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Women and Autobiography La Città Altra. Storia E Immagine Della Diversità Urbana: Luoghi E Paesaggi Dei Privilegi E Del Benessere, Dell'isolamento, Del Disagio, Della Multiculturalità. Ediz. Italiana E Inglese Encyclopedia of Italian Literary Studies: A-J Catholic Women's Movements in Liberal and Fascist Italy TOTALitarian ARTs The Codex Fori Mussolini The Italian Genius on Display The Making of Medieval Sardinia Catholics and Communists in Twentieth-Century Italy The Vatican and Mussolini's Italy Bibliography of the History of Medicine The Nazi-Fascist New Order for European Culture

Since the 1920s, an endless flow of studies has analyzed the political systems of fascism, the seizure of power, the nature of the regimes, the atrocities committed, and, finally, the wars waged against other countries. However, much less attention has been paid to the strategies of persuasion employed by the regimes to win over the masses for their cause. Among these, fascist propaganda has traditionally been seen as the key means of influencing public opinion. Only recently has the "fascination with Fascism" become a topic of enquiry that has also formed the guiding interest of this volume: it offers, for the first time, a comparative analysis of the forms and functions of theater in countries governed by fascist or para-fascist regimes. By examining a wide spectrum of theatrical manifestations in a number of States with a varying degree of fascistization, these studies establish some of the similarities and differences between the theatrical cultures of several cultures in the interwar period. Following France's defeat, the Nazis moved forward with plans to reorganize a European continent now largely under Hitler's heel. Some Nazi elites argued for a pan-European cultural empire to crown Hitler's conquests. Benjamin Martin charts the rise and fall of Nazi-fascist soft power and brings into

focus a neglected aspect of Axis geopolitics. The essays included in this collection examine issues such as identity and ideology which are at play in the female autobiography practice, along with the problematicity that these trigger in terms of self-representation and traditional formal boundaries. The women writers analyzed here through mainly historical, literary, feminist and psychoanalytic lenses cover a long period in the history of Italy, spanning from the Fascist era to our time. In an attempt to organize and connect these texts which are chronologically far apart, we have divided our contributions into two main parts. The first, "Shapes of Ideology," includes authors interacting primarily with political ideology in a way that eventually entails the challenge of the official "technologies of gender" (De Lauretis, 1987) and implicitly, a reflection on the gendered identity. In the second part, "Reconsidering ideology, negotiating autobiography," while the political ideology is not completely excluded, it becomes however something more internalized and relevant to the writers' quest for identity. Such process bears consequences with respect to the canon of autobiography, as authors experiment with new forms of autobiographical narratives and readers become more and more an integral component of this personal endeavor. Luigi Dallapiccola is widely considered a defining figure in twentieth-century Italian musical modernism, whose compositions bear passionate witness to the historical period through which he lived. In this book, Ben Earle focuses on three major works by the composer: the one-act operas *Volo di notte* ('Night Flight') and *Il prigioniero* ('The Prisoner'), and the choral *Canti di prigionia* ('Songs of Imprisonment'), setting them in the context of contemporary politics to trace their complex path from fascism to resistance. Earle also considers the wider relationship between musical modernism and Italian fascism, exploring the

origins of musical modernism and investigating its place in the institutional structures created by Mussolini's regime. In doing so, he sheds new light on Dallapiccola's work and on the cultural politics of the early twentieth century to provide a history of musical modernism in Italy from the fin de siècle to the early Cold War. Since the Enlightenment, liberalism as a concept has been foundational for European identity and politics, even as it has been increasingly interrogated and contested. This comprehensive study takes a fresh look at the diverse understandings and interpretations of the idea of liberalism in Europe, encompassing not just the familiar movements, doctrines, and political parties that fall under the heading of "liberal" but also the intertwined historical currents of thought behind them. Here we find not an abstract, universalized liberalism, but a complex and overlapping configuration of liberalisms tied to diverse linguistic, temporal, and political contexts. This volume discusses a broad range of themes and methodological issues around images, photography and film. It is about sharing a fascination about the visual history of education and how images became the most influential (circulating) media within the field of education on local, regional, national and international levels. Within this volume images are primarily analyzed as presenters, mediators, and means of observation. Images are seen as mobile reproducible media which play an active role within the public and educational sphere. They are means of observation and storytelling, they shape identities by presenting models of how we should act in and perceive the world, they circulate through different contexts and media, all of which impacts their meanings. This landmark volume combines classic and revisionist essays to explore the historiography of Sardinia's exceptional transition from an island of the Byzantine empire to

