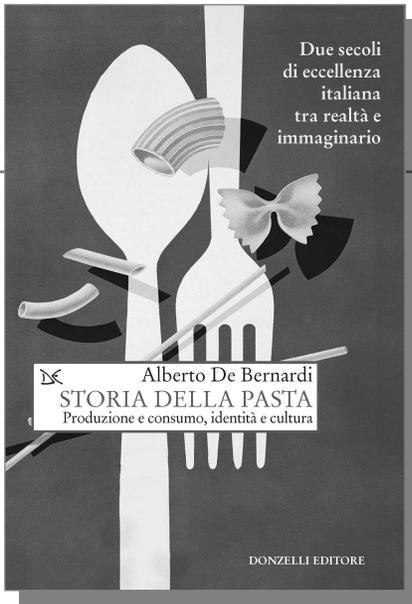




Donzelli editore

rights list 2019/2020





2019 - forthcoming
paperback, pp. 300

2

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

All rights: Donzelli editore

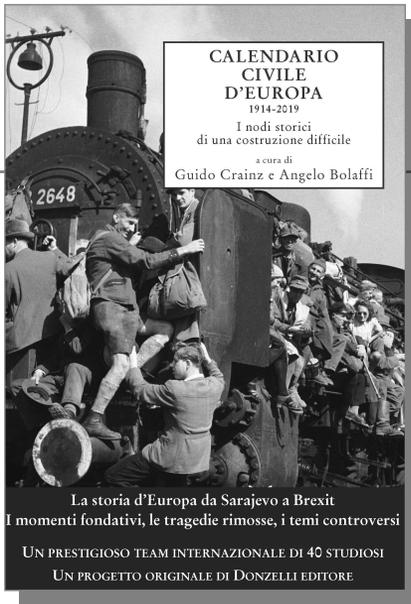


Alberto De Bernardi

The History of pasta

Production and consumption, identity and culture

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



2019 - forthcoming
hardcover, pp. 450

4

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

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

All rights: Donzelli editore

Angelo Bolaffi and Guido Crainz (ed. by)
European Calendar

The historical cruxes of a difficult construction

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

Pietro Calogero, Leonardo Grassi,
Claudio Nunziata, Giovanni Tamburino,
Giuliano Turone, Vito Zincani,
Gianpaolo Zorzi

L'ITALIA DELLE STRAGI

Le trame eversive nella ricostruzione
dei magistrati protagonisti delle inchieste
(1969-1980)

a cura di Angelo Ventrone



Saggine



2019

paperback, pp. 264

6

Pietro Calogero, Leonardo Grassi, Claudio Nunziata, Giovanni Tamburino, Giuliano Turone, Vito Zincani, Gianpaolo Zorzi are the public prosecutors who worked on the main cases of Italian massacres (1969-1980).

ANGELO VENTRONE teaches Contemporary History in Macerata.

All rights: Donzelli editore



Angelo Ventrone (ed. by)
The Italy of massacres
A history of subversive plots (1969-1980)

Fifty years ago, on 12 December in 1969, the dull detonation of a bomb at the Milan branch of the Banca dell'Agricoltura inaugurated a murky, bloody decade in Italy, fated to finish with the other deadly bang on 2 August in 1980 at the Bologna railway station. It was an Italy of massacres, a grim season in which terrorist attacks with dozens of innocent deaths, plots spun by neo-fascist groups, red-herings, police investigations corrupted by omissions and cover-ups, coup manoeuvres amongst top military ranks, fomented by active intervention on the part of several, both Italian and foreign, espionage agencies, kept following each other. Among the effects of what was named even then a «strategy of terror», there is a yet lasting one. The dominant image from that period, is one of still being far from having established the truth and having identified those responsible for such massacres, at all levels. In actual fact, judicial inquiries have pushed much further ahead than what is perceived. The intention of this volume is to describe the overall truth to be obtained by employing the judicial documentation collected over half a century of investigations, and by letting the magistrates who actually conducted them speak. By arranging all these elements on the floor correctly, the effect of illuminating many of the remaining shady areas is also obtained. It was a lucid, subversive design for destabilising the democratic framework of Italian Republic, implemented by certain neo-fascist organisations which established contact with important sectors of Italian and international intelligence services in an attempt to exploit them, in order to counter a supposedly persistent communist danger. That design was finally defeated. Although wounded, and certainly among a thousand contradictions and errors, democratic Italy managed not to be overwhelmed by its enemies.

Sergio Luzzatto

UN POPOLO
COME GLI ALTRI

Gli ebrei, l'eccezione, la storia



Saggine



2019

paperback, pp. 320

8

SERGIO LUZZATTO teaches Modern History at Turin University. His books, translated into various languages, include: by Einaudi, *Il corpo del duce* (1998), *Padre Pio* (2007), *Bonbon Robespierre* (2009), *I bambini di Moshe* (2018), *Max Fox* (2019); by Mondadori, *Partigia* (2013).

All rights: Donzelli editore

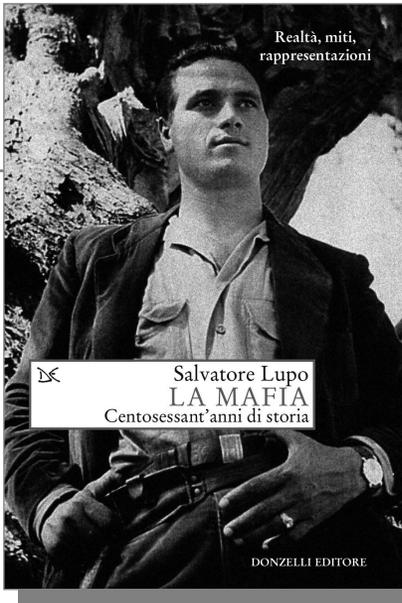


Sergio Luzzatto

A people like the others

The Jews, the exception, their history

Jewish history (said an illustrious scholar of Jewish origins) is like a canary-cage in a distinguished apartment: if it is there, it adds something; if it is not, its lack is not missed. Actually, rather than recounting Jewish history, it is customary to recount the history of anti-Semitism: meaning the history of those discriminations, persecutions and destructions that the chosen people has suffered throughout the two thousand years of its diaspora. Rather than recounting the history of a flesh and blood people, both singular and plural, united and divided, recognisable and like all peoples on earth, the trend is recounting the history of a monolithic, granite-like people in space as much as it is identical in time: forever similar to itself, and invariably targeted. But thus depicted, the Jewish people corresponds only too much – in a reverse form – to the anti-Semite stereotype: the chosen people as an edifying sublimation of a cursed people. From the Rome of Titus to the Europe of pogroms, from the Venice ghetto to racial laws, from the final Solution to the conspiracy against Israel, the Jewish people has become a metaphysical entirety of Ashkenazis and Sephardites, men and women, poor and rich, rabbis and laymen, Marranos and settlers, farmers and merchants, bankers and intellectuals, miraculously held together by the vices of others, and by its own virtues. Sergio Luzzatto nurtures a different idea about Jews in history. Rather than recognising them always and anyhow as being good, always and anyhow as being innocent, always and anyhow as being victims, he is passionate about the variety of historical events and the multitude of human profiles which have made (and which make) the chosen people, in good or in evil, a people like the others. In this book, the reader does not meet historical caricatures, but naturally live and vital, complex and controversial characters: be they Mediaeval rabbi healers or Israeli soldiers in the occupied territories, be they hatters in the ghetto or revolutionary ragmen.



