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Authorial Echoes-Catherine O'Rawe 2017-12-02
"Luigi Pirandello is best known for his experimental plays, but his narrative production has not enjoyed the same degree of critical attention. O'Rawe's study represents the first major reassessment of this output, including the 'realist' novels, the historical novel I vecchi e i giovani (1909) and the autobiographical Suo marito (1911). The book identifies in Pirandello a practice of 'self-plagiarism' - constant rewriting and revision and obsessive re-use of material - and explores the relation of these overlooked modes of composition to the author's own theories of authorship and textuality. Drawing on a wide range of critical theory, O'Rawe repositions Pirandello as a major figure in the development of European narrative modernism."

Encyclopedia of Italian Literary Studies-
Gaetana Marrone 2006-12-26 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.
Gaetana Marrone 2007 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.

**Selected Poems** Giovanni Pascoli 1983

**The Oxford Critical and Cultural History of Modernist Magazines** Peter Brooker
2013-05-19 The third of three volumes devoted to the cultural history of the modernist magazine in Britain, North America, and Europe, this collection contains fifty-six original essays on the role of 'little magazines' and independent periodicals in Europe in the period 1880-1940. It demonstrates how these publications were instrumental in founding and advancing developments in European modernism and the avant-garde. Expert discussion of approaching 300 magazines, accompanied by an illuminating variety of cover images, from France, Italy, Germany, Spain and Portugal, Scandinavia, Central and Eastern Europe will significantly extend and strengthen the understanding of modernism and modernity. The chapters are organised into six main sections with contextual introductions specific to national, regional histories, and magazine cultures. Introductions and chapters combine to elucidate the part played by magazines in the broader formations associated with Symbolism, Expressionism, Futurism, Dada, Surrealism, and Constructivism in a period of fundamental social and geopolitical change. Individual essays, situated in relation to metropolitan centres bring focussed attention to a range of celebrated and less well-known magazines, including Le Chat Noir, La Revue blanche, Le Festin d'Esope, La Nouvelle Revue Francaise, La Revolution Surrealiste, Documents, De Stijl, Ultra, Lacerba, Energie Nouve, Klingon, Exlex, flamman, Der Blaue Reiter, Der Sturm, Der Dada, Ver Sacrum, Cabaret Voltaire, 391, ReD, Zenit, Ma,
Contemporanul, Formisci, Zdroj, Lef, and Novy Lef. The magazines disclose a world where the material constraints of costs, internal rivalries, and anxieties over censorship ran alongside the excitement of new work, collaboration on a new manifesto and the birth of a new movement. This collection therefore confirms the value of magazine culture to the expanding field of modernist studies, providing a rich and hitherto under-examined resource which helps bring to life the dynamics out of which the modernist avant-garde evolved.

**Fascism**-Michael S. Neiberg 2017-11-30 This volume presents the best writings on the origins, development, success and failure of fascism outside Germany. By treating the problem in a global context, these essays together add tremendous complexity to our understanding of one of history's most destructive political movements. The collection covers theories, origins and definitions of fascism, fascism in power, fascism in opposition, and fascism in a global and comparative setting.

**Five Faces of Modernity**-Matei Călinescu 1987 Five Faces of Modernity is a series of semantic and cultural biographies of words that have taken on special significance in the last century and a half or so: modernity, avant-garde, decadence, kitsch, and postmodernism. The concept of modernity—the notion that we, the living, are different and somehow superior to our predecessors and that our civilization is likely to be succeeded by one even superior to ours—is a relatively recent Western invention and one whose time may already have passed, if we believe its postmodern challengers. Calinescu documents the rise of cultural modernity and, in tracing the shifting senses of the five terms under scrutiny, illustrates the intricate value judgments, conflicting orientations, and intellectual paradoxes to which it has given rise. Five Faces of Modernity attempts to do for the foundations of the modernist critical lexicon what earlier terminological studies have done for such
complex categories as classicism, baroque, romanticism, realism, or symbolism and thereby fill a gap in literary scholarship. On another, more ambitious level, Calinescu deals at length with the larger issues, dilemmas, ideological tensions, and perplexities brought about by the assertion of modernity.

