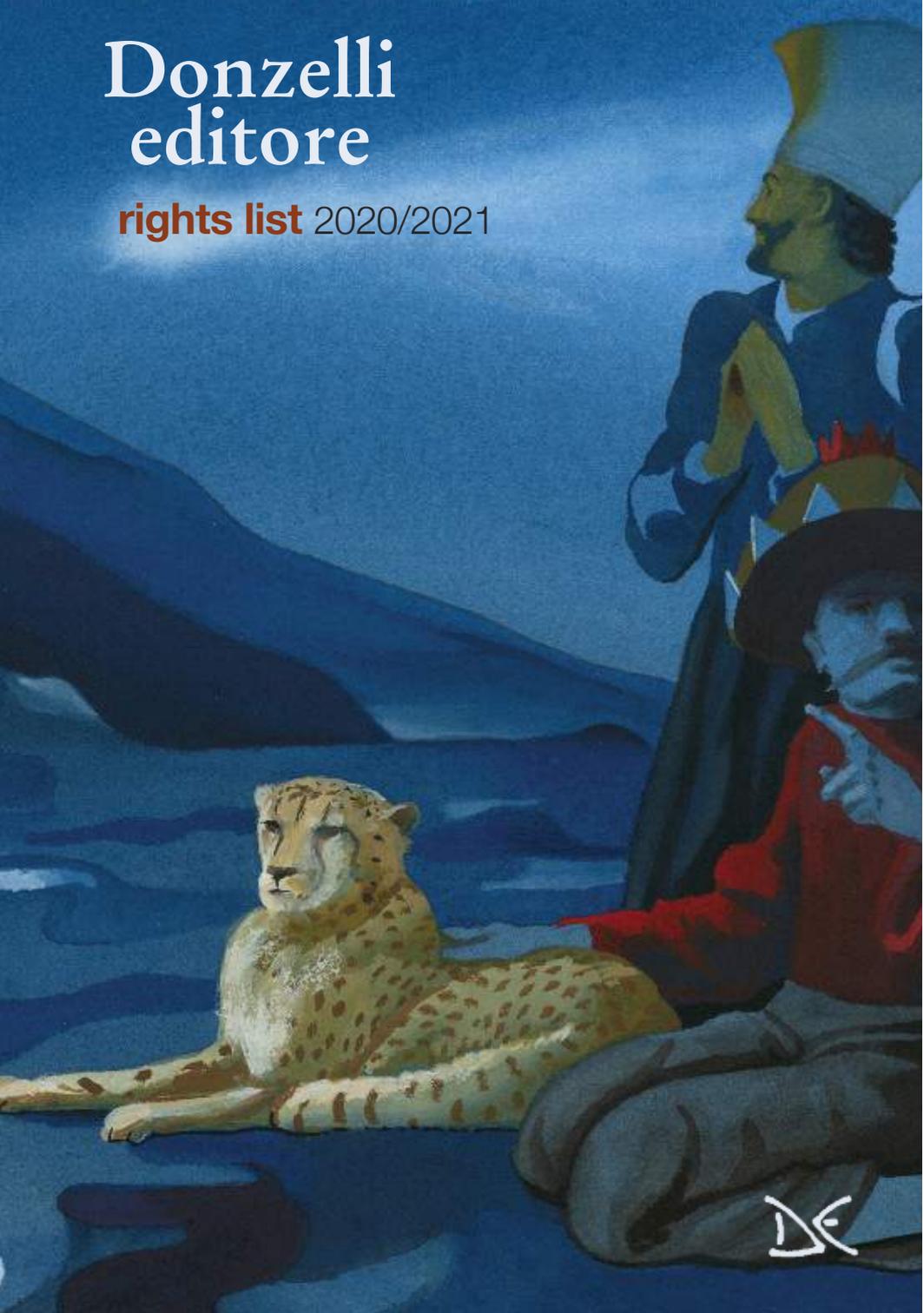


Donzelli editore

rights list 2020/2021



Fabian Negrin

The Fruit of Your Womb



2020 - forthcoming
hardcover, pp. 32

The Nativity – it is difficult to think of a story that has been told and depicted more often. Yet, for next Christmas, one of the greatest contemporary illustrators, Fabian Negrin, gives us a surprising version that will fill readers of all ages with wonder.

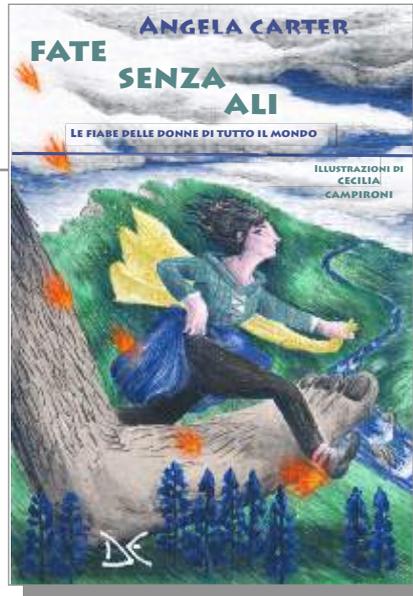
From the Annunciation to the birth in the stable, there is no child or adult, believer or disbeliever, who does not know how to unravel the thread of the story: the journey on the back of a donkey from Nazareth to Bethlehem, the passage of the comet, the journey of three wise men, shepherds on the way, the ox and the donkey, and finally the birth. And the history of early and classical art is also overflowing with depictions of this ancient tale, which has passed from mouth to mouth in every language. Hence Negrin's choice to give us a silent book, an illustrated book without words – an increasingly popular genre in bookshops. For the most popular story in the world there is in fact no longer a need for words ... but for unexpected colours, features, shots and glimpses. Negrin's tempera paints and brushes insinuate themselves between the folds of the Nativity to show us parts of the story that are still to be told. It is no coincidence that it is not to classical painting that Negrin looks, but to the genre of painting that first stopped depicting religious subjects – and we thus discover here a Nativity bathed in the colours and light of Gauguin, Van Gogh and Odilon Redon, without halos, moulded from bodies and nature. But the surprises are not limited to the stylistic approach, and become particularly dramatic on the last page, where the miracle of birth suddenly returns to its earthly dimension, where a mother can give birth to a son ... but also a daughter. Negrin's wordless book ends here, leaving us with the desire and the need to find new words to start telling afresh an ancient story, which is repeated every day wherever a woman gives birth to a life, of whatever gender, with all its tenderness and amazement.

FABIAN NEGRIN, author and illustrator, was born in Argentina in 1963 and has lived in Italy since 1989. He has received some of the Prize at the Bologna Children's Book Fair (1995), the Andersen Prize for best illustrator (2000), the Bib Plaque of the Bratislava Biennial of Illustration (2009) and the Bologna Ragazzi Award Non-Fiction (2010). For Donzelli he has illustrated some of the most prestigious volumes in the "Fiabe e storie" series and *L'Apprendista Stregone* by Johann Wolfgang von Goethe (2017).

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Angela Carter Fairies Without Wings

Women's Fairy Tales From Around the World



2020 - forthcoming
hardcover, pp. 450
with 16 colour plates

Angela Carter, to quote “a loyal fan of hers” as Salman Rushdie called himself, was “Britain’s most brilliant contemporary storyteller”. And it is no coincidence that if we scroll through the authoritative tributes to her talent, the most recurring metaphor is the fairy tale: both popular and literary fairy tales were for Carter the first and most powerful source of inspiration. The book that Rushdie himself considers the “masterpiece for which she will always be remembered” is *The Bloody Chamber*, a collection of modern and irreverent rewritings of ten of the most beloved fairy tales in the world. “My intention was not simply to write new versions of them, nor to aim them only at adults, but to bring to light the substance hidden in traditional stories,” said the author in presenting them. And the first of these latent elements that she also developed later in her best novels was undoubtedly the central role given to women – which made her an icon of feminism in the late 1970s and early 1980s. The fact is that she was so conscious of her debt to the fairytale tradition that, once she had reached full literary maturity, Angela Carter decided to go back to the origins of her inspiration and dedicate the last years of her life to the collection of a women’s anthology of popular fairy tales. Today, finally, Donzelli presents readers in a single, specially illustrated edition, with all the 104 fairy tales of the corpus conceived by Carter “with the intention of giving that pleasure that I myself drew from reading them and choosing them from a wide range of cultures”. They are stories centred on a female protagonist; whether she is a child or an old woman, enterprising or foolish, meek or courageous, cruel or unfortunate, sinister or joyful, “every woman is there, depicted from life, naturally...”. It’s a sort of collection of female behaviours at a turning point in history and civilization, where brilliant ideas and stratagems of all kinds devised by women proceed through over the centuries to bypass old and new obstacles. A great book in the most original spirit of the Brothers Grimm, when fairy tales were not cloying stories for children and old wives told them in front of the hearth to adults and children alike. An unmissable piece in the “Fiabe e storie” series, after the great classics of popular and literary fairy tales from all over the world.

ANGELA CARTER (1940-1992), scholar of English literature and witty critic, is the author of novels, essays and plays. Among her most original works we remember *The Bloody Chamber* (1984) and *Black Venus* (1985), and the novels *The Passion of New Eve* (1977), *Nights at the Circus* (1985) and *Wise Children* (1991).