2018

paperback, pp. 450

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

10

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.

All rights: Donzelli editore



Salvatore Lupo

The Mafia

160 years of History

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



2018

paperback, pp. 200

12

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.

All rights: Donzelli editore

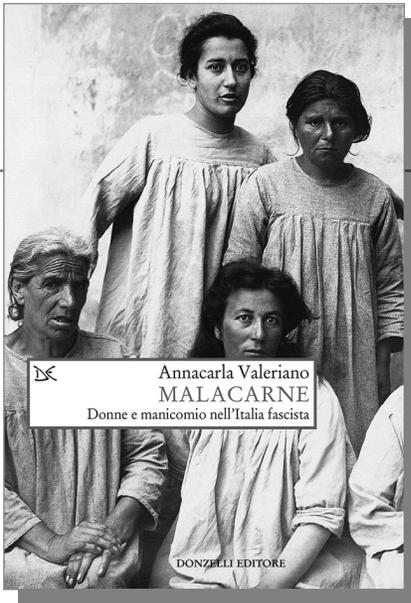


Massimo Castoldi

Teaching Freedom

Tales of anti-fascist teachers

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.



2017

paperback, pp. 226

**With 16 pages
of b/w pictures**

14

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).

All rights: Donzelli editore



Annacarla Valeriano

Bad flesh

Women and mental hospitals in Fascist Italy

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.

Alberto De Bernardi

FASCISMO
E ANTIFASCISMO

Usi (e abusi) della storia
nel dibattito pubblico



Saggine

DONZELLI EDITORE

2018

paperback, pp. 144

16

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).

All rights: Donzelli editore

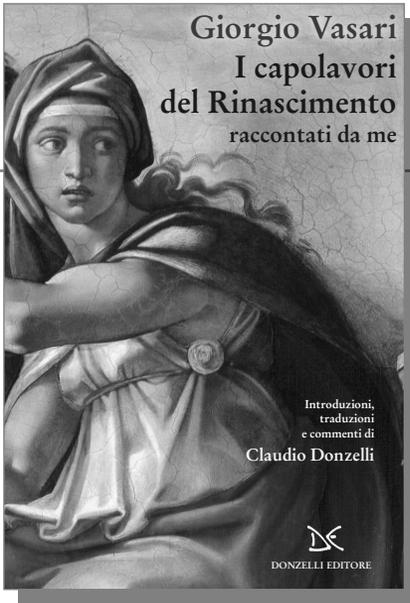


Alberto De Bernardi

Fascism and anti-fascism

The uses and abuses of History within public debate

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.



2019 - forthcoming
paperback, pp. 288

**Introductions,
translations
and comments
by Claudio Donzelli**

18

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

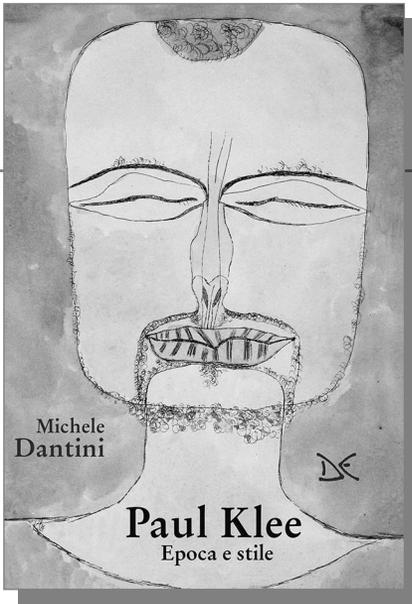
Editions rights: Donzelli editore
Illustrations rights to be cleared

Giorgio Vasari

Renaissance masterpieces

recounted by myself

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



2018

paperback, pp. 176

**With 38 illustrations
in full colour**

20

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.

All rights: Donzelli editore
Illustrations rights to be cleared

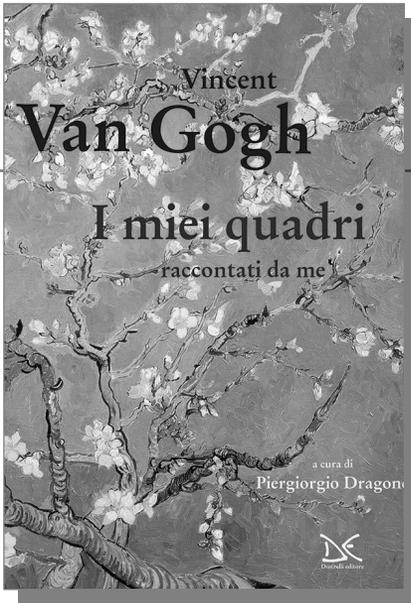


Michele Dantini

Paul Klee

Epoch and Style

«**A**rt 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».



2017

paperback, pp. 280

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

22

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.

All rights: Donzelli editore
Illustrations rights to be cleared



Vincent Van Gogh

My paintings according to me

edited by Piergiorgio Dragone

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 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.



2019

paperback, pp. 304

**Edited by Elena Munafò.
With an essay
by Nadia Fusini**

24

VIRGINIA WOOLF (1882-1941) is one of the greatest writers of the 20th century. In addition to her best-known writings, she left 5 volumes of diaries and 6 volumes of letters.

VITA SACKVILLE-WEST (1892-1962), a poet, essayist and storyteller, achieved great success thanks to her travel tales, her poem *The Land* and *The Edwardians* book.

