at the turn of the twentieth century, and hundreds of thousands led and participated in some of the period's most volatile labor strikes. Yet until now, Italian women's political activism 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.

How did people of the past explain and deal with illness? This pioneering new book explores the wide range of healers and forms of healing in the southern half of the Italian peninsula that was the kingdom of Naples between 1600 and 1800. Drawing on numerous sources, the book uncovers religious and popular ideas about disease and its causation and cures--and uncovers new territory in the history of medicine.

It also deals with numerous issues important for any semiotics of gesture, such as the question of the relationship between physical forms and meaning, the problem of how to present a description of the gestural repertoire of a community in a consistent manner, the importance of context for the interpretation of gesture, how gestures may be combined, and how they develop as metaphorical expressions."--Jacket.

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.

Five case studies show how different people and places were marginalized and socially excluded as the Italian nation-state was formed.

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.

This book describes the change from the Catholic Church of the ancien regime to the church of the early nineteenth century as it affected the institution of the Papacy and through it the Church at large.

In the decades following World War II, modern architecture spread around the globe alongside increased modernization, urbanization, and postwar reconstruction—and it eventually won widespread acceptance. But as the limitations of conventional conceptions of modernism became apparent, modern architecture has come under increasing criticism. In this collection of essays, experienced and emerging scholars take a fresh look at postwar modern architecture by asking what it meant to be "modern," what role modern architecture played in constructing modern identities, and who sanctioned (or was sanctioned by) modernism in architecture. This volume presents focused case studies of modern architecture in three realms—political, religious, and domestic—that address our very essence as human beings. Several

essays explore developments in Czechoslovakia, Romania, and Yugoslavia and document a modernist design culture that crossed political barriers, such as the Iron Curtain, more readily than previously imagined. Other essays investigate various efforts to reconcile the concerns of modernist architects with the traditions of the Roman Catholic Church and other Christian institutions. And a final group of essays looks at postwar homebuilding in the United States and demonstrates how malleable and contested the image of the American home was in the mid-twentieth century. These inquiries show the limits of canonical views of modern architecture and reveal instead how civic institutions, ecclesiastical traditions, individual consumers, and others sought to sanction the forms and ideas of modern architecture in the service of their respective claims or desires to be modern.

*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.

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.

Widely acclaimed as America's greatest living film director, Martin Scorsese is also, some argue, the pre-eminent Italian American artist. Although he has treated various subjects in over three decades, his most sustained filmmaking and the core of his achievement consists of five films on Italian American subjects - *Who's That Knocking at My Door?*, *Mean Streets*, *Raging Bull*, *GoodFellas*, and *Casino* - as well as the documentary *Italianamerican*. In *Gangster Priest* Robert Casillo examines these films in the context of the society, religion, culture, and history of Southern Italy, from which the majority of Italian Americans, including Scorsese, derive. Casillo argues that these films cannot be fully appreciated either thematically or formally without understanding the various facets of Italian American ethnicity, as well as the nature of Italian American cinema and the difficulties facing assimilating third-generation artists. Forming a unified whole, Scorsese's Italian American films offer what Casillo views as a prolonged meditation on the immigrant experience, the relationship between Italian America and Southern Italy, the conflicts between the ethnic generations, and the formation and development of Italian American ethnicity (and thus identity) on American soil through the generations. Raised as a Catholic and deeply imbued with Catholic values, Scorsese also deals with certain forms of Southern Italian vernacular religion, which have left their imprint not only on Scorsese himself but also on the spiritually tormented characters of his Italian American films. Casillo also shows how Scorsese interrogates the Southern Italian code of masculine honour in his exploration of the Italian American underworld or Mafia, and through his implicitly Catholic optic, discloses its thoroughgoing and longstanding opposition to Christianity. Bringing a wealth of scholarship and insight into Scorsese's work, Casillo's study

will captivate readers interested in the director's magisterial artistry, the rich social history of Southern Italy, Italian American ethnicity, and the sociology and history of the Mafia in both Sicily and the United States.

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 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.

In adopting an international perspective that goes beyond the conventional framework of western theology, this volume bridges the divide between European and North American scholars through its careful retrieval of their common theoretical and research interests. Cipriani provides a critical analysis of both classical thought and contemporary currents in this readable text, aimed at both experts and students. He has achieved a broadening in the scientific approach to the study of religion.

