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2017

# Non-Fiction



Giulio Einaudi editore

# INDEX

## NON FICTION

- 4 **Aime**, Il soffio degli antenati
- 5 **Arcagni**, Visioni digitali
- 6 **Augias**, Questa nostra Italia
- 7 **Bettini**, A che servono i Greci e i Romani?
- 8 **Bianchi**, Gesù e le donne
- 9 **Bucchi**, Come vincere un Nobel
- 10 **Caffo**, Fragile umanità
- 11 **Di Cesare**, Terrore e modernità
- 12 **Esposito**, Da fuori
- 14 **Ferraris**, Emergenza
- 15 **Fusaro**, Pensare altrimenti
- 16 **Migotto-Miretti**, Non aspettarmi vivo
- 17 **Mordacci**, Genesi del neomoderno
- 18 **Pace**, Controvento
- 19 **Recalcati**, I tabù del mondo

## ACADEMIC

- 22 **Bettini - Pucci**, Il mito di Medea
- 23 **Bonazzi**, Atene, la città inquieta
- 24 **Braccini - Romani**, Una passeggiata  
nell'Aldilà
- 25 **Ieranò**, Arcipelago
- 26 **AA.VV.**, Umanisti italiani

## HISTORY

- 28 **Cavicchioli**, Anita
- 29 **Maida**, L'infanzia nelle guerre  
del Novecento
- 30 **Mengoni**, Primo Levi e i tedeschi
- 31 **Picciotto**, Salvarsi

## ART

- 34 **Di Napoli**, Nell'occhio del pittore
- 35 **Frascarelli**, L'arte del dissenso
- 36 **Frugoni-Facchinetti**, Senza  
misericordia
- 38 **Montanari**, La libertà di Bernini
- 39 **Rovati**, L'arte dell'Ottocento



Non-Fiction



**MARCO AIME** teaches Cultural Anthropology at the University of Genoa. With Einaudi, he has published *Eccessi di cultura* (2004), *Il primo libro di antropologia* (2008), *Una bella differenza. Alla scoperta delle diversità nel mondo* (latest edition 2016, with Anna Cossetta), *Il dono al tempo di Internet* (2010), *L'altro e l'altrove. Antropologia, geografia e turismo* (2012, with Davide Papotti), *La fatica di diventare grandi* (2014, with Gustavo Pietropolli Charmet) and *Contro il razzismo* (2016, with Guido Barbujani, Clelia Bartoli and Federico Faloppa). For Einaudi, he has also edited *M. Mauss, Saggio sul dono* (2002) and the Italian edition of *Dizionario di antropologia e etnologia* (2006 and 2009).

PBE  
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€ 20,00 • pp. 200, with illustrations  
 978880623591-8

# MARCO AIME

## THE BREATH OF ANCESTORS

### Images and Proverbs of Africa

**IL SOFFIO DEGLI ANTENATI**  
 Immagini e proverbi africani

The anthropologist Marco Aime pairs a series of African proverbs with photographs he has taken during his numerous trips in Mali, Ghana, Benin, Malawi, Tanzania, Congo and Algeria. The dialogue created by these two expressive forms portrays the many souls of Africa in an unusual and fascinating way.

“We speak through proverbs; the intelligent will understand”.

The art of proverbs is very popular in many African populations. The extreme synthesis of a concept, proverbs often help warn people and scold those who transgress the fundamental rules on which the society is based. They are part of the shared language and are often used in discussions to increase the level of authority. To quote proverbs means to speak with the words of the elderly and the ancestors.

“When the truth is hidden, proverbs help find it”, to quote an African saying. “Proverbs are the oil with which words are eaten”, is another proverb and never has a metaphor struck more true: like the condiment, proverbs bind the ingredients of a discussion together and make it more flavorful. Their importance is well explained by this other proverb: “He who tells me to stop speaking through proverbs should try to climb a palm tree without a cord”.



**SIMONE ARCAGNI** teaches at the University of Palermo. His journalistic activities focus on topics dealing with new technologies and new media for *Nova - Il Sole 24 Ore*, *Oxygen*, *Bravacasa*, *TechnoNews* and *Tutto Digitale*, and he has a blog (“Postcinema”) on the “Nòva 100” website of the daily *Il Sole 24 Ore*. His publications include: the monographic *Dopo Carosello* (Falsopiano), *Music Video* (with Alessandro Amaducci, Kaplan), *Oltre il cinema - Metropoli e media* (Kaplan) and *Screen City* (Bulzoni). He has also edited books and monographic issues, in particular regarding cinema and the web, digital cinema and the new media.

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 € 22,00 • pp. 216  
 978880622751-7

## **SIMONE ARCAGNI**

# **DIGITAL VISIONS**

### **Video, the Web and New Technologies**

#### **VISIONI DIGITALI**

#### **Video, web e nuove tecnologie**

**The most evident characteristics and the most revolutionary trends of digital society, today's and tomorrow's.**

**Digital technology has defined a new space in communications and its logic has colonized society as a whole.**

We are in the midst of a true revolution which has modified information, communications, culture and society. To trace the distinctive characteristics of this computer revolution means to define the space in which we live today: an “infosphere” in which we are immersed and which has deeply changed the media system of the past century. To understand what we mean – today – by cinema, television, video, journalism and publishing, and, above all, to explain the new phenomena, the author guides us through the universe of computational information, the Web and the webs, social networks, mobile computing, clouding, and wearable computing, following a path which leads from the web 1.0 to the web 3.0 and beyond. The infosphere is more than just the sum of digital technologies; it is, primarily, a new cultural logic which has invested advanced societies and more, and which is establishing new economic, social and cultural practices.



# CORRADO AUGIAS

## THIS ITALY OF OURS

### Places in the Heart and in the Mind

#### QUESTA NOSTRA ITALIA

#### Luoghi del cuore e della memoria

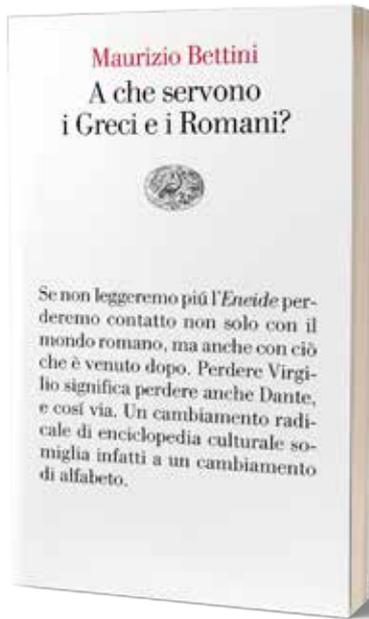
**Why can we call ourselves Italians? Seventy years after the signing of the Constitution, Corrado Augias journeys to the places of our collective memory and to those of his heart. And he writes his most personal book yet. A work which is both societal and intimate, it digs down in search of an identity rooted in the myriad and diverse faces of a grand, beautiful and unique country.**

**After the success of *Segreti d'Italia*, Corrado Augias investigates Italy once again. The autobiography of a wounded country which wants to find the strength to start anew.**

**CORRADO AUGIAS**, journalist, writer, author of cultural programs for television, was born in Rome. He is an editorialist for the daily *la Repubblica* and his many books have been translated into the major languages. These books include: *I segreti di New York*, *I segreti di Londra*, *I segreti di Roma*, *I segreti di Parigi*. With Mauro Pesce, *Inchiesta su Gesù* and with Marco Vannini, *Inchiesta su Maria*. He has published with Einaudi *Il sangue e il potere*. *Processo a Giulio Cesare*, *Tiberio e Nerone* (with Vladimiro Polchi, 2008), the novel *Il lato oscuro del cuore* (Supercoralli 2014), *Le ultime diciotto ore di Gesù* (Frontiere 2015, 2016) and *I segreti di Istanbul* (2016).

FRONTIERE  
**NOVEMBER 2017**  
 € 19,50 • pp. 250  
 978880623279-5

Despite our many divisions, we Italians have something in common. A series of features which make us immediately recognizable, anywhere in the world; for better or for worse. Corrado Augias accompanies us as we discover what defines Italy's national character. It is an unusual itinerary which journeys through space and time, from the present day to historical reconstructions, passing by way of biographical stories. We go from the author's childhood in Libya and occupied Rome to his experiences as a foreign correspondent for the major newspapers. We travel throughout the country, from Milan and its theatres to frontier Trieste and its literary eccentrics, going by way of Bologna, where North meets South, and ending up in Palermo, on the doorstep of another civilization with which we have always dialogued. But there is also the Italy of the provinces and, above all, there is the Recanati of Giacomo Leopardi, the muse and guide of a journey which follows in the footsteps of *Discourse on the Present State of the Customs of the Italians*. And, in the end, what remains is the awareness of living in a country which is still divided but nonetheless marvelous, which can and must find its own harmony, starting with the many diversities animating it. *Questa nostra Italia* is the love letter of a sophisticated intellectual, who has learned to look at his homeland from the outside without ever ceasing to love it and who passionately participates in its political and human events.