Edition rights: Donzelli editore.
For the rights of Vita Sackville-West's letters:
norah.perkins@curtisbrown.co.uk



Virginia Woolf & Vita Sackville-West

Write me at midnight

Letters of love and desire

London, 1922. Virginia Woolf is 40 years old, she runs a publishing house and her name is beginning to be known. She is working on *Mrs. Dalloway*, which will consecrate her as one of the most revolutionary and esteemed writers of her time. She confides she is feeling old to her diary, but she has just met the woman who will become her greatest love, entrancing Vita Sackville-West. Vita, 10 years younger than Virginia, a writer as well, is an aristocratic woman; married to a diplomat, she is at the centre of a thick network of friendships and loves. She travels a lot, she writes poems and novels, and when she meets Virginia she is immediately attracted by her spiritual beauty and the charm of her personality. Their love story, which these letters tell us about, begins shortly afterwards. The extensive correspondence between these two women would go on two decades. This volume gathers over a hundred letters, the most significant within this story, which will culminate for Virginia in writing *Orlando*: the biography of a wonderful creature who lives for four centuries, morphing from one sex to the other, and who bears the features of beautiful Sackville-West, it is a tribute to her, an attempt to make a relationship threatened by the many adventures which Vita cannot forego, eternal. Over the years, overwhelming passion turns into a deep friendship. Vita will always be Virginia's «adored creature», the Amazon with long, slender legs striding through the streets of the world. At the same time, Vita would be one of the few people whom Virginia allowed to approach her during the her illness. Their love, writes Nadia Fusini in her essay, «turns into jealousy and abandonment and passes beyond, into betrayal and regret, but it never ends.». They continue to seek and meet each other, up to the end, «and perhaps embracing Vita, Virginia felt that she was living within the core of existence, and felt in contact again with life, while she was already moving on into the unreal world». Two writers, two independent women, a great love. These letters tell a story whose force still shines today, defying canons and conformism.

MASSIMO L. SALVADORI

Le ingannevoli sirene



La sinistra tra populismi,
sovranismi e partiti liquidi



Rosso e Nero

2019

paperback, pp. 128

26

MASSIMO L. SALVADORI, professor emeritus of Turin University, taught History of political doctrines. He published with Donzelli *L'idea di progresso* (2006), *Liberalismo italiano* (2011), *Le stelle, le strisce, la democrazia* (2014), *Democrazia. Storia di un'idea tra mito e realtà* (2015, 2016).

All rights: Donzelli editore



Massimo L. Salvadori

Misleading Sirens

The left, among populisms, sovereigntisms and fluid parties

«Populists do not guide the populace, they drag it. And they manage to nourish its resentment, shaking institutions profoundly and discrediting political forces. If the Italian left does not wish to remain disarmed, it must climb back up the slope visible to everyone. It needs an autonomous, structured party: not a propaganda party; rather a party of knowledge, culture and participation. And attention must be paid above all to the younger generations». In this small «battle» book, Massimo L. Salvadori, one of the most authoritative Italian historians, traces an effective overview of the path that has led to the increasingly violent crisis of party democracy in the second half of the 20th century and this first part of the new millennium, and to the spreading, within the most diverse latitudes of worldwide politics, of a response modulated along anti-political chords. Political parties themselves, the traditional pillar of electoral democracies, have entered a crisis harshly and simultaneously over the recent decades. This crisis – in representation, in militant spirit, in political perspective – has paved the way for populism. A whole series of errors and inefficiency, which were not inevitable and which deserve adequate critical reflection: especially the left's, whose panting, whose internal divisions, whose «quasi inertia» represent reasons for great concern and alarm. Without a resetting of the function of parties, both in ideas and in practice, without new life capable of reviving them, this crisis in representation – Salvadori warns – is fated to perpetuate itself.

Alessandro Mulieri

DEMOCRAZIA
TOTALITARIA

Una storia controversa
del governo popolare



Prefazione di Nadia Urbinati

Saggine



2019 - forthcoming
paperback - pp. 180

**Preface by Nadia
Urbinati**

28

ALESSANDRO MULIERI is a research fellow at the Fonds Wetenschappelijk Onderzoek – Vlaanderen (FWO) and teaches Political Philosophy at the University of Louvain in Belgium and at the American University in Rome. He has carried out research at Columbia University, the Humboldt Universität in Berlin and the Université de Strasbourg, and he taught History of political ideologies from 2014 to 2016, at the Institut d'Études Politiques de Paris.

All rights: Donzelli editore



Alessandro Mulieri

Totalitarian democracy

Popular government, a controversial story

This book is a forgotten history of democracy. A little-known story, which reverses our usual way of looking at this political regime and turns it into the worst of nightmares for freedom. The roots of the «scandalous» concept of totalitarian democracy plunge into the thoughts of some intellectuals from the second post-war period. The father of this concept was Jacob Talmon, who published a text in 1952 destined to trigger off many controversies within the political debate of that time: *The Origins of Totalitarian Democracy*. This scholar's thesis, fascinating and controversial at the same time, is that both the Enlightenment, and the more extreme phases of the French Revolution, gave birth to a model of alternative democracy compared to that of liberal democracy. Talmon believed that the division between the two forms of democracy, the liberal and the totalitarian one, was at the origin of the division into blocks during the Cold War coeval with him. Totalitarian democracy favours a direct conception of popular government, basing itself on a monolithic conception of the «people» and upon an idealisation of the concept of popular sovereignty which, in the end, embodies a sort of messianic religion concerning politics. In actual fact, it is a «totalitarian» ideal of popular government, because it stifles individual differences. Starting from an analysis of Talmon's thesis, and showing how the presuppositions of his intuition were present in authors who had already dealt with the issue previously, this book points out how the theme of totalitarian democracy shows decisive developments in the thought of other seminal figureheads in Anglo-Saxon debating, between the 40s and 60s of the 20th century: Karl Popper, Friedrich von Hayek and, above all, Isaiah Berlin and Hannah Arendt. Although along very different paths, these authors propose a dualistic interpretation of the democratic tradition, developing an antithesis between a «government of the people», a form of «open», pluralistic democracy respecting the individual, and a «government for the people», an «ethical», monistic and therefore totalitarian form of democracy, only partly attributable to the Greek origins of this regime. A distinction which retains all of its topicality, and which can also help us to better understand the recent debate on populism and on so-called illiberal democracies.

UMBERTO COLDAGELLI

Macron

Il sogno di una nuova Grandeur



Tra ambiguità e speranze



Rosso e Nero

2019

paperback - pp. 120

30

UMBERTO COLDAGELLI was deputy secretary general at the Chamber of Deputies. He has concentrated his research activity on Tocqueville, publishing with Donzelli *Vita di Tocqueville* (2005) and *La Quinta Repubblica da De Gaulle a Sarkozy* (2009).