the rise of its own autonomous rulers, the iudikes, by the 1000s. Communities have witnessed a fundamental shift in the ways they interact with heritage sites. Much of this change has been driven by the rapid democratization and widespread adoption of enabling technologies. As expediency is embraced in the collection and analysis of data, there may also be a certain amount of intimacy lost with both the tangible and intangible vestiges of the past. Analysis, Conservation, and Restoration of Tangible and Intangible Cultural Heritage is a collection of innovative research on the quantitative methods and digital workflows transforming cultural heritage. There is no contesting the value of advanced non-destructive diagnostic imaging techniques for the analysis of heritage structures and objects. Highlighting topics including 3D modeling, conservation, and digital surveying, this book is ideally designed for conservation and preservation specialists, archaeologists, anthropologists, historians, academicians, and students seeking current research on data-driven, evidence-based decision making to improve intervention outcomes. Euro-Librarianship focuses on strategies for working toward cooperation between libraries throughout Europe and the United States to provide the best access and information to research materials as possible. Chapters by several authors in their original languages (with English abstracts) give this book a unique international appeal. Common difficulties such as fiscal constraints and rising book and serial prices are discussed. Stressing enhanced communication and shared responsibilities, this new volume helps bring libraries of all countries closer to the resource sharing capabilities that allow scholars and researchers much wider access to information than is available today. In this timely new book, many of the papers that were presented at the Second Western European Specialists (WESS) International Conference are

brought together to be read and studied by everyone. The year is 1932. In Rome, the Fascist leader Benito Mussolini unveils a giant obelisk of white marble, bearing the Latin inscription MVSSOLINI DVX. Invisible to the cheering crowds, a metal box lies immured in the obelisk's base. It contains a few gold coins and, written on a piece of parchment, a Latin text: the Codex fori Mussolini. What does this text say? Why was it buried there? And why was it written in Latin? The Codex, composed by the classical scholar Aurelio Giuseppe Amatucci (1867-1960), presents a carefully constructed account of the rise of Italian Fascism and its leader, Benito Mussolini. Though written in the language of Roman antiquity, the Codex was supposed to reach audiences in the distant future. Placed under the obelisk with future excavation and rediscovery in mind, the Latin text was an attempt at directing the future reception of Italian Fascism. This book renders the Codex accessible to scholars and students of different disciplines, offering a thorough and wide-ranging introduction, a clear translation, and a commentary elucidating the text's rhetorical strategies, historical background, and specifics of phrasing and reference. As the first detailed study of a Fascist Latin text, it also throws new light on the important role of the Latin language in Italian Fascist culture. In this book, Lucia Ceci reconstructs the relationship between the Catholic Church and Fascism, using new and previously unstudied sources in the Vatican Archives. Property Rights in Land widens our understanding of property rights by looking through the lenses of social history and sociology, discussing mainstream theory of new institutional economics and the derived grand narrative of economic development. As neo-institutional development theory has become a narrative in global history and political economy, the problem of promoting global development has arisen from

