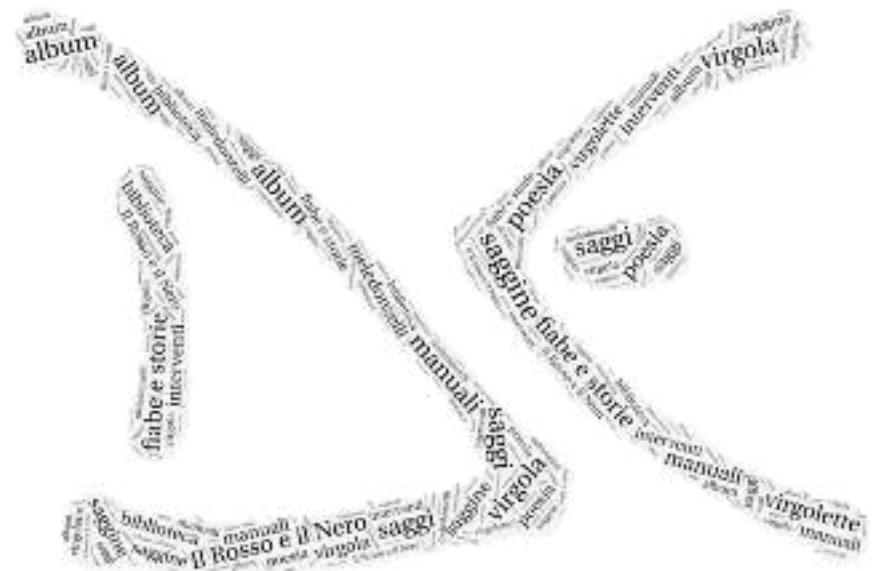


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Salvatore Lupo

The Mafia

170 years of History



2018 - forthcoming
paperback, pp. 450

Editorial event!

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 seventy 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

Fascism and anti-fascism

The uses and abuses of History within public debate



2018 - forthcoming
paperback, pp. 144

Among other things, the electoral victory by the populist right-wing has had the effect of forcefully reintroducing the word «fascism» into the public debate, ascribing new topicality to it as a possible outcome of the Italian political crisis and by making a call-to-arms re-emerge under the banner of anti-fascism. The juxtaposition between fascism and anti-fascism has summed up aspects for a key to understanding the present time, which can also project itself into a European dimension. The strength of this paradigm translates into an exaggerated public use of history, with constant references to the Resistance, to the 1920-22 crisis, to the Duce, to racism, to neo-fascism. History returns to being a political weapon with all the onus this entails in terms of simplification, exploitation, omissions and true mystifications in certain cases, which imperil the comprehension of reality. The purpose of this book is to bring clarity, by trying to dispel the fog of ideological encrustations and false conceptualisations innervating a use of History within public debate and political struggles. To this end, the most advanced results in historical research, which has developed new knowledge and new interpretation patterns over recent years concerning fascism and anti-fascism, capable of counteracting the strong risks inherent in such paradigms, remain essential. The book reconstructs the historical itinerary, now over a century long, during which this couple of opposites has dominated the political and civil life of contemporary Italy, assuming very different connotations and meanings. It begins from the origins in 1922, when the two words entered the lexicon of Italian and European politics; it continues with the 30s, or the era of fascism hegemony in Europe and the defeat of anti-fascism; it then proceeds to the years of the collapse of fascism (1943 - 1948), and the birth of the Republic, founded on the Resistance and an anti-fascist Constitution; it then reconstructs the clash between fascism and anti-fascism during terrorist years; finally reaching the recent crisis, whence a long «post-» dominated phase springs from, also including post-fascism and post-anti-fascism, up to the unsuccessful quest for a new republican identity. At the end of this journey, readers realise they have acquired a valuable, very useful «toolbox» for reading the present beyond any stereotypes, conditioned reflexes and rhetoric.

ALBERTO DE BERNARDI teaches Contemporary History at Bologna University. He heads the «Storicamente» online magazine and is co-editor of the «Società e storia» magazine. He is the director of Cirec (Inter-university research centre on the contemporary age). His books include *Il Sessantotto* (with M. Flores, 1998), *Una dittatura moderna* (2006), *Da mondiale a globale* (2008), *Storia dell'Italia unita* (with L. Ganapini, 2010), *Un paese in bilico. L'Italia degli ultimi trent'anni* (2014).

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Guido Crainz

The Forgotten '68

Czechoslovakia, Yugoslavia, Hungary and Poland



2018

Paperback, pp. 256

The 50th anniversary of 1968 is the opportunity to reflect on what happened in those countries which were under the Soviet influence during that year. It is a very controversial topic, because the protests and demonstrations which took place in Eastern and Central Europe didn't become part of the common narrative of '68. This book – edited and introduced by Guido Crainz, an important Italian scholar of Contemporary History – is therefore dedicated to uncover from dust the political movements against the establishment and to the turmoils which spread across the countries of Eastern and Central Europe during 1968. These movements were underrated by the leaders and the militants of the student protest in Western Europe, but they left deep – although hidden – traces in their societies, even if they were harshly stopped by the Soviet invasion of Czechoslovakia and the hard repression in Poland. Those traces were destined to grow in importance during the following two decades, until the fall of the Soviet regime in 1989.

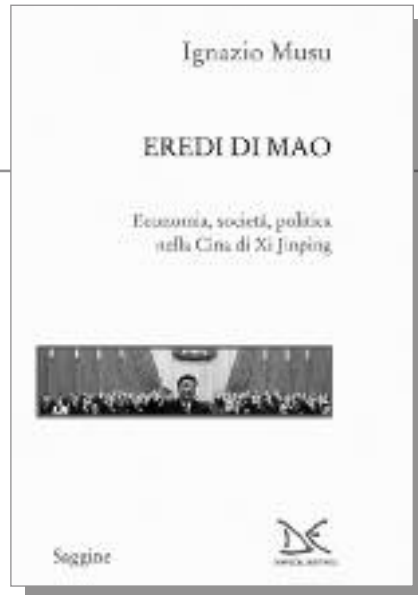
Beside a long introductory essay written by the editor, the book features a number of brief chapters on 1968 in the different national contexts of Czechoslovakia, Poland and Yugoslavia, respectively written by Pavel Kolár, Wlodek Goldkorn and Nicole Janigro. At the end of each chapter, a selection of brief testimonies and documents written by leading intellectuals of that period (such as Milan Kundera, Zygmunt Bauman), will help to understand how and why this “other” ‘68 was forgotten and hushed up by the Western reception of what happened in that crucial year.

GUIDO CRAINZ is a historian and a columnist for «la Repubblica». A landmark in Donzelli's catalogue, he published among other titles: *Storia del miracolo italiano* (2005), *Il paese mancato* (2005), *Il paese reale* (2013), *Storia della Repubblica* (2016).

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Ignazio Musu Heirs of Mao

Economy, Society and Politics in Xi Jinping's China



2018 - forthcoming

paperback, pp. 160

By now, China is the first economy in the world, overtaking even the US in terms of GDP. Its economy and society keep transforming with an intensity and speed never experienced in history: we are facing a country whose international role is becoming increasingly stronger economically, but also politically. Since 2012, the leadership of the country has been firmly in the hands of Xi Jinping, equated by several parties to Mao Zedong for influence, charisma and power. These two facts – China's economic power and Xi Jinping's great power, – are viewed in the West with apprehension, if not with worry and fear. Even with all the limitations of a strongly authoritarian approach, no political projects today in the world are able to understand not only the economic aspect, but also institutional, social and cultural aspects featuring the vast scope and involvement of those implemented by Xi Jinping, especially as regards the role of China in the international arena. However, Xi Jinping's effort to make China's presence in the world emerge increasingly, encounters obstacles in tensions with the United States. But in a world where the centrality of the West is failing, the emergence of Asia and of a prevailing role of China over that continent appears inevitable within the geo-political scene. In this intricate picture, Europe appears disoriented: if it is not able to overcome the fragmentation within it, its economic strength will not be able to counter the inevitable hegemonic advance of China. Musu begins from an analysis in clear and easy language of thirty years of economic reforms characterising the post-Maoist era, retracing the steps of economic, political and social change which have led Xi Jinping's China to become the complex power it is today, bringing to light the many contradictions of this country not only under the economic aspect but also in terms of social inequality, political authoritarianism and persistent territorial and environmental imbalances. This book is a compass for orienting oneself within a reality, characterised as the Chinese one is, by continual, fast and unpredictable change, through a detailed investigation beyond preconceived stances for or against Xi Jinping, which often do not take into account of the complexity of a country with a history and culture that are thousands of years old.

IGNAZIO MUSU is Emeritus Professor of Political Economics at Ca' Foscari University. He is a member of the Board of the Bank of Italy, a corresponding member of the Accademia dei Lincei and an effective member of the Venetian Institute of Science, Letters and Arts. His fields of research are economic growth, environmental economics, the economic effects of digital technologies, Chinese economy. His publications include: *Il debito pubblico* (2012) and *La Cina contemporanea* (2011).