All rights: Donzelli editore



Umberto Coldagelli

Macron

The dream of a new Grandeur

«**F**ollowing his charismatic political ascent and the beginning of a presidency modelled on the imperial style of De Gaulle – his true inspirer – Macron has identified himself with the verticality of power, in its monocratic and technocratic dimension. Suddenly, the challenge launched by the Gilets Jaunes has clouded the atmosphere, forcing him and his government into a defensive position, enough to make him feel the inadequacy of the “absolute solitude of power”. The match concerning his future as a political leader, in France as in Europe, thus remains dramatically open». Who is Emmanuel Macron really? This precious book reconstructs the exemplary story of a «predestined» president: his intellectual training, his early experiences in the business world, his lucid decision to enter politics, his winning a prestigious ministry, his special skill in perceiving the timing and manners for a battle, in weaving and unravelling alliances. Up to his decision of playing the game on his own, against everyone, overturning every prediction and managing to be elected president by a large majority of the French people. The fil rouge of such an ascent features his capacity for always staying «on the crest», a deliberate ambiguity in deployment choices, supported by the strength of an inspired model. Charles de Gaulle – states Coldagelli – is the north star, Macron’s true reference. He was the one who invented and constitutionalized an «exceptional» power for the President of the Republic, which his young contender intends to relaunch, even on a European scale. The aspiration is to embody a new season of Grandeur. It is a great ambition, which hopes to become a great policy. Too great?



2019 - forthcoming
paperback, pp. 320

32

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

All rights: Donzelli editore
English text available (March 2020)

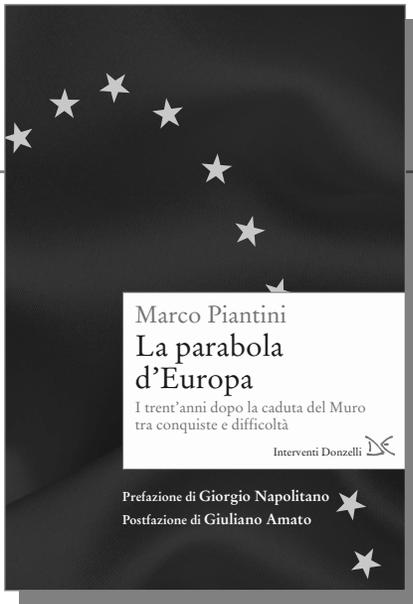


Marco Piantini (ed by)

Europe in the fast century

The Union compared with the rest of the World

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



2019

paperback, pp. 208

34

MARCO PIANTINI is an EU official, Adviser to Italy's Prime Minister for European Affairs. He worked from 2006 to 2015 as an Adviser on European affairs to President Napolitano, then he was the consultant for European affairs of Renzi and Gentiloni during their Cabinets. He worked on the Euro reform and he was one of the coordinators for the Brexit negotiations.

All rights: Donzelli editore

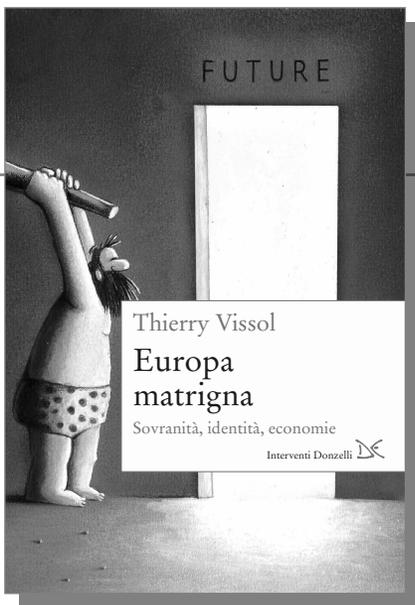


Marco Piantini

The European parabole

After the Berlin Wall, between conquests and difficulties

Marco Piantini's book provides a passionate yet disenchanted insider view into the changes in politics and society after 1989. Mixing literature, cinema and fairy tales extracts together with an extensive narrative related to developments of the European Left, most specifically in Germany and Italy, Piantini starts from Berlin '89 an evocative journey through the past decades to our days, reflecting on the Italian case, the crisis of the European project, the role of Germany and France and their relation to Rome, as well as on Central and Eastern Europe and Brexit. The book questions the rapidity of structural changes in contemporary societies and the problematic of a new progressive consensus in an economically interconnected and culturally fragmented world – a world where resistance may be loud, but oft incapable to promote real change. Post Berlusconi's Italy is the background of the book. Post Merkel and Schaubles' Germany the scenario which brings the author to analyse the German-Italian relations and the changes in some political systems as examples of the variable intra European asymmetries. What are the political and institutional dynamics in Europe? Which reforms are needed to keep the cohesion of our society? How are current leaders different from ideal models of the past such as Jean Jaurès and François Mitterand, Giacomo Matteotti and Antonio Gramsci, Willy Brandt and Helmut Schmidt? The book is a standing invitation to further questions and doubts, and quietly offers an opportunity to reflect on the existential crisis faced by Europe and its values. Change may happen rapidly as in Berlin '89, and can always surprise.



2019

paperback, pp. 240

36

THIERRY VISSOL, an economist and historian, formerly a university professor and an official of the European Commission, is the director of the Euro-Mediterranean Librexpression Centre. The author of numerous books and essays, he has published *È tutta colpa dell'Europa* (2014) and *Toby, dalla pace alla guerra* (2014) with Donzelli.

All rights: Donzelli editore

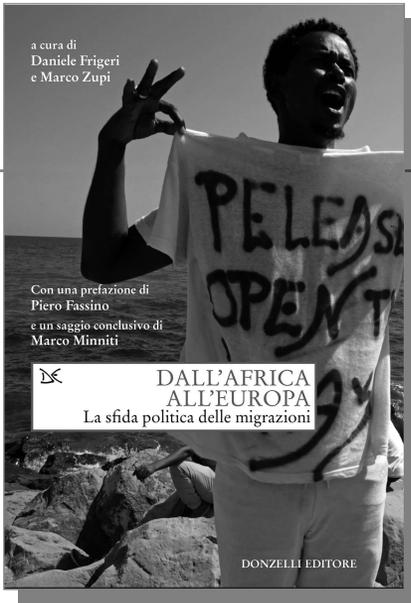


Thierry Vissol

Stepmother Europe

Sovereignty, identity, economies

The European Union is not the Holy Grail. Like all human creations, it has strengths and weaknesses. Many European citizens criticize it, sometimes rightly, sometimes less so, without however having a perception of the advantages it provides. The proof of this is the wave of anti-European dissatisfaction which is surging within many EU countries. Nationalist, sovereigntist, sometimes openly racist and xenophobic parties are no longer fear-inspiring and, according to the polls, they attract one voter out of three. Their base is fuelled by the growing anger and mistrust towards traditional parties, deemed incapable of answering requests for change. Such revolts against the old political order, against a globalized and borderless world from which they feel excluded, lead to a demand for returning to closed national sovereignties and to the rejection of governance from Brussels. Therefore, the EU is perceived as a stepmother who makes demands without giving anything in return. But reality is quite different. Few politicians have the courage to say so and the media tend to follow noises from subversive impulses flourishing on social networks, instead of describing what is working or the way it is working. This book analyses major themes in the debate on Europe and, also relying on history, it seeks to answer accusations brought against it from all sides. Whilst seeing the limitations of the European Union quite clearly, Thierry Vissol tells us what this so-mistreated «stepmother» can offer us, inviting us to consider her not so much as a problem but as the only way for truly preserving our identity and sovereignty. A great opportunity, requiring foresight, commitment and imagination.



