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Titolo	Les fondements économiques d'un état confédéral en Afrique de l'ouest : les étapes africaines de l'intégration multisectorielle sous-régionale / Louis Sangare
Pubbl/distr/stampa	Paris : L'Harmattan, copyr. 1998
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Collana	Etudes africaines , dernieres parutions
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Autore	Solecki Sam
Titolo	The Etruscans in the modern imagination // Sam Solecki
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Nota di contenuto	Front Matter -- Contents -- Illustrations -- Preface: The Return of the Repressed -- Acknowledgments -- Antique Matters -- Introduction: The Etruscans from Empire to Defeat ... Assimilation ... Return -- Creating a Taste for the Etruscans -- Johann Joachim Winckelmann: The Etruscan Chapter in The History of the Art of Antiquity (1764) -- Sir William Hamilton and Josiah Wedgwood: The Indispensable Connoisseur and the Potter Who Made the Etruscans Visible, -- Fashionable, and Popular -- William Blake: What Is an "Etruscan" Doing in "An Island in the Moon" (1784–85)? -- Barthold Georg Niebuhr: The Return of the Etruscans in The History of Rome (1812) -- Lucien Bonaparte, Prince of Canino: Selling Out the Etruscans -- Thomas Babington Macaulay: Lays of Ancient Rome (1842), a Poem of Empire -- Mrs Hamilton Gray and George Dennis: English Travellers -- Etruscans in Basel, Rome, Massachusetts, Paris, London, and Vienna -- Johann Jakob Bachofen: Das Mutterrecht (1861), The Saga of Tanaquil (1870), and an Etruscan Queen -- Etruscan Vases: Prosper Mérimée, Stendhal, and Gustave Flaubert -- Etruscans in America: Ralph Waldo Emerson's Dream (1862), Nathaniel Hawthorne's The Marble Faun (1860), and Emily Dickinson's Etruscan Triptych -- Edgar Degas, Mary Cassatt, and Edith Revely: The Sarcophagus of the Married Couple -- Anatole France's The Red Lily (1894), a Glance at Marcel Proust, and Etruscan Humour --

Sigmund Freud's *The Interpretation of Dreams* (1900): *Etruscan Dreams* -- *The Etruscans after Lawrence* -- Aldous Huxley's *Etruscan Decade: Those Barren Leaves* (1925) and "After the Fireworks" (1930), with a Glance at Roger Fry -- D.H. Lawrence's *Etruscan Places* (1932): *The Invention of the Etruscans for the Twentieth Century* and Margaret Drabble's *Lawrentian* -- *The Dark Flood Rises* (2016) -- Raymond Queneau: *How a Restless Surrealist and Future Pataphysician Resurrected the Etruscans in The Bark Tree* (1933) -- Mika Waltari's *The Etruscan* (1955): *Civilizations in Crisis and the Fate of Spirit* -- Peggy Glanville-Hicks's *Etruscan Concerto* (1954): *Etruscan Music Imagined* -- *The Etruscans Enter Our World: The Holocaust, Modernism, the Cold War, Hollywood, Phenomenology, and Marilyn Monroe* -- Giorgio Bassani's *The Garden of the Finzi-Continis* (1962): *Etruscans Jews Italians* -- Pablo Picasso, Alberto Giacometti, and David Smith: *Etruscan Affinities, and a Note on Massimo Campigli* -- Zbigniew Herbert and Wisawa Szymborska: *Etruscans, Poles, and "Peoples Unlucky in History"* -- Rika Lesser's *Etruscan Things* (1983): *If Stones Could Speak or Lithic Prosopopoeia* -- Don Siegel's *The Killers* (1964) and William Gibson's *Idoru* (1996): *When Is an Etruscan Not an Etruscan?* -- Anne Carson: "Canicula di Anna" (1984) and Norma Jeane Baker in Etruria -- *Afterword: Nostos* -- *Appendix: Etruscan Sightings* -- *Bibliography* -- *Index*

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Sommario/riassunto

The Etruscans, a revenant and unusual people, had all but disappeared by the start of the Christian era. Sam Solecki chronicles their unexpected return to the intellectual and cultural history of the west, beginning with eighteenth-century scholars, collectors, and archaeologists, to provide a fascinating meditation on cultural transmission between ancient and modern civilizations.

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