

## Le Nozze Di Cadmo E Armonia Gli Adelphi

INSTEAD OF A "FESTSCHRIFT" In June 1998 Hans Primas turned 70 years old. Although he himself is not fond of jubilees and although he likes to play the decimal system of numbers down as contingent, this is nevertheless a suitable occasion to reflect on the professional work of one of the rare distinguished contemporary scientists who attach equal importance to experimental and theoretical and conceptual lines of research. Hans Primas' interests have covered an enormous range: methods and instruments for nuclear magnetic resonance, theoretical chemistry,  $C^*$  - and  $W^*$  -algebraic formulations of quantum mechanics, the measurement problem and its various implications, holism and realism in quantum theory, theory reduction, the work and personality of Wolfgang Pauli, as well as Jungian psychology. In many of these fields he provided important and original food for thought, in some cases going far beyond the everyday business in the scientific world. As is the case with other scientists who are conceptually innovative, Hans Primas is read more than he is quoted. His influence is due to his writings. Even with the current flood of publications, he still performs the miracle of having scientists eagerly awaiting his next publication.

Translation is a very important tool in our multilingual world. Excellent translation is a sine qua non in the work of the Swedish Academy, responsible for the Nobel Prize in Literature. In order to establish a forum for discussing fundamental aspects of the translation of poetry and poetic prose, a Nobel Symposium on this subject was organized. The list of contributors includes Sture Alln, Jean Boase-Beier, Philippe Bouquet, Anders Cullhed, Gunnel Engwall, Eugene Eoyang, Efim Etkind, Inga-Stina Ewbank, Knut Faldbakken, Seamus Heaney, Lyn Hejinian, Bengt Jangfeldt, Francis R Jones, Elke Liebs, Gunilla Lindberg-Wada, Göran Malmqvist, Shimon Markish, Margaret Mitsutani, Judith Moffett, Mariya Novykova, Tim Parks, Ulla Roseen, Emanuela Tandello, Eliot Weinberger, Daniel Weissbort, and Françoise Wuilmart. Features a reconstruction of an unfinished text by Jacques Derrida from his most penetrating series of readings of Heidegger's philosophy. During the 1980s Jacques Derrida wrote and published three incisive essays under the title *Geschlecht*, a German word for "generation" and "sexuality." These essays focused on the philosophy of Martin Heidegger, taking up the rarely discussed issue of sexual difference in Heidegger's thought. A fourth essay—actually the third in the series—was never completed and never published. In *Phantoms of the Other*, David Farrell Krell reconstructs this third *Geschlecht* on the basis of archival materials and puts it in the context of the entire series. Touching on the themes of sexual difference, poetics, politics, and criticism as practiced by Heidegger, Derrida's unfinished third essay offers a penetrating critical analysis of Heidegger's views on sexuality and Heidegger's reading of the love poems of Georg Trakl, one of the greatest Expressionist poets of the German language, who died during the opening days of the First World War. "A major contribution to Derrida studies, to Heidegger studies, and to philosophy." — Walter Brogan "This study of Derrida's several engagements with Heidegger under the title of *Geschlecht* shows Krell's remarkable scholarship, linguistic ability, philosophical insight, and subtlety at their very best." — Charles E. Scott

Proceedings from a workshop in medieval Arabic literature, April 21-22, 2000.

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.

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.

In this brilliant collection of essays, Tim Parks, a celebrated novelist and master of the essay form, offers a wide range of wonderfully challenging and always provocative reflections on literature and the art of writing. Parks turns his attention to classic authors such as Dante, Leopardi, Borges, Beckett, and Christina Stead; contemporary writers including Vikram Seth and Salman Rushdie; and the late W. G. Sebald and José Saramago, along with a dozen others. The lead essay on Dante sets the tone for the entire collection: erudite, contemplative, witty, and meticulous, it constantly offers new insights into *The Inferno*, that most celebrated of all poems. In *Hell and Back*, Tim Parks reminds us just how exciting the essay form can be.