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Piero Bevilacqua Body and Earth

Agriculture, Environment and Health in our World



2018 - forthcoming
paperback, pp. 160

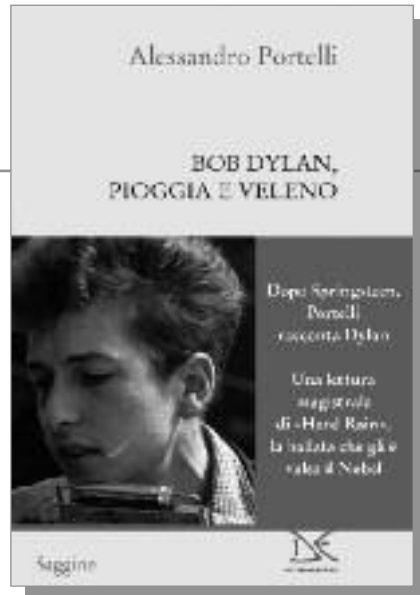
Reduced to a marginal sector by industrial burgeoning during the 20th century, agriculture has returned to the heart of our societies once again. It has become the core of a set of relevant issues, which draw the attention of governments, the public opinion, transnational movements, trade unions and intellectual groups. Today, the way it has developed over the past seventy years, agriculture poses vast problems to the whole of humanity: it uses up 70% of the planet's water resources; together with animal breeding it contributes to the global warming process; it sterilizes and turns fertile lands into deserts, it pollutes waters; it carries the entirety of the chemical substances with which it attempts to counteract plant pests and diseases into the environment and in food. But this is just one side of the moon. After the «mad cow» crisis, which hit the European countryside at the end of the 20th century, fighting and opposing industrial agriculture, this unsustainable model of food production, have become a mass phenomenon, not only involving intellectual movements and élites, but also large sections of the population, the media and opinion leaders. Also thanks to this upheaval, in which Slow Food and especially Terra Madre have played a promotional role on an international scale, Italy has fully discovered the historical treasure of its food tradition, linked to its unmatched agricultural biodiversity, and it is a worldwide model today for agriculture more suited to the health of mankind and the planet. Piero Bevilacqua, one of our top agriculture and environment historians, engaged for years in promoting a sustainable model for land exploitation, dedicates a short, passionate and well documented essay to future scenarios, aimed at defending reasons for a balanced and aware bond between body and earth. Because the health of the one and the other goes hand in hand.

PIERO BEVILACQUA, formerly Professor of Contemporary History at «La Sapienza» University in Rome, founded the Southern Institute of History and Social Sciences (Imes) with other scholars in 1986, of which he is currently the president. He is one of the scholars called to participate in the Manifesto on Food and Health (2018) promoted by Vandana Shiva.

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Bob Dylan. The rain and the poison

«Hard Rain», a ballad between tradition and modernity



2018

paperback, pp. 184

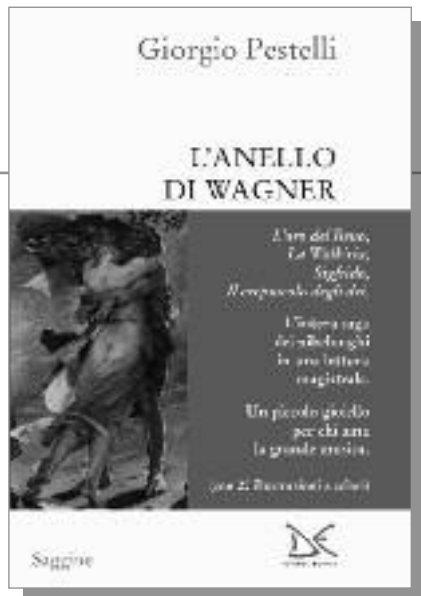
Two singer-songwriters, above all others, have given a voice to the feelings of deep America, incarnating its popular soul in the most authentic way: Bruce Springsteen and Bob Dylan. After consecrating a memorable book to Springsteen (*Badlands*), Portelli has now dedicated himself to Dylan, selecting the song Dylan recorded for the first time in 1962 at the beginning of his career, as an emblem and protagonist of his book. It is certainly not by chance that the song Patti Smith chose to sing during the ceremony awarding the 2016 Nobel Prize for literature to Dylan, was «A Hard Rain's A-Gonna Fall» itself. And the opinion expressed by «Rolling Stone» magazine, defining it «the greatest protest song written by the greatest songwriter of his era», is widely known. It is not so well-known that Dylan construed «Hard Rain» beginning from an intense dialogue with an ancient oral-tradition ballad, the «Testamento dell'avvelenato», of which traces may be found as far back as 17th-century Italy, then spreading throughout the Anglo-Saxon world with the title of «Lord Randal», and then passing on to America through the typical channels of oral tradition. By exploring the relationships between these two songs, this book shows how Dylan's text feeds on the historical depth incorporated in the ancient ballad, projects it towards contemporary imagery, and illuminates them both. At that moment, Dylan was immersed in folk revival, but was preparing to leave it; it is as if he were «poised between worlds», Portelli writes, in a moment of «prodigious balance which even he would never regain with as much power». Thanks to a close comparison between forms of popular narrative song and its centuries-old history, the book delves into Dylan's imagery, into his vision of history and the future, from the impending nuclear threat to the environmental disasters of our time, highlighting the relationship the great folksinger entertains with the languages of music, poetry and the cultural industry. A portrait emerges of Bob Dylan, whose uniqueness consists in positioning himself wisely at that junction where orality and writing, text and performance, folklore and popular culture meet, between the globalisation of oral movements and cultures, and that of the cultural industry. At a crossroads between two possible paths in history, apocalypse or liberation.

ALESSANDRO PORTELLI, considered as one of the founders of oral history, has taught Anglo-American Literature at «La Sapienza» University in Rome and is the president of the Circolo Gianni Bosio. In 2015, he was awarded the *Dan David Prize Award*. His books have been translated and published worldwide. With Donzelli he published, among other titles, *Badlands* (2015), *America profonda* (2011), *Storie orali* (2009), *L'ordine è già stato eseguito* (2005).

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Giorgio Pestelli Wagner's Ring

A journey through the Nibelungen Saga



2018 - forthcoming
paperback, pp. 272

**With 20 illustrations
in full colour**

Giorgio Pestelli invites his fond readers to undertake a special crossing together. This time the protagonist is Richard Wagner, with his Nibelung tetralogy, the cycle of four tragedies which he composed over a quarter of a century. Through *The Rhinegold*, *The Valkyrie*, *Siegfried* and *Twilight of the Gods*, Wagner staged a complete cycle, drawn from the great German folk epic, at Bayreuth for the first time in 1876. «The *Ring of the Nibelung* is not only a masterpiece of musical theatre, but it is also a “story” in which the protagonists, the facts, the ideas, the chapters and the paragraphs are decided by the music», says Giorgio Pestelli; and once the necessary data are shown for orienting ourselves in the genesis and development of the tetralogy, the author himself narrates, or rather, «stages» the content of each of the four works with directorial effectiveness and literary finesse. The result is a guide, ideally to be read at the theatre, focused on maybe the only aspect of Wagnerian genius surviving intact to our day, in changing times and fashions: that is, his infallibility as a theatrical musician, his miraculous ability to arouse nature images and glimpses of the human soul with the strength of his thematic invention. The book follows the narration and musical development, scene by scene, episode by episode; even those dialogues and monologues dreaded for their «length», which the audience of usual enthusiasts listens to patiently, whilst waiting for the most famous pieces, are revealed by Pestelli and explained in their meaning (what are those guys on stage telling each other? what are they talking about?), with the result of being commensurate with the demands of a logically pressing theatrical timing. The book's ambition is to accompany readers in the exploration of the imposing structure of the *Ring*, making them perceive how the cat of moral analysis leaps under the cover of myth, and is represented live by all musical means.

GIORGIO PESTELLI is Emeritus Professor of History of Music at Turin University. A music critic for the «Stampa» newspaper, he is on the editorial board of «The Works of Giuseppe Verdi» (Chicago University Press); from 1982 to 1986 he was the artistic director at the RAI Orchestra and Chorus of Turin. His best known publications include: *L'età di Mozart e Beethoven* (1979); *Canti del destino. Studi su Brahms* (2000); *Gli immortali* (2004). For Donzelli, he published *Il genio di Beethoven* in 2016.

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Fortunato Minniti

The vertical revolution

A Cultural History of Flight



2018

paperback, pp. 288

**With 32 pages
of illustrations
in full colour**

The «vertical line is practicable», Victor Hugo exulted in 1864, prophesying the construction of that «aerial ship» which would change the condition of man forever. Flight is a true revolution, a vertical revolution which creates a new world, by expanding practicable space. In this book, Fortunato Minniti recounts the story of flight from the early 20th century to the end of the First World War, from balloon and airship ascents to the first flights by the Wright brothers, to the transformation of aircraft into instruments of destruction which would change the face of war. The author outlines a portrayal of the many protagonists who prepared and implemented this revolution, with a skilful historical and cultural reconstruction: the visionaries – writers, patrons and politicians – who imagined it; the «pioneers», who pursued and made the dream real by perseverance; the artisans who built impossible flying machines; and finally, the businessmen, who sensed the potential profits of this industry. In addition to physical and political spaces, the conquest of air revolutionises mental spaces, making a dream confidently expected for millennia possible, achieving a miracle which was technically and humanly impossible previously. The exhaustive illustrations accompanying the volume follow the itinerary of this revolution, with images of pilots and aircraft, advertising posters and fighter planes, passing through depictions of flight left by great early 20th century artists. A «light» history, which explores society, art, literature and military technology; which moves vertically, to follow the first approach of men and women to a third dimension in space, conquered thanks to an insatiable spirit for adventure.

FORTUNATO MINNITI teaches History of War at the Faculty of Political Sciences of Roma Tre University. He is the author of several studies on the history of military institutions and wars in Europe, of historiography on the military issues of liberal and fascist Italy and the cultural impact of the Great War in Europe. His publications include: *Il Piave* (2002) and *Fino alla guerra. Strategie e conflitto nella politica di potenza di Mussolini, 1923-1940* (2000).