**Darkest Italy** - J. Dickie 1999-08-19 Stereotypical representations of the Mezzogiorno are a persistent feature of Italian culture at all levels. John Dickie analyzes these stereotypes in the post Unification period, when the Mezzogiorno was widely seen as barbaric, violent or irrational, an "Africa" on the European continent.

**Italian Modernism** - Mario Moroni 2004-01-01 Italian Modernism was written in response to the need for an historiographic and theoretical reconsideration of the concepts of Decadentismo and the avant-garde within the Italian critical tradition. Focussing on the confrontation between these concepts and the broader notion of international modernism, the essays in this important collection seek to understand this complex phase of literary and artistic practices as a response to the epistemes of philosophical and scientific modernity at the end of the nineteenth century and in the first three decades of the twentieth. Intellectually provocative, this collection is the first attempt in the field of Italian Studies at a comprehensive account of Italian literary modernism. Each contributor documents how previous critical categories, employed to account for the literary, artistic, and cultural experiences of the period, have provided only partial and inadequate descriptions, preventing a fuller understanding of the complexities and the interrelations among the cultural phenomena of the time.

**The Seizure of Power** - Professor Adrian Lyttelton 2004-12-15 This volume is a study of Fascism in its country of origin, Italy. It describes the impact of a new type of political movement
on Italian government and society. The Fascist seizure of power did not begin or end with Mussolini's famous March on Rome in 1922; it was achieved rather by gradual subversion of the liberal order, which involved not only the destruction of all political opposition but also the creation of new institutions designed to control economic and cultural life. A classic work of wide-ranging scholarship, this book is here republished with a new preface by the author and will be essential reading for all students of Fascism and international history.

**Vital Subjects** - Rhiannon Noel Welch 2016-04-22
Since World War II, Italy has struggled to recast both its colonial past and its alliance with Nazi Germany. For many years, pervading much intellectual and public discourse was the contention that, prior to the great influx of racialized migrants in the mid-1980s, and with the exception of the Fascist period, there simply was no race (racialized others, racist intolerance, etc.) in Italy. Vital Subjects examines cultural production - literature, sociology and public health discourse, and early film - from the years between Unification and the end of the First World War (ca. 1860 and 1920) in order to explore how race and colonialism were integral to modern Italian national culture, rather than a marginal afterthought or a Fascist aberration. Drawing from theorizations of biopolitics - a term coined by political theorists from Michel Foucault to Giorgio Agamben, Roberto Esposito, and numerous others to address how the life and productivity of the population emerges as a distinctively modern political question - the book repositions discourses of race and colonialism with regard to post-Unification national culture. Vital Subjects reads cultural texts in a biopolitical key, arguing that the tenor of racial discourse was overwhelmingly positive, focusing on making Italians as vital subjects--robust, vigorous, well-nourished, and (re)productive.

**The Reception of Alfred Tennyson in Europe** - Leonee Ormond 2016-11-17
Alfred Lord Tennyson's poetry was widely read and admired in Europe. His works were translated and published in many countries, and his influence extended beyond literature to impact politics, philosophy, and culture. This book examines the reception of Tennyson's poetry in Europe, exploring how his works were received, translated, and adapted to local contexts. It also considers the role of Tennyson in shaping the cultural identity of Europe and the impact of his poetry on European society.
Tennyson (1809-1892) has often been considered a particularly British writer in part as his official post as Poet Laureate inevitably committed him to a certain amount of patriotic writing. This volume focuses on his impact on the continent, presenting a major scholarly analysis of Tennyson's wider reception in different areas of Europe. It considers reader and critical responses and explores the effect of his poetry upon his contemporaries and later writers, as well as his influence upon illustrators, painters and musicians. The leading international contributors raise questions of translation and publication and of the choices made for this purpose along with the way in which his ideas and style influenced European writing and culture. Tennyson's reputation in Anglophone countries is now assured, following a decline in the years after his death. This volume enables us to chart the changes in Tennyson's European reputation during the later 19th, 20th and 21st centuries.