2018

paperback, pp. 346

38

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).

All rights: Donzelli editore
English translation available



Mario Zupi & Daniele Frigeri (ed by)
From Africa to Europe
The political challenge of migrations

I nternational 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.

Ignazio Musu

EREDI DI MAO

Economia, società, politica
nella Cina di Xi Jinping



Saggine



2018

paperback, pp. 160

40

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).

All rights: Donzelli editore



Ignazio Musu Heirs of Mao

Economy, Society and Politics in Xi Jinping's China

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.

PIERO BEVILACQUA

Il cibo e la terra



Agricoltura, ambiente e salute
negli scenari del nuovo millennio



Rosso e Nero

2018

paperback, pp. 160

42

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.

All rights: Donzelli editore



Piero Bevilacqua

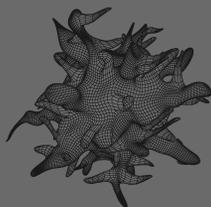
Body and Earth

Agriculture, Environment and Health in our World

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.

BARBARA GALLAVOTTI

Le grandi epidemie
Come difendersi



Tutto quello che dovrete sapere
sui microbi

Prefazione di Piero Angela



Rosso e Nero

2019

paperback, pp. 195

Preface
by Piero Angela

44

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

All rights: Donzelli editore



Barbara Gallavotti

Great epidemics

How to defend oneself

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

CARLO CELLAMARE

Città fai-da-te



Manuale
di autorganizzazione urbana



2019 - forthcoming
paperback, pp. 180

46

CARLO CELLAMARE is professor of Urban Planning at the Faculty of Civil Engineering of La Sapienza University in Rome. The scientific head of several national and international researches, he deals with the relationship between urban planning and everyday life, between social practices and urban transformation.

All rights: Donzelli editore



Carlo Cellamare

Do-it-yourself cities

Urban self-organisation manual

Cities are criss-crossed by re-appropriation processes, widespread forms of self-organisation, self-managed activities and initiatives, new coexistence practices, movements seeking to build a different and novel idea of city. It is a vast ferment, affecting all cities worldwide, albeit in very different ways. From shared gardening plots to self-managed green areas, from housing squatting to recovered factories, from cultural production venues reactivated for the many self-produced services within territories, to the thousand initiatives by social protagonism and widespread planning initiatives, all such experiences and all such practices are not just forms for reconquering spaces, but also processes conferring new significance to places. They are an expression of the vitality of territories and their inhabitants, whether organised or not; they are social, cultural and political laboratories. From being simple forms of resistance, they have become widespread actions, concretely producing the city, questioning the neoliberal model which seems to strangle them. Far from self-management romanticism, they are also experiences fraught with ambiguity, as well as difficulties, being the result of the retreating welfare-state and territories being abandoned by politics and institutions. Differing “public’s cultures” are under discussion here. It is an international phenomenon, within which perhaps Rome has something to say to the world: a “do-it-yourself city” par excellence, it reveals significant energies, which are not always recognised and valued, in response to a concrete need and to social requirements which are not getting satisfaction, but also an expressions of creativity, a capacity for action, a desire to build a possibly different future. Starting from a journey through many urban practices and experiences, this book wishes to offer a broader reflection, dialoguing with global processes. The concept of public is being re-debated here, institutions are being reconfigured, a different idea of city and cohabitation is concretely being constructed. These are the places where the production of political culture takes place today.

Rosario Pavia

TRA SUOLO E CLIMA

La terra come infrastruttura
ambientale

Prefazione di Mario Tozzi



Saggine



2019

paperback, pp. 176

48

ROSARIO PAVIA taught Urban Planning at the Faculty of Architecture in Pescara and directed the «Piano Progetto Città» magazine. He was a consultant for the Ministry of Infrastructure and Transport and a visiting professor at the Harvard Graduate School of Design. With Donzelli he published *Il passo della città. Temi per la metropoli futura* (2015).

All rights: Donzelli editore



Rosario Pavia

Between soil and climate

Earth as an environmental infrastructure

The Holocene, the geological era we live in, has been named Anthropocene, signifying a radical change in our history: for the first time, human activities are influencing the environment and climate, for the first time, the history of humanity is interwoven with the natural one. The period we are living in is therefore decisive: the future of the planet will derive from our behaviour. The climate changes we are witnessing will become increasingly extreme and will require more effective mitigation and adaptation policies. It is fundamental to understand the origin of this and to try and reverse this course. A central role in this sense is played by soil: currently increasingly degraded and exploited, impoverished and poisoned, it is transferring all the toxic and disastrous effects of what it is suffering into the climate. Climate change is forcing us to look at it with new eyes, not considering it just as support for buildings and cities, as a landscape and as our motherland, as a resource for food production, but also as a complex ecological system, as a large environmental infrastructure on which the life on the planet depends. So far, we have observed it in its surface aspect, not in its depth, in its dialogue with the underground and with its atmospheric cap. It is possible to contain the climate catastrophe only by regenerating the soil. If we then consider that the phenomenon of migration is closely linked to this, it will become clear that the environmental issue is grafted onto the social and political one in this period. This book offers ample testimony of the many initiatives and experiments implemented to try and respond to climate change. The starting point is one they share: the city, once again; this is the dimension from which to initiate a broader project. Beginning innovation from local reality, always with a clear awareness of the inevitable connection between the smallest territory and the entire planet. It is necessary to change the perspective we watch reality from: to activate visual depth: both in the sense of verticality, deep within the Earth's resources, both in the sense of horizontality, embracing the entire globe. A vision capable of turning to the past and of facing up to an uncertain and risky future.