Een meeslepende familiesaga vol mythen, legenden en verhalen Een jonge, getalenteerde muzikant ontsnapt de burgeroorlog in zijn thuisland Libanon en verhuist naar New York. Wanneer hij jaren later terugkeert, ligt zijn vader in het ziekenhuis. Terwijl familie, vrienden en zelfs vijanden de wacht houden aan het ziekbed, brengen ze de tijd door met herinneringen ophalen, ruzie maken en vrede sluiten, maar vooral met verhalen vertellen. De vertellers is een caleidoscopische roman die alle verhalen en legenden van het Midden-Oosten samenbrengt. Alameddine is een rasverteller die de lezer vanaf de eerste zin weet te betoveren.

Losbandigheid, lust en liefde, moord en doodslag, triomfen en tragedies; de Griekse mythen en sagen zijn wilder en woester dan het leven zelf. Deze verhalen bieden alles wat een lezer zich kan wensen. De oude Grieken inspireerden onder anderen Shakespeare, Michelangelo, James Joyce en Walt Disney. In de handen van Stephen Fry komen de verhalen opnieuw tot leven. We worden verliefd op Zeus, we aanschouwen de geboorte van Athena, we zien hoe Kronos en Gaia wraak nemen op Ouranos, we huilen met koning Midas en we jagen met de even beeldschone als meedogenloze Artemis. Stephen Fry haalt deze verhalen op uit de oudheid en geeft ze hun welverdiende plek in onze moderne tijd.

Adopting an interdisciplinary approach, this book investigates the style, or 'voice', of English language translations of twentieth century Latin American writing. The style of the different translators is subjected to a close linguistic investigation within their cultural and ideological

framework.

Blighted and accursed families are an inescapable feature of Greek tragedy, and many scholars have treated questions of inherited guilt, curses, and divine causation. N.J. Sewall-Rutter gives these familiar issues a fresh appraisal, arguing that tragedy is a medium that fuses the conceptual with the provoking and exciting of emotion, neither of which can be ignored if the texts are to be fully understood. He pays particular attention to Aeschylus' *Seven against Thebes* and the Phoenician Women of Euripides, both of which dramatize the sorrows of the later generations of the House of Oedipus, but in very different, and perhaps complementary, ways. All Greek quotations are translated, making his study thoroughly accessible to the non-specialist reader.

The story of King Lear seems to fill in the blank space separating the end of Oedipus Tyrannus and the beginning of Oedipus at Colonus. In both Oedipus at Colonus and the latter part of King Lear we are presented with an old man who was once a King and, following his expulsion from his kingdom on account of a crime or of an error, is turned into a 'no-thing'. This happens in the time of the division of the kingdom, which is also the time of the genesis of intraspecific conflict and, consequently, of the end of the dynasty. This collection of essays offers a range of perspectives on the many common concerns of these two plays, from the relation between fathers and sons/daughters to madness and wisdom, from sinning and suffering to 'being' and 'non-being' in human and divine time. It also offers an overarching critical frame that interrogates questions of 'source' and 'reception', probing into the possible exchangeability of perspectives in a game of mirrors that challenges ideas of origin.

This rigorously compiled A-Z volume offers rich, readable coverage of the diverse forms of post-1945 Italian culture. With over 900 entries by international contributors, this volume is genuinely interdisciplinary in character, treating traditional political, economic, and legal concerns, with a particular emphasis on neglected areas of popular culture. Entries range from short definitions, histories or biographies to longer overviews covering themes, movements, institutions and personalities, from advertising to fascism, and Pirelli to Zeffirelli. The Encyclopedia aims to inform and inspire both teachers and students in the following fields: \*Italian language and literature \*Arts, Humanities and Social Sciences \*European Studies \*Media and Cultural Studies \*Business and Management \*Art and Design It is extensively cross-referenced, has a thematic contents list and suggestions for further reading.

Questione di virgole è un bestiaro ricco e variegato, così come ricchi e variegati sono gli esempi virtuosi che l'autore propone con un gusto per le tassonomie a dir poco entusiasta. Leggendo mi sembrava di capire che all'origine dell'universo non c'è mica il Verbo, bensì una Virgola meditata e al posto giusto. Alessandro Piperno, "la Lettura – Corriere della Sera" Questione di virgole è una storia d'amore con la lingua italiana, nella figura del punto e della virgola e del parente negletto: il punto e virgola. Col garbo e la leggerezza del viaggiatore incantato, Luccone ci lascia con la voglia di andare a rileggere i Verga e i Tozzi di una giovinezza italiana orgogliosa e mai rinnegata – e tutto grazie a dei segni di interpunzione. Tiziano Gianotti, "D – la Repubblica" Metti, le virgole, al posto giusto. Oppure prendi questo libro e inizia a farti incantare. A legger Luccone non si può che dar ragione a Nicolás Gómez Dávila: a volte basta una virgola per distinguere una banalità da un'idea. Marco Filoni, "il venerdì di Repubblica" Pronti a rifare la punta alla vostra punteggiatura? Con Questione di virgole avrete a portata di mano le regole insieme alla passione per le parole. Un libro che, con leggerezza e rigore, ci fa entrare nel laboratorio alchemico della punteggiatura.