The Wreckage of Philosophy-Mimmo Cangiano
2018-12-11 A decisive contribution to the study of Carlo Michelstaedter, Italian writer and philosopher.

Passion and Defiance-Mira Liehm 1984

Understanding Luigi Pirandello-Fiora A. Bassanese 1997 This is an introduction to the life and literary contributions of a Nobel Prize winner and one of Italy's most distinguished writers, Luigi Pirandello. It evaluates the significance of his influence on 20th century literature.

The Great Black Spider on Its Knock-kneed Tripod-Michael Syrimis 2012 The emergence of cinema as a predominant form of mass entertainment in the 1910s inspired intellectuals to rethink their definitions of art. The Great Black Spider on Its Knock-Kneed Tripod traces
the encounter of Italy's writers with cinema, and in doing so offers vibrant new perspectives on the country's early twentieth-century culture. This comparative study focuses on the immediate responses to this cultural phenomenon of three highly influential intellectuals, each with a competing aesthetic vision – Filippo Tommaso Marinetti, founder of Futurism; Gabriele D'Annunzio, leader of Italian Decadentism; and Luigi Pirandello, a father of modern European theatre and theorist of humour. Along with demonstrating how the popularization of the feature-length narrative influenced each author's outlook and theories, Michael Syrimis unravels the extent to which cinema enforced or neutralized the ideological and aesthetic differences between them.

The Cambridge Companion to European Modernism - Pericles Lewis 2011-09-08
Modernism arose in a period of accelerating globalization in the late nineteenth century. Modernist writers and artists, while often loyal to their country in times of war, aimed to rise above the national and ideological conflicts of the early twentieth century in service to a cosmopolitan ideal. This Companion explores the international aspects of literary modernism by mapping the history of the movement across Europe and within each country. The essays place the various literary traditions within a social and historical context and set out recent critical debates. Particular attention is given to the urban centers in which modernism developed - from Dublin to Zürich, Barcelona to Warsaw – and to the movements of modernists across national borders. A broad, accessible account of European modernism, this Companion explores what this cosmopolitan movement can teach us about life as a citizen of Europe and of the world.

Giovanni Pascoli, Gabriele D'Annunzio, and the Ethics of Desire - Elena Borelli 2017-03-30
This book focuses on the notion of desire in the Italian fin de siècle. It narrates how this notion informs the works of two of Italy’s most
prominent authors in the fin de siècle, Giovanni Pascoli and Gabriele D’Annunzio.

Luigi Capuana-Vincenzo Paolo Traversa 1968

Persuasion and Rhetoric-Carlo Michelstaedter 2004-01-01 Emerson and Thoreau are the most celebrated odd couple of nineteenth-century American literature. Appearing to play the roles of benign mentor and eager disciple, they can also be seen as bitter rivals: America's foremost literary statesman, protective of his reputation, and an ambitious and sometimes refractory protege. The truth, Joel Porte maintains, is that Emerson and Thoreau were complementary literary geniuses, mutually inspiring and inspired. In this book of essays, Porte focuses on Emerson and Thoreau as writers. He traces their individual achievements and their points of intersection, arguing that both men, starting from a shared belief in the importance of self-culture, produced a body of writing that helped move a decidedly provincial New England readership into the broader arena of international culture. It is a book that will appeal to all readers interested in the writings of Emerson and Thoreau.