Annibale Salsa

I PAESAGGI
DELLE ALPI

Viaggio nelle meraviglie delle terre alte
tra filosofia, natura e storia



Un piccolo gioiello di un grande presidente del CAI
Un atto d'amore per la montagna

Saggine



2019 - forthcoming
paperback, pp. 144

**A journey into the
wonders of the highlands**

50

ANNIBALE SALSA taught Philosophical Anthropology and Cultural Anthropology at Genoa University. He was president general of the Italian Alpine Club (Cai) and president of the «Population and culture» Work Group of the Alpine Convention. He is currently President of the scientific committee of the tsm-step School for the government of the territory and landscape of Trento, and a member of the Scientific Committee of the Dolomites-Unesco Foundation.

All rights: Donzelli editore



Annibale Salsa

The landscapes of the Alps

Philosophy, nature and history

A journey for discovering Alpine landscapes is where Annibale Salsa, a profound connoisseur of the highlands and a true authority on the topic, is leading us. A philosopher of the mountains, Salsa has dedicated his life to deciphering the footprint which man has left on the Alpine landscape. His interest for the Alps and for the people inhabiting them drove him to go and live in the highlands, where he combined study with direct, participating knowledge of the historic communities in the Alps. His view of the Alpine world thus combines a scholar's attitude with that of an explorer, a philosopher's vision with a historian's, an anthropologist's perspective with the one of someone living in the mountains who is therefore aware of their deep dynamics. Through his magnifying-glass, the Alpine landscape passes from being seen to being experienced, becoming a vital space. Alpine landscapes are the result of continued interaction through time between man's activity and the mountain space: human activity leaves traces, which become stratified marks, symbols and testimonials of tales and events. In other words, the human being is the one who "makes the landscape", and we can capture the hybridisation between nature and culture within it. In order to understand Alpine landscapes, it is necessary to retrace their genesis, pinpointing the factors and the events which have affected its construction in the course of time, but also to watch individual and collective processes regarding the creation of that sense, based on which, such places get inhabited. By keeping these two perspectives together, it is possible to understand how responsible practice, caring about the use of resources, aware of the value of limits, based on a sense of belonging and participation, is the only way for transforming a fragile space like the Alpine one without destroying it, allowing those who live there to continue to do so. Climate change, which showed its destructive force during the Vaia storm which hit the Veneto in 2018, makes a reflection on such issues even more urgent. Decline, depopulation, abandonment and the encroaching wildness of the mountains are not fated. On the contrary, the highlands represent an opportunity for finding a novel balance between economic development, social cohesion and respect for the landscape.

Giuseppe Lupo
Raffaele Nigro

CIVILTÀ
APPENNINO

L'Italia in verticale
tra identità e rappresentazioni

Introduzione di Piero e Gianni Lacorazza



Saggine



2019 - forthcoming
paperback, pp. 126

GIUSEPPE LUPO, born in Lucania (1963), teaches contemporary Italian literature at the Catholic University of Milan and Brescia. He has published several novels, awarded with the most prestigious Italian literary awards. He is the author of several essays and collaborates with the cultural section of the Sole 24 Ore newspaper.

RAFFAELE NIGRO, born in Melfi in 1947, was editor-in-chief at Rai. He has written essays on the Italian literature of the 15th and 16th centuries and on rebellion literature and about twenty novels translated into many languages.

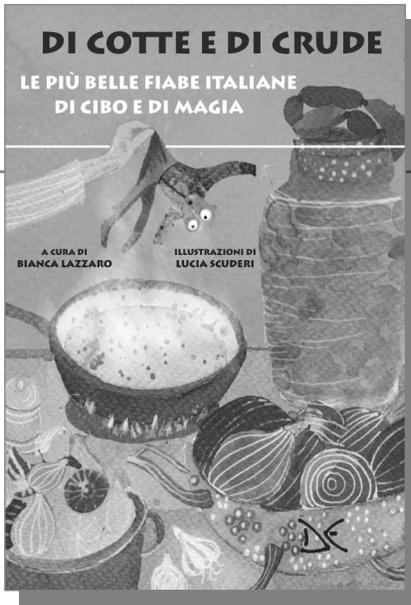
All rights: Donzelli editore

Giuseppe Lupo & Raffaele Nigro

Apennine Civilization

Among identities and representations

A*pennine Civilization* traces the founding aspects of an identity of the people of the Apennines, a mountain range crossing Italy from north to south, linking suggestions and notions drawn from the languages of literature, history, anthropology and art. A national idea emerges from this set of elements, no longer interpreted according to the traditional horizontal perspective – north, centre, south –, but in a vertical key, that is, according to its actual physical structure, which favours a geographically vertical reading of the society of the past, the present and the future. An abscissa acting as a unifying element between the Mediterranean and Europe, without forgetting the social and cultural components of East and West. The tale of this median trajectory, a check on similar aspects, investigation into a type of tradition belonging to the hilly, mountainous and perhaps most humble Italy nowadays, allow the launching of a challenge for the future, whose agenda not only features the aim of “recognising” itself, but also of foreseeing a sort of political, economic and entrepreneurial project in the Apennines, capable of re-qualifying a geographical area deemed marginal, to make it become a sort of utopian laboratory.



2019 - forthcoming
hardcover, pp. 350

54

BIANCA LAZZARO, a literary translator and editor, heads the narrative and illustrated division at Donzelli. She has implemented large projects such as the first Italian translation of the entire corpus of fairy-tales by G. Pitrè. She has carried out the translation of dozens of volumes, both narrative and non-fiction, and classics for small readers.

LUCIA SCUDERI has written and illustrated books for children with various Italian and foreign publishers and has exhibited at prestigious collective showcases in Italy and abroad. The many awards she garnered include the Andersen 2013 award. Among other things for Donzelli, she published the successful *Tutte le pance del mondo* (2017).