creating the conditions for 'good' institutions to take root in the global economy and in developing societies. Written by a collection of expert authors, the chapters delve into social processes through which property relations became institutionalized and were used in social action for the appropriation of resources and rent. This was in order to gain a better understanding of the social processes intervening between the institutionalized 'rules of the game' and their economic and social outcomes. This collection of essays is of great interest to those who study economic history, historical sociology and economic sociology, as well as Agrarian and rural history. This collection of essays provides a comprehensive account of the culture of modern Italy. Contributions focus on a wide range of political, historical and cultural questions. The volume provides information and analysis on such topics as regionalism, the growth of a national language, social and political cultures, the role of intellectuals, the Church, the left, feminism, the separatist movements, organised crime, literature, art, design, fashion, the mass media, and music. While offering a thorough history of Italian cultural movements, political trends and literary texts over the last century and a half, the volume also examines the cultural and political situation in Italy today and suggests possible future directions in which the country might move. Each essay contains suggestions for further reading on the topics covered. The Cambridge Companion to Modern Italian Culture is an invaluable source of materials for courses on all aspects of modern Italy. This comprehensive and beautifully illustrated collection of essays conveys a vivid picture of a fascinating and hugely significant period in history, the Fin de Siècle. Featuring contributions from over forty international scholars, this book takes a thematic approach to a period of huge upheaval across all walks of life, and is truly innovative in examining the Fin de

Siècle from a global perspective. The volume includes pathbreaking essays on how the period was experienced not only in Europe and North America, but also in China, Japan, the Middle East, Latin America, Africa, India, and elsewhere across the globe. Thematic topics covered include new concepts of time and space, globalization, the city, and new political movements including nationalism, the "New Liberalism", and socialism and communism. The volume also looks at the development of mass media over this period and emerging trends in culture, such as advertising and consumption, film and publishing, as well as the technological and scientific changes that shaped the world at the turn of the nineteenth century, such as the invention of the telephone, new transport systems, eugenics and physics. The Fin-de-Siècle World also considers issues such as selfhood through chapters looking at gender, sexuality, adolescence, race and class, and considers the importance of different religions, both old and new, at the turn of the century. Finally the volume examines significant and emerging trends in art, music and literature alongside movements such as realism and aestheticism. This volume conveys a vivid picture of how politics, religion, popular and artistic culture, social practices and scientific endeavours fitted together in an exciting world of change. It will be invaluable reading for all students and scholars of the Fin-de-Siècle period. This collection represents a tool to broaden and deepen our geographical, institutional, and historical understanding of the term totalitarianism. Is totalitarianism only found in 'other' societies? How come, then, it emerged historically in 'ours' first? How come it developed in so many countries either in Western Europe (Italy, Germany, Portugal, and Spain) or under implicit Western forms of coercion (Latin America)? How do relations between individual(s), mass and the visual arts relate to totalitarian



trends? These are among the questions this book asks about totalitarianism. The volume does not impose a 'one size fits all' interpretation, but opens new spaces for debate on the connection between the visual arts and mass-culture in totalitarian societies. From the Mediterranean to Scandinavia, from Western Europe to Latin America, from the fascism of the early 20th century to contemporary forms of totalitarian control, and from cinema to architecture, the chapters included in TotArt bring expertise, historical sensibility and political awareness to bear on this varied range of phenomena. This collection offers international contributions on visual, performing and plastic arts. The chapters range from examination of comics to study of YouTube videos and American newsreels, from Italian, Spanish, Portuguese, and Uruguayan cinemas to more contemporary American films and TV series, from painters and sculptors to the study of urban spaces. In the early 1900s the Catholic Church appealed, for the first time in its history, directly to women to reassert its religious, political and social relevance in Italian society. This book examines how the highly successful conservative Catholic women's movements that followed, and how they mobilized women against secular feminism. 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. The History of Italian Opera marks the first time a team of scholars has worked together to investigate the entire Italian operatic tradition, rather than limiting its focus to major composers and their masterworks. Including both musicologists and historians of other arts, the contributors approach opera not only as a distinctive musical genre but also as a form of extravagant theater and a complex social phenomenon. This sixth volume in the series centers on the sociological and critical aspects of opera in Italy, considering the art in the context of an Italian literary and cultural canon rarely revealed in English and American studies. In its six chapters, contributors survey critics' changing attitudes toward opera over several centuries, trace the evolution of formal conventions among librettists, explore the historical relationships between opera and Italian literature, and examine opera's place in Italian popular and national culture. In perhaps the volume's most striking contribution, German scholar Carl Dahlouse offers his most important statement on the dramaturgy of opera. Questo volume – che inaugura la pubblicazione in formato elettronico delle Opere complete di Bruno Leoni – include tutte le 408 recensioni scritte per la rivista “Il Politico” nel corso di un decennio (1950-1959). A sorprendere non è soltanto l'elevato numero di recensioni, ma anche la diversità degli argomenti trattati: dalla psichiatria all'arte, dalla religione alla letteratura, dall'archeologia alle civiltà orientali, dalla storia all'architettura, oltre naturalmente alla politica, all'economia e al diritto. Si tratta di un testo utile per due motivi in particolare. Da un lato per capire meglio il