**MAURIZIO BETTINI** (1947), essayist and author, teaches Classical Philology at the University of Siena. His books include: *Il ritratto dell'amante* (1992; 2008); *Nascere. Storie di donne, donnole, madri ed eroi* (1998); *Le orecchie di Hermès* (2000); *Voci. Antropologia sonora del mondo antico* (2008); *Affari di Famiglia. La parentela nella cultura e nella letteratura antica* (2009); *Contro le radici* (2011); *Vertere. Un'antropologia della traduzione nella cultura antica* (2012); and *Il dio elegante. Vertumno e la religione romana* (2015). In the series "Mythologica", which he edits at Einaudi, he has published: *Il mito di Elena* (with C. Brillante, 2002); *Il mito di Narciso* (with E. Pellizer, 2003); *Il mito di Edipo* (with G. Guidorizzi, 2004); *Il mito delle Sirene* (with L. Spina, 2007); *Il mito di Circe* (with C. Franco, 2010); *Il mito di Enea* (with M. Lentano, 2013); and *Il mito di Arianna* (with S. Romani, 2015).

## MAURIZIO BETTINI

# WHAT PURPOSE DO THE GREEKS AND ROMANS SERVE?

### A CHE SERVONO I GRECI E I ROMANI?

**When we describe and communicate culture through metaphors deriving from the world of economic markets, we also facilitate the acceptance of its operating rules. The memory of the classical world is part of Italy's cultural encyclopedia.**

More and more frequently, people involved in humanistic studies are asked, "What purpose do these studies serve?" Behind this question hides a true network of economic metaphors which represent the sphere of culture and intellectual creation ("cultural deposits", "course offerings", "knowledge spendability", "credits", "debits", and so on). In the face of such pervasive economic imagery, today's image of intellectual creation is decidedly the reverse of what it was in the past. Civilization is, above all, a question of patience: and our civilization, too, was not immediately asked "what purpose does it serve". However, if we want to maintain classical culture vivid in Italy, there must be a true paradigm shift in how classical studies are taught in our schools.

VELE  
**FEBRUARY 2017**  
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 978880623323-5

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 France (Flammarion)



**ENZO BIANCHI** is the founder and prior of the Community of Bose. He has published numerous books and writes for magazines and newspapers. He is the author of a number of exegetical spiritual commentaries which have been translated into many languages (*Adamo, dove sei?*; *Apocalisse di Giovanni*; *Introduzione ai Salmi*), of essays (*Ricominciare*; *Da forestiero*; *Radicalismo cristiano*). For Einaudi he has published *La differenza cristiana* (2006), *Il pane di ieri* (2008), *Per un'etica condivisa* (2009), *L'altro siamo noi* (2010), *Fede e fiducia* (2013), *Dono e perdono* (2014), *Spezzare il pane* (2015).

FRONTIERE  
**NOVEMBER 2016**  
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## ENZO BIANCHI

# JESUS AND WOMEN

### GESÙ E LE DONNE

**Jesus speaks of the dignity of women from every era. In every corner of the world.**

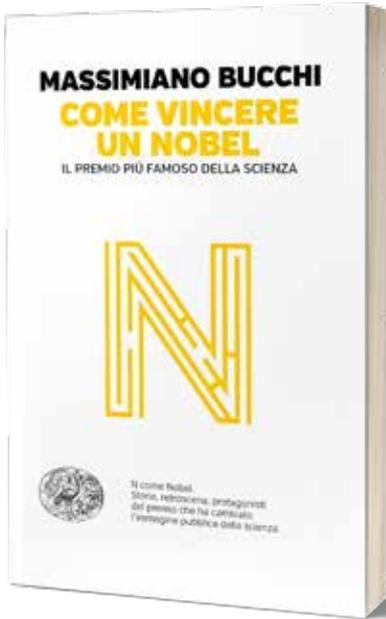
In Jesus' time, women did not lead an easy life in Israel. Every morning, devout male Jews would recite – and still do recite – this prayer of thanksgiving: “Blessed be the Lord who has not created me a heathen or a woman or a slave”. In fact, wisdom literature states that although men want to marry a woman who is a virgin, the married woman is like a “fruitful vine within your house” and her highest vocation is to be the mistress of her abode. Prudent, sensible, hard-working, a person her husband can trust, the educator of their many children. Thus, the woman is a hidden presence, voiceless in society; her life is dedicated to her family, her husband, her children, and she is loved and venerated for her submissiveness, for her domestic virtues, as long as she keeps “her” place: the place men have designated for her. Back then, a few women did already enjoy importance and dignity, but this was the religious and cultural background – essentially patriarchal – against which the figure of Jesus stands out. The Rabbi brought revolutionary changes to this terrain with his Good News and his Gospel. Enzo Bianchi, through the Synoptic Gospels and the fourth Gospel, the Gospel according to John, retrieves and narrates anew the emblematic events regarding the relationship Jesus had with the many women he encountered during his brief

life. For example, Bianchi recounts and renders vivid Jesus' encounter with the woman suffering from a uterine hemorrhage, who has the courage to touch the Messiah even though she is “impure”, a woman who takes the initiative with her gesture; with the foreign woman, who was Greek and moreover of Syrian-Phoenician origin, and thus a pagan; with the widow of Nain; with the sisters Martha and Mary; with the stooped woman; with the nameless woman who anoints Jesus in Bethany; with the Samaritan woman; with the adulterous woman; and with Mary of Magdala, the female apostle.

One of the best ways to know a man or a woman is to observe their relationships with others, to see how they look at people, choose to have some by their side rather than others. Thus, by observing Jesus' relations with the women he encounters, those he chooses and those who choose him, we can learn much about his teachings but also about our daily lives as men and women. And we can learn a lot about today's society and the Church.

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**MASSIMIANO BUCCHI** is Professor of Science and Technology in Society and of Science Communication at the University of Trento and has been visiting professor in Asia, Europe, North America and Oceania. He has published several books (in Italy, UK, USA, Brazil, Finland, China, Korea, Spain and Latin America) and papers in journals such as *Nature* and *Science*. His most recent books include *Newton's Chicken. Science in the Kitchen* (Guanda 2013, also published in France, Finland, Brazil, Portugal, Spain, Argentina and Korea) and *A Fistful of Ideas. Stories of Innovations Which Have Changed Our Life* (Bompiani 2016, three editions). He is the editor of the international peer reviewed journal *Public Understanding of Science* (Sage). He regularly contributes to newspapers (*la Repubblica*, *La Stampa*) and to the prime time science TV programme *Superquark* (Rai).  
www.massimianobucchi.it

# MASSIMIANO BUCCHI

## HOW TO WIN A NOBEL PRIZE

**The Most Famous Prize of Science**

**COME VINCERE UN NOBEL**

**Il premio piú famoso della scienza**

**The Nobel Prize as a key to understanding the public image of science and its transformations.**

Through the history, stories and controversies of the Nobel prizes in the sciences and their interweaving with society, politics, and culture, Massimiano Bucchi investigates the public image of science and its transformations from the early 20<sup>th</sup> century to the present.

An original, accessible and engaging pathway to understanding the social role of science through the stories and figures who have left their mark on the world's most famous prize: from the surprising and tormented story of the Nobel prize awarded to Einstein, to the countryside doctor who went in a few years from obscure practice to Nobel fame; from the "ghosts" of Nobel prizes which were surprisingly not awarded, to the prizes assigned to results which have been later disproved; from the Nobel laureates who have become celebrities to those which have been almost completely forgotten.

A fascinating journey through the different political meanings and social roles attributed to the prize: from the surrogate of competition among nations ("science as a continuation of politics through other means") to the Nobel ceremony as "ritual of consecration" akin to the making of saints in a secular society.

The book is the outcome of several years of original research on the public image of the Nobel prize, conducted on the Nobel archives at the Royal Academy of Science in Stockholm as well as on a wide range of popular media sources.

PASSAGGI  
**SEPTEMBER 2017**  
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**LEONARDO CAFFO** teaches Project ontology at the Polytechnic University of Turin. He founded Waiting Posthuman Studio, a research platform crossing philosophy, architecture and art; since 2017, he also teaches at the NABA (New Academy of Fine Arts) in Milan, as well as at the Holden School in Turin. He contributes to the cultural pages “la Lettura” in the daily *Corriere della Sera* and is co-editor of *Animot*. In 2015, he won the Premio Nazionale Filosofia Frascati. His most recent books include *A come Animale. Voci per un bestiario dei sentimenti* (Bompiani 2015). With Einaudi, he has published *La vita di ogni giorno* (2016).