Literary Diseases-Gian-Paolo Biasin 2014-09-12 Disease—real or imagined, physical or mental—is a common theme in Western literature and is often a symbol of modern alienation. In Literary Diseases, a comprehensive analysis of the metaphorical and symbolic force of disease in modern Italian literature, Gian-Paolo Biasin expands the geography of the discussion of this important theme. Using as a backdrop the perspective of European experiences of the previous hundred years, Biasin analyzes the theme of disease as a reflection of certain sociological and historical phenomena in modern European novels, as a metaphor for the world visions of selected Italian novelists, and especially as a vehicle for understanding the nature and function of fiction itself. The core of
Biasin’s study is found in his discussion of the works of four major Italian writers. In his criticism of the novels of Giovanni Verga, who stood at the center of many complex developments in the nineteenth century, he examines the antecedents of modern Italian prose. He then scrutinizes the works of Italo Svevo and Luigi Pirandello, who together inaugurated the modern novel in Italy. Of particular interest is his exploration of their critical use of psychoanalysis and madness climaxed by apocalyptic visions. He then discusses the prose of Carlo Emilio Gadda, which epitomizes the problems of the avant-garde in its experimentalism and expressionism. Biasin utilizes a broad spectrum of critical approaches—from sociology, psychoanalysis, and different trends in modern French, American, and Italian literary criticism—in shaping his own methodology, which is a thematic and structural symbolism. He concludes that disease in literature should be considered as a metaphor for writing (écriture) and as a cognitive instrument that calls into question the anthropocentric values of Western culture. The book, with its textual comparisons and unusual supporting examples, constitutes a significant methodological contribution as well as a major survey of modern Italian prose, and will allow the reader to see traditional landmarks in European fiction in a new light.

**A Baedeker of Decadence**-George C. Schoolfield 2003-01-01 During the final decades of the nineteenth century, a common mind-set emerged among many intellectuals—"la decadence." Many novels and novellas of the period were populated with protagonists who were fragile, refined, self-absorbed, and preoccupied with a trivially exquisite aesthetic. A Baedeker of Decadence presents thirty-two international works of literary decadence written between 1884 and 1927. George C. Schoolfield, a world authority on the decadent novel, offers an entertaining and wide-ranging commentary on this highly significant literary and cultural phenomenon. Schoolfield tracks down the
symptoms of decadence in narrative works written in more than a dozen languages, providing synopses and passages in English translation to give a sense of each author's style and tone. Schoolfield throws new light on the close intellectual kinship of authors from August Strindberg to Bram Stoker to Thomas Mann, and on the ingredients, themes, motifs, and preconceptions that characterized decadent literature.

**Pier Paolo Pasolini**-Patrick Allen Rumble 1994-01-01 A reexamination of Pasolini life and work as a poet, novelist, filmmaker, journalist and cultural theorist reflecting new developments in semiotics, post-structuralist theory, and historical research on Italian literature and film.

**Beyond the Family Romance**-Maria Truglio 2007-12-15 Giovanni Pascoli (1855–1912) is one of Italy’s most canonical and beloved poets. In Beyond the Family Romance, Maria Truglio offers fresh insight into the uncanny qualities of Pascoli’s domestic verse. As suggested by the Freudian title, this study opens a dialogue between Pascoli’s literature and Freud’s theories, with a particular focus on each author’s interrogation of origins. Through close readings and historical contextualization, themes of regression, memory, and other manifestations of ‘origins’ are analyzed, moving Pascoli’s poetry beyond the biographical strictures that have hitherto confined it. Truglio’s post-structuralist readings question the dichotomy between ‘safety within the home’ and the ‘threatening outside world,’ revealing the ambivalences with which images of the home are fraught in Pascoli’s poetry. In addition to the sustained comparison with Freud’s writing, Beyond the Family Romance explores parallels between Pascoli’s work and such writers as Tarchetti, Boito, Poe, and Invernizio. Rethinking the concept of the fanciullino (‘little child’), Truglio shows that Pascoli’s poetry enacts a symbiosis between the logic of the rational modern adult and the mythic
vision of the child.

**Multimedia Archaeologies**-Andrea Mirabile 2014-03-01 Paris, 1910-1915. Artists, intellectuals, and international celebrities crowd the city as never before. Decadent dreams and avant-garde manifestos celebrate the marriage between art and life. Creative experiments and vital joy dance hand in hand—on the edge of the abyss of WWI. Gabriele D’Annunzio is one of the highly influential yet semi-forgotten protagonists of this season and an emblem of its contradictions. A child of the Decadence, but also a forerunner of Modernism, the Italian poet defies the barriers between art forms, languages, and aesthetic practices. Tellingly, some of the period’s major figures across the arts are involved in D’Annunzio’s projects, including Canudo, Bakst, Brooks, Debussy, Montesquiou, and Rubinstein. In particular, in his sacred drama Le Martyre de Saint Sébastien, the poet combines French, Italian, literature, theater, mime, dance, music, painting, and cinema in a way that fuses old and new. D’Annunzio’s hybrid experiments challenge Wagner’s ‘total artwork’ theories, search for a synthesis between pictorial stillness and filmic movement, and anticipate contemporary multimedia experiences. These artistic collaborations end suddenly at the outbreak of the Great War, when Dannunzian total artworks migrate from the stage to the battlefield, generating a controversial legacy that calls for renewed critical investigations.