Le Nozze Di Cadmo E ArmoniaLe nozze di Cadmo e ArmoniaAdelphi Edizioni spa

Minos and the Moderns considers three mythological complexes that enjoyed a unique surge of interest in early twentieth-century European art and literature: Europa and the bull, the minotaur and the labyrinth, and Daedalus and Icarus. All three are situated on the island of Crete and are linked by the figure of King Minos. Drawing examples from fiction, poetry, drama, painting, sculpture, opera, and ballet, Minos and the Moderns is the first book of its kind to treat the role of the Cretan myths in the modern imagination. Beginning with the resurgence of Crete in the modern consciousness in 1900 following the excavations of Sir Arthur Evans, Theodore Ziolkowski shows how the tale of Europa-in poetry, drama, and art, but also in cartoons, advertising, and currency-was initially seized upon as a story of sexual awakening, then as a vehicle for social and political satire, and finally as a symbol of European unity. In contrast, the minotaur provided artists ranging from Picasso to Dürrenmatt with an image of the artist's sense of alienation, while the labyrinth suggested to many writers the threatening sociopolitical world of the twentieth century. Ziolkowski also considers the roles of such modern figures as Marx, Nietzsche, and Freud; of travelers to Greece and Crete from Isadora Duncan to Henry Miller; and of the theorists and writers, including T. S. Eliot and Thomas Mann, who hailed the use of myth in modern literature. Minos and the Moderns concludes with a summary of the manners in which the economic, aesthetic, psychological, and anthropological revisions enabled precisely these myths to be taken up as a mirror of modern consciousness. The book will appeal to all readers interested in the classical tradition and its continuing relevance and especially to scholars of Classics and modern literatures.

This book contributes to the understanding of Dionysos, the Greek god of wine, dancing, theatre and ecstasy, by putting together 30 studies of classical scholars. They combine the analysis of specific instances of particular dimensions of the god in cult, myth, literature and iconography, with general visions of Dionysos in antiquity and modern times. Only from the combination of different perspectives can we grasp the complex personality of Dionysos, and the forms of his presence in different cults, literary genres, and artistic forms, from Mycenaean times to late antiquity. The ways in which Dionysos was experienced may vary in each author, each cult, and each genre in which this god is involved. Therefore, instead of offering a new all-encompassing theory that would immediately become partial, the book narrows the focus on specific aspects of the god. Redefinition does not mean finding (again) the essence of the god, but obtaining a more nuanced knowledge of the ways he was experienced and conceived in antiquity.

This annotated enumerative bibliography lists all English-language translations of twentieth- and twenty-first-century Italian literature. Tells the story of Bavaria's acquisition of ancient Greek sculptures that rivaled those acquired by England from the Parthenon. The controversial removal of the Parthenon sculptures from Greece to England in the first decade of the nineteenth century by Thomas Bruce, seventh Earl of Elgin, sparked an international competition for classical antiquities. This volume tells a lesser-known chapter of that story, concerning sculptures from the Temple of Aphaia on the Greek island of Aegina. Discovered in 1811 as the Parthenon project was nearing its completion, these ancient sculptures were acquired at auction by Johann Martin Wagner (1777–1858) on behalf of Crown Prince Ludwig of Bavaria. The sculptures turned out to be significant in a number of ways, offering important evidence for a transitional period of Greek art between the archaic and classical eras, for the existence of an independent Aeginetan school that was the equal of Athenian art at the time, and for Greek sculptures having been elaborately painted and adorned. Originally published in 1817 and presented here for the first time in English, this book reproduces the report commissioned by the crown prince that was written by Wagner and edited by F. W. J. Schelling and contained richly detailed descriptions of the sculptures. In addition, Louis A. Ruprecht Jr. provides a comprehensive historical introduction featuring a constellation of intellectual figures, an afterword, notes, appendices, and more than forty images to tell the fascinating story of the sculptures and their legacy from excavation to the present day.

