

## Ernesto De Martino Il Mondo Magico Prolegomeni A Una

A comprehensive survey of how scientific disciplines have always been informed by politics and ideology on the basis of the Gramscian views in historical materialism, hegemony and civil society.

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. 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.

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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.

Riccardo Chiaradonna, Filippo Forcignanò e Franco Trabattoni, Presentazione • Francesco Fronterotta, “Do the Gods Play Dice?”. Sensible Sequentialism and Fuzzy Logic in Plato’s Timaeus • Riccardo Chiaradonna, Massimo Marraffa, Ontology and the Self: Ancient and Contemporary Perspectives • Gabriele Galluzzo, Are Matter and Form Parts? Aristotle’s and Neo-Aristotelian Hylomorphism • Riin Sirkel, Essence and Cause: Making Something Be What It Is • Marilù Papandreou, Aristotle’s Hylomorphism and The Contemporary Metaphysics of Artefacts • Gabriele De Anna, Substance, Form,

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and Modality • Maddalena Bonelli, Dipendenza e indipendenza ontologica: la modernità della posizione peripatetica • Enrico Postiglione, Aristotle on the Distribution of Consciousness • Diego Zucca, Neo-Aristotelian Biofunctionalism • Matteo Pietropaoli, L'????? come presenza costante e l'esser vero come autentico essere. Heidegger interprete di Aristotele, Metafisica ? 10

This book starts from the premise that emigration is a crucial concept for the understanding of recent development in criticism and literature. For only when the contribution of non-indigenous ethnicities is taken into account such other key phenomena as globalisation and multiculturalism or -- in some parts of the world -- colonialism or post-colonialism appear in full. The essays in this collection trace the presence of an Italian heritage in the literature of the United States, Canada, Australia, Germany, and ponder the consequences. While some articles describe the texts or review the history of the literature produced by authors of Italian origin, others address the theoretical implications or situate the discussion about authors and their works within the current critical debate. The result is a volume at once informative and intellectually challenging.

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

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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.

El conjunto de ensayos de la profesora Silvia Mancini que aquí presentamos constituye una rigurosa puesta en escena de los principales retos a los que la historia de las religiones, en particular, y las ciencias de las religiones, en general, deberán enfrentarse. Partiendo de un análisis de los usos históricos del concepto de «religión» y pasando, entre otros tópicos, por una revisión exhaustiva de los desafíos teóricos del comparatismo cultural, por el debate en torno al historicismo, y por una caracterización de los temas

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presentes en la escuela morfológica alemana, este libro ofrece además un novedoso abordaje a nivel conceptual. Abordaje que, debido a su carácter vinculante y orgánicamente interdisciplinar, permitirá a la autora someter a crítica, desde la epistemología y la historiografía comparadas, las teorías, métodos y prácticas de las ciencias de las religiones en Alemania, Francia e Italia.

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.

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

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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.

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*.

*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

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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 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.

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.

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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.

This volume brings together essays by different generations of Italian thinkers which address, whether in affirmative, problematizing or genealogical registers, the entanglement of philosophical speculation and political proposition within recent Italian thought. Nihilism and biopolitics, two concepts that have played a very prominent role in theoretical discussions in Italy, serve as the thematic foci around which the collection orbits, as it seeks to define the historical and geographical particularity of these notions as well their continuing impact on an international debate. The volume also covers the debate around OCyweak thoughtOCO

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(pensiero debole), the feminist thinking of sexual difference, the re-emergence of political anthropology and the question of communism. The contributors provide contrasting narratives of the development of post-war Italian thought and trace paths out of the theoretical and political impasses of the present. Against what Negri, in the text from which the volume takes its name, calls "the Italian desert."

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

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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.

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

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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.

Din cuprins: „Pariul“ eliadian. Romanul con?tiin?ei nefericite. Mitic ?i epic în proza fantastic?. Nae Ionescu, Pater et Magister. Itinerariu spiritual, 1927-1949. Istoria religiilor, filozofia istoriei, hermeneutic? ?i ie?irea din nihilism. Jurnale, memorialistic?, confesiuni. Proz? autoscopic? ?i simbolism al experien?ei personale

Magic has been an important term in Western history and continues to be an essential topic in the modern academic study of religion, anthropology, sociology, and cultural history. Defining Magic is the first volume to assemble key texts that aim at determining the nature of magic, establish its boundaries and key features, and explain its working. The reader brings together seminal writings from antiquity to today. The texts have been selected on the strength of their success in defining magic as a category, their impact on future scholarship, and their originality. The writings are divided into chronological sections and each essay is separately introduced for student readers. Together, these texts - from Philosophy, Theology, Religious Studies, and Anthropology - reveal the breadth of critical approaches and responses to defining what is

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magic. CONTRIBUTORS: Aquinas, Augustine, Helena Petrovna Blavatsky, Dennis Diderot, Emile Durkheim, Edward Evans-Pritchard, James Frazer, Susan Greenwood, Robin Horton, Edmund Leach, Gerardus van der Leeuw, Christopher Lehrich, Bronislaw Malinowski, Marcel Mauss, Agrippa von Nettesheim, Plato, Pliny, Plotin, Isidore of Sevilla, Jesper Sorensen, Kimberley Stratton, Randall Styers, Edward Tylor

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

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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 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

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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

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cultural blocs.

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

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.