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.

Fascist Spectacle traces the narrative path that accompanied the making of the fascist regime and the construction of Mussolini's power, arguing that aesthetic notions of politics guided fascist power's historical unfolding.

The Encyclopedia of Italian Literary Studies is a two-volume reference book containing some 600 entries on all aspects of Italian literary culture. It includes analytical essays on authors and works, from the most important figures of Italian literature to little known authors and works that are influential to the field. The Encyclopedia is distinguished by substantial articles on critics, themes, genres, schools, historical surveys, and other topics related to the overall subject of Italian literary studies. The Encyclopedia also includes writers and subjects of contemporary interest, such as those relating to journalism, film, media, children's literature, food and vernacular literatures. Entries consist of an essay on the topic and a bibliographic portion listing works for further reading, and, in the case of entries on individuals, a brief biographical paragraph and list of works by the person. It will be useful to people without specialized knowledge of Italian literature as well as to scholars.

In the 1993 edition, I considered black madonnas a metaphor for a memory of the time when the earth was believed to be the body of woman and all creatures were equal, a memory transmitted in vernacular traditions of earth-bounded cultures, historically expressed in cultural and political resistance, and glimpsed today in movements aiming for transformation. Since then my understanding of black madonnas has been deepened by genetics finding that the origin of modern humans is Africa, that migrations from Africa carried a primordial belief in a dark woman divinity to all continents. Black madonnas and other dark women of the world suggest a metaphor for healing millennial divisions of gender and race and concerted movements for justice.

Explores the impact of the Enlightenment, the religious re-awakenings and revolution on the Christian church.

Sin dai tempi più arcaici gli uomini hanno cercato di contrastare le manifestazioni più estreme della Natura attraverso un'azione magica, che si è evoluta nei secoli generando credenze, riti e tabù. In Italia, in particolare, è sorta così una religione popolare di antica origine pagana in grado di proteggere dalla Natura ma soprattutto di rispondere alle esigenze terrene e materiali del devoto. Il libro affronta le espressioni di stregoneria popolari e rurali italiane, in un viaggio tra i rituali e gli scongiuri che sanciscono i momenti di passaggio della vita umana in un attento quadro degli antichi usi e costumi della nostra penisola.

Sud e magia MagicA Theory from the South Hau

This volume constitutes a multidisciplinary intervention into the emerging field of postcolonial studies in Italy, bringing together cultural and social history, critical and political theory, literary and cinematic analyses, ethnomusicology and cultural studies, anthropological fieldwork, and race, gender, diaspora, and urban studies. It deals with four primary thematic areas: the articulation of an Italian postcolonial theory and new global citizenships; Italian politics and the legacy of race; the empire in the collective imaginary; and the challenges posed to the constructed homogeneity of the national community.

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.

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.

Italian novelist, poet, and filmmaker Pier Paolo Pasolini was brutally killed in Rome in 1975, a macabre end to a career that often explored humanity's capacity for violence and cruelty. Along with the mystery of his murderer's identity, Pasolini left behind a controversial but acclaimed oeuvre as well as a final quartet of beguiling projects that signaled a radical change in his aesthetics and view of reality. The Resurrection of the Body is an original and compelling interpretation of these final works: the screenplay Saint Paul, the scenario for Porn-Theo-Colossal, the immense and unfinished novel Petrolio, and his notorious final film, Salò or the 120 Days of Sodom, a disturbing adaptation of the writings of the Marquis de Sade. Together these works, Armando Maggi contends, reveal Pasolini's obsession with sodomy and its role within his apocalyptic view of Western society. One of the first studies to explore the ramifications of Pasolini's homosexuality, The Resurrection of the Body also breaks new ground by putting his work into fruitful conversation with an array of other thinkers such as Freud, Strindberg, Swift, Henri Michaux, and Norman O. Brown.