All rights: Donzelli editore



Bianca Lazzaro & Lucia Scuderi

All-sorts

The most beautiful Italian fairy tales on food and magic

«They lived happily ever after,
and we remain empty-mouthed
grinding our teeth»

How many times have we heard verses like these at the end of a fairy tale? It is sufficient to leaf through *Italian fairy tales* by Italo Calvino to encounter dozens of story-tellers who remain drooling when describing the delicacies popping out by magic from enchanted bags and tablecloths, or appetizing banquets joined by festive kings and queens. Food often acts as a supporting actor for protagonists in fairy tales and often makes their fortune thanks to magic. Besides, «winning bread» it is often a primary necessity for heroes, and detonates narrative devices in fairy-tales – protagonists begin an adventure to solve the pitfall of hunger and to find a roof, and thanks to their journey, they encounter magic events and circumstances. But if this is true for fairy-tales at all latitudes – just think of the marzipan house in *Hänsel and Gretel* or the apple in *Snow White*, *Puss in Boots* or *Rapunzel* – it is even more so for the Italian folk and cultured traditions. Hence the idea of travelling across Italy from north to south, collecting the best of fairy-tales, like pearls strung along the thematic thread of food. From the 16th century to the present day, here is a tasty anthology of stories and characters taken from the most important Italian regional repertoires and closely related to a fruit, a vegetable, or a dish. Scents and flavours overflow from these pages, as the stories come out of canteens, or instead from princely tables where the delicious dishes reach a dessert. Starting from major national collections – the first among them being by 15th-16th century Straparola and Basile – by the most important Italian 18th and 19th century authors or collectors, from Pitrè to Calvino, here then is the fairy-tale served at table.



2019

paperback, pp. 300

**Monks and doctors,
pirates and queens,
from Ancient China
to contemporary Europe**

**with 16 pp. of
illustrations**

56

LINDA REALI works in tea sales and dissemination through tastings. She attended the Tea Masterclass in London by Jane Pettigrew, one of the most authoritative figures in this sector at an international level, and for some years now she has been accompanying her study and tasting activity with being a consultant for businesses such as tea rooms and shops. Her tastings combine technical and savouring aspects with a narration of the history and culture of tea.

All rights: Donzelli editore



Linda Reali

Tea Tales

Preface by Orazio Olivieri

The course of the history of tea, as a cultural symbol and as a drink, starts from remote Chinese mountains in the 8th century, losing itself in the Mongolian steppes, ploughing the waters of rivers and oceans in the hands of pirates and adventurers or packed in merchants' ships. Linda Reali leads us through the many routes which brought tea from ancient China to today's Europe, to become the star of a transversal story uniting «high» and «low», East and West, first through trading by the India Companies and nowadays within export in globalised commerce. Tea, the essence of spirituality in the Eastern world, conquered aristocratic salons in the 17th century and then bourgeois ones of the following century, until it became a common drink in countries such as Great Britain, Holland and Germany. With its arrival in Europe, tea thus garbed itself with the opulence of the finest china and precious caddies, preserving tea leaves arriving from China like gems. Tea ruled not only in salons, but even in the cabinets of Academies, where the origin and the name of the tea plant were discussed, as well as the effects on the human body. In the meantime, tea had made its way as the beverage of the bourgeoisie, of intellectuals and artists, who met in tea houses to exchange ideas whilst sipping a cup of tea. In the Victorian age, Afternoon Tea became the social ritual par excellence, just as the tea ceremony was for imperial Japanese culture. Even the working class could not give up tea and it created its own version of conviviality, in a frugal way, making tea an addition to supper. A book for discovering stories and secrets, recipes and curiosities, combinations of blends among the ten thousand existing varieties, right up to the most recent investigations into the tea we drink in our homes, often unexpectedly less healthy than we believe... Besides telling us the many tales which have made the fortune of tea over the centuries, Linda Reali helps us to choose and to act in purchasing a drink whose perfumed fascination does not cease to capture us even now.



2018

paperback, pp. 280

58

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).

All rights: Donzelli editore



Orazio Olivieri

The Age of Spices

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.



2018

paperback, pp. 400

**With 20 illustrations
in full colour**

60

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).

All rights: Donzelli editore



Vito Teti

The vampire and melancholy

Myth, History, Imagery

«**A**ssuming 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.

Alessandro Portelli

BOB DYLAN,
PIOGGIA E VELENO



Dopo Springsteen,
Portelli
racconta Dylan

Una lettura
magistrale
di «Hard Rain»,
la ballata che gli è
valsa il Nobel

Saggine



2018

paperback, pp. 184

62

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).

All rights: Donzelli editore



Alessandro Portelli

Bob Dylan. The rain and the poison

«Hard Rain», a ballad between tradition and modernity

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.

Giorgio Pestelli

L'ANELLO
DI WAGNER



*L'oro del Reno,
La Walkiria,
Sigfrido,
Il crepuscolo degli dei.*

L'intera saga
dei nibelunghi
in una lettura
magistrale.

Un piccolo gioiello
per chi ama
la grande musica.

(con 20 illustrazioni a colori)

Saggine



2018

paperback, pp. 272

**With 20 illustrations
in full colour**

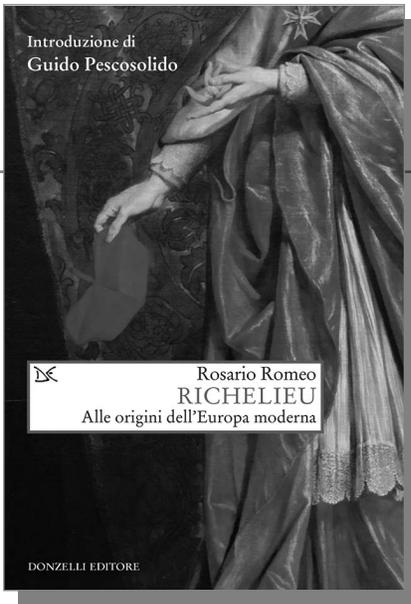
GIORGIO PESTELLI is Emeritus Professor of History of Music at Turin University. A music critic for the «Stampa» newspaper, he is on the editorial board of «The Works of Giuseppe Verdi» (Chicago University Press); from 1982 to 1986 he was the artistic director at the RAI Orchestra and Chorus of Turin. 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.

All rights: Donzelli editore

Giorgio Pestelli Wagner's Ring

A journey through the Nibelungen Saga

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.



2018

paperback, pp. 192

66

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).

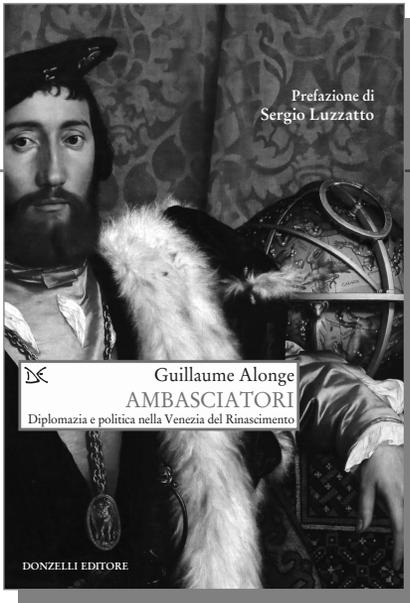
All rights: Donzelli editore



Rosario Romeo Richelieu

At the origins of Modern Europe

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.