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Orazio Olivieri

The Age of Spices



2018

paperback, pp. 280

For a long period, which lasted for centuries and centuries (from the Roman age to the 18th century), spices were necessary. Not superfluous or luxurious goods, as the vulgate imposes today, but essential, widely distributed goods, accessible to nobles, clergymen and merchants, as well as shoemakers, masons and peasants: in short, products for all budgets. This is the unusual story the book tells us, the result of careful and innovative research, often using neglected sources as well as the customary recipe books: merchants' letters, shopping lists, account-ledgers, literary and pictorial works, travellers' diaries, archaeological surveys, and price and wage surveys. But why were spices indispensable? The answer is in the cooking method, which remained unchanged for so long in its primitive simplicity: the result was tasteless, not at all palatable, food. Therefore, resorting to strong corrective dressings, to spices, was in fact inevitable: no dish, not even a simple or popular dish, could do without them. Things began to change in the 17th century, when, on the wave of an earlier culinary-appliance evolution in Italian Renaissance courts, a «cooking-range revolution» breeze began to blow across Europe, finally allowing an enhancement of specific characteristics in food and in the most refined preparations, by means of heat regulation. The fate, although not their definitive decline, of these exotic substances was thus marked. No longer lording it, as in the past, spices have managed to recycle themselves, being content to accompany our food but always maintaining a bit of that spark left by the glories of their past. And the author leads us to that period of glory, wisely dosing historical accuracy, irony and pure pleasure in the tale.

ORAZIO OLIVIERI is Professor of Product and Territory at the Food Culture Master at Tor Vergata University in Rome. A quality expert in the food industry, he is responsible for the implementation of numerous projects for the protection and enhancement of important typical Italian products through PDO, IGP and collective geographical brands. His publications include: *Il Lardo di Colonnata* (2003); *Lo zafferano di San Gimignano* (2006) and *Ferrara. Terra acqua e sapori* (2008).

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Michele Dantini
Paul Klee
Epoch and Style



2018

paperback, pp. 176

**With 38 illustrations
in full colour**

«Art does not reproduce what is visible – wrote Paul Klee in an essay in 1920 – but it makes what is not always so, visible». A versatile artist, as well as a painter, musician, architect and art philosopher, Klee is often presented as a seer-author, with a penetrating, dilated gaze, able to investigate and interpret the mysteries of our world. Deemed one of the most interesting artists of the 20th century, Klee is able to combine technical and formal attentiveness with a rare penchant for fantasy, moving skilfully between experimentation and Central European tradition. A deep knowledge of the history of Western art permeates and shapes all of his activity, as pastiche, parody, a reinvention of images and traditional styles. For him, history itself it is a sort of theatrical warehouse to draw from, in a targeted manner, with ambivalent feelings, to find a costume (i.e. a «style») to be adjusted and worn on different occasions. His attitude oscillates between devotion and detachment, the fervour of rediscovery and parody. In line with the resumption of «artistic industries», which was very widespread in Central Europe at the turn of the 19th and 20th centuries, Klee shows a marked interest in applied arts and less usual techniques; as well as for dark or decadent times – the pre-classical era, for example, the late-ancient, the early German Renaissance ones – in which his interest for the geometric reduction of natural forms and his fidelity to primeval worlds is reflected. A master of satirical deformations, Klee found a figurative framework in caricature, which he pushed far beyond the humorous genre, that allowed him the broadest morphological and fantastic freedom, leading him to explore the original affinities between drawing and writing. And the painter reflects on this precise link, even stating that watercolour is a «hieroglyph» for use by a «poet-artist».

MICHELE DANTINI teaches History of Contemporary Art at the University for Foreigners and is a visiting professor at the Scuola Alti Studi in Lucca. His books have been translated in the United States, France, Spain, Poland and other countries.

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Vincent Van Gogh

My paintings according to me

edited by Piergiorgio Dragone



2017

Paperback, pp. 280

Van Gogh's letters on Painting collected together for the first time in a beautifully illustrated book

It was Vincent van Gogh himself – in everything he wrote over the years – to speak in detail of his paintings. He explained how and why he made them; he described the colours and the emotions he felt in creating them; he also wrote what he hoped and wanted them to suggest to their viewers. He pointed out which painters of the past he was inspired by, and what kind of new art he was aiming at, putting all his efforts in creating it. He created a whole visionary universe which – when he was alive – only a few were able to understand; but which constituted a very original language: he was the forerunner and founder of the evolution of modern painting. His letters to family and friends are a valuable record of great literary, critical, and human value. Over a century later, Van Gogh is universally recognised as one of the greatest artists of his time. He has become a myth, so much that the pictures he painted are known to everyone, and his paintings have inspired artists of all sorts. For a number of reasons, some of his masterpieces have often broken records as the most highly-paid paintings in the world. This book presents 25 of his masterpieces, one for each chapter, in an absolutely original way. The book is aimed at those who wish to discover the artist's complex story: the man he was; not just the «crazy» painter described by embarrassed and out-of-date date critics, or by journalists hunting for easily impacting scoops. Guided by the worthy introductions to his paintings written by curator Piergiorgio Dragone, the reader will find out unknown aspects – through the artist's own words, his sketches and preparatory drawings – about the artistic and human adventure of a true giant of contemporary art. A rigorous and passionate volume at the same time, with texts and pictures, conceived for who is fascinated by his artworks but is not content to just see them as fleeting icons.

VINCENT VAN GOGH (1853-1890) is among the most famous and influential figures in the history of Western art. In just over a decade he created about 2,100 artworks, including around 860 oil paintings, most of them in the last two years of his life. They include landscapes, still lifes, portraits and self-portraits.

PIERGIORGIO DRAGONE (1948) is a Professor of Contemporary Art History at the University of Turin.

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Antonella Abbatiello

Just-so houses



2018 - forthcoming
hardcover, pp. 48
21×21cm

Home sweet home, goes the motto, but in how many other ways can a home be? Antonella Abbatiello, one of the most famous Italian authors for children, has tried to invent a lot of them, according to small readers' emotions and thoughts. As every parent and every teacher knows well, a house is the first item children try their budding talent on: it is sufficient to grab a pencil and a sheet of paper and a classic sloping roof appears, under which two small windows blink and a small door is shut like a mouth. And how many bizarre details they are ready to add in order to describe the den of their heart in their own way! Here then is the right book to accompany their imagination. A different house on each page and a further new emotion. There are funny and tender, bizarre and funny, joyful and dreamy, imaginative and surprising ones; and each one can be the beginning of a game to be stretched endlessly. This is why a small section at the back of the book invites its small readers to draw and invent houses the way they please. A book destined to become a small classic for childhood, which will not fail to win adults over too, thanks to its wit.

ANTONELLA ABBATIELLO has illustrated eighty-nine children's books, many of which she has also designed and written. She has published for top Italian publishers and her books have been translated and published in nineteen countries. As Emanuele Luzzati and Giulio Gianini's only assistant for eight years, she collaborated at the making of their animation films. She executed the whole graphic part for Leo Lionni's three films *Cornelius*, *È mio!* and *Un pesce è un pesce*. This is her first book to be published by Donzelli.

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Lucia Scuderi Bite the colour!



2018

paperback, pp. 48

26×26cm

An apple a day keeps the doctor away, says an old proverb. And apparently it is not wrong. In fact, nowadays scientists say that by eating 5 differently coloured fruits and vegetables a day, we keep healthy and capable of great tasks. Child's play, to sum it up, which this book teaches us the basic rules for. Adults and kids will enjoy discovering how many combinations of colours may be experimented every day in order to banish diseases together. The first important thing is that such edible colours should be in season – and this is where the penny drops! How many of us know exactly in what season carrots or tomatoes ripen, or tangerines or grapes? Furthermore, even before tasting them, fruits and vegetables need to be recognised, and it is not easy! For instance, who can distinguish the pepper plant from the eggplant? Or what vegetable grows on the plant or underground, in the vegetable garden or on a tree? And discoveries do not end here: what do the different colours that fruits and vegetables sport depend on? And why are the 5 colours to eat each day so good for us? Play and learn! Open the book and discover the secrets of nature that are good to eat.

LUCIA SCUDERI lives and works in Catania. She writes and illustrates children books for several publishing houses, in Italy and abroad. Among the many awards she received is the Andersen Prize in 2013 as «Miglior illustratrice». For Donzelli, she wrote *All the tummies in the World*, *The Garden of Wonders* and illustrated *The Complete Fairy Tales* by Luigi Capuana.

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J. W. Goethe & Fabian Negrin

The Sorcerer's Apprentice



2017

Hardcover, pp. 32

22×29 cm

It is sufficient to say *Sorcerer's apprentice*, and a dismayed Mickey Mouse, in a red tunic and a yellow-starred blue hat, flashes across our imagery at once, rushing to chase an army of crazed brooms flooding the house with buckets of water, and all due to his fault! But how many people know that the author of *The sorcerer's apprentice* story was one of the greatest European writers of all times? It was none other than Goethe. In fact, it was 1797 when the great German writer got the idea of resuming a subject already treated in antiquity by Lucian of Samosata (170 A.D.), and of making a ballad out of it according to German popular poetry tradition. The ballad immediately gained good circulation and children in Germany learned it by heart thanks to its wordplay, rhythm and rhymes. But it took another century for the young wizard's popularity to make a leap forward: it was 1897 when French composer Paul Dukas wrote a symphonic poem titled *The sorcerer's apprentice. Scherzo after a ballad by Goethe*. Fifty years later, Walt Disney's genius conceived the idea of blending the Goethe warp with that magnificent symphony, drawing the amazing *Fantasia* from it, which remains among his greatest masterpieces. It may therefore be said that from the 18th century onwards, every century has had its version of *The sorcerer's apprentice*, and now Donzelli is about to give new life to Goethe's story in this new millennium in a very original format which has never been attempted yet: an auteur-illustrated album. Its genius and colours will be by Fabian Negrin, who will deal once again with a classical text and author, and with the great Disney; the challenge is to remove the original Goethe story from the dust and to assign a human face to the young apprentice, for the first time. An unmissable opportunity for little and big readers to discover the apprentice's «true» story, albeit in a modern key capable of emanating all the young protagonist's creative energy whilst being tempted into a magic experiment for the first time, free from his master's control.