VELE

**OCTOBER 2017**

€ 12,00 • pp. 140

978880623111-8

# LEONARDO CAFFO

## FRAGILE HUMANITY

The Contemporary Posthuman

FRAGILE UMANITÀ

Il postumano contemporaneo

**A penetrating reflection on the end of anthropocentrism.**

**The posthuman is an open work: a new Copernican revolution has begun.**

Anthropocentrism is based on the presumed superiority of humans over the other life forms, as well as that of certain humans over others. But what happens when we discover that we are made of the same substance as all the other beings on the planet? When the characteristics we thought made us special – such as a mental life or the ability to suffer – are also manifested in what we naively define “non-humans,” then humanity as a closed system of classic humanism dissolves. Many solutions have been proposed, from Nietzsche’s Übermensch to Singer’s contemporary anti-speciesism, but each one, taken on its own, does not suffice.

The posthuman, as parsed here – and compared to the first homonymous but unsuccessful attempts made during the last decade of the past millennium –, aims to reposition humanity within an integrated scheme of Nature, to overcome anthropocentrism and construct a new narrative for our future.



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Brazil (Edições Loyola)



**DONATELLA DI CESARE** teaches Philosophy at Sapienza University in Rome; she is presently one of the most vocal philosophers in the public debate, in Italy and abroad, not just in academic circles but also in the media. She was the only female student of Hans-Georg Gadamer. She has used philosophy to discuss the Shoah, finding in the dehumanization of the concentration camps a new and indispensable arrival point for philosophy. She has worked on cultural programs at Rai and collaborates with *Corriere della Sera* and numerous journals and newspapers. She is a member of the scientific committee of the Museum of the Shoah and received the 2015 / 5775 Premio "Cultura ebraica" from UCEI (Union of Italian Jewish Communities). Her books include *Heidegger e gli ebrei. I quaderni neri* (Bollati Boringhieri 2014 and 2016).

## DONATELLA DI CESARE

# TERROR AND MODERNITY

### TERRORE E MODERNITÀ

**A reflection on the new terror and its unique traits which tie it indissolubly to globalization, technology, the market, information and mobility.**

Public debates cursorily talk about "terrorism" to indicate a new and unknown phenomenon which we can neither define nor name. In an era of widespread world war, which has lost both its fronts and its borders, the asymmetry of the clash has led terrorists to choose the absolute weapon of their own death which, multiplied by technological efficiency and media dramatization, unleashes a catastrophic global process. Global omnipotence discovers its impotence when faced with people who have turned their own death into a weapon. The terror which looms today calls into question ethics, challenges politics and changes our way of life.

In a simple style, aimed at a vast audience, *Terrore e modernità* begins with recent events to discuss the figure of the terrorist – male or female – and their defenseless victims who are consigned, in their naked vulnerability, to an asymmetric violence which can surprise and attack them anywhere.

VELE  
**MAY 2017**  
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Brazil (Editora Ayiné), Denmark (Vandkunsten), World English Rights (Polity), World Spanish Rights (Gedisa Editorial)



**ROBERTO ESPOSITO** teaches Theoretical Philosophy in Naples. For Einaudi he has edited a collection of essays by Leo Strauss, *Gerusalemme e Atene. Studi sul pensiero politico dell'Occidente* (1998) and is the author of: *Communitas. Origine e destino della comunità* (1998 and 2006), *Immunitas. Protezione e negazione della vita* (2002), *Bíos* (2004), *Terza persona* (2007), *Pensiero vivente. Origine e attualità della filosofia italiana* (2010), *Due. La macchina della teologia politica e il posto del pensiero* (2013), and *Le persone e le cose* (2014).

PBE  
**MARCH 2016**  
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 978880622754-8

# ROBERTO ESPOSITO

## FROM OUTSIDE

### A Philosophy for Europe

#### DA FUORI

#### Una filosofia per l'Europa

**A theoretical essay which reconstructs the main currents of European philosophy, from the post-war period to today.**

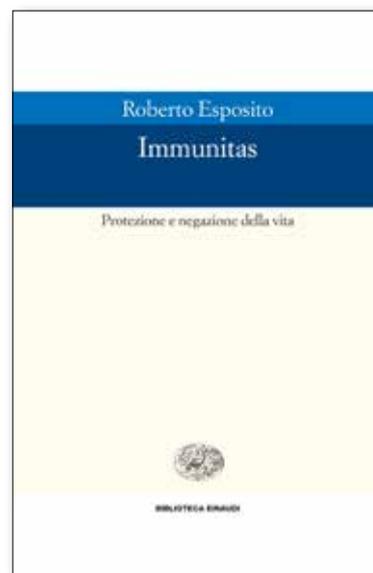
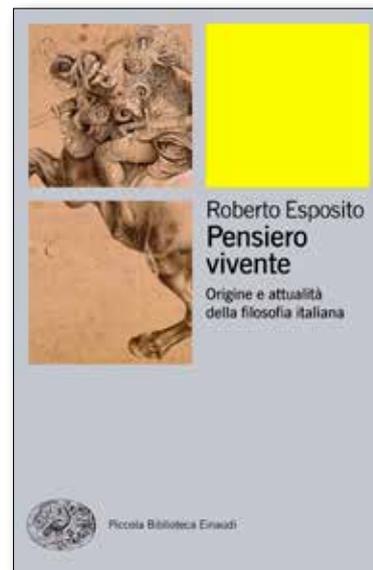
**A new perspective on the last decades of contemporary philosophy.**

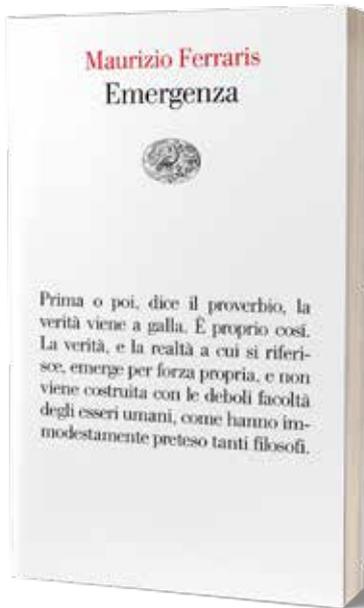
In the 20<sup>th</sup> century, the relocation of European philosophy outside of Europe gave new thrust to the discipline. In fact, only by going outside its borders has European philosophy been able to recover from the crises of the 1920s and '30s, and reconstruct an expansive profile for itself. With Husserl and Heidegger, European philosophy had still been trying to “re-territorialize itself” on its Greek roots, but now it has been brought back to the center of international interest, first through the exodus of the German philosophers to America; then the passage – always to America – of the French philosophers, from Derrida to Foucault and Deleuze; and finally what today is called “Italian Theory”.

The relationship between thought and the outside is not only the subject of this research but also the theoretical framework into which it fits. After all, thought has always come from the outside, when it's a matter of questioning a vision of things which is no longer representative of ongoing events.

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Brazil (Editora Ayiné), Portugal (Almedina), Turkey (Ithaki), World English Rights (Polity), World Spanish Rights (Amorrortu Editores)





**MAURIZIO FERRARIS** is a professor of Theoretical Philosophy at the University of Turin, where he directs LabOnt (Laboratory of Ontology). An editorialist for *la Repubblica*, he has written over 50 books, translated into various languages, including: *Storia dell'ermeneutica* (Bompiani 1988); *Estetica razionale* (Raffaello Cortina 1997); *Dove sei? Ontologia del telefonino* (Bompiani 2005, Castiglioncello Philosophical Prize); *Documentalità. Perché è necessario lasciar tracce* (Laterza 2009); *Spettri di Nietzsche* (Guanda 2014) and *Mobilizzazione totale* (Laterza 2015). For Einaudi, he has published *Il tunnel delle multe* (2013) and edited *L'altra estetica* (2001, with P. Kobau), and *Bentornata realtà. Il realismo in discussione* (2012, with M. De Caro).

VELE  
**MAY 2016**  
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# MAURIZIO FERRARIS

## EMERGENCY

### EMERGENZA

**To open yourself up to reality as an emergency is to finally understand the way truth comes to the surface.**

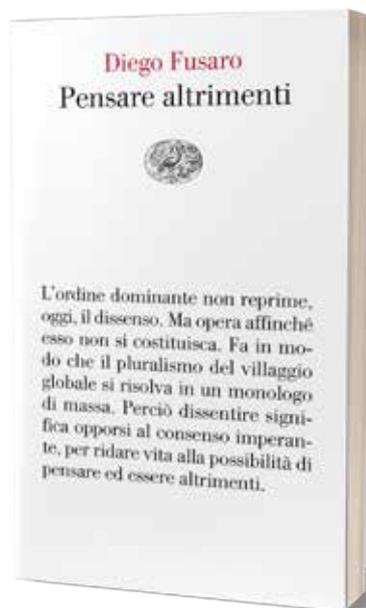
**A revolutionary theoretical proposal from the father of New Realism.**

For a long time, philosophy has told us a depressing story. There is an id which, through language and thought, constructs the world; thus (if we take this fable seriously), it constructs the other ids, too, and, as absurd as it might seem, even the past, as well. The story is depressing because this position, which claims to be revolutionary, is actually deeply conservative: it is pure reaction, it is the negation of every event. It teaches us that nothing new can come from the outside, that no otherness can ever strike us, as a threat or as a promise, because the world is entirely inside of us.