CECILIA CAMPIRONI lives and works in Turin, where she teaches at the European Design Institute. In 2016 she released her first album, *Che figura!*, published by Quodlibet and Ottimomassimo.

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2020

paperback, pp. 160

With an introductory
essay on
“The coronavirus storm”

MASSIMO D'ALEMA was national secretary of the Italian Communist Youth Federation (FGCI) from 1975 to 1980. Member of the Italian Communist Party (PCI) since 1968, he was amongst the young leaders of the “turning point” that in 1989 transformed the PCI into the Democratic Party of the Left (PDS), becoming its National Secretary in 1994. From October 1998 to April 2000 he was the Prime Minister of Italy. In 2006 he was elected a member of Parliament and appointed Deputy Prime Minister and Minister of Foreign Affairs.

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«The world has been shaken by the coronavirus storm. In particular the West has come out of it weaker, and we need to ask ourselves why the impact has been so devastating for the most advanced and richest societies. The fact is that over twenty years of globalisation and neo-liberalist hegemony have rendered our societies incredibly fragile. This is not restricted to a weakening of universal health care systems, nor is it simply a case of a reduction of welfare and social spending. It is the growth in inequalities and areas of marginalization. The crisis has thrown a harsh light on another, no less worrying, aspect. Fragile and scared societies without intermediate bodies and impoverished in terms of their cultural foundations produce increasingly casual and improbable ruling classes».

What are the origins of the chaos that rules the international system today? Who are the new and old players that will take their place on the global chessboard in the coming decades? In which crisis hotspots and contexts will the fight to conquer the leadership of the multipolar world of the XXI century unfold? To answer these questions Massimo D'Alema traces a clear analysis of the current geopolitical landscape. With the crisis of liberal democracy and of the market economy, which after 1989 seemed destined to dominate unopposed, we have entered a phase of Gramscian interregnum, where the old order has disappeared and the new one is struggling to come to life. A phase loaded with instability and characterised by the loss of the hegemony of the United States and of the West and the emergence of new global players. An enlightened global leadership, which will no longer be a single power nor a single cultural and political model, must emerge from an awareness of the plurality of the world. By examining in six incisive lessons Trump's America, Putin's Russia and Xi Jinping's China, Europe's uncertainties, Africa's new role, the Mediterranean chessboard and the unresolved Middle East question, D'Alema reflects on the crisis of the neoliberal international order and the scenarios that mark our time. The coronavirus crisis has not only failed to contradict this analysis, quite the opposite, it has strengthened it.

From Revolution to Democracy

A Brief History of the Italian Communist Party (1921-1991)



2021 – forthcoming

paperback, pp. 160

The Italian Communist Party (PCI) was established on 21 January 1921 with the Livorno Congress and was closed down on 4 February 1991. In those seventy years the PCI was a major player in every stage of Italy's political and social life.

Born in the wake of the October Revolution to create a Soviet society also in Italy, within a few years it was under attack at the hands of fascism. Forced into hiding, it was the main force behind the fight against the dictatorship, and then behind the Resistance. It fuelled a cultural and political evolution in the struggle for democracy and freedom that led it to be an essential player in the construction of the Republic and in the writing of the Constitution.

Having become the most important communist party in the West, thanks to the ideas of Antonio Gramsci, it embarked on a political journey that first with the “Italian way to socialism” elaborated by Togliatti, then with the “historical compromise” proposed by Enrico Berlinguer, assumed democracy as the political regime within which to assert the values of and struggles for emancipation and justice, subjecting Soviet socialism to harsh criticism and repositioning itself as one of the main parties of the European democratic left. A bulwark in the defence of democracy against fascist massacres and communist terrorism, it acquired growing consensus in society, to the point of attracting over 30 percent of the Italian electorate and participating in a broad democratic coalition for the government of the country. Its political evolution, following the fall of the Berlin wall and the dissolution of the Soviet area, culminated in the “turning point” of Achille Occhetto and the founding of the Democratic Party of the Left (PDS).

Piero Fassino – protagonist since the years of the Turin FGCI in '68, first in the PCI, then in the PDS – retraces the long “crossing of the desert” from revolution to democracy. This complex journey, decisive for Italian politics and at the same time painful for many, led on the one hand to wounds that were never healed, and on the other to a new era, with its commitment to establishing a party in the European socialist mould. Reading the history of the PCI told by one of its leading figures takes us to the heart of Italian political life and society. Fassino's approach is not neutral, but engaged and passionate.

PIERO FASSINO entered the PCI in 1968, as secretary of the Communist Youth Federation, before joining the national leadership of the party in 1983. From 1987 to 1991 he followed the delicate phase of transformation of the PCI into the PDS (Democratic Party of the Left), which he joined at the moment of its foundation. Elected to parliament in 1994 and then again in 1996, he was first Minister of Foreign Trade and then Minister of Justice. He was secretary of the Democrats of the Left (DS) from 2001 to 2005. From 2010 to 2016 he was mayor of Turin.

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Lella Palladino

It's Not Destiny

Male Violence Against Women: Going Beyond Stereotypes



2020 – forthcoming
paperback, pp. 160

Tina, Lia, Francesca, Caterina, but also Paola, Lucia, Carmela, and Sonia. Women with complicated stories and women with everyday stories, but each capable of overturning the collective representation of male violence against women. A violence that runs like an underground river through Italian society, still silent and hidden, often the subject of outrage only when a crescendo of violence ends with a femicide.

This book tells the story of women who have made it. Of women who, thanks to the power of relationships with other women have managed to come to terms with the violence suffered by attributing the responsibility to those who caused it, and thus rewrite their own lives. Stories of strength, of freedom, concrete testimonies that “violence is not a destiny”, which can be overcome even starting from conditions of great difficulty, by going “to the right place at the right time”.

Lella Palladino, a feminist sociologist who has made the battle against violence against women the focus of her life, retraces in this book the stories of many of the women she has come into contact with during her years of work in anti-abuse centres, and shows us the different forms of male violence, but also ways to combat them. Starting with a re-foundation of the language and images associated with women. By discussing how anti-abuse centres – forums for political discussion and not just for protecting and safeguarding women’s rights – operate, the most transversal of inequalities and disparities is revealed: an inequality supported by the economic system and the symbolic patriarchal order, that, despite the undeniable processes of emancipation and developments in the law, conceives women as eternally in second place in what is a man’s world. The passion, the fatigue, the difficulties, the emotions of an all-encompassing commitment of feminism, in the anti-abuse centres becomes practice and method for generating a radical process of change. It is shown that violence against women is an extreme, gross, impulsive, clumsy and irreducible manifestation of male power, and while now, here in the West, it remains strongly limited by the law, it survives in so many forms of legitimation and feeds on new and old visions of the world and of life. This is a protest book, which urges us to go beyond the typically neutral approach of the institutions and requires us to become once and for all aware and take a stance.

LELLA PALLADINO, a feminist sociologist, activist in anti-abuse centres, and expert in gender issues, has always been involved in activities aimed at preventing against male violence and at promoting women’s rights, combining her professional activity with political commitment. She has been a member, and was later president, of the national council of the Association DiRe (Women against violence united). She was appointed as a member of the technical committee set up by the Cabinet Office-Department for Equal Opportunities working on the national strategic plan to tackle male violence against women.

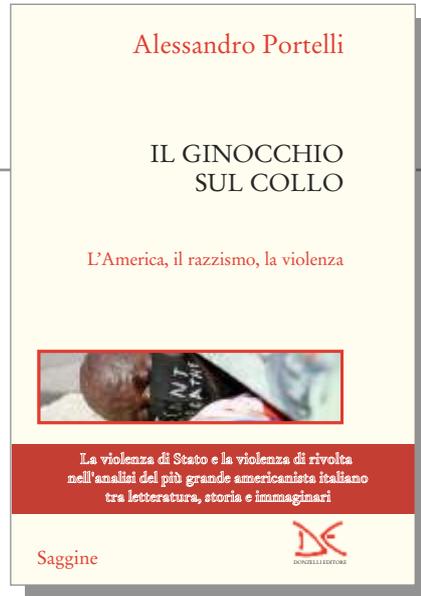
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Alessandro Portelli

The Knee on the Neck

America, Racism, Violence



2020 – forthcoming
paperback, pp. 160

There is something mythological about the image of the policeman with his knee pressing down on the neck of George Floyd in Minneapolis – Saint George trampling the dragon, the purest divinity crushing the serpent, the white hunter on the elephant killed on safari – , figures of the victory of virtue over the beast, of civilization over the wild, and of white over black. But in this image the meaning is overturned: the animal is the one on top trampling, and the victim is the one who invokes the most human of rights: breathing. The assassination of George Floyd has uncovered the contradictions and injustices of our time. This is also why not only Afro-American people took to the streets to protest, but also white, Hispanic, mostly young men and women, who feel the fatal knee of growing inequalities pressing on their own necks. Like a disturbing backdrop, the uninterrupted sequence of brutal state violence by the police against blacks continues to accompany the US presidential election campaign, and the images of the riots are now increasingly in the European media. This new book by Portelli manages to intertwine historical narrative and literary, symbolic and musical imagery with extraordinary fluidity. It traces the events that led up to that scene, looking at the riots that followed it and the events that paved the way for it over the last decade. It also evokes the memory of some of the great revolts in Afro-American history, showing how this death is just the latest episode in an old story. But this is not only an American story, since state violence affects everyone; the classic icons of power embodied in the statues of Christopher Columbus in the USA and Rome's obelisks are apparently mute testimonies of an inglorious past of racism, enslavement and domination. The so-called “iconoclastic fury” that would rage on statues tells of a reality in which people rage on bodies, and not on marble. A monument exists because someone erected it with specific intentions; it is a message. Those icons continue to celebrate and show us a story that clamours for our attention every time the police kill or shoot a black man in the back as if it meant nothing. We can almost hear the echoing words of Huckleberry Finn that Portelli quotes at the opening of the book: “Good gracious! anybody hurt?” “No’m. Killed a nigger.”