JOHANN WOLFGANG VON GOETHE (1749-1832) is one of the most important German writers of all times. His works include epic and lyric poetry; prose and verse dramas; memoirs; an autobiography; literary and aesthetic criticism; treatises on botany, anatomy, and colour; and four novels.

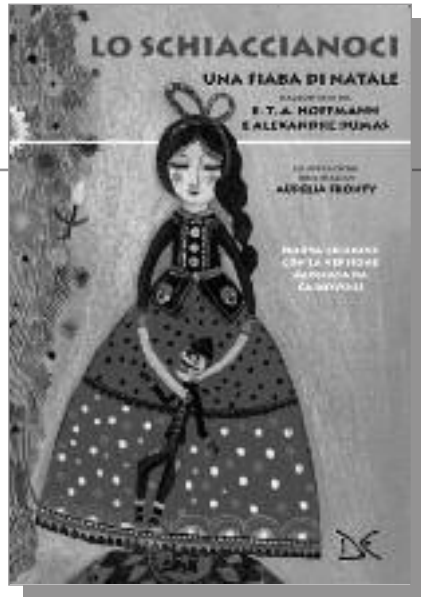
FABIAN NEGRIN was born in Argentina in 1963. At the age of 18, he began his career as an illustrator, graphic designer and cartoonist. In 1989 he moved to Milan, dedicating himself to books for children. He has received the most prestigious international awards, among them the Unicef prize; the Andersen prize as best illustrator in 2000 and the Bologna Ragazzi Award in 2010.

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German text available



A. Dumas, E. T. A. Hoffmann, P. I. Tchaikovsky
The Nutcracker

Illustrated by Aurelia Fronty



2018

hardcover, pp. 266

**With 62 illustrations
in full colour**

No story conjures the Christmas spirit more than the tale of Marie and her rickety-jawed, nut-cracking wooden toy, just as no self-respecting theatre fails to stage that famed ballet around Christmas time. But what is the true story behind this magical, mysterious character? Why has it continued to fascinate readers and spectators for almost two centuries? This book presents both the E. T. A. Hoffmann and Alexandre Dumas versions of one of the greatest masterpieces of 19th century literature. Indeed, though this successful story was originally penned by the great German writer in 1816, its rise to popularity only occurred at the hand of the author of *The Three Musketeers* in 1845. In 1892, its plot served as inspiration to Tchaikovsky as he composed the music to the now world-renowned ballet. Since then, as Jack Zipes reports in this book's introduction, this story has been the object of dozens of reinterpretations at the theatre, box office, in comics and music videos at the hand of everyone from Nureyev to Disney, to the point that no one seems to remember how the story got its start. As readers, big and small flip, through these pages, they will be taken from the shadows and disquiet of the original German version to the fairytale magic of Dumas' tale to Tchaikovsky's workbook, to finally discover the original story of Marie's toy and a nut called Krakatuk, of the merciless Mouse King and Princess Pirlipat, of Drosselmeyer, the sinister toy inventor, and his nephew. They will be enchanted by the magic spells of the Land of Marzipan and the Land of Snow, as they will hold their breath during the battle between the evil mice and Fritz' soldiers – all beneath the tallest Christmas tree.

ALEXANDRE DUMAS (1802 - 1870) was a French writer, best known for his historical novels of high adventure which have made him one of the most widely read authors in the world.

E. T. A. HOFFMANN (1776 -1822) was a German author of fantasy and horror. Hoffmann's stories were very influential during the 19th century, and he is one of the major authors of the Romantic movement.

PYOTR ILYCH TCHAIKOVSKY (1840-1893), was a Russian composer of the romantic period, some of whose works are among the most popular music in the classical repertoire.

AURELIA FRONTY was born in Paris in 1973 and she lives in Montreuil. She cooperates with some of the most important French publishing houses, as Gallimard, Seuil and Gautier-Languereau, and with prominent children's writers.

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Franco Marcoaldi

A certain idea of Literature

Ten writers as friends



2018

paperback, pp. 192

In the dangerous confusion of our days, will it not be literature to really offer us the language for a new, possible friendship among men? If the inner life of every single creature is threatened nowadays in its expressive potential, as it never was before, literature claims its fundamental undauntedness in the face of any imposition, of every pre-packaged norm. Poet Franco Marcoaldi elects ten great figures of the 20th century as guardians in a journey for the literary soul: Svevo, Zanzotto, Musil, Szymborska, Canetti, Caproni, Brodskij, Hrabal, Unamuno, Meneghello. He entertains a close, tight-paced dialogue with each of them; sometimes a real, concrete, direct one; at other times a fantastic one, matured only through the written page. He finds in such friends and teachers the same questions which trouble his existence and research: the irreconcilable gap between sense and sensibility; the agonising elusiveness of time; the intrusive mystery of sexuality; ironic *volte-faces* as a defence strategy; power-freedom dialectics; the enigma of the animal world; the inexhaustible search for a meaning even where it cannot be traced. The ten selected authors are very different from each other, and yet Marcoaldi succeeds in gathering them ideally for listening to the same, essential questions. This is well-grasped in the final pages of the book dedicated to Luigi Meneghello. If we peek into his very special «workshop», we will find him busy working alone on the lathe of words, to achieve his small «masterpiece». It is there that the writer, every writer, faces a task that sometimes turns into despair. Yet he cannot stop, because he obeys an urgency to grasp the vitreous substance underlying the things of the world. And to pursue this result, he needs both his own stubborn conviction and a constant and nourishing exchange with the outside world. Thus that «certain idea of Literature» as friendship is born, as a sharing of experiences, which the author is proposing to us in these valuable pages.

FRANCO MARCOALDI, a poet and essayist, collaborates with «la Repubblica» newspaper. His poetic works include *A mosca cieca* (1992), *Celibi al limbo* (1995), *Amore non Amore* (1997), *Animali in versi* (2006), *Il tempo ormai breve* (2008), *Il mondo sia lodato* (2015), *Tutto qui* (2017).

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Rosario Romeo Richelieu

At the origins of Modern Europe



2018

paperback, pp. 192

Academic year 1963-64. Faculty of Literature and Philosophy at Rome University. Rosario Romeo – a very young full professor and already one of the most prestigious Italian historians – held his first lectures. The course was about a protagonist of European history in the modern age: cardinal Richelieu. Romeo wrote a sheaf of handouts for that course, now unobtainable but memorable among the students. On reading them again some time later, these pages offer an amazingly vigorous essay for understanding the ascent to power of the greatest 17th century politician. This is the phase – as Guido Pescosolido, then Romeo’s pupil, stresses in the Introduction – in which the constants in the history of political order and the balance of power in Europe take shape and consolidate, destined to project themselves into the following centuries. Still fully in the 19th century, the national movement for Italian unification and its major architect, Cavour, had to deal with the backwash of those events: royal absolutism as a form of political and established regime, and balances of power embodied by the struggle between France and the Hapsburg Empire, within a framework of political and military fragmentation in the two other decisive components of the European arena, Italy and Germany. This explains the attention Romeo dedicated to Richelieu and to France in the 17th century, just when he was still immersed in blazing arguments with Marxist historiography about a Gramscian interpretation of the Risorgimento and Italian post-unification capitalist development, but was also working intensely on a monumental biography about Cavour which saw the light later. Romeo’s breadth of vision and the strength of his perspective are amazing in these pages. And his capacity, unfortunately lost today, of simultaneously embracing such differing ambits and periods in historiography practice, avoiding specialisation excesses, without leaving rigour and seriousness in the investigation itself, is also striking.

ROSARIO ROMEO (1924-1987) was one of the most important Italian historians in the 20th century. A pupil of Volpe, Croce, Chabod and Valeri, he was a full professor at Messina and Rome Universities, as well as the founder of Luiss. In 1984 he was elected to the European Parliament in the Republican Party list. He dedicated the most conspicuous part of his research to the Italian Risorgimento. We may recall among his works: *Il Risorgimento in Sicilia* (1950), *Risorgimento e capitalismo* (1959), *Cavour e il suo tempo* (3 vols., 1969-84).

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Massimo Castoldi

Teaching Freedom

Tales of anti-fascist teachers



2018 - forthcoming
paperback, pp. 200

The formation of the «new Italian» dreamed by Mussolini had to start from elementary school, the first, founding step in the process of indoctrination about fascist ideals and regimentation within society, through a paramilitary education made up of uniforms, exercises and discipline. In 1929, even prior to university professors, an oath of loyalty to fascism was imposed on elementary teachers. But not everyone bowed to the regime. Some exemplary figures of male and female anti-fascist teachers throughout Italy tried to propose models and values alternative to the official ones to their students. While fascism looked to elementary school as a place for training and forming a new child, a soldier loyal to the regime, these teachers instead aroused feelings contrasting the dominating ones: patriotism and not nationalism, ideals of freedom, solidarity, brotherhood, rather than blind obedience, violence and racism. Through unpublished documents and testimonials, Massimo Castoldi reconstructs some of these human, political and cultural tales for the first time: sometimes Catholic, sometimes more radically socialist-inspired teachers, were persecuted by the regime in various ways for their activities, throughout the whole twenty years. Some suffered marginalisation and were suspended from teaching, such as Alda Costa from Ferrara, made famous by Giorgio Bassani's story *Gli ultimi anni di Clelia Trotti*, who also knew confinement. Others were killed by the fascists, like socialist Jew Carlo Cammeo, Catholic Anselmo Cessi, the teacher from Vigevano Anna Botto, who died as a deportee at the German camp in Ravensbrück. Yet others, albeit under the watchful eye of the regime, were able to act on this side of the threshold of persecution, remaining at their desk until the Liberation. A brave and silent civil resistance against the persuasive effort of the fascist project, within the dominant inertia of an unaltered tradition of pedagogical models.

