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Nota di contenuto	Frontmatter -- Contents -- Acknowledgments -- Introduction: Modernist Idealism Revitalizing Italy -- 1 Italy at the Banquet of Nations: Hegel in Politics and Philosophy -- 2 Italy's Modernist Idealism and the Artistic Reception of Schopenhauer -- 3 Aesthetic Decadence and Modernist Idealism: Schopenhauer's Literary-Artistic Legacy -- 4 Avant-Garde Idealism: The Ambivalence of Futurist Vitalism -- 5 Occult Spiritualism and Modernist Idealism: Reanimating the Dead World -- 6 Cinematic Idealism: Modernist Visions of Spiritual Vitality Mediated by the Machine -- Conclusion: Overdetermined Idealist Legacies -- Appendix. Schopenhauer and Leopardi: A Dialogue between A and D -- Notes -- Works Cited -- Index
Sommario/riassunto	Offering a new approach to the intersection of literature and philosophy, Modernist Idealism contends that certain models of idealist thought require artistic form for their full development and that modernism realizes philosophical idealism in aesthetic form. This comparative view of modernism employs tools from intellectual history, literary analysis, and philosophical critique, focusing on the Italian reception of German idealist thought from the mid-1800s to the

Second World War. Modernist Idealism intervenes in ongoing debates about the nineteenth- and twentieth-century resurgence of materialism and spiritualism, as well as the relation of decadent, avant-garde, and modernist production. Michael J. Subialka aims to open new discursive space for the philosophical study of modernist literary and visual culture, considering not only philosophical and literary texts but also early cinema. The author's main contention is that, in various media and with sometimes radically different political and cultural aims, a host of modernist artists and thinkers can be seen as sharing in a project to realize idealist philosophical worldviews in aesthetic form.