ALESSANDRO PORTELLI, considered one of the founders of oral history, has taught Anglo-American Literature at the “La Sapienza” University in Rome and is president of the Circolo Gianni Bosio. With Donzelli he has published: *L'ordine è già stato eseguito* (1999, Premio Viareggio; 2019), *Canon americani* (2004), *America profonda* (2011), *Badlands* (2015, 2020), *Storie orali* (2017), *Bob Dylan, pioggia e veleno* (2018). He conceived and edited, the collective volume *Calendario civile. Per una memoria laica, popolare e democratica degli italiani* (2017).

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Barbara Gallavotti
Great epidemics
How to defend oneself



2019

paperback, pp. 195

Preface
by Piero Angela

The entire history of mankind has been a long battle against the microbes which cause infectious diseases. A battle we have been fighting for tens of thousands of years, only with the tools provided by evolution. On the one hand, they have allowed certain humans to develop resistance against specific microbes, on the other, however, they have allowed new strains of microbes to circumvent such resistance. Overall, we have always lost the war against pathogenic microbes with this sort of weapon. Indeed, they evolve much faster than we do, and from this point of view they are definitely more successful creatures than human beings. Therefore, historically infectious diseases have killed. Always. However, evolution has also provided us with something microbes do not possess: intelligence. Thanks to this, at last we have developed tools over recent decades which can protect us from the diseases that have exterminated our ancestors. These tools are mainly antibiotics and vaccines. Yet, nowadays some people actually act so as to deprive themselves of them, either voluntarily or by making an inappropriate use of them, in the belief that personal experience is worth more than years of research. From measles to whooping cough, from polio to plague and to HIV, Barbara Gallavotti retraces the long road leading mankind to effectively contrast fearsome diseases along its essential lines, dispelling the most worn clichés, which fuel controversies as fierce as they are sterile. Trust in science also involves understanding the way it acts and how our microbe enemies behave, without such facts becoming a matter for ideological clashes. This book explains the risks we run, and why what we ought to fear are always the diseases, not medical progress.

BARBARA GALLAVOTTI is a biologist, writer and scientific journalist, author of television programmes such as the successful *Superquark* and *Ulisse* with Piero Angela and Alberto Angela. She has written popular books for children translated into many languages and received prizes and awards for her activity as a science divulgator..

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Silvia Peppoloni, Giuseppe Di Capua

Geoethics

Manifesto for an ethics of responsibility towards the Earth

2021- forthcoming
paperback, pp. 196

waiting for final cover

Global anthropogenic changes, natural risks, energy transition, sustainable development are themes that have now gone beyond the scientific sphere, entering the world public debate, in the awareness that technical-scientific knowledge must be accompanied by a philosophical reflection and a practice that consider interaction between the human being and the Earth system as a specific subject of an analysis that is capable of defining the best ways of implementing this relationship, in the light of shared values that overcome the differences of the various socio-ecological-cultural contexts. Geoethics was created to identify and orient towards responsible behaviours and actions in the management of natural processes, redefining the interaction with the Earth system based on a critical, scientifically based, pragmatic approach, as far as possible from rigid ideological positions.

To face the current ecological challenges, a solid scientific basis and a philosophical reference framework are needed, capable of proposing themselves in a convincing way even in very different human contexts. In fact, it is not possible to respond to problems of global impact with limited local actions, which cannot by themselves be proposed as common and effective operative models. Geoethics tries to overcome this fragmentation, proposing the Earth sciences as the foundation of responsible human action towards the planet: geoethics is conceived as a rational, operational and multidisciplinary language that can bind and concretely support the international community, engaged in the resolution of global environmental imbalances and complex challenges, which in fact have no national, cultural or religious boundaries and therefore require shared governance.

Geoethics is proposed as a new reading key to rethink the Earth as a system of complex relationships, in which the human being is not only a passive element, but an integral part of natural interactions. The essay outlines the current development of the geoethical movement and thinking, proposing to the general public tools and categories that are useful for understanding the scope of crucial issues for the future of the human species.

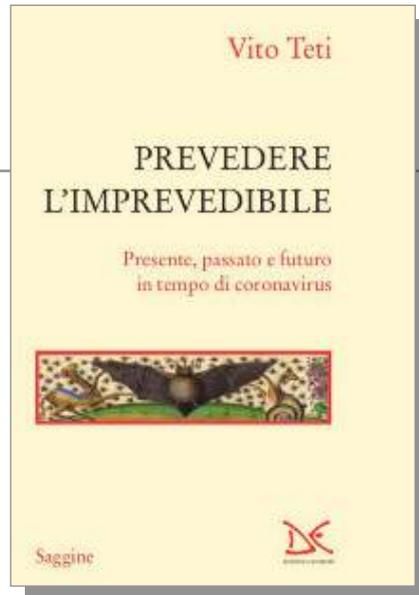
SILVIA PEPPOLONI and GIUSEPPE DI CAPUA are geologists, researcher at the Italian Institute of Geophysics and Volcanology, and Founders of the International Association for Promoting Geoethics. Peppoloni is a member of the executive councils of the International Union of Geological Sciences and the International Council of Philosophy and Human Sciences. She is Editor in Chief of the SpringerBriefs in Geoethics and Director of the School of Geoethics and Natural issues. Di Capua, Co-founder of the School of Geoethics and Natural issues, is a member of the International Advisory Boards of European H2020 projects.

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Foreseeing the Unforeseeable

Present, past and future in the time of coronavirus



2020

paperback, pp. 112

“How many times have we faced events that should have changed us, or at least induced us to change? I wonder now whether they were really as unpredictable as we wished to believe or whether they had not actually been clearly anticipated by signs, data, elements, winds, forces that could have suggested dissolution, which no one was able or wanted to see.” The coronavirus pandemic forces us to move on to a new era. It is as if, suddenly, the timeline has been broken, and the present forces us to turn the page, to sanction an irremediable break with everything that has been up until now. The life before becomes truly and definitively relegated to the past. But we need to be careful. In questioning and interpreting the traces, signs, and memories that the past gives us, there can be no feeling of regret, no proposal of a senseless, however impossible, return to what was. Nor can we return to the more recent one of “modernity”, or to the more remote one of “tradition”. Rather, it is a question of trying to learn from the past, acknowledging its errors, excesses, inconsistencies, and at the same time retracing the precious things that we have lost, that we have more or less consciously removed, in our bold pursuit of absolute well-being. It’s a question of finding a balance in the way we live on the planet we inhabit, in the relationship we establish with nature, with other species, and above all with our own. It’s a question of using scientific knowledge and technological advances in order to satisfy other priorities: the treatment of diseases, the regeneration of the environment, the fight against inequality, the elimination of poverty. In short, we need to return to thinking responsibly about the future. Today the crisis has brought dismay, as we have to face the unpredictability of the pandemic. But was the coronavirus really unpredictable? And is it really impossible to predict the unpredictable? There is only one way to prevent disasters: that is to think of them as necessary, to act assuming that they will strike sooner or later. To make every effort to prevent them, yet to gladly accept that our efforts may prove wasted, if by chance no catastrophe arrives.

VITO TETI is full professor of Cultural Anthropology at the University of Calabria, where he founded and directs the Centre for Initiatives and Research in Mediterranean Anthropology and Literature. His publications include: *Il senso dei luoghi. Memoria e storia dei paesi abbandonati* (Donzelli 2004; 3a ed. 2014); *Storia del peperoncino* (Donzelli, 2007); *Maledetto Sud* (Einaudi, 2013); *Quel che resta. L'Italia dei paesi, tra abbandoni e ritorni* (Donzelli, 2017); *Il vampiro e la melanconia. Miti, storie, immaginazioni* (Donzelli, 2018).

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The Contagion of the Algorithm

The Ides of March of the Pandemic



2020

paperback, pp. 288

With an essay
by Andrea Crisanti
In the appendix, the last
lesson of Giulio Giorello
in the testimony of his
wife Roberta Pelachin

Today, becoming a civil and democratic entity involves having independent data management. Calculating the pandemic trend, certifying the safety of a territory and an activity, is the real sovereign power. It's like minting money, administering justice, or controlling television news channels.