MASSIMO CASTOLDI, a philologist and literary critic, is the director of the Milan Deportation Memory Foundation. In addition to several literary and language publications, he has dealt with the history of the Resistance, Italian culture during fascism, censorship and the themes of memory.

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Annacarla Valeriano

Bad flesh

Women and mental hospitals in Fascist Italy



2017

paperback, pp. 226

With 16 pages
of b/w pictures

Forty years from the Basaglia law, which sanctioned the closure of mental hospitals, the stories and faces of thousands of women who consumed their lives in such places, re-emerge. In this book they are mainly women who lived in the years of the fascist regime: figures marked by the same stigma of diversity which has long overshadowed society, infiltrating the early years of Republican Italy. «Bad flesh», made up of those who could not merge into State prerogatives, was handed over to psychiatric institutions, by fascist ideology and «clinical» practice. Disciplinary protocols applied prison-like therapy on such alleged anomalies in femininity, in a pretension of freeing them from all those behaviours conflicting with the rigid community rules of the time. The possibility of using asylums in order to medicalise and diagnose «the human factory errors» in time, did nothing but turn psychiatric assistance into a further chapter of the regime's health policy, oriented towards its own racial defence and the implementation of demographic policy aims, through the elimination from society of those «of mediocre health», those «of mediocre thought» and those «mediocre in the moral sphere». Thus it was not only women who had left the norm who ended up in an asylum, but also the weakest and most defenceless ones: morally abandoned girls, girls victims of rape, wives and mothers overwhelmed by war and unable to overcome the losses produced by that traumatic event. In this book, the itineraries of those lost lives are recomposed at last, through the skilful use of exhaustive archival documentation: photographs, diaries, letters, medical reports, hospital files. Unpublished materials recounting femininity, starting from a description of blocked bodies, which re-read with an attentive glance today, can help to identify the set of prejudices and aberrations that nourished – and still continue today to nourish in a hidden and implicit way – the idea of a «female deviance», to be eradicated from our cultural horizon forever.

ANNACARLA VALERIANO is a researcher of Contemporary History at Teramo University. She works at the Abruzzo Memory Archive of the Teramo University Foundation. She published *Ammalò di testa. Storie dal manicomio di Teramo* (2014) with Donzelli, for which she won the Città delle Rose international essay award, as best author from Abruzzo (2014), the Franco Enriquez prize (2014) and the Francesco Alziator prize (2014). With this book, she received the Croce Award (2018).

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2018

paperback, pp. 176

On 28 December 1908, a violent earthquake destroyed Messina. Gaetano Salvemini, who was teaching there then, survived that tragedy, but neither his wife nor sister nor his five children were spared, as he searched for weeks in the rubble. Many came to help him during that agonising search. Among them was Fernande Dauriac, who became his friend and then his lifelong partner. In 1916, Fernande and Gaetano settled in Florence with Jean and Ghita, the children Fernande had had from her first husband. Salvemini was very attached to them, especially to Jean, a lively boy passionate about politics, whom he regarded as a son. This bond would be at the root of a second family tragedy for Salvemini: following the events meticulously reconstructed in this book, Jean ended up by adhering to Nazism, and in German-occupied France he became the «Führer of collaborationist press» (that's just how he was defined). This choice led him to take refuge in Germany in 1944, from where he exhorted the extermination of the French Resistance. Arrested in 1945, the following year he was tried and executed as a traitor. Who was there on that day, when Salvemini heard of Jean's execution, recalls the effort he made to hold back his tears, and heard him say: «I want to die». Filomena Fantarella recounts this story, thus filling a momentous gap in the private life of one of the major protagonists in the Italian 20th century. She does it by analysing unpublished letters, whence a family drama, closely intertwined with that of the fascist catastrophe, emerges. Reading those forgotten papers offers a new window through which to observe Salvemini's complex human story.

FILOMENA FANTARELLA, following her degree in Italy, gained her PhD in Italian Studies at Brown University in Providence (Rhode Island), where she currently teaches Italian language and culture. She collaborates with «L'Indice dei Libri del Mese».

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Cesare Panizza Nicola Chiaromonte

A biography



2017

paperback, pp. 336

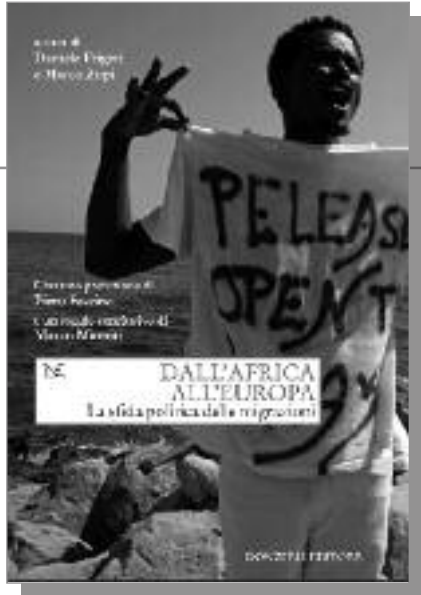
Nicola Chiaromonte (1905-1972) was a troublesome intellectual of Italian recent history, an antitotalitarian thinker involved in a strenuous struggle against any denial of individual liberty. During the Fascism, the love for intellectual freedom provoked him a long exile, in France and the United States. This book reconstructs the intellectual and political biography of Chiaromonte, focusing on the exile's experience, that he lived as an opportunity to widen his cultural horizons. So he became a cosmopolitan intellectual also through confrontation with some extraordinary personalities as well Andrea Caffi, Carlo Rosselli, Gaetano Salvemini, Angelo Tasca, Ignazio Silone, André Malraux, Albert Camus, Dwight Macdonald, Mary McCarthy, Hannah Arendt. In his case, the exile became something more, a psychological condition that characterized him when he returned to Italy in 1953. In the 50s and the 60s, Chiaromonte has helped make the Italian culture less provincial with the magazine «Tempo presente», of whom he was director together with Ignazio Silone, becoming one of the best-known Italian intellectuals abroad.

CESARE PANIZZA is a PhD researcher in Contemporary History at the University of Turin. With this book he was awarded with the Premio Acqui Storia (2018).

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Spanish sample translation available.

Edited by Mario Zupi and Daniele Frigeri
From Africa to Europe

The political challenge of migrations



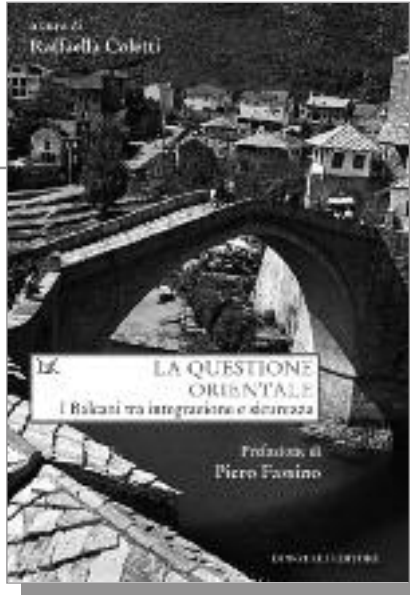
2018 - forthcoming
paperback, pp. 346

International migrations are the topic which has enlivened debate and political agendas in Italy and in Europe, over recent years. Parties and movements are defining their identities by envisaging answers for this challenge, and increase or lose their electoral consent according to them: the principles and the values of the right and the left are put to the test on this very issue. In Europe, ruptures take place and differences are stressed; societies change deeply and all of our lives are crisscrossed by the effects of migration, which create opportunities, risks and tensions. At the same time, very little is known and said on what these migrations may be in the countries originating such flows. This volume is an attempt to respond in an organic way and with detailed analyses to such a lack of knowledge. These essays, written by Italian and African scholars from differing intellectual backgrounds, do not tackle the issue from a thesis-like viewpoint, and avoid stereotyped images, bringing together voices that are diverse but united by the wish to recount the current aspects of migrations, both in Europe and in Africa. Migrants' and asylum seekers' motivations are analysed. The linguistic, social and cultural profiles of incoming people are discussed, as well as their evolution over recent years. The most recent international data and most updated indicators are studied for getting to know the phenomenon, particularly from the locations of departure and of initial moves within Africa.

DANIELE FRIGERI is Director of CeSPI (Centro di Studi di Politica Internazionale) since 2014, Director of the National Observatory on the Financial Inclusion of Migrants, member of the Italian Working Group on Remittances (at the Ministry of Foreign Affairs and International Cooperation – MAECI). BA (Honours) of Banking, Finance and Insurance Sciences (Catholic University of Milan).

MARCO ZUPI, scientific Director of CeSPI, is Professor of International Political Economy and Development Studies (Bac Ha, Hanoi).

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English translation available (March 2019)



2018

paperback, pp. 162

Perspectives for joining the European Union, for the Balkan countries still excluded from it, are going through a revival and renewal phase, after being on hold for a long period. This stalemate sprang from several factors, including difficulties in managing an extended Europe, with a delicate balance between the interests of new and old Member States and the international economic crisis, as well as the difficulties experienced by Balkan countries in responding adequately to EU requests regarding inclusion, also due to weakness in their institutions. Indeed, a gradual process of democratic involution has been observed in the region, with the spreading of nationalism and authoritarian tendencies. These attitudes are awakening ghosts from the past, emphasising ethnic prejudices and amplifying critical issues within unresolved bilateral disputes permeating the region. The prospect of joining is central for the democratisation and stabilisation of the Balkans. The EU seems increasingly aware of the importance of its role, especially following the refugee crisis and the growing influence of other international powers. The contributions collected inside this volume explore some crucial issues of the so-called “Berlin Process” launched in 2014, aimed at re-launching an extension towards the Western Balkans through a series of multilateral meetings. The aim is to encourage a debate on the region’s prospects for joining, at a sensitive moment for relations between the latter and the European Union, in particular proposing a reflection on the contribution civil society offers or may offer in the future. This volume returns the image of a complex region, grappling with old and new challenges, and highlights the existence of processes and actors that can guide a transition of the Balkan countries towards full democracy, economic and social development, stability and security, for the region itself and for the whole of Europe.