**Literature and Travel**-Michael Hanne 1993

**Decadent Genealogies**-Barbara Spackman 2018-03-15 Barbara Spackman here examines the ways in which decadent writers adopted the language of physiological illness and alteration as a figure for psychic otherness. By means of an ideological and rhetorical analysis of scientific as well as literary texts, she shows how the rhetoric of sickness provided the male decadent writer with an alibi for the occupation and
appropriation of the female body.

**Fascist Virilities**-Barbara Spackman 1996-01-01
Fascist Virilities exposes the relation between rhetoric and ideology. Barbara Spackman looks at Italian fascism as a matter of discourse, with "virility" as the master code that articulates and melds its disparate elements. In her analysis, rhetoric binds together the elements of ideology, with "virility" as the key. To reveal how this works, Spackman traces the circulation of "virility" in the discourse of the Italian regime and in the rhetorical practices of Mussolini himself. She tracks the appearance of virility in two of the sources of fascist rhetoric, Gabriele D'Annunzio and F.T. Marinetti, in the writings of the futurist Valentine de Saint Point and the fascist feminist Teresa Labriola, and in the speeches of Mussolini. A critical and timely contribution to the current reappraisal of fascist ideology, this book will interest anyone concerned with the relations between gender, sexuality, and fascist discourse.

**The Flavors of Modernity**-Gian-Paolo Biasin 2017-03-14
From Rabelais's celebration of wine to Proust's madeleine and Virginia Woolf's boeuf en daube in To the Lighthouse, food has figured prominently in world literature. But perhaps nowhere has it played such a vital role as in the Italian novel. In a book flowing with descriptions of recipes, ingredients, fragrances, country gardens, kitchens, dinner etiquette, and even hunger, Gian-Paolo Biasin examines food images in the modern Italian novel so as to unravel their function and meaning. As a sign for cultural values and social and economic relationships, food becomes a key to appreciating the textual richness of works such as Lampedusa's The Leopard, Manzoni's The Betrothed, Primo Levi's Survival in Auschwitz, and Calvino's Under the Jaguar Sun. The importance of the culinary sign in fiction, argues Biasin, is that it embodies the oral relationship between food and language while creating a sense of materiality. Food contributes powerfully to the reality of a text by...
making a fictional setting seem credible and coherent: a Lombard peasant eats polenta in The Betrothed, whereas a Sicilian prince offers a monumental macaroni timbale at a dinner in The Leopard. Similarly, Biasin shows how food is used by writers to connote the psychological traits of a character, to construct a story by making the protagonists meet during a meal, and even to call attention to the fictionality of the story with a metanarrative description. Drawing from anthropology, psychoanalysis, sociology, science, and philosophy, the author gives special attention to the metaphoric and symbolic meanings of food. Throughout he blends material culture with observations on thematics and narrativity to enlighten the reader who enjoys the pleasures of the text as much as those of the palate. Originally published in 1993. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

**Cassell Dictionary Italian Literature**-Peter Bondanella 2001-01-01

**The Idea of Beauty in Italian Literature and Language**- 2019-01-04 This book assesses the pivotal role played by the concept of beauty in Italian literature and language in the construction of the Italian national identity.