Never before has the whole of humanity shared the same tragedy simultaneously, regardless of social and geopolitical conditions. The virus spreads everywhere, like the internet. It's powerful, like the internet. But it only travels thanks to us, and thanks to us leaves traces of itself precisely on the internet. The masses of data and minute particles of information that we sow on the web, if collected, interpreted and calculated, can be crucial in anticipating the virus's moves, or at least in keeping up with it and not falling behind. This is the crux of the matter, and it does not only concern the fight against the virus: the real power today is in the hands of those who capture and manage our tracks online, and if this means the three or four giants of the web, democracy risks disappearing. In addition to the tragedy of deaths, the pandemic raises a deeper alarm: if we want to defend democracy, it is urgent to hand over power to the public, entrust the management of our data to institutions, and at the same time increase our digital skills. Taking a critical and conscious attitude towards the numbers we passively receive and the IT tools we use so nonchalantly is the only weapon we have to unmask their bogus neutrality and regain our voice.

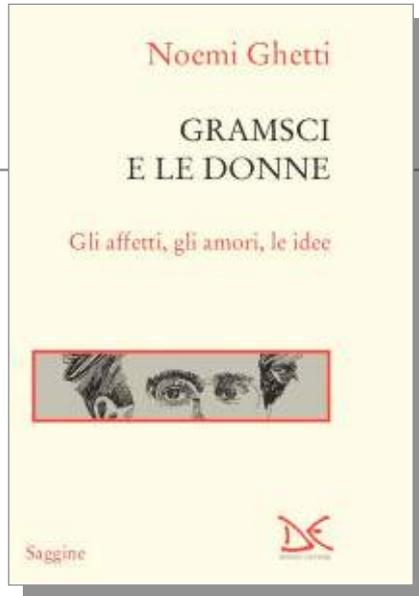
MICHELE MEZZA was a journalist for forty years at RAI, where he was a foreign correspondent, in particular in Gorbachev's USSR and in China at the time of Tienanmen. He conceived and developed the RaiNews24 project. He now teaches at the Federico II University in Naples, and is part of the working group of the Journalists' Union on automation of the profession. He is the author of numerous publications, including, for Donzelli, *Avevamo la luna* (2013) and *Algoritmi di libertà* (2018).

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Noemi Ghetti

Gramsci and women

Sentiments, Loves, Ideals



2020

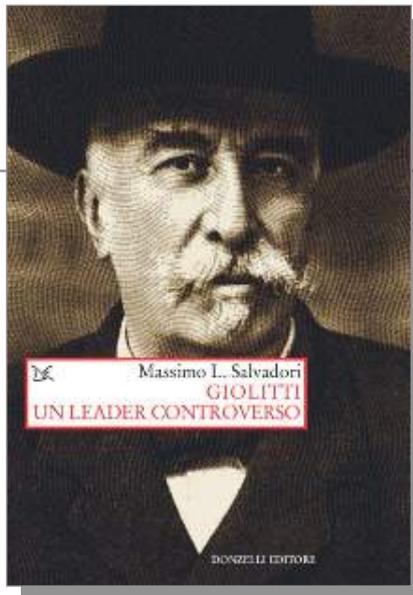
paperback, pp. 224

“**F**ounded on the certainty of the natural equality of human beings, combined with an original sensitivity towards the ‘sexual question’, Gramsci’s attention to the position of women – which has always been subordinate – is consolidated, through political practice and his reflections while in prison, in the idea of the need for the development of a new female identity, intimately free from archaic slavery and cultural conditioning. Without a new woman, there will never be the ‘new man’ theorized by socialist revolutionaries.” The close interweaving between the political dimension and private life, of family affections and sentimental relationships, is an essential feature of Antonio Gramsci’s personal story. From whatever angle you look at it, the relationship between Gramsci and women appears to be decisive in his complex human and intellectual experience. The book follows the two threads of reconstructing, on one hand, the relationships between Gramsci and the women in his life and, on the other, of reflecting on the themes of the feminine, sexual identity and the historical role of women in the processes of liberation. Through a careful examination of Gramsci’s writings, in particular of his letters, and the study of the correspondence, documents and testimonies of the women who knew him, Noemi Ghetti recomposes the picture of Gramsci’s original relationship with the female world, which acquires a central role not previously investigated in depth. In the family, in love and in politics, from his Sardinian origins to his two years in Turin, his decisive experience in Russia in 1922-1923 and his long imprisonment, he wrote above all to women. There were letters to his mother and sister, and to the other women of his family – towards whom his attention and desire for profound discussion would never cease –, not to mention letters to the women comrades who shared his revolutionary commitment, and in many cases became his lovers, and to the three Russian sisters: Eugenia, Giulia and Tatiana Schucht. These three women were destined to become, each in their own way, crucial figures in a complex, painful human story, in which reason and feelings, ideals and everyday life merged and became confused. The historical need for the development of a new personal identity and the real independence of women, the attention to the profound reality of the female world, the intimate certainty of diversity in equality, and the clear awareness of their historical subordination make Gramsci a unique case for the sensitivity and honesty of research in the panorama of politicians of the time, and beyond.

NOEMI GHETTI, a long-time high-school teacher, graduated in Greek History from the University of Padua and completed philosophical studies at the University of Florence. An essayist, she has published *L'ombra di Cavalcanti e Dante* (2011) and *Gramsci nel cieco carcere degli eretici* (2014) for L'Asino d'oro, and *La cartolina di Gramsci. A Mosca, tra politica e amori, 1922-1924* (2016) for Donzelli.

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2020

paperback, pp. 224

Massimo L. Salvadori The Two Sides of Giolitti

A Controversial Emblem of Italian Politics

Throughout history it has been the common destiny of leaders on one hand to attract devoted and passionate supporters, on the other to see opponents of tenacious and even ferocious hatred rise up against them: in short, to be praised and violently denigrated at the same time. Just think of Silla and Julius Caesar, Cromwell, Robespierre and Napoleon, Bismarck, Lenin, Stalin and Mao Zedong, or Hitler; and in Italy, Cavour, Crispi, Mussolini and De Gasperi. And, in liberal Italy, Giovanni Giolitti, one of the greatest statesmen in the history of the unified Italian state. Prime minister in five successive governments between 1892 and 1921, he left a profound mark: first in the years of his power, then after his death in 1928. He had the satisfaction of seeing Italy, in the fifteen years preceding the First World War, experience a development that has been defined as “an economic springtime”. Yet his figure aroused heated debate during his life, which continued after his death in historiography, so much so as to induce Salvadori to speak of one of the great “controversies” of 20th-century Italian history. The conflict between critics and supporters of Giolitti, alongside the conflicts between anti-fascism and fascism and between communism and anticommunism, is one of the fractures that characterize the history of the unified state. The statesman divided his contemporaries and historians into two opposing currents. On one hand there were his intransigent detractors, among which Salvemini, Sturzo, and Gramsci stand out, who, each focusing on a particular aspect, defined him as a cynic, a corrupter, a dictator, an inveterate enemy of the South, “the minister of low life”, or the “John the Baptist of Fascism”. Conversely, his admirers, such as Croce, Frassati, Natale, Ansaldo, and Salvatorelli, considered him the new Cavour, the “minister of the good life”, the architect of Italy’s economic and social modernization, the man who had tried to rein in fascism. These views culminated with Togliatti, who in 1950 saw him as the most eminent and advanced exponent of the liberal ruling class. A great historian engages for the first time in a hands-on encounter with the “two-sided” figure of Giolitti, thereby exploring, more generally, the contradictions of power, which lead those who exercise it to be the focus of extremely polarized views, ranging from exaltation to execration.

MASSIMO L. SALVADORI, professor emeritus of the University of Turin, taught History of Political Doctrines. With Donzelli he has published: *L'idea di progresso* (2006), *Liberalismo italiano* (2011), *Le stelle, le strisce, la democrazia* (2014), *Democrazia. Storia di un'idea tra mito e realtà* (2015, 2016).

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Daniele Susini

The Jewish Resistance in Europe

Reactions, Survival Strategies and Armed Struggle



2021 – forthcoming
paperback, pp. 256

Why didn't the Jews defend themselves? Why didn't they resist? Such questions are frequently asked, especially by children studying the Holocaust for the first time, and the image of Jews as sheep sent to slaughter, helpless victims of Nazi barbarism, is the prevailing one in the collective consciousness. It is as if the Jewish people were a homogeneous mass, a flock that surrendered to the violence of its executioner without reacting. The absolute necessity not to forget the dead and the extermination camps, to ensure that the memory, once the direct witnesses have gone, always remains alive, has meant that celebrations have always focused on the results of the extermination without looking at what the Jews did in those years to react to the repressive and increasingly murderous policies of the Nazi and Fascist regimes.

Historical research, especially outside Italy and in particular since the 1990s, when it became possible to access the archives of Eastern countries, has actually made significant progress in the study of the Jewish resistance, even if important essays on the subject have never been published in Italy. Daniele Susini's book is therefore the first entirely dedicated to this controversial aspect of the history of the Shoah. The point of view presented here is that of the victims, who before becoming victims in many cases engaged in various forms of resistance, both active and passive. These ranged from armed resistance to unarmed resistance, from resistance in the fields and ghettos to the various forms of rescue and concealment: there are many facets of this vast, powerful movement of opposition to the attempted moral and material annihilation of the Jewish people.