Europe is a word that is almost daily on our lips. But how far do we have to go back in order to find the origins of its name? The first part of this beautifully illustrated book traces the geographical and mythological basis of Europe's name. Who came up with the idea to distinguish the world in continents with proper names? The search will bring the reader back to the early history of mankind. How did the ancient Egyptians see the world and populations around them? Where did the Hebrews get the idea to split the world in three? And what was the world-picture in ancient Greece, laid down in geographic treatises and fragments? Where did the name 'Europe' originate from? Could it be

from a person, either mortal or divine? In ancient Greek literature the name 'Europa' appears quite frequently for Greek goddesses and Greek women. Strangely enough, the best known Europa myth concerns a Phoenician princess, loved by the Greek god Zeus. Many mythographs doubt the Asian descent of the Phoenician Europa. Is her real origin to be located on mainland Greece? How can the contradicting Greek myths be interpreted, and was the name universally accepted as the name for the continent? In the second part of this book, the author tells the amazing story of how the Arts have treated the Europa myths for almost three millennia. He shows the extraordinary influence of the personification of the geographic continent Europe on literature, music, sculpture, painting, tapestry and other applied arts. All this clearly demonstrates the vivid interest in Europe for the subject throughout the ages and illustrates, according to Karel van Miert in his Foreword, our common European culture.

A Handbook to the Reception of Ovid presents more than 30 original essays written by leading scholars revealing the rich diversity of critical engagement with Ovid's poetry that spans the Western tradition from antiquity to the present day. Offers innovative perspectives on Ovid's poetry and its reception from antiquity to the present day. Features contributions from more than 30 leading scholars in the Humanities. Introduces familiar and unfamiliar figures in the history of Ovidian reception. Demonstrates the enduring and transformative power of Ovid's poetry into modern times.

Precious repositories of ancient wisdom? Musty relics of outmoded culture? Timeless paragons of artistic achievement? Hegemonic tools of intellectual repression? Just what are the classics, anyway, and why do (or should) we still pay so much attention to them? What is the literary canon? What is myth, and how do we use it? These are some of the questions that gave rise to John Kirby's *Secret of the Muses Retold*. This new study of works by five twentieth-century Italian writers investigates the abiding influence of the Greek and Roman classics, and their rich legacy in our own day. The result is not only a splendid introduction to contemporary Italian literature, but also a lucid and stimulating meditation on the insights that writers such as Umberto Eco and Italo Calvino have tapped from the wellspring of ancient tradition. Kirby's book offers an impassioned plea for the recuperation of the humanities in general, and of classical studies in particular. No expertise in Greek, Latin, Italian, or literary theory is presumed, and both traditional and postmodern perspectives are accommodated.

Come Zeus, sotto forma di toro bianco, rapì la principessa Europa; come Teseo abbandonò Arianna; come Dioniso violò Aura; come Apollo fu servo di Admeto, per amore; come il simulacro di Elena si ritrovò, insieme a quello di Achille, nell'isola di Leukè; come Erigone si impiccò; come Coronis, incinta di Apollo, lo tradì con un mortale; come le Danaidi tagliarono la testa ai loro sposi; come Achille uccise Penthesilea e si congiunse con lei; come Oreste lottò con la follia; come Demetra vagò alla ricerca della figlia Core; come Core guardò Ade e si vide riflessa negli occhi di lui; come Giasone morì, colpito da una trave della nave Argo; come Fedra smaniò invano per Ippolito; come Atena accolse nella sua egida il fanciullo Erittonio, dalla coda di serpente; come Fanes si lasciò inghiottire da Zeus; come i Cercopi risero delle natiche di Eracle; come Zeus decise di sterminare gli eroi; come gli Olimpici scesero a Tebe per partecipare alle nozze di Cadmo e Armonia...