RAFFAELLA COLETTI, a PhD in Economic and Political Geography, is a senior researcher at the CeSPI, where she deals mainly with European cooperation policies and practices in the Mediterranean and the Balkans. She is also a research fellow at «La Sapienza» University in Rome and teaches at the Lorenzo de’ Medici Institute. She is the curator and co-author of the *Neighbourhood Policy and the Construction of European External Borders* volume (with F. Celata, 2015).

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Nadia Fusini
A restless brotherhood
Today's women and men



2018

paperback, pp. 144

Never as now, does the relationship between women and men appear uncertain, restless and controversial, with difficulties touching the very core of human identity. Taking up the thread of a reflection begun in a book over twenty years ago, and completely revisited here, Nadia Fusini courageously tackles the critical nature of this relationship, in a project for a new alliance that redefines its meaning, beyond the struggle between the sexes. Man and woman, masculine and feminine, have been names until now for an irreducible contrast that has offered a framework for the real world; the notion of reality we possess still presupposes this web of words. But the meanings of such names and metaphors are radically changing in the present time. Who are men, who are women? What is the relationship between them? How much and how have the battle terrain and weapons, the words of this meeting changed? The how and the quantum of such a transformation are the heart of this book by Nadia Fusini, who speaks of a world where the identities of men and women are not determined solely by anatomical difference, but are captured in their irreducible singularity. A journey, therefore, among those «thousand silken folds of the human soul» which Virginia Woolf's *Orlando* thoughtfully investigated; a journey in search of a new restless brotherhood in the company of the highest «awarenesses» of a century, during which a generation of women thought for the first time and concretely tried to live relationships on a par with the other sex. What distinguishes this book by Nadia Fusini is its tone of highly elegant writing, recounting a reality that is felt, and not only understood, where life and thought bend and model features for a possible novel experience.

NADIA FUSINI teaches Comparative Literature at the Scuola Normale in Pisa. She is an essayist, translator and author of several novels. She has translated and commented great authors, including William Shakespeare, Samuel Beckett, Mary Shelley, Wallace Stevens. She edited the two Meridiani Mondadori volumes dedicated to Virginia Woolf (1998) and to the one dedicated to John Keats (2018).

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Michele Mezza Freedom Algorithms

The power of computing between domain and conflict



2018

paperback, pp. 296

The «Algorithm» has by now become synonymous with social control. Even those who are not able to define it better, know that the sequences of mathematical formulas hidden behind this name are used to govern the elaboration of the endless amount of information generated continuously by the web. These “magic numbers” present themselves to our common sense with their computing power, and their apparent neutrality, as a passe-partout for opening every door in our life. But who really holds the keys to algorithms? Are they neutral and inviolable devices? Or are they not instead the expression of a strategy for social orientation and government which are controlled increasingly more tightly by their «owners»? This essay features the theme of criticism on alleged automation which defines and classifies our behaviours, with a revealing slant and a very pragmatic aim. The black hole which is swallowing our freedom today is not so much a conditioning of our life by the use of our data, as much as a homologation of our thought towards the semantic forms of prescriptive algorithms. The stakes are not so much consumption, as much as the brain itself. The author addresses the crux of how mathematical science can and should be the subject of a new social contract and an occasion for negotiation, albeit a conflicting one, between users and the big global players who own those digital devices. The stake in this process, as Giulio Giorello explains in his preface to the book, is a new idea of freedom in which an individual’s power resides in passing from being «calculated» to «calculating». Before the silence and mumblings of politics, which divide themselves between technological submission and a removal of the social demand which the web has produced, it is necessary to propose a new social pact, which features user communities as negotiating subjects within the power of computing, for creating a new phase in that «solar revolution» which drove top young talents fifty years ago, in Californian campuses, to programme the software that would change the world.

MICHELE MEZZA, a journalist, was a Rai radio News correspondent in the Ussr and in China. In 1993 he collaborated at the project for unifying radio News. In 1998 he elaborated the Rai News 24 project. He currently directs the PollicinAcademy research centre on mobile and the www.mediasenzamediatori.org web community, and he runs a blog for the «Huffington Post». He teaches at the Federico II University in Naples.

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Pierluigi Ciocca

Returning to growth

Why the crisis of Italian economy and what to do to fight it



2018 - forthcoming
paperback, pp. 180

Productivity is low in Italy, unemployment is high, exiting the recessions of 2008-2013 is slow. Yet, many, even today, and not only rulers anxious for short-term consensus, flaunt optimism, hiding reality from the country: the public debt unnerves financial markets; infrastructures are depleted; economic law is inadequate; businesses do not respond to the urgency of investing, innovating and seizing the opportunities of the digital revolution. It is burdened by restrictions in economic policy: incomplete fiscal consolidation; curtailed public investments; delays in rewriting the law; insufficient competitive pressures on companies. Ever since the devaluation of the lira in 1992, businesses have reclined on the easy profits brought about by a weak exchange rate, by wage moderation, by state subsidies and scandalous tax evasion. Refounding the economy is necessary, to halt its decadence. The euro is a precious currency which cannot be given up. It has ensured stable prices and moderate interest rates. The European economic policy is blocked by German rigour. But this crisis is rooted beyond economics, within the deepest strata of the culture, the institutions, the politics of Italy. Pierluigi Ciocca reconstructs the worrying economic condition of the country with a broad analysis, showing the difficulty of understanding this Italian malaise. The book, however, offers a recipe for taking Italy out of the quicksands where it has been struggling for a quarter of a century, indicating seven necessary paths for intervention: from fiscal rebalancing to a new strategy for the South, passing through public investments, a different European policy and distributive equalisation. With an important warning: the implementation of such interventions by rulers and businesses, is ultimately entrusted to an awakening of awareness and to a will for betterment by a better-informed civil society.

PIERLUIGI CIOCCA directed operative activities and economic research at the Bank of Italy and was subsequently a member of the Institute's Directorate. He wrote with Angelo Bolaffi the fortunate pamphlet *Germania/Europa*, published by Donzelli in 2017.

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2018 - forthcoming
paperback, pp. 160

The agreement between the Movimento 5 Stelle and the Lega, which has created a new majority in Parliament, has assumed a particular emphasis, expressed by the very choice of its name. The «Government contract» negotiated and signed between these two political groups, is explicitly inspired by the contract model drawn straight from private law. Regardless of its contents, this agreement intends to prefigure a different method for political action already in itself, within the post-ideological context of the Third Republic. According to an entire school of philosophy of the law, a contract represents a symbolic form of the pact the community is founded on, which legitimises the sovereignty of the State over its citizens. But, in the case of the «Government contract», the agreement is not established with those governed, but between the governors. The political parties agreement moves from an institutional level to that of a private negotiation of interests, based on requests for direct democracy which find their maximum expression in the project for revising the constitutional principle of freedom in electoral mandates: the latter is a very strong element of discontinuity with the pre-existing institutional framework. A negotiation of interests effectively replaces the upholding of values at the basis of previous political dialogue. The aim of such a novelty is clear: legitimising a political agreement between parties which deem themselves very distant from each other from the start. With a contract, the contractors' reciprocal promises and obligations would be limited to the topics effectively negotiated, thus keeping their respective political identities protected. On the other hand, the idea of inspiring government action according to the principles of economic exchange intends to create the idea of a concrete measurability for each envisaged policy, within public opinion. All the implications of such reorganisation in the political arena remain to be evaluated. And, in particular, the issue of whether this privatisation of government action may be considered good or bad news, remains open more than ever.

FABRIZIO DI MARZIO is a Cassazione Supreme Court councillor and a professor of Civil Law and Commercial Law.

All rights: Donzelli editore



2018

paperback, pp. 200

The notions of good and evil are indispensable for living and, at the same time, they are always threatened by misunderstandings and prejudices. Franceschelli – a philosopher committed for years to the definition of secular ethics based on the rooting of man in nature – does not shirk the challenge of finding an answer to a radical question: in the name of what good and of what evil would it be desirable to act as individuals and social groups? In societies like ours, invested by momentous transformations, by terrorist fanaticism, by new challenges posed by bioethical dilemmas and by the progress of scientific research, evading this question is tantamount to setting out on the dangerous path of indifference and non-contribution. The author chooses a path opposed to all disengagements and immediately explains his own vision: an identification of good with the tension towards possible happiness on Earth – his own and that of other human and non-human sentient beings – and of moral evil with selfish indifference towards suffering. A vision that is not conditioned by supernatural perspectives, in harmony with a tradition of thought going from Democritus up to Spinoza, Hume, Darwin and Leopardi, and clashing with the eulogy of the desire for power proposed by Nietzsche. In retracing the path of great naturalist thought theorists, Franceschelli shows how we can reach a conception of good and evil that may be shared and compatible with a respect for the increasingly threatened natural world, through the definition of notions such as nature, physical or moral evil, individual good and common goods (including beauty), happiness and suffering, with civil coexistence in multicultural societies and with the principles of our liberal and supportive Constitutions. The author's conclusion is that the virtue of secularism – the only one that can guarantee a high dialogue between believers and non-believers – educates us to practise the most effective Samaritan solidarity, that is, helping those who do not need it.

ORLANDO FRANCESCHELLI, a philosopher, is the author of *Dio e Darwin. Natura e uomo tra evoluzione e creazione* (2005), which raised a lively debate within the scientific and philosophical community. From 2006 to 2009 he was a Theory of Evolution and Politics contract professor at «La Sapienza» University Philosophy Faculty in Rome.