pensiero di Leoni, poiché in queste recensioni i suoi riferimenti culturali vengono esplicitati e si chiarisce bene quale fosse la sua concezione della politica, della filosofia e della società.

Dall'altro esso consente di farsi un'idea sugli argomenti di cui (non) si discuteva in Italia negli anni Cinquanta. "Il Politico" – fondato dallo stesso Leoni nel 1950 – fu infatti un mirabile tentativo di innovare la cultura italiana e in queste recensioni, che sono per la maggior parte di libri stranieri, l'Autore suggerisce traduzioni e propone idee e argomenti in Italia allora poco conosciuti, o spesso conosciuti male. Le recensioni non sono mai banali, e anzi vi emerge con chiarezza quali siano le valutazioni, le idee e in generale il pensiero di Leoni. Fare esplorazioni in campi così diversi e saperne trarre vantaggio nell'elaborazione di idee nel proprio settore di ricerca richiede indubbiamente un'intelligenza e una cultura fuori dall'ordinario. Ma questo era il suo approccio metodologico: le scienze umane gli apparivano intimamente connesse e solo da una loro trattazione comune era convinto di poter trovare la soluzione ai problemi sociali. This book investigates one of the major issues that runs through the history of Italian Judaism in the aftermath of emancipation: the correlation between integration, seen as the acquisition of citizenship and culture without renouncing Jewish identity, and assimilation, intended as an open refusal of Judaism of any participation in the community. On account of that correlation, identity has become one of the crucial problems in the history of the Italian Jewish community. This volume aims to discuss the setting of construction and formation--the family-- and focuses on women's experiences, specifically. Indeed, women were called through emancipation to ensure the continuity of Jewish religious and cultural heritage. It speaks to the growing interest for Women's and Gender Studies in Italy, and for the research on women's organizations which testify to

the strong presence of Jewish women in the emancipation movement. These women formed a sisterhood that fought to obtain rights that were until then only accorded to men, and they were deeply socially engaged in such a way that was crucial to the overall process of the integration of Jews into Italian society. This volume explores the fraught relationship between Futurism and the Sacred. Like many fin-de-siècle intellectuals, the Futurists were fascinated by various forms of esotericism such as theosophy and spiritualism and saw art as a privileged means to access states of being beyond the surface of the mundane world. At the same time, they viewed with suspicion organized religions as social institutions hindering modernization and ironically used their symbols. In Italy, the theorization of "Futurist Sacred Art" in the 1930s began a new period of dialogue between Futurism and the Catholic Church. The essays in the volume span the history of Futurism from 1909 to 1944 and consider its different configurations across different disciplines and geographical locations, from Polish and Spanish literature to Italian art and American music. *New Perspectives in Italian Cultural Studies, Volume 2: The Arts and History* deals with practicing cultural studies by offering articles that are valuable for both scholars of Italian studies and students interested in a cultural studies approach. Divided in four sections, the articles included offer complex approaches to literature, film, the visual arts, and a particular moment in Italian history with which Italians are still coming to terms, fascism. Drawing on a vast range of archival material from six countries, the contributors show the diversity in midwives' practices, competence, socio-economic background and education, as well as their public function and image. *The Art of Midwifery* is the first book to examine midwives' lives and work across Europe in the early modern period. Drawing on a vast range of archival