Ample space is dedicated to the countries of Eastern Europe, where the resistance took its most widespread and significant forms, but an entire chapter deals with the Italian resistance, also before 8 September.

This is a book that will encourage debate and that marks a turning point in Italian historiography on the Shoah. Looking at Jews as individuals who in various ways, whether concealed or explicit, fought against the unprecedented violence that had overwhelmed them, today helps enrich the memory of the most terrible tragedy of the twentieth century. These stories of active resistance prevent the tragedy from being reduced to a death toll that risks slipping into an increasingly distant past.

DANIELE SUSINI, historian and expert in teaching of the Shoah, is behind the "History for Everyone" project, which for over 15 years has been organizing history projects in schools of all levels on the issues of the Shoah, the Resistance, fascism and the Constitution. He has been working for years with the Memorial de la Shoah in Paris, is director of the Museo della Linea Gotica in Montescudo and is a director of the Istituto storico della Resistenza in Rimini. His popular publications include *Nonno Terremoto. Un bambino del 1938* (Einaudi Ragazzi, 2019).

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2019

hardcover, pp. 552

This book arises from the belief that at the root of Europe's present crisis there are many political reasons, but also some culture's responsibilities, inadequacies and inactivities, that became more and more evident after the enlargement of the European Union to that western area: that enlargement should have imposed a definite improvement in the circulation and cultural confrontation, which has never been even tried. Not to mention the persistent 'mutual ignorance' just in those countries that are the original members of the EU. Probably it's for that reason that, looking at decay processes that sometimes seem almost unstoppable – far beyond Brexit –, an impotent resignation seems to prevail. But that is a serious abdication, because some cultural problems of this crisis also our ability to develop some general considerations about the 'historical cruxes of a difficult construction'. Therefore the necessity of encouraging confrontations and dialogues between historiographies and cultures to different national narratives and records. That belief was the starting point of the book, in that direction the editors fostered this ambitious editorial project, which includes international authors such as Julia Kristeva, Heinrich Winkler, Maurice Aymard, to name just a few. The idea was to broach complex historical cruxes, connected to a symbolic date, meant as a starting point to deal with the general arguments, that are the real subject-matter of the book. The book focuses, in particular, on the connection of basic moments whose European centrality has to be stressed; moments being ignored and neglected at times, that are often connected with removed tragedies; controversial moments and dates. Only from the connection of these three different typologies of historical cruxes it is possible to get some more exhaustive and situational awareness of the real European construction. It is a construction that seems as extraordinarily complex and problematic as necessary and even unavoidable, in a view of the future where neither involution nor conflicts have to be included.

GUIDO CRAINZ is a leading Italian scholar of Contemporary History. He published among other titles: *Storia del miracolo italiano* (2005), *Il paese mancato* (2005), *Il paese reale* (2013) and edited *Il '68 sequestrato* (2018).

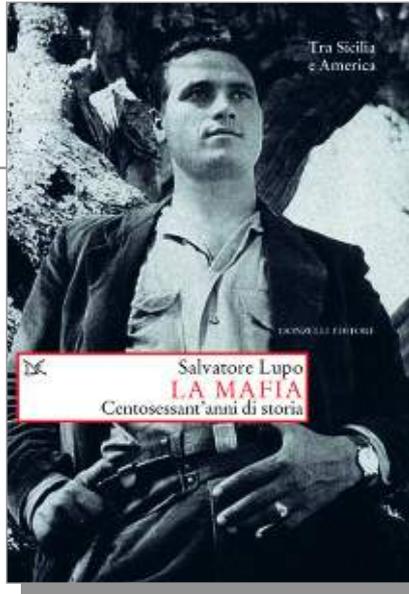
ANGELO BOLAFFI taught Political Philosophy at «La Sapienza» University in Rome. From 2007 to 2011 he was the director of the Italian Cultural Institute in Berlin.

Rights sold to: Phoenix-Power Cultural Development Co (Chinese)

Salvatore Lupo

The Mafia

160 years of History



2018

paperback, pp. 450

More than 20 years of research in a complete and documented overview of the mafia phenomenon, from Italy to the World

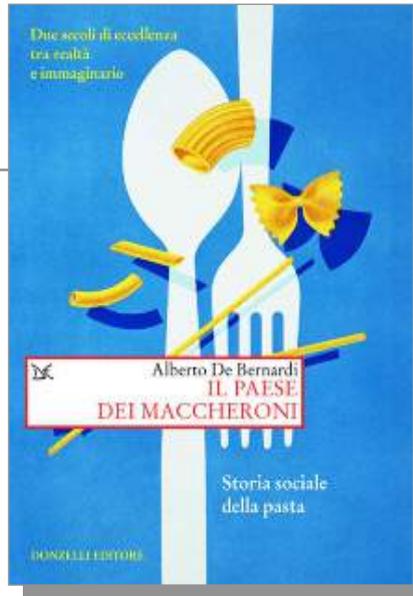
If there is an author who has dedicated his life to the study of criminal mafia organisations between Sicily and America, becoming a reference point for historians, practitioners of justice, the political class, a broader intellectual world, and the general public, this is undoubtedly Salvatore Lupo. His *Storia della mafia* published by the Donzelli has remained an irreplaceable tool in over twenty years for very large layers of Italian and foreign readers, also thanks to its many translations worldwide. The moment had come for this author to make a new effort to synthesise the whole topic. Springing from such awareness, the book reconstructs one hundred and sixty years of mafia history anew, on the basis of a huge mass of bibliography and sources of all kinds. It talks of the Sicilian mafia, together with the American mafia, its legitimate offspring. It captures its inter-relations and reciprocal interferences. It places conflicts between gangs, factions and business clusters within this transcontinental dimension. The result is truly surprising, due to the strength and the organic nature of the scenario it reconstructs. The mafia has represented a criminal phenomenon characterised by an essential constant: that of defining itself and of being perceived as being closely correlated with the instruments, ideologies and cultures of establishment ambits, and of the repressive systems that have fought. In other words, the mafia cannot be studied, and cannot be understood, except in close correlation with the anti-mafia. This link makes it possible to consider mafia success, or vice-versa its defeat, as useful vantage-points for grasping its vast story from an original perspective. This applies to America concerning Italian emigration, prohibitionism, the New Deal, the Cold War. And it also applies to Italy in the late 19th century, to fascism or to the immediate post-war period, up to the 80s and 90s and to the complex investigative and judicial situation which led to the brutal murders of judges Falcone and Borsellino. The Maxi-trial in Palermo marked one of the major defeats suffered by the mafia criminal organisation. A new phase began from there, on which Lupo casts his gaze for the first time: another history.

SALVATORE LUPO is a professor of Contemporary History at Palermo University. He published with Donzelli several titles, such as: *La questione* (2015), *Antipartiti* (2013), *Il fascismo* (2005), *Storia della mafia* (2004), translated into many languages.

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Alberto De Bernardi The History of pasta

Production and consumption, identity and culture



2019

paperback, pp. 300

The Queen of the Italians' table, pasta has by now established itself as a global food, present in worldwide nutrition. De Bernardi's book accompany readers along the complex history of this food, showing the path that brought it to become the basis of the Italians' diet and one of the best-known features in national identity. The journey of its establishment was not straightforward: it began in Neapolitan and Genoese pasta factories between the 16th and 18th centuries and continued over the following centuries, spreading to the rest of the country and throughout the western world, by means of migrants' voyages. Pasta is a phenomenon of modernity: it is not a legacy, but the fruit of a revolution which found its planetary epicentre in Italy. This is where the mixture of water and flour – one of the most common dietary compounds since ancient times – assumes the character of a unique, authentic, national food. This result is closely linked to its transformation into an urban industrial product, which breaks all links both with domestic and artisan production. The history of pasta is therefore, before being a history of taste, a history of industry and consumptions, regarding technological evolution, the working world, factory organisation, commercial networks, types of consumers. An industrial history which is also however the history of collective identity: in the first instance, of a city, Naples, then of that Italy beyond Italy made up of the Italian communities in America and in Europe, becoming a symbolic sign of the whole nation in the 20th century. The pasta boom occurred right during Italy's boom: not only a quantitative spread in its consumption – Italy was the first consumer and first worldwide producer at the end of the century – but also a qualitative one, as production and marketing methods changed. Thanks to cinema, mass media and advertising, this was the phase during which «spaghetti» became a stereotype of Italian style in the world. The history of pasta recounted in this book is a history of Italy viewed through the evolution on its table.

ALBERTO DE BERNARDI is a professor of Contemporary History at the University of Bologna. He has carried out studies on many innovative aspects related to the history of asylums and madness, of nutrition and social diseases. He published *Fascismo e antifascismo* (2018) for Donzelli. His recent publications include: *Da mondiale a globale. Storia del XX secolo* (2008); *Storia dell'Italia unita* (with L. Ganapini, 2010); *Un paese in bilico. L'Italia degli ultimi trent'anni* (2014).