In this companion to his *The Cornucopian Mind and the Baroque Unity of the Arts*, Maiorino examines the links between Renaissance and the modern versions of the Grotesque. In this interdisciplinary study, the term &"eccentricity&" refers to styles of playful extravagance. Maiorino focuses on the rhetorical figures of excess employed by a critic-historian (Giorgio Vasari), on the willful artificiality of a painter (Giuseppe Arcimboldo), and on the programmatic and interpretive commentary of a theorist (Gregorio Comanini). Maiorino draws subtle and persuasive connections between the images he discusses and the grotesque &"face&" of sixteenth-century poetics and rhetoric. He sets the mannerist and the grotesque against the philosophical seriousness of Renaissance humanism, interpreting them as a celebration of the ludic and fantastic possibilities of art itself. Aiming at pleasure rather than instruction, this art plays on the boundaries of the natural and the artificial, the credible and the impossible, taking delight in parody, excess, disjunction, and exaggeration.

The *Floating Egg* begins with the search for an alchemist's secret, and ends with the re-imagining of a past world. Each chapter is connected to a particular corner of north-east England, and each explores the uncertain line where myth is dissolved into science, and belief gives way to knowledge. Different episodes show how the fall of Constantinople converted the common rock of the Yorkshire cliffs into a source of extraordinary wealth and power, and how this in turn uncovered the inhabitants of a succession of past worlds; how a stone falling from the sky near this same coast changed the minds of all the natural philosophers of Europe; and how a new science was born on the top of the tower of York Minster. We learn about the cloak-and-dagger world of fossil trading in the town of Whitby; and we see the entire life-work of a forgotten scientific genius who died from consumption at the age of twenty-five, having revolutionised his science. The stories move from documentary accounts to fictional recreations of historic events, from contemporary writing and illustrations to present-day reflection. By using different ways of describing the world of scientific endeavour, the author has produced a fascinating visually beautiful and highly entertaining book which allows us to witness the birth of a new science - the science of geology.

This bibliography lists English-language translations of twentieth-century Italian literature published chiefly in book form between 1929 and 1997, encompassing fiction, poetry, plays, screenplays, librettos, journals and diaries, and correspondence.

The relentless exploitation of the earth's resources and technology's boundless growth are a matter of urgent concern. When did this race towards the limitless begin? The Greeks, who shaped the basis of Western thinking, lived in mortal fear of humanity's hidden hunger for the infinite and referred to it as hubris, the one true sin in their moral code. Whoever desired or possessed too much was implacably punished by nemesis, yet the Greeks themselves were to pioneer an unprecedented level of ambition that began to reverse that tabu. If it is true that no culture can truly repudiate its origins, and that gods who are no longer potent can vanish but still leave behind a body of myth which continues to live and assert itself in modernized garb, then our concern with the limits of growth reflects something more than an awareness of new technological problems - it also brings to light a psychic wound and a feeling of guilt which are infinitely more ancient.

How western literature developed the economical plotting still supreme in modern fiction and cinema.

Edited collection discusses the first historically important debate on what constitutes modern literature, which focused on two 16th century works: ORLANDO FURIOSO and GERUSALEMME LIBERATA.

In this, the first comprehensive book on Liliana Cavani, Gaetana Marrone redraws the map of postwar Italian cinema to make room for this extraordinary filmmaker, whose representations of transgressive eroticism, spiritual questing, and psychological extremes test the limits of the medium, pushing it into uncharted areas of discovery. Cavani's film *The Night Porter* (1974) created a sensation in the United States and Europe. But in many ways her critically renowned endeavors--which also include *Francesco di Assisi*, *Galileo*, *I cannibali*, *Beyond Good and Evil*, *The Berlin Affair*, and several operas and documentaries--remain enigmatic to audiences. Here Marrone presents Cavani's work as a cinema of ideas, showing how it takes pleasure in the telling of a story and ultimately revolts against all binding ideological and commercial codes. The author explores the rich visual language in which Cavani expresses thought, and the cultural icons that constitute her style and images. This approach affords powerful insights into the intricate interlacing of narrated events. We also come to understand the importance assigned to the gaze in the genesis of desire and the acquisition of knowledge. The films come to life in this book as the classical tragedies Cavani intended, where rebels and madmen experience conflict between historical and spiritual reality, the present and the past. Offering intertextual analyses within such fields as psychology, history, and cultural studies, along with production information gleaned from Cavani's personal archives, Marrone boldly advances our understanding of an intriguing, important body of cinematic work.