**Antonioni, or, The Surface of the World**- Seymour Chatman 1985-11-03 Michelangelo Antonioni is one of the great visual artists of the cinema. The central and distinguishing strength of Antonioni's mature films, Seymour Chatman
argues, is narration by a kind of visual minimalism, by an intense concentration on the sheer appearance of things and a rejection of explanatory dialogue. Though traditional audiences have balked at the "opacity" of Antonioni's films, it is precisely their rendered surface that is so eloquent once one learns to read it. Not despite, but through, their silences the films show a deep concern with the motives, perceptions and vicissitudes of the emotional life. This study covers films not dealt with in any other book on the great director, including Il mistero di Obertwald (1980) and Identificazione di una donna (1982), which have not yet been seen in the U.S. Its coverage of the early documentaries and features, when Antonioni was forging his new and original stylistic "language," is especially full. In a free-ranging analysis of the evolution of Antonioni's style that quotes liberally from Antonioni's own highly articulate writings and interviews, Chatman shows how difficult it was for the filmmaker to liberate his art from the conventional means of rendering narrative, especially dialogue, conventional sound effects, and commentative music. From his first efforts to his triumphant achievements in the tetralogy of L'avventura, L'eclisse, and Il deserto rosso, Antonioni's acute sensibility struggled to achieve the mastery that has won him a secure place in film history. Chatman's study is the only complete account of Antonioni's work available in English. Its novel visual approach to the films while attract not only film scholars but also readers interested in painting and architecture—both important elements of Antonioni's work.

The Feminist Encyclopedia of Italian Literature-Rinaldina Russell 1997 Entries for authors, works, themes, and other topics trace the feminist response to Italian literature from the Middle Ages to the present.

The Mirror of Our Anguish-Douglas Radcliff-Umstead 1978 Introduces to the English-reading public the seven novels and the most typical tales
of that writer, whose literary fame still rests upon his achievements as a dramatist.

**New Makers of Modern Culture**-Justin Wintle 2016-04-22 New Makers of Modern Culture is the successor to the classic reference works Makers of Modern Culture and Makers of Nineteenth-Century Culture, published by Routledge in the early 1980s. The set was extremely successful and continues to be used to this day, due to the high quality of the writing, the distinguished contributors, and the cultural sensitivity shown in the selection of those individuals included. New Makers of Modern Culture takes into full account the rise and fall of reputation and influence over the last twenty-five years and the epochal changes that have occurred: the demise of Marxism and the collapse of the Soviet Union; the rise and fall of postmodernism; the eruption of Islamic fundamentalism; the triumph of the Internet. Containing over eight hundred essay-style entries, and covering the period from 1850 to the present, New Makers of Modern Culture includes artists, writers, dramatists, architects, philosophers, anthropologists, scientists, sociologists, major political figures, composers, film-makers and many other culturally significant individuals and is thoroughly international in its purview. Next to Karl Marx is Bob Marley, next to John Ruskin is Salman Rushdie, alongside Darwin is Luigi Dallapiccola, Deng Xiaoping runs shoulders with Jacques Derrida as do Julia Kristeva and Kropotkin. Once again, Wintle has enlisted the services of many distinguished writers and leading academics, such as Sam Beer, Bernard Crick, Edward Seidensticker and Paul Preston. In a few cases, for example Michael Holroyd and Philip Larkin, contributors are themselves the subject of entries. With its global reach, New Makers of Modern Culture provides a multi-voiced witness of the contemporary thinking world. The entries carry short bibliographies and there is thorough cross-referencing. There is an index of names and key terms.
Luigi Pirandello-Gian-Paolo Biasin 1999-01-01
Essays discuss the texts of Luigi Pirandello, one of the literary giants of this century and present an up-to-date re-evaluations of Pirandello's works, including his poetry, novels, short stories, plays, essays, letters, and memoirs.

Tired of Living-Ty Geltmaker 2002 This original work examines the bases for the widespread belief among Italians during their first fifty years as a unified country that suicide was a growing epidemic. The story of this concern over the rise in suicide is told within the context of related debates over Italy's emerging national identity and what it meant to be Italian. Many commentators saw suicide in this period as a «safety valve» peculiar to Italy's late political and economic development. Popular «Degeneration» theories gave scientific credibility to such sociological analyses, while the Roman Catholic Church linked the rise in suicide to the secular unification of the state. Controversies over a resurgence of dueling and a fascination with war as «indirect» suicide are examined in this overview of Italian social, cultural, and legal history.