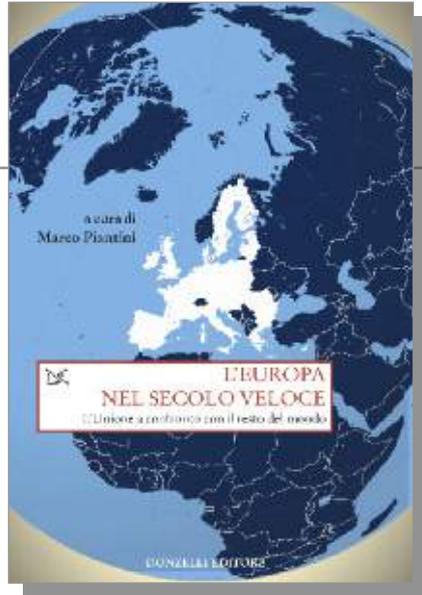
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Marco Piantini (ed by)

Europe in the fast century

The Union compared with the rest of the World



2019

paperback, pp. 320

If the 20th century has been the «age of extremes» and the «short century», the present time can already be conceived as the «fast century» a world which is changing very rapidly: it is sufficient to think of the extent of trading and economic links, of the transformations in technology and in the world of information, of the great climate and environmental issue, of the demographic and geopolitical developments in different continents, of migration. These are the themes against which Europe is measuring itself and against which the political dimension of integration can be analysed, reversing customary patterns. We are living in an age in which the role of Europe, of its values and its policies is under discussion. We do not know what the European Union of the future will be. We might say that Europe will most probably no longer be the «factory of the world». That is, it will not be the main location of material production. It may not even be the development hub of new immateriality, or of the search for new frontiers, be they those of biotechnology, artificial intelligence, robotics or those of research and space and marine activity. In some of these sectors, European countries maintain important positions, but this may not be the case in the future. The reflection that this volume wishes to offer arises from this sort of considerations, collecting analyses and overviews on global trends already under way, essaying a stance with no established certainties regarding our future, in the hope of being able to contribute to a broader effort in analysing European reality beyond contemporary political contingencies. The contradictions in the European project are fuelled by a series of social fractures and by old and new political and cultural divisive lines in the European political systems. This research, the result of cooperation between CeSPI – Centro Studi di Politica Internazionale – and Donzelli, is a contribution for contextualising a relaunching of the European process in the future, with a choral reflection. The authors make up a group with different generations. It is no coincidence that commitment to change the world is newly involving hundreds of thousands of young people in our countries. Those who believe in a free and united Europe as a condition for the progress of humanity cannot but glimpse a new opportunity in this.

MARCO PIANTINI is a European official, a senior fellow at the Luiss School of European Political Economy and a collaborator of CeSPI (Studies Centre on International Politics). From 2006 to 2014 he was president Giorgio Napolitano's European affairs collaborator, then a European Affairs advisor for Matteo Renzi and Paolo Gentiloni during their governments. He worked on reforming the euro and was the coordinator for negotiations on Brexit.

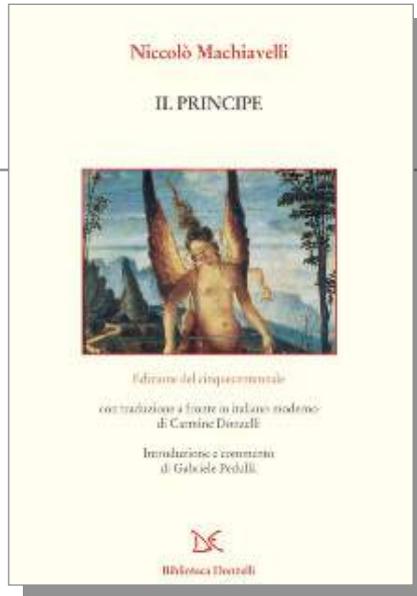
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English text available



Niccolò Machiavelli

The Prince

introduction and notes by Gabriele Pedullà



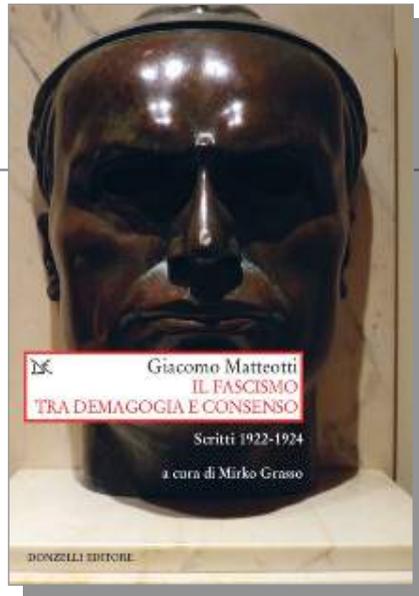
2020 - forthcoming
hardcover, pp. 650

parallel text with
translation
into modern Italian by
Carmine Donzelli

“Come evening, I return home and enter my study; and [...] I enter the ancient courts of ancient men where, lovingly welcomed by them, I nourish myself with the only food that truly belongs to me [...] I have noted what I acquired during conversation with them, and I have composed a booklet, *De Principatibus*, in which I delve as far as I can into reflections on such a topic, debating what princedoms are, how many species there are, how they are acquired, how to maintain them, and why they get lost.” It is the 10th December in 1513 when Machiavelli writes these line: now, after more than 500 years, this masterpiece in political science continues to be one of the most controversial of texts. What seems to bring together fervent supporters and obstinate detractors, today more than ever before, is an interpretation of Machiavelli in hindsight: as if the shoulders of *The Prince* had to bear the solution for all the complex problems that the political sphere has been accruing with the advent of the contemporary World. In fact – Pedullà states in the Introduction – it is necessary to stop reading Machiavelli through the lenses of the French Revolution, and get back to studying him from the level of the problems of his era. Only thus will the richness and the complexity of his references to the politics, philosophy, medicine, art and literature of the Renaissance be fully understood. In order to do this, it is appropriate to penetrate Machiavelli’s language with due attention, and this may be greatly helped by not underestimating its distance in regard to modern languages. The parallel translation provided here is a tool for truly reading *The Prince* in its stringent conceptual sequence and then allowing access to the facets of the original text so as to appreciate all of its infinite wealth. In this new edition, enlarged and revised by Pedullà, an illuminating comment accompanies the reading, bringing light to the more obscure passages of the original text.

NICCOLÒ MACHIAVELLI (1469 – 1527) was an Italian historian, politician, diplomat, philosopher, humanist and writer based in Florence during the Renaissance. He was for many years an official in the Florentine Republic, with responsibilities in diplomatic and military affairs. He was a founder of modern political science, and more specifically political ethics. Secretary of the Republic of Florence from 1498 to 1512, he wrote his masterpiece, *The Prince*, after the Medici had recovered power and he no longer held a position of responsibility in Florence.

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2020

paperback, pp. 256

10 June 1924: the socialist parliamentarian Giacomo Matteotti was kidnapped and killed by a fascist squad, while on his way to parliament. It was immediately suspected that his disappearance was attributable to the fascists, but it was with the discovery of his body that the crisis intensified, prompting Mussolini to take a stand and ushering in the more openly authoritarian phase of the regime. While the story is common knowledge, it is less well known why Mussolini considered Matteotti a threat, to the point that he proposed responding to his speeches “with a revolver”. The reasons for this hostility are to be found in the words that Giacomo Matteotti levelled at fascism from the outset: critical, courageous words, inspired by a perceptive analysis of what was happening, and which culminated with the accusation of electoral fraud in 1924. Those words, which today return to bookshops in the book edited by Mirko Grasso, would condemn him to death.

The writings of Giacomo Matteotti brought together in this edition are taken from a book printed at the end of August 1924, in the midst of the crisis of the regime following the assassination of the socialist MP. Its publication was strongly desired by two key figures of socialism, Filippo Turati and Claudio Treves, who collected Matteotti’s writings with the intention of showing, on the one hand, his nature as a perceptive interpreter of the fascist phenomenon and, on the other, of canonizing him as the regime’s first illustrious martyr. These images of Matteotti, constructed through painstaking editorial work, place the figure of the anti-fascist politician in a broader perspective, and help bring his analysis of the origins of fascism and of the first failures of Mussolini’s government back into the historiographical debate. Matteotti, in fact, effectively dissects the reality of his time by making use of objective numbers and data, and distinguishes this reality from Mussolini’s propaganda in order to identify, in the false information published by the regime, conspicuous contradictions, about-turns, and opportunistic back-downs, also quoting sources close to the dictator. Through his writings the politician reveals that he had understood that in every aspect of public life, fascism had been a reactionary regime since its origins, contrary to Italy’s true interests and an enemy of democracy. Matteotti’s analysis is comprehensive, ruthless and courageous: it gives today’s reader a complete picture of the early years of the dictatorship and makes an essential contribution to understanding the genesis of fascism.