Using a creative writing style and ironical and persuasive arguments, Ferraris tells us a different, and truly revolutionary, story. Reality, and the thinking that recognizes it, come from the world, through processes and explosions, collisions, interactions, resistance and otherness that never cease to surprise. From the Big Bang to dinosaurs, from termites to pyramids to the web, what the world gives us (or in other words, everything there is) emerges independently from the id (“the dear self”, said Kant; “the most obscene of all pronouns”, added Gadda) and its claustrophilia.

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France (Editions du Cerfs)



**DIEGO FUSARO** (1983) teaches History of Philosophy at the San Raffaele University in Milan. His most popular books include: *Bentornato Marx! Rinascita di un pensiero rivoluzionario* (Bompiani 2009) and *Antonio Gramsci. La passione di essere nel mondo* (Feltrinelli 2015). He collaborates with the daily newspapers *La Stampa* and *Il Fatto Quotidiano*.

## **DIEGO FUSARO**

# **THINKING OTHERWISE**

### **PENSARE ALTRIMENTI**

**People have always revolted, even in its form, with reciprocally unyielding outcomes and premises.**

It is difficult to trace revolts back to a unitary paradigm but their common horizon is an asserted antithesis to a constituted order or to a “shared way of feeling” which is held to be correct. Dissent takes form in the polyhedral archipelago of passions and feelings, as is revealed by its own semantic root, which harks back to feeling differently (*dissentio*) about what is considered the normal way. The genetic cell of dissent corresponds to feeling otherwise, which is virtually already feeling against. For this reason, it can filter into people in whom dissent crystallizes and becomes operative. Thus, dissent can be intended as the basic element which gives rise to the prismatic multitude of forms of opposition and antagonism, all different and – equally important – all bonded in their foundations by that pre-rational jolt which induces the id to diverge and gives form to this action. This essay analyzes the proponents of thinking otherwise, the historical declensions of dissent and its phenomenology.

VELE  
**JANUARY 2017**  
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**ANNA MIGOTTO**, from Friuli, is a journalist and filmmaker. A special correspondent for Mediaset, she is an expert in foreign affairs and the Middle East.

**STEFANIA MIRETTI** from Turin, is a journalist and filmmaker; she has worked for *La Stampa* and was the assistant editor of the weekly *Gioia*. She writes primarily about culture and current events.

STILE LIBERO  
**APRIL 2017**  
 € 17,50 • pp. 272  
 978880623283-2

## ANNA MIGOTTO STEFANIA MIRETTI DON'T EXPECT ME BACK ALIVE

**The Banality of Horror in the Voices of Young Jihadists**  
**NON ASPETTARMI VIVO**  
**La banalità dell'orrore nelle voci dei ragazzi jihadisti**

**To open yourself up to reality as an emergency is to finally understand the way truth comes to the surface.**

The voices of young people seduced by the Islamic State, heard and reproduced for the first time by two Italian journalists, after years of working in the field. A compelling journey, brutal yet compassionate, into the daily life and imaginary of the “Daesh generation”.

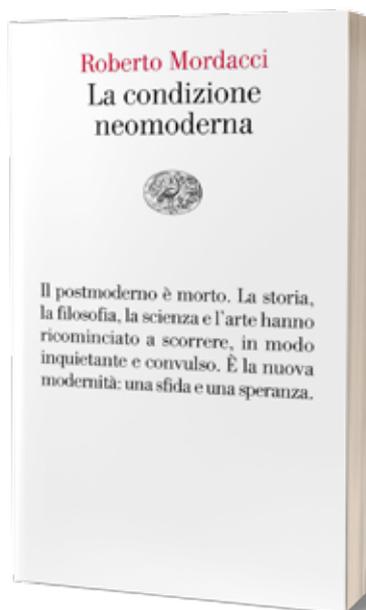
Who are the young people who join ISIS and what drives them to leave, forsaking everything, even the love of their mothers, wives, siblings, to wage war against the infidels? Seen close up, this war seems more like a patricide than a conflict between cultures.

The text messages the young jihadists write to their mothers from Syria. What their fathers are willing to do to stop them, or to bring them back home, at the risk of their own life.

The bewilderment of their friends and siblings. The promises of religious radicalism, which uses the language of modern life on the web to snare young people who, until a moment before, had been model students, raffish musicians, phenomenal soccer players, break dancers, smug majorettes, clubbers fixated with fashion brands, affectionate adolescents.

The Islamist contagion seems to have spread among peers with the banality of a disease without symptoms, until paradise has become the desired destination of many twenty-year-olds in search of their place in the world.

In this book, which is full of previously unpublished testimony, the intimate vicissitudes of very young foreign fighters, evoked by those who loved them, intertwine with the lengthy history of jihad, told in first person by a mujahedin of long standing.



### ROBERTO MORDACCI

is the Dean of the Department of Philosophy of the Vita-Salute San Raffaele University of Milan, where he is a professor of Moral Philosophy and the Philosophy of History. He founded and directs the International Research Centre for European Culture and Politics and the Master's degree in Speaking Techniques and Business Communication. He has elaborated a theoretical perspective called "critical personalism", based on an interpretation of Kant and a study of the levels of personal life in a moral and political key. His recent publications include: *L'etica è per le persone* (Edizioni San Paolo 2015), *Rispetto* (Raffaello Cortina 2012), *Elogio dell'immoralista* (Bruno Mondadori 2009), and *Ragioni personali* (Carocci 2008).

## ROBERTO MORDACCI

# THE NEOMODERN CONDITION

### LA CONDIZIONE NEOMODERNA

**Neomodernism is both a new and an ancient era; it is the return of the great problems of modernity, along with a tenacious search for the best resources for modern thinking.**

The postmodern is dead. The thesis which proclaimed the "end" of everything (subject, truth, history, moral) is no longer able to intercept the epochal movements of the present. The postmodern failed to understand the challenges created by the crisis of a part of modernity: positivism and idealism have radicalized a number of modern intuitions, but they have also ended up deeply betraying them. The postmoderns have rejected these distortions, along with their healthy roots, and have rejected modernity in toto. Now, after the failure of that diagnosis, we find ourselves in a new modernity.

The problems of Europe between the 16<sup>th</sup> and 17<sup>th</sup> centuries are returning on a global scale: political and economic conflicts bolstered by religious ideologies, radical changes of cultural and geopolitical scenarios, scientific revolutions which are changing the perception of what is human. Faced with these challenges, modern ideas are once again becoming necessary and credible: ideas which the postmoderns had thought were finished and which we need to rethink.

VELE  
**NOVEMBER 2017**  
 € 12,00 • pp. 160  
 978880623651-9



**FEDERICO PACE** was born in 1967 in Rome, where he lives. An author and journalist, he has worked for Gruppo Espresso for twenty years. He has published *Senza volo. Storie e luoghi per viaggiare con lentezza* (Einaudi 2008) and *La libertà viaggia in treno* (Laterza 2016).

## FEDERICO PACE AGAINST THE WIND

**Life-changing Stories and Travels**

**CONTROVENTO**

**Storie e viaggi che cambiano la vita**

**In a space with which we are unfamiliar, with which we don't identify – as we cross a bridge, start off down a street, cross a border, get onto a bus or a train – life can put us to the test and help us discover a heretofore unknown part of our being.**

**Travel marks the life of many and will mark the life of many others in years to come.**

From the colors of India to the secrets of Mount Athos. From Latin America's immense cordillera to the hypnotic silence of Siberia. From the gently winding Via Aurelia Antica all the way to the Pacific and beyond. From the ancient roads that hug the coastline to the streets connecting major cities. By car, by bus, by train or by ship. To travel doesn't only mean crossing the secret heart of the continents. Travel also means leaving childhood behind, a reconciliation, a friendship, a bond we thought could never be broken. Disillusion and disappointment. Comfort and redemption. When we go someplace new, into an unknown space which has lost its domestic veneer, everything reveals itself with unexpected clarity.

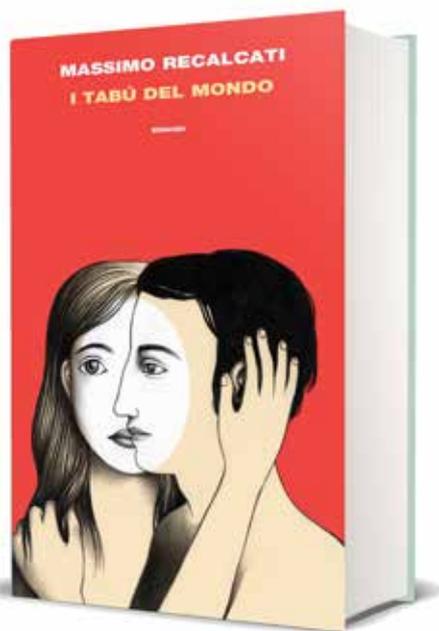
*Controvento* is a tribute to the crossing of oceans, to the crossing of borders, to those occasions when life stops being what it had been up until that moment and starts becoming something as yet unimagined. Because the other, or the elsewhere, always has something in store which we have yet to experience, which will soothe our pain and reveal to us the passage toward the road less traveled.