It is widely asserted that we are now living in a post-truth society. What that means, this book argues, is that the contemporary global world is thoroughly infested not only with trickster figures but an entire and operational trickster logic; or, that we now live in a Trickster Land – an argument advanced by the claim that in modernity liminality has become permanent; or that modern life is patently absurd. The first part of the book presents a series of 'guides' to this condition, in the form of key thinkers and writers who can help us understand and navigate our Trickster Land. Such guides include Hermann Broch, Lewis Hyde, Roberto Calasso, Michel Serres, Sándor Márai, Colin Thubron and Albert Camus. The second part goes on to discuss five main regions of Trickster Land: art, thought, the economy, politics and society. This last, central chapter of the book contrasts trickster logic with the basic, foundational logic of social life, presented as gift-giving by Marcel Mauss and as sociability by Georg Simmel, and which is expressed here, combining Heraclitus and Plato with the Gospel of John, by three basic terms of ancient Greek culture, as *arkhé charis logos*: meaningful social life originally and in its essence is animated by the power of kind benevolence. This volume will appeal to scholars of social theory, anthropology and sociology with interests in political thought and contemporary culture.

Throughout the Ancien Régime, mythology played a vital role in opera, defining such epoch-making works as Claudio Monteverdi's *La favola d'Orfeo* (1607) and Christoph Gluck's *Iphigénie en Tauride* (1779). The operatic presence of the Greco-Roman gods and heroes was anything but unambiguous or unproblematic, however. *(Dis)embodying Myths in Ancien Régime Opera* highlights myth's chameleonic life in the Italian *dramma per musica* and French *tragédie en musique* of the seventeenth and eighteenth centuries. Written by eminent scholars in the fields of music, literature, theater, and cultural studies, the six chapters of this book address a series of important questions: Through what ideological lenses did the Ancien Régime perceive an ancient legacy that was fundamentally pagan and fictitious, as opposed to Christian and rationalistic? What dramaturgies did librettists and composers devise to adapt mythical topics to altering philosophical and aesthetic doctrines? Were the ancients' precepts obeyed or precisely overridden by the age of 'classicism'? And how could myths be made to fit changing modes of spectatorship? *(Dis)embodying Myths in Ancien Régime Opera* will appeal to all music, literature, and art lovers seeking to deepen their knowledge of an increasingly popular repertoire. Contributors: G. Burgess, Eastman School of Music, University of Rochester; R. C. Ketterer, University of Iowa; J.-F. Lattarico, Université Jean-Monnet, Saint-Étienne; R. Strohm, University of Oxford; B. van Oostveldt, University of Amsterdam

In *Wit's Treasury*, Stephen Orgel, one of our foremost interpreters of Renaissance literature and culture, charts how the conflict between Christian principles and classical manners and morals yielded the rich creative tension out of which emerged an unprecedented flowering of English drama, lyric, and the arts.

This thesis reviews Roberto Calasso's *Le nozze di Cadmo e Armonia* (1988) and demonstrates that thematic and formal elements of this text allow us to cast a postmodern and poststructuralist light on his theorization of 'absolute literature' - a declaration of faith in the power of literature which may appear to clash with the late twentieth century postmodern and poststructuralist climate responsible for concepts such as *la mort de l'auteur*. The importance of these findings lies in their going against Calasso's claim that he never needed to use the word 'postmodern' and his complete silence on contemporary literary criticism, as well as on most contemporary authors. Calasso's self-representation (interviews, criticism and the themes of the part-fictional work-in-progress) acknowledges as influences ancient Greek authors, both canonical and marginal; French *décadence*; the *finis Austriae*; Marxism; Nietzsche; Hindu mythology and Aby Warburg. These influences are certainly at work in *Le nozze*, however they may be employed to subvert Calasso's self-presentation. I have explored in detail the representations of literature emerging from *Le nozze*, and shown that they allow the identification in Calasso's texts of elements confirming his fascination with poststructuralism, in particular with the thought of Jacques Derrida, despite the complete silence on this philosopher throughout Calasso's work.

This collection covers the lyrical poetry of Mary Shelley, as well as her writings for Lardner's "Cabinet Cyclopaedia of Biography" and some other materials only recently attributed to her.

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