

See discussions, stats, and author profiles for this publication at: <https://www.researchgate.net/publication/289999532>

Antonio Gramsci

Chapter · January 2004

CITATIONS

0

READS

36

1 author:



Nicoletta Pireddu

Georgetown University

126 PUBLICATIONS 46 CITATIONS

SEE PROFILE

Some of the authors of this publication are also working on these related projects:



Reframing Critical, Literary, and Cultural Theories. Thought on the Edge. Ed. by Nicoletta Pireddu (New York and London: Palgrave McMillan, 2018) [View project](#)



Island Stories -- Call for papers, American Comparative Literature Association Annual Conference, Chicago, 19-22 March 2020 [View project](#)

DICTIONARY OF
LITERARY
INFLUENCES

The Twentieth Century,
1914-2000

Edited by John Powell



CONTEN

Preface
 Acknowledgments
 Introduction
 The Dictionary
 Index
 About the Contributors

Library of Congress Cataloging-in-Publication Data
 Dictionary of literary influences : the twentieth century, 191+2000 / edited by John Powell.
 p. cm.

Includes bibliographical references and index.

ISBN 0-313-31784-4 (alk. paper)

1. Celebrities—Books and reading—Europe—History—20th century. 2. Celebrities—Books and reading—America—History—20th century. 3. Civilization, Modern—20th century. 4. Intellectuals—Books and reading—Europe—History—20th century.

5. Intellectuals—Books and reading—America—History—20th century. I. Powell, John.

195+ II. Biographical dictionary of literary influences.

Z1039.C45D53 2004

028.9'0904—dc22 2003049318

British Library Cataloguing in Publication Data is available.

Copyright © 2004 by John Powell

All rights reserved. No portion of this book may be reproduced, by any process or technique, without the express written consent of the publisher.

Library of Congress Catalog Card Number: 2003049318

ISBN: 0-313-31784-4

First published in 2004

Greenwood Press, 88 Post Road West, Westport, CT 06881

An imprint of Greenwood Publishing Group, Inc.

www.greenwood.com

Printed in the United States of America



The paper used in this book complies with the Permanent Paper Standard issued by the National Information Standards Organization (Z39.48-1984).

10 9 8 7 6 5 + 3 2 1

Ross, Nancy Wilson (ed.). *The Notebooks of Martha Graham* (New York: Harcourt Brace Jovanovich, 1973).

Stodelle, Ernestine. *Deep Song: The Dance Story of Martha Graham* (New York: Schirmer Books, 1984).

Jill Silos

GRAMSCI, ANTONIO (1891–1937)

Antonio Gramsci, Italian socialist political theorist, was born in Ales, in the Sardinian province of Cagliari. Despite family financial difficulties, he successfully graduated from secondary school in Santu Lussurgiu (1908), and from the lyceum in Cagliari. In 1911 he enrolled in the Faculty of Letters in Turin, but quit in 1915 to join the Italian Socialist Party and the editorial staff of *L'Avanti*. In 1919 he founded the periodical *L'Ordine Nuovo* with Palmiro Togliatti and other left-wing intellectuals and began to play an important role in the newly created Italian Communist Party. Elected deputy to the Italian parliament after living in Moscow as a delegate to the Communist International (1922–23), he was arrested in 1926 for his anti-Fascist stance despite his parliamentary immunity and died after a 10-year detention in prison and hospital.

A withdrawn youngster with a lively intellectual curiosity, Gramsci spent considerable time reading during his high school years. **Benedetto Croce**, Gaetano Salvemini, Emilio Cecchi, Giuseppe Prezzolini, and Carolina Invernizio were among his favorite authors. However, he objected to Sardinian writers like Sebastiano Satta and Grazia Deledda for their allegedly sentimental and idealized depiction of their regional reality. Sensitive to the problems of Sardinia, from illiteracy to malaria, starvation, and the terrible conditions of miners, Gramsci felt more attuned to the thought of Karl Marx, which he discovered in this period. Although he did not frequently refer to Marx in his writings until 1917, he already participated in local socialist groups and wrote for newspapers like *L'Unione Sarda*, urging Sardinia's independence and emphasizing the need to transcend social and economic differences and to free the masses from ignorance. These issues will become central to *L'Ordine Nuovo*.