SUPER ET OPERA VIVA

**MAY 2017**

€ 14,00 • pp. 184

978880623275-7



**MASSIMO RECALCATI** a psychoanalyst in Milan and Bologna, is the scientific director of the School of Specialization in Psychotherapy IRPA (Institute of Research and Applied Psychoanalysis). He teaches at the Universities of Pavia and Verona. He is one of the authors of *Bentornata realtà. Il nuovo realismo in discussione* (2012 – edited by Mario De Caro and Maurizio Ferraris) and *Nuovi disagi nella civiltà* (Einaudi 2013 – with Massimo De Carolis, Francesco Napolitano, Francesca Borrelli); in 2014, he published, always with Einaudi, *L'ora di lezione*. His books have been translated into various languages.

FRONTIERE  
**SEPTEMBER 2017**  
 € 18,00 • pp. 176  
 978880623224-5

## MASSIMO RECALCATI

# THE TABOOS OF THE WORLD

### I TABÙ DEL MONDO

*I tabù del mondo* is a book full of thought and life, in which a psychoanalyst rejects easy conformism to interpret the anthropological hallmark of our era.

Our era seems to have dissolved every border, including those established by taboos. There is no longer any limit which cannot be crossed. Transgression has become a must and generates no sense of violation. A widespread disinhibition has replaced the passive and sacrificial reverence of our old beliefs.

But must taboos simply be dismantled by the new libertine rationale which characterizes our era or should we try to critically rethink them, renouncing all nostalgia for the past? Key words such as prayer, work, desire, guilt, euthanasia, and family have been associated in different ways with taboos and today demand to be critically addressed anew. Mythological, historical and literary figures who have become essential crossroads of our individual and collective history – Ulysses, Antigone, Oedipus, Medea, Hamlet, Isaac, Don Giovanni, Cain – force us to confront the harsh edges of taboos in a new way.

Recalcati traces the disappearance of taboos and the appearance of its new masks through references to the great western authors, from Plato to Hegel, Dostoyevsky, Sartre, Freud, Lacan, Marx, Calvino, Molière, Beckett and others, and in the poverty of our daily lives.



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Academic



# MAURIZIO BETTINI GIUSEPPE PUCCI THE MYTH OF MEDEA

**Images and Tales from Greece to the Present Time**

**IL MITO DI MEDEA**

**Immagini e racconti dalla Grecia a oggi**

**The countless metamorphoses of the myth of Medea: from the Greek and Roman authors to the literary, musical and cinematographic elaborations which stretch from the Middle Ages to modern times.**

The history and modernity of one of the bleakest and most painful figures in the universe of ancient myths.

Medea, like the ship Argo on which she traveled, has been said to be “of interest to all” (Homer), and in many different ways. Her multiple facets have inspired artists who are distant in time and diverse by culture, and all of them have dealt with her from their own perspective. This book attempts to render the greatest possible number of interpretations, but its main goal is to shed light on the most original ones from a socio-anthropological point of view: those which revolve around the polarity between barbarity-civilization, foreigner-autochthonous citizen, East-West. After all, Medea was an oppressed immigrant (partly through racial prejudice), a refugee from her own country who was rejected by one nation after another. She killed her own children out of vengeance but perhaps also because she wanted to save them from a destiny of vagrancy and humiliation. The destiny of this migrant, who was led to make an extreme gesture out of desperation, touches a raw nerve in today’s Europe and asks all of us more than one inconvenient question.

SAGGI

**OCTOBER 2017**

€ 30,00 • pp. 336,  
with 1/16 color images  
978880623055-5

**MAURIZIO BETTINI** (1947), essayist and author, teaches Classic Philology at the University of Siena. His books include: *Il ritratto dell'amante* (1992; 2008); *Nascere. Storie di donne, donnole, madri ed eroi* (1998); *Le orecchie di Hermès* (2000); *Voci. Antropologia sonora del mondo antico* (2008); *Affari di Famiglia. La parentela nella cultura e nella letteratura antica* (2009); *Contro le radici* (2011); *Vertere. Un'antropologia della traduzione nella cultura antica* (2012) and *Il dio elegante* (2015).

**GIUSEPPE PUCCI** (1948) teaches archeology and the history of Greek and Roman art at the University of Siena. He has written many publications about the history of Roman ceramics, the economic history of the ancient world, the history of the material culture, methodology of archeological research, anthropology of the ancient world, the history of ancient art, iconology, semiotics, ancient aesthetics, the history of archeology, and the history of the classic tradition.



**MAURO BONAZZI** teaches History of Ancient Philosophy at the University of Milan. He has also taught at Clermont-Ferrand, Bordeaux, Lille and at the École Pratique des Hautes Études in Paris. A specialist in ancient political thinking, *Plato and Platonism*, his publications include: *I sofisti* (Carocci 2010), the editing of *Menone* (Einaudi 2010) and *Fedro* (Einaudi 2011), *À la recherche des Idées. Platonisme et philosophie hellénistique* (Vrin 2015) and *Il platonismo* (Einaudi 2015).

## MAURO BONAZZI

# ATHENS, THE RESTLESS CITY

### Atene, la città inquieta

**How and why the ancient Greek world's enthralling debate on the nature of justice, politics and democracy still represents and affects the reality around us today.**

It doesn't make sense to talk about Greece in the singular, as though it were a cohesive and unitary body which has traversed the centuries to us undivided. As Plato and Nietzsche observed, there are at least two Greeces, the one of the poets and the one of the philosophers. This book reconstructs the conceptual coordinates underpinning these two ways of looking at reality and humankind. It analyzes the different concepts of justice which developed in the ancient world: does justice exist through nature or is it a divine gift? Is it the product of human conventions or of power? In this analysis, importance is obviously given to Homer and Plato; but no less important is the entire cultural world of 5<sup>th</sup>-century Athens, where many of Homer's intuitions were properly developed and the incubator of Plato's philosophy, which was born there as an alternative to those ideas. A city where the great problems regarding the existence of human beings were debated with uncommon intensity. It was, in short, a restless city and thus so fascinating and important for understanding who we are, today no less than yesterday.

PBE  
**FEBRUARY 2017**  
 € 22,00 • pp. 248  
 978880622947-4

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 Brazil (Edições Loyola)



**SILVIA ROMANI** is an associate professor of Greek literature in Milan. She has translated *Works and Days* and *The Shield of Heracles* by Hesiod (Mondadori 1997). She has studied the concept of birth in Antiquity, a topic to which she devoted a monograph (*Nascite speciali. Usi e abusi del modello biologico del parto e della gravidanza nel mondo antico*, Editori dell'Orso 2004). With Maurizio Bettini she has published, with Einaudi, *Il mito di Arianna* (2015).

**TOMMASO BRACCINI** teaches Classical philology at the University of Turin. He has published *Come ridevano gli antichi* (2008), *Il romanzo di Costantinopoli* (with S. Ronchey, Einaudi 2010), *Prima di Dracula. Archeologia del vampiro* (il Mulino 2011) and *Indagine sull'orco. Miti e storie del divoratore di bambini* (il Mulino 2013).

# TOMMASO BRACCINI SILVIA ROMANI

## A STROLL THROUGH THE AFTERLIFE

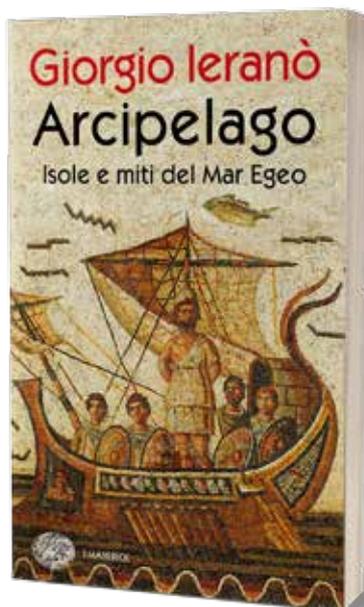
**In the Company of the Ancients**  
**UNA PASSEGGIATA NELL'ALDILÀ**  
**In compagnia degli antichi**

**A selection of writings by Homer, Virgil, Plutarch and Cicero provides an overview of the ancients' relationship with the world of the afterlife: where they went, how they went there, and why.**

**A fascinating stroll through the afterlife, in the company of two experts of myths and literature.**

To the ancients, the journey to the afterlife was full of symbolic meaning: it represented mankind's desire to know the future and their own role in the world and in society. And, naturally, it was a way to "know" what life was like after death. Pergusa in Sicily, the abyss of Tartarus, Avernus, Lerna and the Isles of the Blessed: to the ancients, these were some of the places of the Afterlife. There were many ways to get there: incognito (Aristophanes' *The Frogs*), in a dream (Cicero) or by chance (A *True History* by Lucian). They journeyed there for love (the myth of Orpheus, Psyche's journey to Hades), to be reborn (Plato's *Myth of Er*), to change their life or perhaps to discover what they would find (Plutarch's majestic vision of the Afterlife in his *Daemon* of Socrates).