material from England, Holland, Germany, France, Italy and Spain, the contributors show the diversity in midwives' practices, competence, socio-economic background and education, as well as their public function and image. The Art of Midwifery is an excellent resource for students of women's history, social history and medical history. Scientific collections, political power, and nation-building narratives in fascist Italy. Following the tradition and style of the acclaimed Index Islamicus, the editors have created this new Bibliography of Art and Architecture in the Islamic World. The editors have surveyed and annotated a wide range of books and articles from collected volumes and journals published in all European languages (except Turkish) between 1906 and 2011. This comprehensive bibliography is an indispensable tool for everyone involved in the study of material culture in Muslim societies. This volume proposes a rich corpus of papers about the 'Other City', a subject only few times dealt with, but worthy of all our attention: it imposes itself on the scene of international modern and contemporary historiography for its undeniable topicality. Throughout history, the city has always had to deal with social 'otherness', i.e. with class privileges and, consequently, with discrimination and marginalization of minorities, of the less well-off, of foreigners, in short, with the differences in status, culture, religion. So that the urban fabric has ended up structuring itself also in function of those inequalities, as well as of the strategic places for the exercise of power, of the political, military or social control, of the spaces for imprisonment, for the sanitary isolation or for the 'temporary' remedy to the catastrophes. From the first portraits of cities, made and diffused at the beginning of the fifteenth century for political exaltation purposes or for religious propaganda and for devotional purposes, which often, through increasingly refined

graphic techniques, distort or even deny the true urban image, we reach, at the dawn of contemporary history, the new meaning given by scientific topography and new methods of representation; these latter aimed at revealing the structure and the urban landscape in their objectivity, often unexpected for who had known the city through the filter of 'regime' iconography. The representation of the urban image still shows the contradictions of a community that sometimes includes and even exalts the diversities, other times rejects them, showing the unease of a difficult integration. This book constitutes both a study and a historical musicological analysis of Sir William Walton's Violin Concerto, treating the form of the violin concerto in general in England, as it developed between 1900 and 1940, taking into consideration the works of Charles Villiers Stanford, Edward Elgar, Samuel Coleridge-Taylor, Frederick Delius, Ralph Vaughan Williams, Arthur Somervell, Arnold Bax and Benjamin Britten. The study is divided into three parts: - The Violin Concerto in England between 1900-1920: Stanford, Elgar, Coleridge-Taylor, Delius. - The Violin Concerto in England between 1920 and 1940: Vaughan Williams, Somervell, Bax, Britten. - William Walton's Violin Concerto The book opens with a brief description of the form of the Violin Concerto between the 19th and 20th centuries in Europe. This description is intended to provide both a familiarity with the fundamental characteristics of this musical form during the period under examination, and the beginning of a comparison between different national compositional styles. Each section is introduced with a portrait of the historical musical character in England during the respective period, and presents, after a biographical introduction to the respective composers, a formal structural, harmonic and aesthetic analysis (this analysis being embedded within a general discussion of the concertos

themselves). In addition, a study of the technical and interpretative aspects of the concerto and a reflection on the relationship between composer and performer form part of the analysis. At the close of each section a comparative overview is also given. The first and second parts are developed entirely in relation to the third, which treats, exclusively and in considerable depth, Sir William Walton's Violin Concerto, the work to which the greatest attention is devoted. The appendix provides various unpublished texts concerning some of the concertos treated (with particular reference to Walton's) that were gathered during research. It is hoped that these will prove useful in enriching and completing a reflection, begun in the book, on the decidedly performative and interpretative aspect of violin music produced by British composers in the first half of the 20th century. Currently there are no modern texts that approach the violin concertos of this period in an exhaustive way. This text proposes to fill the gap, drawing the attention of scholars, musicologists and musicians to the appeal of this repertoire, composed of works of great artistic value that have been, for too long, unjustly forgotten. The volume will be useful to university and conservatory students, musicologists, composers, violinists and musicians in general, in as much as it treats, in specialized yet accessible language, the aspects of the concerto that are of interest to the author. The study is enriched by the inclusion of unpublished documents (letters and essays written by both the composers themselves and by those to whom the concertos were dedicated), that will help to illuminate the myriad cultural and personal circumstances that fed and gave life to these great works. This book reconstructs the history of conception, pregnancy and childbirth in Europe from antiquity to the 20th century, focusing on its most significant turning points: the emergence of a medical-scientific approach to