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Pier Paolo Portinaro

Hands on Machiavelli

Against the «Italian Theory»



2018

paperback, pp. 192

«The experimenters of absolute sovereignty for the people and of the “creative and prophetic power” of the multitudes constitute a greater danger rather than politicians in tiring and tired democratic mediations. Knowing how to read him, Machiavelli teaches that certain experiments cannot succeed».

The centuries-old story of political uses for Machiavelli has also continued in more recent public dialogue, where the appropriation of his thought has served to build an international fortune for the so-called Italian Theory – an expression, not without its ambiguity, which sums up an alleged common feature in Italian philosophy, enclosing Machiavelli and Gramsci within a single horizon, up to blue-collar labourism and biopolitics. But it is the latter, today, which has generated favourable ground for spreading that anti-political stance which is exactly opposed to the Florentine Secretary’s lesson. More soberly, that line of elitist thought which has critically accompanied the Italian path to democratisation – another Italian Style, we might say, belonging to masters of democratic disenchantment such as Salvemini, Bobbio, Miglio, Sartori and Pizzorno – may be led back to Machiavelli’s lesson. It is this other thread of Italian political thought which Pier Paolo Portinaro reconstructs in the volume: following which, according to the author, the enigma of an endless Italian crisis can be deciphered better without resorting to overly inclusive – and inappropriately apologetic – meta-political readings of history.

PIER PAOLO PORTINARO teaches Political Philosophy at Turin University. He is a correspondent member of the Academy of Sciences of Turin. A scholar of the history of institutions, political doctrines and European ideologies, he is the author, among the rest, of: *L'imperativo di uccidere* (2017); *I conti con il passato* (2011); *Introduzione a Bobbio* (2008); *Il labirinto delle istituzioni nella storia europea* (2007).

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The vampire and melancholy

Myth, History, Imagery



2018 - forthcoming

paperback, pp. 200

**With 20 illustrations
in full colour**

«Assuming different features, vampires return, sooner or later». Teti ties anew the thread of a reflection on sentiment about ruins, the theme of abandonment and return, the melancholy of places, that touches the sensitivity of increasingly mobile and uprooted communities, in times of migration and historical and economic upheavals, today more than ever. Western communities in the first place, gripped by a widespread anguish of loss regarding themselves. The figure of the vampire offers elements for reflection, in order to understand the meaning or the non-sense of cultural aspects characterising Western tradition over different periods, from 18th century disputes to romantic literature, up to elaborations by psychoanalysis, to cinema, comics and the internet. The vampire, «an undead dead» who returns to disturb, infect and kill the living, often sucking their blood, cannot be separated in ancient societies from the fear of a perturbing and dangerous return of the dead. So, while the vampire was closely linked in traditional societies to a fear of the dead, to a disquiet about their return, to the anguish that this return would determine the death of those who remained, in modern society the vampire is inseparable from an obsession about the end of the world. Expelled from a traditional peasant universe now in danger of extinction, vampires went to settle in the cities of Europe, seen as modern ruins locations. Nowadays, the vampire presents itself as a final inhabitant and a metaphor of post-modern ruins – from the Berlin Wall to Baghdad, from the Twin Towers to the rubble of earthquakes – whose charm and topicality do not cease to stir the soul of contemporary man, and, with its symbolic strength, it embodies recurring fears linked to an ambiguous attitude of expectation and terror about the end, and at the same time to a new feeling for places.

VITO TETI is professor of Cultural Anthropology at Unical, where he founded and directs the «Anthropologies and literature of the Mediterranean» Centre for initiatives and research. He published with Donzelli, among other titles, *Quel che resta* (2017), *Storia del peperoncino* (2015), *Il senso dei luoghi* (2014).

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Ancient Rome and the new America

How the myth of Lucretia crossed the Ocean



2018

paperback, pp. 168

**With 16 illustrations
in full colour**

SILVIA PANICHI, with a training in classics, deals in particular with the transmission of classical antiquity themes and models in modern art. A teacher and translator, she has published *L'eco dei marmi. Il Partenone a Londra: un nuovo canone della classicità* together with Vincenzo Farinella (2003). She is the author together with Donatella Puliga of *In Grecia* (2001), *Un'altra Grecia* (2005) and *Roma* (2012). From 2008 to 2013 she was the Councillor for Culture at Pisa Municipality.

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The United States of America and Ancient Rome: two worlds, distant but close in spirit. The Founding Fathers of the American Republic had the events and personalities of the Roman Republic as a constant point of reference: in fact the new ruling class, struggling to construct a nation, referred to them. Cultural exchanges between the two sides of the Atlantic were never so intense and so frequent as between the 18th and 19th centuries: a code of communication was provided by the common classicism background, with its wealth of tales, myths and characters. Lucretia is herself the protagonist of one of these tales, perhaps the best known one: according to tradition, the Roman Republic was born of the oath uttered by some nobles, to avenge the rape she suffered. A powerful founding myth, manifesting itself in a proliferation of depictions, which the America of the war of independence also fed upon. Following traces of classicism scattered among art, literature and cinema, Silvia Panichi sprightly accompanies us towards the discovery of unpredictable crossovers among intellectuals, artists and politicians. The ocean separating Vittorio Alfieri from his new hero, George Washington, turns out to be a short, very crowded journey, continually furrowed by aesthetic programmes and values, knowledge and models borrowed from the ancient world. Recounting the present through the myths of the past helped to build a collective awareness during the birth of Western democracies. And if it is true that those myths still re-emerge at times, even in unsuspected areas such as films or songs, this happens sporadically; the dialogue with classicism has been interrupted for too long: it must be resumed as soon as possible, to find a vital point of reference in an increasingly disoriented society.

Vanessa Pietrantonio

Grotesque masks

The shapeless and the deformed in 19th-century Literature

2018

paperback, pp. 232



With 16 b/w illustrations

«The grotesque plays an immense part – writes Victor Hugo in the Preface to his *Cromwell* – in the thought of modern people: on the one hand it creates the deformed and the horrible; on the other, the comical and buffoonery». Starting from reading this text, the book studies the metamorphoses in grotesque depiction in European literature and not only, in the light of the irreversible trauma caused by the French Revolution. With the capture of the Bastille there was an irrepressible unleashing of destructive forces attacking and killing everyone presumed guilty, in reality or allegedly, most often due to an overly excited imagination, as if the boundaries between what is possible and impossible had shattered irretrievably. The germs of that horror which infects, devours and deforms everything, began to spread after the crucial event of the king's beheading under the guillotine. And the decisive link between spilt blood and illness, between violence and aberration, took the stage. The expectation of death, as real as it is imaginary, drags the conscience into a whirlwind of hallucinations, visionary starts, delirium and nightmares dilating the stability of every psychic feature, stretching it towards directions always differing from established norms: the grotesque, precisely. The routes of some great 19th-century narrative protagonists, from Hoffmann to Poe, Nodier, Hugo, Balzac and Manzoni arrive and cross over right here, in this underground crowded by ghosts and dismal horoscopes - scoured in the meanwhile by the psychiatry of Esquirol and his successors. All labyrinthine routes, as much as the spirals drawn by Piranesi in his *Carceri*: an exemplary depiction of this collapse in forms, now destined to live with their own negative shadow, where the tragic intertwines with the monstrous.

VANESSA PIETRANTONIO is a researcher in Comparative Literature at Bologna University. She earned her doctorate in the same subject at the City University of New York.

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Maria Serena Palieri Radio Cairo

The adventurous life of Fausta Cialente in Egypt



2018

paperback, pp. 256

A little known, but extraordinary adventure experienced in Cairo during the years of the second world war by Fausta Cialente (1898-1994), one of the greatest Italian writers in the 20th century. It was 1940 and the future winner of the Strega Prize in 1976 had then been living in Egypt for some time, together with her husband and daughter. An important voice within anti-fascism in this African country, she decided to collaborate with British counter-propaganda based in Cairo, intending to play a more active role after Italy joined the war. She thus left her family in Alexandria and moved to the Cairo metropolis, where she undertook what would prove to be an all-encompassing experience, so much so as to make her forget for a few years that she was a writer. The capital of a country officially not at war, a crucial base for the Allies and a refuge for exiles from the Axis countries, Cairo was a cosmopolitan environment, a free zone where its worldly life was invigorated by the presence of high military hierarchies: ideal waters, in short, for big and small espionage-fish. And Fausta learnt to swim in such waters: decidedly, but as slippery as an eel. In a careful and passionate biographical reconstruction, Maria Serena Palieri describes those Egyptian years, with the help of the diaries written then by Fausta Cialente which are seeing the light for the first time in this volume, allowing us to approach the intimate world of a writer who made a byword of confidentiality. What opens up before us is a very vivid and unforgiving picture of the Cairo scenario at the time, not lacking ambiguity and pitfalls, and a self-portrait with no veils of the woman part of it: pages in which civil dedication alternates with a sharp irony full of panache. From 1941 to '47 Fausta wrote, coordinated and held a daily broadcast on Radio Cairo, she produced material for Raf flyers, she ran a newspaper, she lived a tormented relationship with a British army captain, and was sent on a mission to Palestine. The writer learned at her expense to move amongst the different souls of the «distant Resistance» and to counter censorship attempts from the English side: these obstacles - she confessed - «awoke a person I would never have supposed I was, with all the mischief, arrogance, and capacity for intrigue and aggression which required a daily defence of independence and efficiency in our work». By connecting her Egyptian years to her childhood and maturity the book recounts stages in an entire existence: the fate of a nomad, the restless and irreverent spirit of a great writer takes shape in these pages.

MARIA SERENA PALIERI, a journalist and essayist, worked for thirty years at the «Unità» newspaper. She wrote, with other authors, *Donne del Risorgimento* (2011), *Donne nella Grande Guerra* (2014), *Donne della Repubblica* (2016) and *Donne nel Sessantotto* (2018).