PBE  
**SEPTEMBER 2017**  
€ 21,00 • pp. 328  
978880621838-6



**GIORGIO IERANÒ** teaches Greek literature at the University of Trento. His most recent books include *Arianna. Storia di un mito* (2008), *La tragedia greca. Origini, storie, rinascite* (2010), *Olympos* (2011), *Eroi* (2013), and *Gli eroi della guerra di Troia* (2015). He has edited various editions of the classics of Greek drama (Aeschylus, Euripides, Aristophanes) for the press and for the theatre. He collaborates with *Panorama*, *La Stampa* and "Radio24".

## GIORGIO IERANÒ

# ARCIPELAGO

**Islands and Myths of the Aegean Sea**

**ARCIPELAGO**

**Isole e miti del Mar Egeo**

**A very special travel journal through time and space, which recounts the intricate intertwining of myth and reality, history and legend, which has always characterized the Aegean Sea.**

**Between history and legend, the absolute fascination of the places of myth.**

The Greek islands are a land of myths. They are the stage of divine epiphanies, the backdrop for adventures of heroes and divinities. The Aegean Sea is a sea of wonders, a landscape of labyrinths of giants, of volcanoes and palaces. It has holy places, such as the divine Delos, an island-nymph which propitiated the prodigious birth of Apollo. Or Patmos, where Saint John had his visions of the Apocalypse. It has arcane locations, such as Santorini, which was split in two by a cataclysm in remote times and, according to modern folklore, is also the home of the first vampires.

Each island has its own mythology: Zeus grew up on Crete; Arianna and Dionysus were lovers on Naxos; the Medusa's head appeared on Serifos. A mythological sea, for millennia the Aegean has also been the setting of Europe's great history: the Athenian triremes sailed on its waves, as did the Crusaders' galleons and the vessels of the Sultans of Istanbul. In more recent times, Alexandre Dumas crossed the Greek sea on his schooner, while Hermann Melville invented Moby Dick on the beaches of the Cyclades.

PBE

**FEBRUARY 2018**

€ 19,00 • pp. 232

978880623422-5



**MASSIMO CACCIARI** is one of the greatest contemporary philosophers. His most famous books include: *Dallo Steinhof* (1980, 2005), *L'angelo necessario* (1986, 1992), *Dell'inizio* (1990, 2001), *Hamletica* (2009), *Il potere che frena* (2013), *Labirinto filosofico* (2014), all published by Adelphi.

**RAPHAEL EBGI**, along with Giulio Busi, is the author of *Giovanni Pico della Mirandola. Mito, magia, qabbalah* (2014), published in the Einaudi "I Millenni" book series. For Bompiani, he has edited the critical edition of the treatise by Pico, *Dell'ente e dell'uno*.

I MILLENNI

**OCTOBER 2016**

€ 85,00 • pp. 688 with 36 colour images  
978880622154-6

# ITALIAN HUMANISTS

## Thought and Destiny

### UMANISTI ITALIANI

#### Pensiero e destino

Edited by **Raphael Ebgj**

With a lengthy introductory essay by **Massimo Cacciari**

**From Petrarch to Savonarola, an anthology of texts dealing with tragedy and with a philosophical anthropology destined to become theology, hermeticism, prophecy.**

**A book which will change common opinions about humanism and, thus, about a great deal of the literature and philosophy written between the end of the 14<sup>th</sup> century and the early 1500s.**

Humanism as a school of rhetoric, a cult of the Latins and Greeks, the birth of philology?

Cacciari shows us that things are more complex and less schematic, and that humanistic philology itself must actually be inserted within a broader cultural project in which the attention to the past is complementary to a reflection on the future, both worldly and other-worldly. Thus, philology, which is intrinsically philosophy and theology. And the philosophical problems dealt with by the humanists (who in this optic do not begin with Petrarch or the Paduans but with Dante himself) are difficult to ascribe to harmonic or pacifying systems, in keeping with a traditional vision of the Renais-

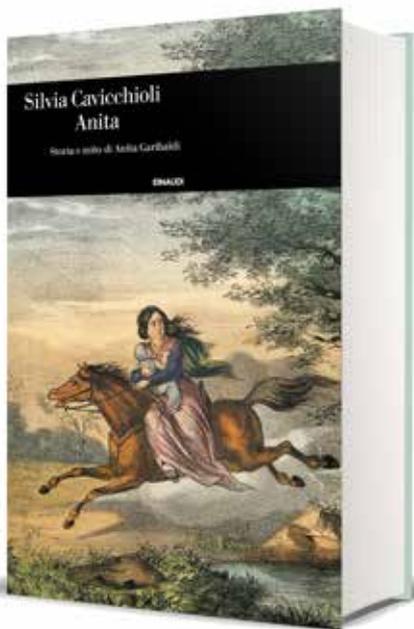
sance. There is a tragic nucleus of humanistic thought, strongly "anti-dialectic", in which the opposing polarities are neither harmonized nor synthesized (with the exception of a few authors, such as Giovanni Nesi, who in his *Oracolo del nuovo secolo*, published in this volume for the first time in the modern era, tried to reconcile the Neoplatonism of Marsilio Ficino with the apocalyptic mysticism of Savonarola).

Authors in the anthology include: Petrarch, Leonardo Bruni, Poggio Bracciolini, Lorenzo Valla, Leon Battista Alberti, Marsilio Ficino, Cristoforo Landino, Pico della Mirandola, Poliziano, Savonarola, Leonardo da Vinci, Machiavelli.

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# History



**SILVIA CAVICCHIOLI** (1971) is a researcher at the Faculty of Historical Studies at the University of Turin, where she teaches 19<sup>th</sup> - and 20<sup>th</sup> - century history. She is a member of the Board of Directors of Turin's Committee at the Institute for the History of the Italian Risorgimento and is a corresponding partner of the Subalpine Delegation of Homeland History. She received the 1997/1998 Prize for historical studies of 19<sup>th</sup> - and 20<sup>th</sup> - century Piedmont. She has published *L'eredità Cadorna. Una storia di famiglia dal XVIII al XX secolo* (Carocci 2001, finalist for the 2002 Acqui Storia Prize); *Fare l'Italia. I dieci anni che prepararono l'unificazione* (with Silvano Montaldo and Sabina Cerato, Carocci 2002); and *Famiglia, memoria, mito. I Ferrero della Marmora (1748-1918)* (Carocci 2004) and *Indagine sull'orco. Miti e storie del divoratore di bambini* (il Mulino 2013).

# SILVIA CAVICCHIOLI

## ANITA

### The History and the Myth of Anita Garibaldi

#### ANITA

#### Storia e mito di Anita Garibaldi

**The history and the construction of the myth of Ana Maria de Jesus Ribeiro da Silva (1821-1849), better known as Anita Garibaldi.**

**A female icon, from the Risorgimento to the present time.**

A great number of romanticized biographies have been dedicated to Anita Garibaldi, constructed around the stereotype of the unbowed warrior and companion of the romantic hero *par excellence*, as well as a vast corollary of stories, poems, portraits, monuments, movies and plays, etc. Anita is also one of the most-clicked contemporary women on the Internet.

And yet, how much do we really know about her? This book fills the gap between romantic invention and the real figure of Anita. Naturally, it recounts the woman's biography, investigating the events that took place during the months she spent in Europe (March 1848 - August 1849), her days in Rome under siege, and her final, daring escape, all of which forged her image. But, for the first time, the book also reconstructs the many itineraries which conserve the memory of Anita: the birth of the myth and the genesis of the representations which were destined to occupy an important place in the patriotic symbolism of the period between the Unification of Italy and fascism.

EINAUDI STORIA  
**NOVEMBER 2017**  
 € € 28,00 • pp. 264  
 978880623605-2



**BRUNO MAIDA** is a researcher of Contemporary History at the Department of Humanistic Studies of the University of Turin. His books include: *Prigionieri della memoria. Storia di due stragi della Liberazione* (FrancoAngeli 2002), *Non si è mai ex deportati. Una biografia di Lidia Beccaria Rolfi* (Utet 2008), *Il mestiere della memoria. Storia dell'Associazione nazionale ex deportati politici* (Ombre Corte 2014) and, with Einaudi, *La Shoah dei bambini. La persecuzione dell'infanzia ebraica in Italia (1938-1945)* (2013).