The 1917 Russian Revolution drove Gramsci fully to abandon his contemplative intellectual stance. **Vladimir Lenin's** ideas, translated into Italian from French sources, soon overtook the work of Francesco De Sanctis, Friedrich Hegel, Romain Rolland, and Henri Barbusse in Gramsci's readings, providing the model of a political and economic organization in which the masses act as conscious protagonists. With this more practical and antideterministic attitude to historical change, Gramsci deepened his knowledge of Marx's texts, complemented by Antonio Labriola's *The Materialist Conception of History*, hence setting the premises of the most mature phase of his political thought, that of the prison years.

In his posthumous letters and *Prison Notebooks*, Gramsci resolutely opposed one of his earlier literary models, Benedetto Croce, denouncing him as a reactionary and bourgeois intellectual and investigated the aesthetic, philosophical, and moral standards necessary to the creation of a proletarian civilization. The need for a connection between intellectuals and the working masses sparked Gramsci's notion of a "national-popular" culture that would lead to an independent working-class

worldview. In the rich array of books that Gramsci received in prison thanks to the economist Piero Sraffa, Niccolò Machiavelli's *The Prince* was pivotal. It provides Gramsci with insights into "hegemony," which, unlike the coercive strategy of "domination," is for him a political power legitimized by the intellectual and moral consensus of a system of class alliances expressing a collective will. The relationship that Gramsci established between Machiavelli and Marx revealed to him that the success of the socialist revolution depended less upon a direct attack on the state than upon its ability to undermine the ideology of the ruling class.

Archives

Archivio Fondazione Istituto Gramsci, Rome, Italy. Letters, *Prison Notebooks*, photographs, documents about Gramsci's university years and trials.

Printed Sources

Davidson, Alastair. *Antonio Gramsci: Towards an Intellectual Biography* (London: Merlin Press, 1977).

Dombroski, Robert S. *Antonio Gramsci* (Boston: Twayne Publishers, 1989).

Gramsci, Antonio. *Letters from Prison*. Frank Rosengarten (ed.), Raymond Rosenthal (transl.), (New York: Columbia University Press, 1994).

———. *Vita attraverso le lettere (1908–1937)*. Giuseppe Fiori (ed.), (Torino: Einaudi, 1994).

Sassoon, Ann Showstack (ed.). *Approaches to Gramsci* (London: Writers and Readers, 1982).

Nicoletta Pireddu

major novels, travel books, and 1960s on, including *In Search of Reality* (1963), *The Comedians* (1971), *The Honorary Consul* (1982).

Like Evelyn Waugh, his eccentric with whom he is regularly linked (ate experience: his travel, his work in espionage), his Catholicism. His wide-ranging reading makes it difficult to narrow the focus on his work. Certainly H. Rieu's attention for him, as he noted in his friendship of Kenneth Richmond. At College, Oxford, he gained a reputation for his life in close study and knowledge in his writing; the figure and an early attraction to espionage in Germany. By 1923 he spoke and in 1925 joined the Communist Party and his resulting growing into a writer.

On a trip to visit fellow writer Joyce's *Ulysses*, but he was disappointed. Read ("the two great figures: work and his autobiography Joseph Conrad (1857–1924) work which he cites as important (1921), and noteworthy as well through the Lady Ottoline. The characters in his writing. (See John Middleton Murray as established by Duran in his 43–53) is too general to be support some of Greene's Madox Ford's *The Good Soldier* positioning supported in Conrad's diary, *A World of my Own* (1911).

Much of the influence of individual compositions themselves suggest that his reflections on the life of Frederick Rolfe (1860–1918) individual cases and notes, like Wilfrid Parsons, *Mexican Diary*; Padre Miguel Pro (1891–1926) some more complex philosophical Catholic figures such as B.