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. 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

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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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Written by one of the leading scholars of Japanese religion, *The Fluid Pantheon* is the first installment of a multivolume project that promises to be a milestone in our understanding of the mythico-ritual system of esoteric Buddhism—specifically the nature and roles of deities in the religious world of medieval Japan and beyond. Bernard Faure introduces readers to medieval Japanese religiosity and shows the centrality of the gods in religious discourse and ritual; in doing so he moves away from the usual textual, historical, and sociological approaches that constitute the “method” of current religious studies. The approach considers the gods (including buddhas and demons) as meaningful and powerful interlocutors and not merely as cyphers for social groups or projections of the human mind. Throughout he engages insights drawn from structuralism, post-structuralism, and Actor-network theory to retrieve the “implicit pantheon” (as opposed to the “explicit orthodox pantheon”) of esoteric Japanese Buddhism (Mikkyō?). Through a number of case studies, Faure describes and analyzes the impressive mythological and ritual efflorescence that marked the medieval period, not only in the religious domain, but also in the political, artistic, and literary spheres. He displays vast knowledge of his subject and presents his research—much of it in largely unstudied material—with theoretical sophistication. His

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arguments and analyses assume the centrality of the iconographic record, and so he has brought together in this volume a rich and rare collection of more than 180 color and black-and-white images. This emphasis on iconography and the ways in which it complements, supplements, or deconstructs textual orthodoxy is critical to a fuller comprehension of a set of medieval Japanese beliefs and practices. It also offers a corrective to the traditional division of the field into religious studies, which typically ignores the images, and art history, which oftentimes overlooks their ritual and religious meaning. The Fluid Pantheon and its companion volumes should persuade readers that the gods constituted a central part of medieval Japanese religion and that the latter cannot be reduced to a simplistic confrontation, parallelism, or complementarity between some monolithic teachings known as “Buddhism” and “Shinto.” Once these reductionist labels and categories are discarded, a new and fascinating religious landscape begins to unfold.

"Francesco Rosi (1922-2015) occupies a unique place in postwar Italian, indeed postwar world cinema. His films show a consistent formal balance while representing historical events as social emblems that examine, shape, and reflect the national identity. This important body of work, which has made a vital mark on the works of directors like Martin Scorsese remains to be examined for the

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English-speaking audience. This study addresses Rosi's films as mosaics fashioned out of "clips" collected from the various stages of production, most specifically from the director's own archival materials. My approach situates each film in its artistic and cultural context, but also attends to the specific forms and ethical commitment that characterize each film"--

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.

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

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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.

The Western Construction of Religion not only provides a critical assessment of the whole history of "religionas it is understood in the West but offers better ways of constructing the study of this central part of human experience.

America in Italy examines the influence of the American political experience on the imagination of Italian political thinkers between the late eighteenth century and the unification of Italy in the 1860s. Axel Körner shows how Italian political thought was shaped by debates about the American Revolution and the U.S. Constitution, but he focuses on the important distinction that while European interest in developments across the Atlantic was keen, this attention was not blind admiration. Rather, America became a sounding board for the critical assessment of societal changes at home. Many Italians did not think the United States had lessons to teach them and often concluded that life across the Atlantic was not just different but in many respects also objectionable. In America, utopia and dystopia seemed to live side by side, and Italian references to the United States were frequently in support of progressive or reactionary causes. Political thinkers including Cesare Balbo, Carlo Cattaneo, Giuseppe Mazzini, and Antonio Rosmini

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used the United States to shed light on the course of their nation's political resurgence. Concepts from Montesquieu, Rousseau, and Vico served to evaluate what Italians discovered about America. Ideas about American "domestic manners" were reflected and conveyed through works of ballet, literature, opera, and satire. Transcending boundaries between intellectual and cultural history, *America in Italy* is the first book-length examination of the influence of America's political formation on modern Italian political 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.

[Italiano]: “Ragione” e “razionalità” sono oggi nozioni problematiche: considerate a lungo, nella storia del pensiero occidentale, come tratti distintivi dell’uomo e della civiltà euro-americana, da un certo punto in poi sono state messe in discussione e lacerate dalla crisi e dal malessere di quest’ultima. Alla luce delle controversie più recenti e delle riflessioni sul tema sviluppate nella prima metà del Novecento, questo libro si propone di riaprire la querelle sulla *ratio* con l’intento di mettere in luce – attraverso una serie di “casi di studio” – la grana sottile dei molteplici significati e usi della nozione di ragione, ma anche di interrogarsi sulle differenti “epoche” della ragione provando a ricostruirne la “storia”. I saggi contenuti in questo volume, dunque, contestualizzano e analizzano le accezioni e le ambiguità del termine *ratio* e dei suoi derivati nel quadro delle molteplici discussioni che ne hanno ritmato la storia a partire dalla prima modernità, quando il concetto assunse nuove configurazioni rispetto agli usi attestati nel pensiero antico e medioevale, sino al dibattito contemporaneo ./[English]:

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“Reason” and “rationality” are, today, problematic notions: considered for a long time, in the history of Western thought, as distinctive traits of man and of the Euro-American civilization, from a certain point onwards they have been called into question and ripped apart by the crisis and the malaise of the latter. In the light of the most recent controversies and reflections on the subject developed over the first half of the 20th century, this book aims to reignite the debate on “ratio” with the intention of highlighting – through a series of “case studies” – the fine texture of the multiple meanings and uses of the notion of reason, but also to question the different “eras” of reason by attempting to reconstruct its “history”. The essays included in this volume, therefore, contextualise and analyse the meanings and ambiguities of the term “ratio” and its derivatives within the framework of the many discussions that have marked its history from the earliest modernity, when the concept assumed new configurations with respect to the uses attested in Ancient and Medieval thought, to the contemporary debate.

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