EINAUDI STORIA  
**SEPTEMBER 2017**  
 € 30,00 • pp. 360  
 978880623509-3

## BRUNO MAIDA

# CHILDHOOD DURING THE WARS OF THE 20<sup>TH</sup> CENTURY

### L'INFANZIA NELLE GUERRE DEL NOVECENTO

**The touching stories and testimony of Jews – Italians and foreigners – who were able to save themselves from the Shoah in Italy, on their own or with the help and support of others.**

**A topic which is still ignored too much by historiography.**

One of the most significant developments of the 20<sup>th</sup> century is the role of childhood in its wars, as a mobilizing and mobilized subject. Even though they remain the primary victims, children have also become true actors in the violence. It is a progressive process, differentiated on a global level with regard to the era, the geography, the dimensions and the characteristics of the wars themselves, from the worldwide wars of the first half of the 20<sup>th</sup> century to local wars, to the asymmetric conflicts of the post-20th-century period.

The book brings together these events and pays special attention to a number of specific topics: the international legislation which protects children in wars but which also sees their growing involvement; trauma and resilience, through which children reveal they are not simply passive subjects but people capable of profound re-elaboration and adaptation; and the languages with which they recount their experiences: words, games, drawings.



**MARTINA MENGONI** (Scuola Normale di Pisa) has published various essays about Primo Levi, including *Variazioni Rumkowski: sulle piste della zona grigia* (2011); *Doktor Primo Levi* (2014); *Gli autoritratti periodici di Primo Levi* (2015); she also edited the book about the correspondence between Primo Levi and Claude Lévi-Strauss (*Epifania di un mestiere*, in *Italianistica*, n. 1, 2015).

## MARTINA MENGONI

# PRIMO LEVI AND THE GERMANS

### PRIMO LEVI E I TEDESCHI

**The German edition of *Se questo è un uomo* marked the beginning of correspondence between Primo Levi and his readers in Germany. Martina Mengoni's research reconstructs this correspondence and reveals its importance.**

"I can't say that I understand the Germans", wrote Primo Levi in the preface to *Ist das ein Mensch?*, the German translation of *Se questo è un uomo*, published in 1961.

During the 1960s, and even later, Levi activated all his analytical, communicative and compassionate skills to achieve that goal. A series of new elements back this up: readings, encounters, private and public discussions, and even a project – which was never completed – for an entire book of all the letters he received from his readers in West Germany.

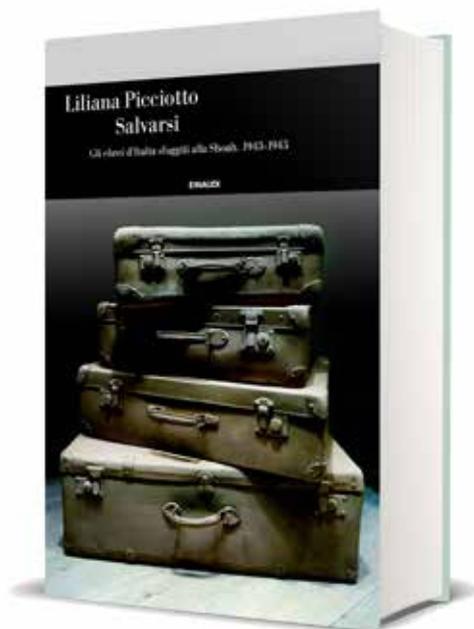
For a great deal of his life as an author, to "understand the Germans" – or at least to intercept, encounter and question them – was a daily necessity for Levi, as well as a powerful source of creativity. Just think of *Vanadium*, the short story in *Il sistema periodico* about a German chemist, the literary transposition of a technician who had worked in the laboratory at Auschwitz and with whom Levi had begun to correspond in the early 1970s.

FUORI COLLANA

**MAY 2017**

€ 20,00 • pp. 232

978880623446-1



**LILIANA PICCIOTTO** has researched Jews who were deported from Italy; this research became the well-known and successful *Il libro della memoria. Gli ebrei deportati dall'Italia 1943-1945* (Mursia 1991, 2001), which has received awards (Acqui Storia, special mention at the Viareggio Prize) and recognition in many countries, including Israel. She has published many books about contemporary Jewish history, including *L'alba ci colse come un tradimento. Gli ebrei nel campo di Fossoli 1943-1944* (Mondadori 2010); since 1969, she has worked at the Center of Contemporary Jewish Documentation (CDEC) in Milan, where she is the head of historical research. With Marcello Pezzetti, she wrote the documentary *Memoria*, directed by Ruggero Gabbai, which contains interviews of Italian survivors of the Shoah (selected for the film festivals in Berlin, Nuremberg and Jerusalem in 1997). Always with Pezzetti and Gabbai, she made the documentaries *Gli ebrei di Fossoli* (2006) and *Il viaggio piú lungo. Rodi-Auschwitz* (2013).

## LILIANA PICCIOTTO

# SAVING ONESELF

**The Jews of Italy who Escaped the Shoah. 1943-1945**

**SALVARSI**

**Gli ebrei d'Italia sfuggiti alla Shoah. 1943-1945**

**The touching stories and testimony of Jews - Italians and foreigners - who were able to save themselves from the Shoah in Italy, on their own or with the help and support of others.**

**How and why many Italian Jews escaped the Nazi and Fascist horror.**

7,172 Jews were arrested during the Shoah, out of a population of 39,294 people: 82% of the survivors remained in Italy. This book presents the results of nine years of research into how such a high percentage of Italy's Jewish population was able to save itself. As opposed to what Liliana Picciotto describes in *Il libro della memoria* (Mursia 1991 and 2001) and in other studies, the topic, here, is "the other side of the coin". Helping Jews whose lives were in danger during the Second World War was, above all, a moral question, and moral questions usually have little in common with historiography. On the other hand, this book treats the rescues with the methods and the objectives of historical research. Having ascertained that some Jewish families were totally wiped out by the Shoah, but that in many other families, some members were arrested and some were saved, and that still other families escaped the terrible period 1943-1945 completely unscathed, the desire to understand the reasons for this situation arises spontaneously.

PBE

**JANUARY 2018**

€ 38,00 • pp. 592

978880623509-3



Art



**GIUSEPPE DI NAPOLI** (1952) teaches Visual Education at the Istituto Statale d'Arte in Monza, and Drawing and Color at the Istituto Europeo del Design in Milan. With M. Mirzan and P. Modica, he wrote *Segno Forma Spazio Colore* (Zanichelli 1999), *Disegnare e conoscere. La mano, l'occhio, il segno* (Einaudi 2004), *Il colore dipinto* (Einaudi 2006) and *I principi della forma* (Einaudi 2011).

## GIUSEPPE DI NAPOLI IN THE EYE OF THE PAINTER

**Vision, as Revealed by Art**

**NELL'OCCHIO DEL PITTORE**

**La visione svelata dell'arte**

**What makes painted images so special, able to stimulate us to observe things as though we were seeing them for the first time, even when the objects they reproduce are perfectly recognizable?**

**A book reveals the magic and the mystery of paintings.**

Why does an apple painted by Cézanne or Chardin surprise us to the point that it seems to have a shape and colors we didn't think it had, and its image seems so unusual to us? This happens because the painter's eye doesn't limit itself to noticing only the characteristics of the observed object which permit its immediate visual identification. In that case, the artist would be painting a canonical and conventional image which would spark no surprise in the normal eye.

Instead, the painter ponders over the what-he-sees and the how-he-sees-it; he has a different gaze on the world. In this sense, the way he represents the world is a true expansion of the visible world. This book investigates the gaze of some of the great painters who have revolutionized the world of painting. It documents and demonstrates that, at the origin of every personal poetics and style, there was always an absolutely original way of seeing reality, a way which was often extraneous to the cultural sensitivity of the era in which the artist lived.

PBE

**NOVEMBER 2016**

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**DALMA FRASCARELLI** is a professor of the History of Modern Art at the Academy of Fine Arts in Naples and collaborates with the Istituto Nazionale di Studi Romani. She has written *Paolo Falconieri tra scienza e arcadia. Le collezioni di un intellettuale del tardo barocco romano* (2012); *La casa dell'eretico. Arte e cultura nella quadreria romana di Pietro Gabrielli (1660-1734)* (2004, with L. Testa), and *La Biblioteca Apostolica Vaticana* (2012, with A. M. Piazzoni, A. Manfredi, A. Zuccari, P. Vian). Her investigations focus on different aspects of art between the end of the 16<sup>th</sup> century and the first half of the 17<sup>th</sup> century, in particular regarding collecting and the relationship between art and the Counter-Reformation, topics about which she has published numerous essays in specialized journals and various books.