2019

paperback, pp. 288

Preface
by Sergio Luzzatto

68

GUILLAUME ALONGE teaches Modern History in France, at the Université Aix-Marseille. A specialist in the diplomatic and religious history of early modernity, among his recent publications, in addition to his contributions on Italian and foreign magazines, we may recall: *Dalle storie alla Storia* (with S. Luzzatto, 2016); *Condottiero, cardinale, eretico* (2017).

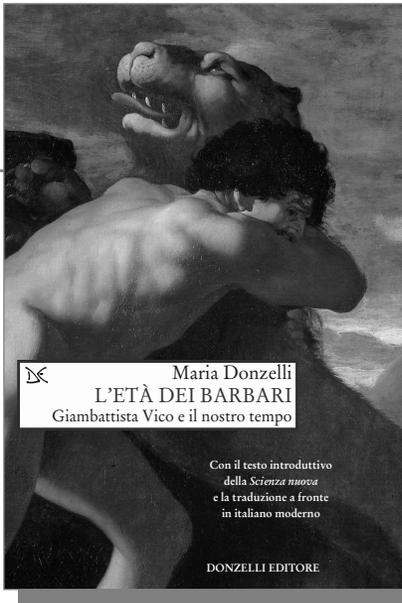
All rights: Donzelli editore



Guillaume Alonge Ambassadors

Politics and diplomacy in Renaissance Venice

What is the king of France's ambassador in 16th century Venice: a diplomat, a humanist, a heretic, a businessman, a spy? Thanks to its strategic geographical position and its commercial network, Venice was a gateway towards the «Other», meant as political, cultural and religious aspects. The French embassy in the Doge's town was a privileged vantage point within this open world. The French envoys planned a political and military agreement – a scandalous one at the time – between their most Christian king and the worst enemy of Christianity, sultan Suleiman the Magnificent. The architects of that «unholy alliance» were mostly bishops, who placed their culture and their tolerant spirit at the service of an unscrupulous policy. Based on a rich array of sources – from private and official correspondence to inquisition documents, from travel tales to town chronicles, from pamphlets to humanist dedications – this volume makes the ambassadors' figures emerge as frontier men straddling religious creeds and political faiths, as actors within a circulation of knowledge, information and books in early 16th century Europe. Worthy humanists and lovers of Graeco-Roman antiquities, they in fact contributed to a rediscovery of the Ancients' treasures, and Italian Renaissance art and literature by the French court. Men of culture, but also men of power, who tried to condition the progress of the wars in Italy through the recruitment of informers and spies, the hiring of condottieri, and spreading false information. Guillaume Alonge leads us with a rare overview and mastery of detail, right into the secrets of one of the most sophisticated courts in Renaissance Europe, illuminating – as Sergio Luzzatto writes in his preface – «the much-trodden Venetian area with amazing light».



2019

paperback, pp. 200

70

MARIA DONZELLI taught History of philosophy at «L'Orientale» University in Naples. Her many works include: *Natura e humanitas nel giovane Vico* (1970), *Origini e declino del positivismo* (1999). She was the curator of the volumes *Folla e politica* (1995), *Patologie della politica* (with R. Pozzi, 2003), *Comparatismi e filosofia* (2006).

All rights: Donzelli editore



Maria Donzelli

The age of barbarians

Giambattista Vico and our time

Giambattista Vico's thought is a milestone, along the pathway of reflections on the idea of modernity by European philosophy. On the threshold of the Enlightenment, his *Scienza nuova* wished to proclaim a discontinuity, a turning point, a harsh confrontation with his coeval philosophies, a retrieval of origins, a way for dealing with history and the present, an awareness of one's own era. The book reconstructs the intensity of such interactions between the philosopher and his context. Vico's relationship with Descartes and Cartesianism leads us into the cultural atmosphere of Naples between the 17th and 18th centuries, while the path from modern *sagesse* to the concept of «wisdom» permits the establishment of Vico's proposal within the European philosophical space being determined at that moment. His reflection on the course of history reveals the importance of imagination and physicality within the unavoidable relationship between different cultures among Mediterranean peoples, so powerfully sung and represented by Homer's epic. The theme of modernity itself is at the centre of this investigation, packed with implications and hints for reflecting in our own times. The issue of «returning barbarism», the result of a degeneration within the status of history, and of the deep crisis this determines, is thus revealed as the most fertile of grounds for dialoguing with Vico about disquiet in contemporaneity. The introductory text to the *Scienza nuova*, with its translation in modern Italian, completes the volume, helping readers to delve into the complexities and suggestiveness of Vico's theoretical construction.

Johann Wolfgang von Goethe & Fabian Negrin The sorcerer's apprentice

It may be said that from the 18th century onwards, every century has had its version of *The sorcerer's apprentice*. It was Goethe who wrote the original ballade in 1797, retelling the ancient story of a master and his undisciplined disciple, then made famous by Disney in the 50s. In 2018, Donzelli gave new life to Goethe's story in a very original format which has never been attempted yet: an auteur-illustrated album. Its genius and colours are by Fabian Negrin, who deals 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.

72

2018 Hardcover, pp. 48

Rights sold to: Beijing Dandelion Children's Book House (China)

German text available

Antonella Abbatiello Just-so houses

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.

2018 Hardcover, pp. 48
All rights Donzelli editore

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

illustrations by Aurelia Fronty

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. 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. 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.

2018 hardcover, pp. 266
All rights Donzelli editore

Lucia Scuderi **Bite the colour!**

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.

2018, paperback, pp. 48

Rights sold to: Greece (Papyros Publishing Group)

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

Rights sold to: China (simplified – Cnpiet Digital Printing)

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 (Papyrus Publishing Group), Turkey (Kırmızı Kedi Yayınevi), The Netherlands (Uitgeverij Hoogland & Van Klaveren)

Guido Crainz The Forgotten ‘68

76

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 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 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 Jugoslavia.

2018 Paperback, pp. 256

All rights: Donzelli editore

Pier Paolo Portinaro Hands on Machiavelli

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.

2018 Paperback, pp. 192

Rights sold to: Spain (Librería Escolar y Mayo)

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

Rights sold to: Brazil, England, Germany, Greece, Japan, Lituania, Portugal, Romania, Spain, Czech Republic, Norway. Rights available again: Albania, Bulgaria, Catalonia, Croatia, Corea, Denmark, Poland, Russia, Serbia, Slovenia, Sweden, Turkey.

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

All rights Donzelli editore

78

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).



Finito di stampare il 2 ottobre 2019
per conto di Donzelli editore s.r.l.
presso Print on web s.r.l. - Isola del Liri (Fr)