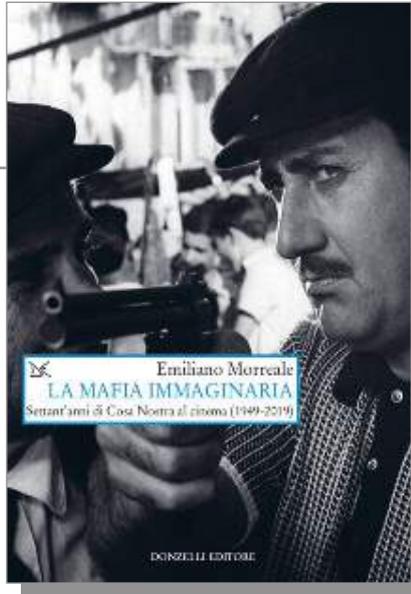
GIACOMO MATTEOTTI (1885-1924) was secretary of Italy’s Unitary Socialist Party. An attentive scholar of democratic mechanisms and labour issues, he was a fervent supporter of Italian neutrality during the First World War. Elected to Parliament in 1919, he was kidnapped and murdered on 10 June 1924.

MIRKO GRASSO, a teacher of literature, is a member of the Rossi-Salvemini Foundation and of the Associazione Nazionale Interessi del Mezzogiorno d’Italia. He published *Costruire la democrazia* (2015 - special mention Premio Matteotti) and he edited Gaetano Salvemini’s *Mussolini diplomatico* (2017).

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Emiliano Morreale The Imaginary Mafia

Seventy Years of Cosa Nostra in Film (1949-2019)



2020

paperback, pp. 346

Since the Second World War, and especially since the end of the 1960s, the Sicilian mafia has been the subject of dozens of films and television dramas, with a recognizable and stereotyped set of characters, situations, and images. The code superimposed on the historical events has shaped them and influenced their perception. The result of decades of research, this book represents the first comprehensive study on the ways in which cinema has recounted Cosa Nostra. It makes for a well-documented and provocative read, which overturns many clichés. Italian cinema has hardly ever really recounted the mafia, instead inventing a parallel “mafia world”, which has influenced the public’s idea of the phenomenon, and even the ways in which mafiosi see themselves. From the Portella della Ginestra massacre to the maxi-mafia trial, from the 1992 attacks to the present day, Emiliano Morreale traces the history of the mafia movie through unpublished or rare archival materials. He touches on neorealism, Salvatore Giuliano, *The Godfather*, *la Piovra*, the Sopranos, *il Traditore*, *Ciprì* and *Maresco*, and the television biographies of bosses and martyrs; but also on unknown and illuminating films, and films that were never made, due to political censorship or economic difficulties. The mafia movies, reviewed today, tell us indirectly about the era that produced them. Behind the ways in which Cosa Nostra is recounted, we glimpse the crisis of intellectuals in the economic boom years, the contradictions caused by changes in the role of women, the bewilderment in the face of terrorism or the rise of Berlusconi. In short, Sicily and the mafia become the place in which to situate the fears, anxieties and difficulties of Italian society, to exorcise them, hoping to find “the key to everything”, up to a present where the narration of Cosa Nostra seems to evoke only the past, as in a fairy tale.

EMILIANO MORREALE teaches at La Sapienza University in Rome and is a film critic for the newspaper “la Repubblica”. With Donzelli he has published: *L’invenzione della nostalgia* (2009), *Così piangevano* (2011) and edited *Mario Soldati e il cinema* (2009).

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Federico Fellini

The art of seeing

Conversations with Goffredo Fofi and Gianni Volpi



2020

paperback, pp. 128

« I need a completely reconstructed reality. This is the key of my work, if I had to identify an aesthetic or a compass rather, a criteria or a psychological itinerary. I cannot escape the need to create a world, as if it could be able to live by itself. A complete creation, carried out in great detail, with an almost maniacal attention and with a scientific, not solely expressive, rigour. Weights, volumes and colours. Then I am tempted to abandon it. Instead, seeing that I've created it, I am curious to tell its story with the camera ».

The result of a series of conversations carried out in 1993 with Gianni Volpi and Goffredo Fofi, who has written the new introduction, *The Art of Seeing*, is a sort of confession by Fellini on his life and his cinema. Now, over twenty years since his passing, it has become increasingly valuable. Federico Fellini received Goffredo Fofi and Gianni Volpi numerous times in his study in Corso d'Italia, for a long and memorable interview. The topic of conversation was not so much Fellini's cinema, but cinema in general that, as Fellini claimed, had taken over his whole life. In the presence of these two unusual interviewers Fellini revealed a sequence of recollections, digressions and reflections on himself and his art. As Volpi writes in the introduction: "He would switch with absolute nonchalance from Kafka to Jung, from Rossellini to Calvino. In certain fascinating and lengthy answers he expertly wove together the most disparate projects, visions and readings". A charisma that allowed Fellini to seduce everyone he spoke to, and behind which, as Fofi points out, it was impossible not to glimpse the extraordinary ability to research the human soul: "There aren't that many artists who explored so deeply in order to tell us who we are, us Italians, how we are and how we think. The Italian character is something that many have discussed in the past, but who better than Fellini has been able to show it to us? Especially in his later films, the more melancholic ones, where he gradually achieved a, dare I say, Leopardi-like level of tone and depth".

The book also includes brief and unique comments by Fellini on his films, which according to his instructions should have accompanied the text, as well as excerpts of interviews with American directors or European directors working in America. A splendid insert of photographs prepared with the Istituto Luce completes the volume.

FEDERICO FELLINI (1920-1993) is one of the greatest directors in the history of cinema. He received Oscars for *La strada* (1957), *Nights of Cabiria* (1958), *8 1/2* (1964) and *Amarcord* (1975), and finally, in 1993, the Academy Honorary Award.

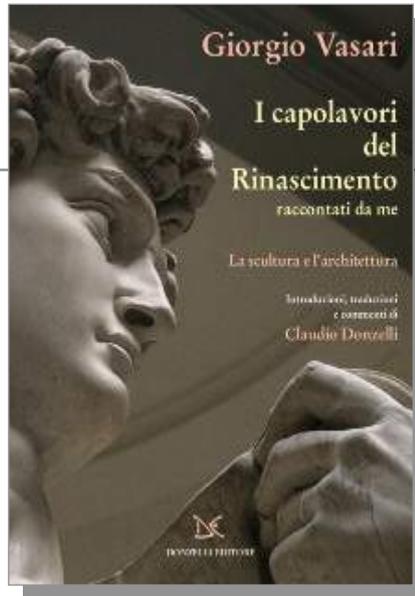
GIANNI VOLPI (1940-2013), cinema critic, founded the magazine *Ombre Rosse* with Goffredo Fofi. Italian correspondent for *Positif* he collaborated with RAI and was a selector at the Bellaria and Venice film festivals.

GOFFREDO FOFI is a journalist, literary and cinema critic as well as social and cultural promoter. Amongst his many published works we can find *I grandi registi della storia del cinema* (Donzelli, 2008).

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2019/2020. II voll.

paperback, vol. 1 pp. 288,
vol. 2 pp. 256

200 colour illustrations

Italian Renaissance art has a particular debt of gratitude towards Giorgio Vasari. A leading member of the Renaissance, his contribution to the creation of the world and imagery of the Renaissance was perhaps even more important. He was certainly the author who pursued the brilliant design of recounting the artists' biography through the evolution of their style with greatest coherence. Vasari's novelty is in his search for a close connection between biographical tale and artistic output; establishing artworks within the very core of the authors' public and private vicissitudes, letting Works enter Lives. In order to penetrate that world, Vasari invented a working method to support his staging: he gathered all the possible information, feedback and testimonials; he collected and filed over 2000 drawings, thus building himself a valuable visual catalogue, a sort of ante-litteram database. Vasari was a militant critic, animated by an explicit intention to define, support and spread a strict connecting thread between the ancients' legacy and the construction of a modern way. He chose the Florentine thread with passion and conviction, starting from Giotto up to the production of an effect of total excellence, within the trio represented by Leonardo, Raphael and Michelangelo. But the fact is, this canon imposed itself, to the point of becoming a widespread judgment, a common feeling. With its precise and declared exclusions and inclusions that canon represented the criterion for identifying the absolute masterpieces in which the spirit of the Renaissance was embodied. It features a limited number of artworks of the highest quality, to which the master wished to dedicate the privilege of a live story inside his pages. This volume gathers the eleven «masterpieces» which Vasari dedicated more attention to. The reader will find Vasari's text in each chapter, accompanied by a parallel translation in modern Italian, and by vast visual documentation on the artwork in question, on its details, on related works. Moreover, in each chapter, the introductory text and the endnote by the curator review the text proposed by Vasari, highlighting any factual errors, controversial attributions, passages questioned by subsequent critique. The translation into modern Italian also allows the non-specialist public to approach the text, as well as permitting an easier translation into other languages.

GIORGIO VASARI (1511-1574), a multifaceted figure, the collector of over 2000 drawings, was a painter, architect and master of ceremonies for great families such as the Farnese and the Medici, but is most famous as the author of the two editions of *Le vite dei più eccellenti pittori, scultori e architetti* (1550-68), the first seminal text on the history of Italian art.