The most important figure of seventeenth-century Neapolitan music, Francesco Provenzale (1624-1704) spent his long life in the service of a number of Neapolitan conservatories and churches, culminating in his appointment as maestro of the Tesoro di S. Gennaro and the Real Cappella. Provenzale was successful in generating significant profit from a range of musical activities promoted by him with the participation of his pupils and trusted collaborators. Dinko Fabris draws on newly discovered archival documents to reconstruct the career of a musician who became the leader of his musical world, despite his relatively small musical output. The book examines Provenzale's surviving works alongside those of his most important Neapolitan contemporaries (Raimo Di Bartolo, Sabino, Salvatore and Caresana) and pupils (Fago, Greco, Veneziano and many others), revealing both stylistic similarities and differences, particularly in terms of new harmonic practices and the use of Neapolitan language in opera. Fabris provides both a life and works study of Provenzale and a conspectus of Neapolitan musical life of the seventeenth century which so clearly laid the groundwork for Naples' later status as one of the great musical capitals of Europe.

The Mediterranean has always loomed large in the history and culture of Italy, and since the 1980s this relationship has been represented in ever more varied forms as both national and regional identities have evolved within a globalized context. This interdisciplinary volume puts Italian artists (writers, musicians, and filmmakers) and intellectuals (philosophers, sociologists, and political scientists) in conversation with each other to explore Italy's Mediterranean identity while questioning the boundaries between Self and Other, and between native and foreign bodies. By moving beyond nation-centric models of cultural and ethnic homogeneity based on myths of progress and rationality, these wide-ranging contributions fashion new ways of belonging that transcend the cultural, economic, religious, and social categories that have characterized post Cold War Italy and Europe.

The late and turbulent transition from a largely rural and peasant society to a modern urban state involved the crisis of rooted popular traditions and the emergence of mass cultural forms. As a result, Italy, once the centre of a cultural world, has increasingly found itself on the periphery of an American media empire and serious questions of cultural identity have been raised. The Italian case is further significant on account of the theoretical and political problems it has posed. As well as dealing with these and related topics, the book examines current tendencies, such as the rapid multiplication of sub-cultures and the crisis of 'mass' forms. Each chapter is written by a specialist in the field. Although the essays normally deal with specific problems, they also highlight both the historical context and more general considerations within their sphere of interest. Paola Bonifazio investigates the ways in which films sponsored by Italian and American government agencies promoted a particular vision of modernization and industry and functioned as tools to govern the Italian people.

Following Italy's unification in 1861, architects, artists, politicians, and literati engaged in volatile debates over the pursuit of national and regional identity. Growing industrialization and urbanization across the country contrasted with the rediscovery of traditionally built forms and objects created by the agrarian peasantry. *Pride in Modesty* argues that these ordinary, often anonymous, everyday things inspired and transformed Italian art and architecture from the 1920s through the 1970s. Through in-depth examinations of texts, drawings, and buildings, Michelangelo Sabatino finds that the folk traditions of the pre-industrial countryside have provided formal, practical, and poetic inspiration directly affecting both design and construction practices over a period of sixty years and a number of different political regimes. This surprising continuity allows Sabatino to reject the division of Italian history into sharply delimited periods such as Fascist Interwar and Democratic Postwar and to instead emphasize the long, continuous process that transformed pastoral and urban ideals into a new, modernist Italy.

Although research on contemporary pilgrimage has expanded considerably since the early 1990s, the conversation has largely been dominated by Anglophone researchers in anthropology, ethnology, sociology, and religious studies from the United Kingdom, the United States, France and Northern Europe. This volume challenges the hegemony of Anglophone scholarship by considering what can be learned from different national, linguistic, religious and disciplinary traditions, with the aim of fostering a global exchange of ideas. The chapters outline contributions made to the study of pilgrimage from a variety of international and methodological contexts and discuss what the

'metropolis' can learn from these diverse perspectives. While the Anglophone study of pilgrimage has largely been centred on and located within anthropological contexts, in many other linguistic and academic traditions, areas such as folk studies, ethnology and economics have been highly influential. Contributors show that in many traditions the study of 'folk' beliefs and practices (often marginalized within the Anglophone world) has been regarded as an important and central area which contributes widely to the understanding of religion in general, and pilgrimage, specifically. As several chapters in this book indicate, 'folk' based studies have played an important role in developing different methodological orientations in Poland, Germany, Japan, Hungary, Italy, Ireland and England. With a highly international focus, this interdisciplinary volume aims to introduce new approaches to the study of pilgrimage and to transcend the boundary between center and periphery in this emerging discipline.

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