PBE

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# DALMA FRASCARELLI

## THE ART OF DISSENT

Painting and Libertinism in 17<sup>th</sup>-century Italy

L'ARTE DEL DISSENSO

Pittura e libertinismi nell'Italia del Seicento

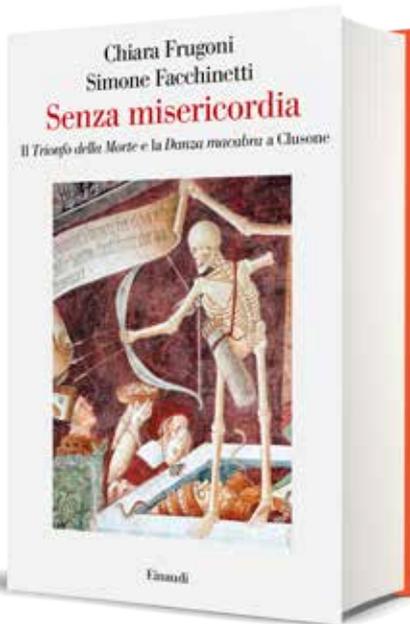
**A study of a neglected aspect of baroque art, tied not to religious commissioning but to the centers which produced and popularized a philosophical, scientific and artistic "art of dissent".**

**A new portrait of a subterranean aspect of 17<sup>th</sup>-century Italian art, between philosophy, science, magic and nature.**

In Italy, the 1600s weren't only an era marked by the triumphalism of the Church, linked to the birth and popularization of the baroque language, the search for and fond contemplation of a beautiful ideal, or the refuge of classicist intellectuals.

A mental attitude traverses the entire century, and can be found in scientific, philosophical, historical and literary circles. Until now, this attitude had been ignored by historical-artistic studies but this essay puts it front and center. This anti-dogmatic and subversive ideology, opposed to the official culture, had an impact on coeval production of the visual arts.

The author traces the ties between currents of thought (interest in stoicism, science and magic) and the rise of certain topics (with recourse to the ancients, formulated in completely new terms, with allegories and myths) and artistic forms, in painters such as Salvator Rosa, Poussin, Grechetto, Filippo Napoletano, Caroselli, Pier Francesco Mola, Pietro Testa...



**CHIARA FRUGONI** has taught Medieval History at the Universities of Pisa, Rome and Paris. She has published numerous essays about saint Frances, including *Francesco e l'invenzione delle stimmate* (Viareggio Prize, 1994), *Vita di un uomo: Francesco d'Assisi* (2014), *Storia di Chiara e Francesco* (2011), *Le storie di San Francesco. Guida agli affreschi della Basilica superiore di Assisi* (2010) and *Quale Francesco?* (2015). With Einaudi, she has also published: *La Cappella degli Scrovegni di Giotto* (2005), *La cattedrale e il battistero di Parma* (2007), *L'affare migliore di Enrico. Giotto e la cappella Scrovegni* (2008), and *La voce delle immagini* (2010).

**SIMONE FACCHINETTI** is the Curator of the Adriano Bernareggi Museum in Bergamo.

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# CHIARA FRUGONI SIMONE FACCHINETTI MERCILESS

**The *Triumph of Death* and the *Danse Macabre* at Clusone**

**SENZA MISERICORDIA**

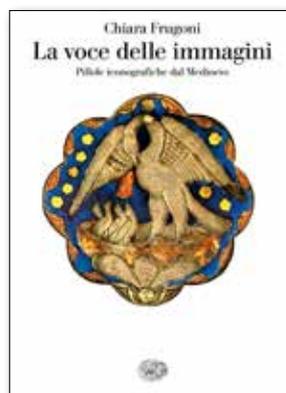
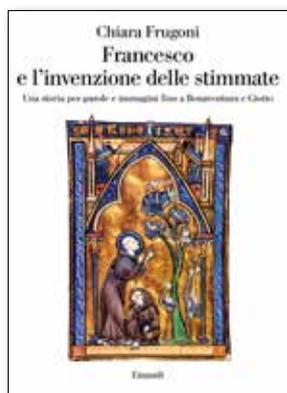
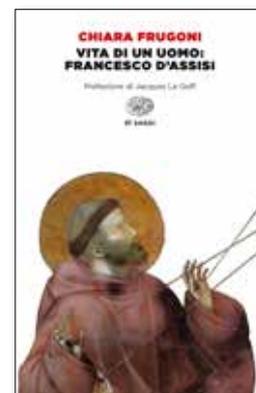
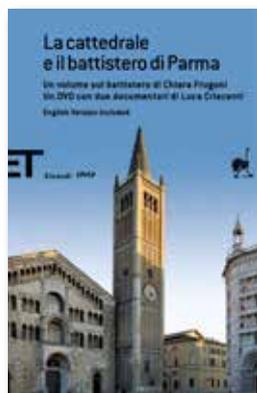
**Il *Trionfo della Morte* e la *Danza macabra* a Clusone**

**Starting with a new cycle of photographs of the frescoes in the Oratorio dei Disciplini in Clusone, this book offers readers an innovative study of this extraordinary iconographic complex.**

**An original interpretation of a masterpiece of late medieval art.**

After the short and innovative article by Arsenio Frugoni in 1957, no other significant historical-critical contributions have been made about the *Danse Macabre* and the *Triumph of Death*. The amount of time which has passed since that study convinced the two authors to reconsider the meaning of these macabre topics, which are very rare in Italy. These topics were not Christian and the Church was forced to adopt them in order to strike fear into the hearts of its faithful – who were increasingly neglectful of the after-life – and force them to repent and meditate on their sins. In this richly illustrated book, the authors carefully read the numerous cartouches inserted in the frescoes, tracing their sources. Also, at least three characters have been identified; until now they were mysterious presences, always described in a vague and, in any case, erroneous way and their identification offers a remarkable surprise.

The book also provides a more certain identification of the author of the frescoes of the *Triumph* and the *Danse*, and reconstructs the artist's profile.





**TOMASO MONTANARI** (1971) teaches History of Modern Art at the University "Federico II" of Naples. For Einaudi, he has written the afterword of the two volumes of *Le vite de' pittori scultori e architetti moderni* by Giovan Pietro Bellori (2009), *A cosa serve Michelangelo?* (2011), *Il Barocco* (2012) and *Costituzione incompiuta* (2013, with Alice Leone, Paolo Maddalena and Salvatore Settis). His most recent book is *Privati del patrimonio* (Einaudi 2015).

## TOMASO MONTANARI THE FREEDOM OF BERNINI

**The Artist's Supremacy and the Rules of Power**

**LA LIBERTÀ DI BERNINI**

**La sovranità dell'artista e le regole del potere**

**From the author of *A cosa serve Michelangelo?* and *Il Barocco*, a global and innovative historical interpretation of the art of Gian Lorenzo Bernini.**

Over fifty years after Rudolf Wittkower's classic monograph, Tomaso Montanari re-reads Bernini's work under a new light. And, going beyond the clichés, he gives us a new portrait of a complex person, who fought against the spirit of his time for the sake of a tormented artistic freedom.

An integrated artist, occasionally subservient to the requests of his clients, the perfect incarnation of the spirit of his time: this is the image of Bernini we are used to. But the character who emerges from this book is quite different. Thanks to sharp stylistic analysis, his profound knowledge of sources and documents, and the study of social relationships and critical reception – methods which rarely overlap nowadays – Tomaso Montanari takes on a challenge which is as difficult as it is necessary: to restore Bernini's proper role in art history and European culture.

A prominent and rising figure in the panorama of contemporary critique, Montanari provides us with the vivid image of a modern and controversial artist, who offered his contemporary society much more than was asked of him, and who regains his place among the 17<sup>th</sup>-century fathers of modern art, alongside Caravaggio, Velázquez and Rembrandt. And the tormented freedom of Gian Lorenzo Bernini – from tradition, from the demands of society, from the opinion of his contemporaries and from the very function of his works – becomes the fundamental key to understanding the most important artistic parabola of the European baroque style.

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**FEDERICA ROVATI** teaches Contemporary Art History at the University of Turin. She edited the critical edition of the correspondence of Umberto Boccioni (Rovereto 2009) and books she has published include: *Carrà tra futurismo e metafisica* (Milano 2011), *Umberto Boccioni. Beata solitudo sola beatitudo* (Milano 2013) and *L'arte del primo Novecento* (Einaudi 2015).

## FEDERICA ROVATI

### THE ART OF THE 1800s

#### L'ARTE DELL'OTTOCENTO

**A vast range of the various stylistic declensions of 19<sup>th</sup>-century painting and sculpture which brings together champions of the new painting style and examples of more traditional art (Ingres and Delacroix, as well as Delaroche; Manet and Alma-Tadema).**

This book recounts the art of the 1800s from different points of view: the specific evolution of artistic languages, as seen in the crucial choices of individual artists and in the contradicting trends of the various periods; the transformation of the art system, marked by protests against state-run expositions, the success of private galleries, and independent initiatives by painters and sculptors; and the accelerations and stagnations of political and social history. From the fall of the Napoleonic empire at the beginning of the new century, this diachronic outline coalesces around a number of dominant questions: the rise of stylistic options following the demise of the neoclassical season; civil and political commitment, the choice between convenience and personal conviction; the independent value of art, with the objective and subjective dimensions of creative activity; and comparisons with cultural traditions outside the Western world.



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