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Enrico Crispolti Guttuso in Perspective



2020 – forthcoming
paperback, pp. 320

with 32 full-page colour
illustrations

Enrico Crispolti (1933-2018), brilliant critic and beloved university professor, was one of the main scholars of Renato Guttuso's work. Starting in the late 1950s, Crispolti has engaged in an intense dialogue with Guttuso's work, bringing together a vast number of essays and articles that had a decisive effect on the Sicilian painter's success. This book, edited by Luca Pietro Nicoletti, Crispolti's favorite pupil, collects the critic's most significant writings dedicated to Guttuso, retracing the development of his critical thinking, which moved from a youthful position of mistrust to convinced praise after he had grasped the Sicilian painter's role in the development of postwar contemporary art. In short, Crispolti focuses on Guttuso as an artist who goes through the crucial years of the twentieth century with a rare capacity for stylistic renewal, in which we can see the symptoms of a transformation of the artistic panorama from the years of Realism to those of the Informal, of Pop Art and finally of the return to painting. Following this path we witness the formative maturation of the critic, who in 1971 dedicated a fundamental study of historical reconstruction to a single work by Guttuso, the *Crucifixion*, which set a benchmark for the development of studies on the history of contemporary art. The volume, richly illustrated with colour reproductions of Guttuso's works, focuses in particular on two paintings, the revolutionary *Crucifixion* and *Spes contra Spem*, with some insights into specific themes and a series of writings of intellectual autobiography, in which the mature Crispolti reflects on the role played by the painter in the development of his own critical consciousness. Thus, beyond the specific relationship between critic and artist, the book is an exemplification of the methodology theorized by Crispolti in the critically acclaimed *Come studiare l'arte contemporanea*, published by Donzelli in 2010.

ENRICO CRISPOLTI (Rome, 1933-2018), professor of Contemporary Art History at the University of Siena, headed the School of Specialization in Art History. Art historian and a militant critic, since the mid-fifties he has curated numerous exhibitions and reviews on issues and aspects of contemporary artistic research. He is the author of benchmark works, of some "general catalogues" and of many other publications and correspondence. One of the leading scholars of Futurism and the Informal, he has written on Pop Art, Neo-Expressionism, Environmental and Participatory Art.

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Veronica Bonanni Pinocchio's Workshop

From the Fairy Tale to Illustration: Collodi's Imaginative World



2020

paperback, pp. 304

Pinocchio has accompanied us since childhood: he is one of the first characters we met, perhaps the first whose adventures, pranks, weaknesses we shared; the first we saw as a friend. Despite this, are we so sure we know him well? How was our puppet born? What is hidden in Collodi's workshop? The volume takes us inside that workshop: through an original re-reading of the most loved Italian book in the world and on the basis of the latest and most innovative comparative theories, Veronica Bonanni reconstructs the author's compositional method and traces the novel back to the extensive use of original rewriting and reuse of his own and others' literary materials. Just as Geppetto makes his "marvellous puppet" from a rough log and "two pieces of seasoned wood", so master Collodi assembles his puppet from the most diverse sources: from the fairy tales of Perrault and Madame d'Aulnoy, which he had translated into Italian, to the myths of Ovid and Apuleius, from Basile's fairy tales to the popular collections of Imbriani. Nor should we forget the role played by the rich iconographic heritage: illustrations by Gustave Doré and Bertall for French fairy tales and those by Enrico Mazzanti for Collodi's works. After the many, and more or less authoritative, re-readings of Pinocchio, from Manganelli to Cardinal Biffi, and the most disparate labels applied to it – secular, religious, esoteric, Masonic or alchemical –, we finally rediscover in this investigation, rigorously centred on text and images, and firmly anchored to the cultural context of the time, the puppet's true nature. Because Pinocchio – and all too often this now seems to be forgotten – was written above all for children, even if it is certainly, regardless of its reading public, a great literary classic.

VERONICA BONANNI, PhD in Comparative Literature and Italian Studies, is an academic consultant for the Cle (Comparer les littératures en langues européennes) research group at the University of Lausanne. She works on 19th-century Italian and French literature and literature for children. Since 2000 she has been part of the editorial staff of "Hamelin", a magazine dedicated to the study of childhood and adolescence from a multidisciplinary perspective.

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Giorgio Pestelli Beethoven's Concertos



2020 - forthcoming
paperback, pp. 200

After the success of *il Genio di Beethoven*, released for the first time in 2016 and recently reissued in a new edition, supplemented with a fascinating excursion into the unexplored land of his Overtures, Giorgio Pestelli gives us his latest labour of love, adding another precious piece to his amazing fresco on the composer from Bonn. The Concertos (the five Concertos for piano and orchestra and the Concerto for violin and orchestra), are crucial, because it is in this genre - in particular for piano - that Beethoven gives of his best: this is the musical form with which Beethoven presents himself to the public for the first time; this is the statement of intent with which he bursts onto the contemporary scene. The “pianist” in the early nineteenth century was also a composer, and Beethoven, following in the footsteps of Mozart, began a career as an itinerant “virtuoso”, taking his Concertos on tour, from Berlin to Prague. In the space of a few years, however, between 1795 and 1809, little by little the composer became unable to hide, and took over from the pianist: he leapt out of the tight-fitting shoes of the talented performer and revolutionized the world of music. In the Concertos - of which Giorgio Pestelli, with the clear, crystalline prose for which he is so much appreciated, reconstructs the history and the compositional structure - all the aspects of Beethoven’s creativity in the central period of his production are found in an exciting compendium. We see the influence of eighteenth-century forms and the model of Mozart, who had reached great heights in the genre; then Beethoven’s separation from Mozart with the affirmation of a dramatic and conflictual personality (also marked by his difficulties caused by the first signs of deafness). We are then shown his conquest of new expressive spaces in the years 1805-1806, following the Eroica symphony; and finally his triumphal finale in the Fifth Concerto (1809), in which symphonism and soloist prowess come together in unsurpassed harmony. The Concertos accompany and reflect the evolution of Beethoven’s style – alongside the piano sonatas, symphonies, chamber music –, achieving unique results, especially for that particular dialogue (sometimes conflictual, sometimes harmonic) created between a soloist and the orchestra. This takes the form of a highly original technical and spiritual dialogue, a rich exchange of lyrical accents and violent outbursts, of sudden accesses and velvety melodies, of unexpected melancholy and impetuous spurts of vitality. There is an extraordinary range of innovative musical expressions and the explosion of a soul that can no longer be held in check: ladies and gentlemen, this is Beethoven.

GIORGIO PESTELLI is Professor Emeritus of History of Music at the University of Turin and has held courses on the subject at the Universities of Genoa, Bologna and elsewhere. Music critic of the “Stampa” newspaper, he is part of the editorial board of “The Works of Giuseppe Verdi” (Chicago University Press); from 1982 to 1986 he was artistic director of the RAI’s Orchestra and Choir in Turin. With Donzelli he has published *Il genio di Beethoven* (2016; new edition 2020) and in 2018 *L’anello di Wagner*.

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Benedetta Saglietti

Beethoven's Fifth Symphony

read by E.T.A Hoffmann



2020

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Beethoven's Fifth Symphony is one of the most important and famous works in the history of music: as soon as it is evoked, its incisive initial motto immediately resonates in our mind. Yet, as this book explains, the composition imposes itself in the ears and the hearts of listeners in a very strange way.

The story of the Fifth Symphony began in Vienna on December 22nd, 1808, when it was performed for the first time, among many other pieces, in a concert as famous as it was unfortunate. The difficulty of the compositions, an insufficient number of rehearsals, the length of the program and the coldness of the theatre decreed a half fiasco. Despite the composer's fame, a chronicler wrote: "A prophet is not without honour, save in his own country." Beethoven was furious and feared: "The Vienna smearers will certainly not fail to write their poisonous articles against me." Instead he was wrong. Seven months later, in fact, the director of the most important German music magazine sent the reduction of the symphony for four hands to Bamberg, asking a review from one of his writers, the at the time still unknown E. T. A. Hoffmann, who would soon become the most important writer of German Romanticism. Hoffmann was the first to recognize that the Fifth Symphony, without doubt, was a masterpiece, and declared it loudly in a long essay, thus determining the fate of this extraordinary work. As the extensive multilingual bibliography shows, the review by E. T. A. Hoffmann plays a central role in the history of its music reception.

Until now unpublished in its integral form this review, amongst the most inspired of all time, finally appears in Italian - translated and edited by the music historian Benedetta Saglietti - together with other testimonies about the first performance and the writings of Johann Friedrich Reichardt and Hector Berlioz. This journey through the Fifth Symphony, a piece that since the first performance continues to fascinate the listeners, starts with a conversation between the conductor Riccardo Muti and the author, offering to the readers his point of view as an interpreter.

BENEDETTA SAGLIETTI, a music historian and Beethoven scholar, holds a Ph.D. in Early Modern history from the University of Turin. Her most important publications include: *Beethoven, ritratti e immagini* (Edt-De Sono, 2010) and with G. Satragini of *Strawinski*, by A. Casella (Castelvecchi, 2016), among many other articles and scientific reviews. She works as a music critic and digital strategist.

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