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Gottardo Pallastrelli

Portrait of travelling lady

An American cosmopolitan in the world of Henry James



2018

paperback, pp. 256

Following the life of Caroline Fitzgerald means enjoying the emotional intimacy that linked Henry James deeply to a woman with a complex and original personality.

Among the many heroines of the novels and tales by Henry James, the best known is undoubtedly the protagonist of *Portrait of a Lady*, Isabel Archer. However, the female characters that came from the American shores of the ocean to Europe, more often to London, seeking an aristocratic marriage and then, from there, to Italy chasing a dream of beauty and the charm of ancient cultures and civilizations, are different. But there was another lady, who really lived and who has remained unknown so far, linked to James by writing – within a correspondence with him, which has surfaced only now. This biography is dedicated to her, and it reconstructs a real portrait of a lady through letters, diaries and vintage documents, in which it is inevitable to glimpse the features in transparency of an ideal Jamesian heroine: Caroline Fitzgerald. Very well-known in New York high society, Caroline soon moved to London. It was in a brilliant drawing-room in Kensington that her first meeting took place with the American writer, who described her «uncaring beauty» in a letter to Edith Wharton. James used to frequent women featuring a sophisticated elegance from top international society, and Caroline did not follow the stereotype of a young American heiress in Europe that was so popular in those years. She, who was educated, wealthy, in love with poetry and so fascinated by the East that she had studied Sanskrit and used to wear long exotic tunics, was indeed distant from that cliché. After her divorce from an English Lord, she fell in love with an Italian doctor and explorer, Filippo De Filippi. Albeit between the lines of his letters James seemed to encourage that choice. Some reports written by James about his trips to Italy on board one of the earliest cars of the century owned by the couple, are unmissable. Reading Caroline's biography today is like reading a never-written Jamesian novel, peeping into James's experience, made of encounters with real women and men, from whom the writer drew inspiration for his masterpieces. In discovering Caroline's life, the reader will have the strong suspicion that she was the one who provided James with more than one suggestion for his unforgettable female protagonists...

GOTTARDO PALLASTRELLI, a lawyer and art historian, specializes in laws on cultural heritage. He has dealt with travels in Italy by American intellectuals between the 19th and 20th centuries and he was among the curators of the *Parole, libri e lettere: Henry James e l'Italia, Henry James e Roma* exhibition, which took place at the Hendrik Christian Andersen Museum (Rome, 2017).

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Lucia Scuderi All the tummies in the World

If there is a mystery which has always fascinated all the children in the world, it is how baby animals are born. This is why Lucia Scuderi has thought of a book which stages their curiosities like a small theatre, and the answers to satisfy them. This is an album with 24 surprises: on every page small readers will see a scene spreading over three pages under their eyes, with a flap that opens like a curtain and reveals the answer to the question that the small protagonist of the book asks a different animal each time: «Have you got a baby in your tummy?». Answers will be given by 24 animals selected by Lucia Scuderi amongst the most curious cases existing in nature, so that in addition to the surprise offered by the game of flap-pages, the small reader will learn a whole lot of things on the differing manner each animal has for birthing its young. A surprise book, which is an opportunity at the same time for discovering lots of little curiosities about nature and animals. The right book for every age: for tiny-tot animal lovers, for older kids attracted by the discovery of nature, gently gestating mothers, parents who wish to prepare their first child for the birth of a little sibling, and all the families interested in discovering the many different ways for bringing about maternity and paternity.

2016 Hardcover, pp. 48
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Lucia Scuderi The Garden of Wonder

There is an island in the middle of the Mediterranean, which has many tales to tell, made of flowers and leaves, fruits and fragrances. Thanks to its climate, its soil fertility and the agronomic talent of its inhabitants, Sicily has indeed been the ideal cradle for the most characteristic plants of Mediterranean flora for centuries. Seeds, as well as people, their language and their traditions, have travelled since ancient times from one shore to the next of the mare nostrum, and have taken root in the shadow of the largest volcano in Europe. As in a precious greenhouse made of paper and

colours, Lucia Scuderi recreates a kaleidoscopic portrait gallery of the main Mediterranean ornamental plants in this large-format album. And for each of them, she has collected curiosities, customs, recipes, medicinal practices and botany tips that make these pages a true garden in which to get lost.

2017 Hardcover, pp. 54
All rights Donzelli editore - English and French translations available

Mark Twain & Vladimir Radunsky Advice to little girls

Mark Twain is one of the most frequently quoted authors of all time. One of his most frequently cited phrases, are taken from a brief handbook he wrote for “good girls” in 1906: “You ought never to “sass” old people unless they “sass” you first”. This is the last bit of advice offered to little girls by Twain. Here is another example: “If your mother tells you to do a thing, it is wrong to reply that you won’t. It is better and more becoming to intimate that you will do as she bids you, and then afterward act quietly in the matter according to the dictates of your best judgment”. What more could there be to add but a visual commentary that is just as mischievously impertinent? Thanks to the artwork by Vladimir Radunsky, this book walks a line between children’s book (for grown-up and not so grown-up) and work of art.

2010 Hardcover, pp. 24
Rights sold to: Brazil (Livraria Martins Fontes), Spanish language (Editorial Sexto Piso), Germany (Aufbau), Greece (Papyros Publishing Group), Turkey (Kırmızı Kedi Yayınevi), The Netherlands (Uitgeverij Hoogland & Van Klaveren)

Franco Fortini The 20th century poets

Appearing for the first time in 1977, this exemplary essay by Franco Fortini soon reached the status of a classic within the scenario of Italian literary criticism. Proposing it again forty years after its first edition and after a long absence from bookshops, represents necessary recognition for a work that is not only a 20th century poetry anthology, but an original interpreta-

tion viewpoint for redrawing the maps of our literature, through a condensed format of criticism that is auteur writing, a short essay, a piercing comment, and a valuable opinion at the same time.

2017, paperback, pp. 220
All rights Donzelli editore

Norberto Bobbio Rights and left

An incredible success, with some three hundred thousand copies sold in Italy, translations into several languages, hundreds of reviews and essays, and a good number of full-length books written in reply to Bobbio's thesis. Never until today has the traditional distinction of the political arena been so fiercely contested, implying that the distinction has outlived its usefulness.

1992, 2014 Paperback, pp. 240
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Massimo L. Salvadori Democracy

Comprehending democracy its chances for being implemented, its positive or negative aspects, especially its being a myth or a reality, has always constituted a problem, ever since ancient Greece. From the 18th century onwards, bitter divisions, contrasting the advocates of direct democracy with the supporters of representative democracy, have never been absent. One of the greatest historians on politics is offering us these pages with a dual intent: on the one hand, reconstructing the history of the great classical political philosophers' thought on the theme of democracy and its dilemmas, on the other, offering a series of reflections on the limits and even the upheavals which the people's sovereignty went through and could not avoid going through, over its diverse implementations as a myth, a powerful ideology and an abstract project.

2016 Paperback, pp. 530
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Fabrizio Battistelli Insecurity

Security is certainly a primary need, for the individual and for the community. The problem is, its satisfaction involves various paradoxes. The main one is that, even when it is totally guaranteed (as is the case in contemporary Western societies), security is accompanied inexorably by a shadow: insecurity. Currently, many are working in the political arena to expand this shadow and make it even more threatening. At the same time, it is unrealistic to think that there is never anybody behind this shadow. Particularly at a time in which Islamic terrorism is pursuing its strategic goal with increased firepower (which is symbolic in almost all of its cases, but no less disruptive for it): creating panic among the greatest possible number of people in order to teach hatred between their respective civilizations. The result of accurate reflections on this topic and much field research, this book aims to pinpoint this threat whilst isolating it from other phenomena, by using the secret weapon of our species: rationality.

2016 Paperback, pp. 304
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Guido Crainz History of Italian Republic

Seventy years of history: a tormented path, full of hopes and disappointments, of deep trauma and inadvertent changes. How much has Italy changed in the seventy years of its Republic? How have Italy moved from a suffering, vital post-war society, capable of rising up from the rubble of a regime and from the ravages of a world war, to the disoriented Italy of today? In a single glance, here are all the seasons of republican events, the succession of social and political scenarios, cultures and generations, up to the last twenty years. A heated interrogation and a relentless tale based upon a great deal of sources: from literature to cinema, from archives to news papers from songs to art and design, from political debates to mass communications. An essential book for understanding Italy today.

2015 Paperback, pp. 400
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Julia Kristeva

The need to believe

Julia Kristeva, intellectual, semiologist, psychoanalyst, and writer has accepted a high challenge: to speak to an audience in the principal Catholic church of France about no less a matter than suffering, and to speak of it as the lay person she professes to be. But also to speak of it with sensitive attention to that “need to believe” and to that elaboration of pain which represent one of the most original contributions of Christianity to our civilization. In this book, where the text of the conference of Notre-Dame is accompanied by a long essay written especially for this work, Kristeva looks at her new intellectual challenges, and poses, with exemplary and unsettling lucidity, painfully pertinent questions.

2006 Paperback, pp. 150

Rights sold to: France (Bayard), Spain (Paidos), US (Columbia), Poland (Taiwpa Universitas) and Serbia (Sluzbeni glasnik).

Ozu

Writings on cinema

Unanimously considered one of the great masters of cinema, Ozu, “the most Japanese of Japanese directors”, continues to be the object of a veritable cult. His calm, ironical and delicate movies are literally venerated by filmmakers and film lovers: in a recent survey carried out by the prestigious Sight & Sound magazine, 358 filmmakers from around the world pointed out his Tokyo Story as the best film of all time. The publication of this book is a true publishing event, because it makes the writings of this great Japanese master available for the first time to the Italian and, to a large extent, the western public, covering a span of about three decades from 1931 to 1962. Intense pages, marked by an unconditional love for film understood as a *raison d’être*, allowing us to trace the director’s personality and, ultimately, his humanity from within.

2016 Paperback, pp. 272

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