delivery in Ancient Greece, the impact of Christianity, the establishment of the man-midwife in the 18th century, the medicalisation of childbirth, the emergence of a new representation of the foetus as "unborn citizen", and, finally, the revolution of reproductive technologies. The book explores a history that, far from being linear, progressive or homogeneous, is characterised by significant continuities as well as transformations. The ways in which a woman gives birth and lives her pregnancy and the postpartum period are the result of a complex series of factors. The book therefore places these events in their wider cultural, social and religious contexts, which influenced the forms taken by rituals and therapeutic practices, religious and civil prescriptions and the regulation of the female body. The investigation of this complex experience represents a crucial contribution to cultural, social and gender history, as well as an indispensable tool for understanding today's reality. It will be of great use to undergraduates studying the history of childbirth, the history of medicine, the history of the body, as well as women's and gender history more broadly. The book takes its lead from academic Annamaria Pagliaro's experience straddling Australia and Italy over a thirty-year period. As both former colleagues and collaborators of Pagliaro, we editors intend to open a kaleidoscope of perspectives on the international research landscape in the fields of Italian and Anglophone studies, starting from Pagliaro's own contribution to the creation of relations between the two cultures in the period that saw her work transnationally as Director of the Monash University Prato Centre (2005-2008).

Publisher description  
Aldous Huxley: The Political Thought of a Man of Letters examines Huxley's political thinking through an analysis of *Brave New World*, his most successful political manifesto. This book highlights his contributions to contemporary political



theory. *New Perspectives in Italian Cultural Studies, Volume 2: The Arts and History* deals with practicing cultural studies by offering articles that are valuable for both scholars of Italian studies and students interested in a cultural studies approach. Divided in four sections, the articles included offer complex approaches to literature, film, the visual arts, and a particular moment in Italian history with which Italians are still coming to terms, fascism. *Catholics and Communists in Twentieth-Century Italy* explores the critical moments in the relationship between the Catholic world and the Italian left, providing unmatched insight into one of the most significant dynamics in political and religious history in Italy in the last hundred years. The book covers the Catholic Communist movement in Rome (1937-45), the experience of the *Resistenza*, the governmental collaboration between the Catholic Party (DC) and the Italian Communist Party (PCI) until 1947, and the dialogue between some of the key figures in both spheres in the tensest years of the Cold War. Daniela Saresella even goes on to consider the legacy that these interactions have left in Italy in the 21st century. This pioneering study is the first on the subject in the English language and is of vital significance to historians of modern Italy and the Church alike. This book explores women's editorial and salon activities in Southern Europe and provides a comparative view of their practices. It argues that women in Spain, Italy, Portugal and Greece used their double role as editors and salonnières to engage with foreign cultures, launch the careers of promising young authors and advocate for modernization and social change. By examining a neglected body of periodicals edited between 1860 and 1920, this book sets out to explore women's editorial agendas and their interest in creating a connection between salon life and the print press. What purpose did this connection serve? How did women editors use their periodicals

and their salons to create opportunities for cross-cultural exchange? In what ways did women use their double role as editors and salonnières to promote modernization and social progress in Southern Europe? By addressing these questions, this monograph contributes to the recent expansion of scholarship on nineteenth and twentieth-century periodicals and opens new avenues for theoretical reflection on European modernity. It also invites scholars and non-specialist readers to question the center vs. periphery model and to consider Southern European counties as cultural hubs in their own right.

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