

NON FICTION

Spring 2021



Giulio Einaudi editore

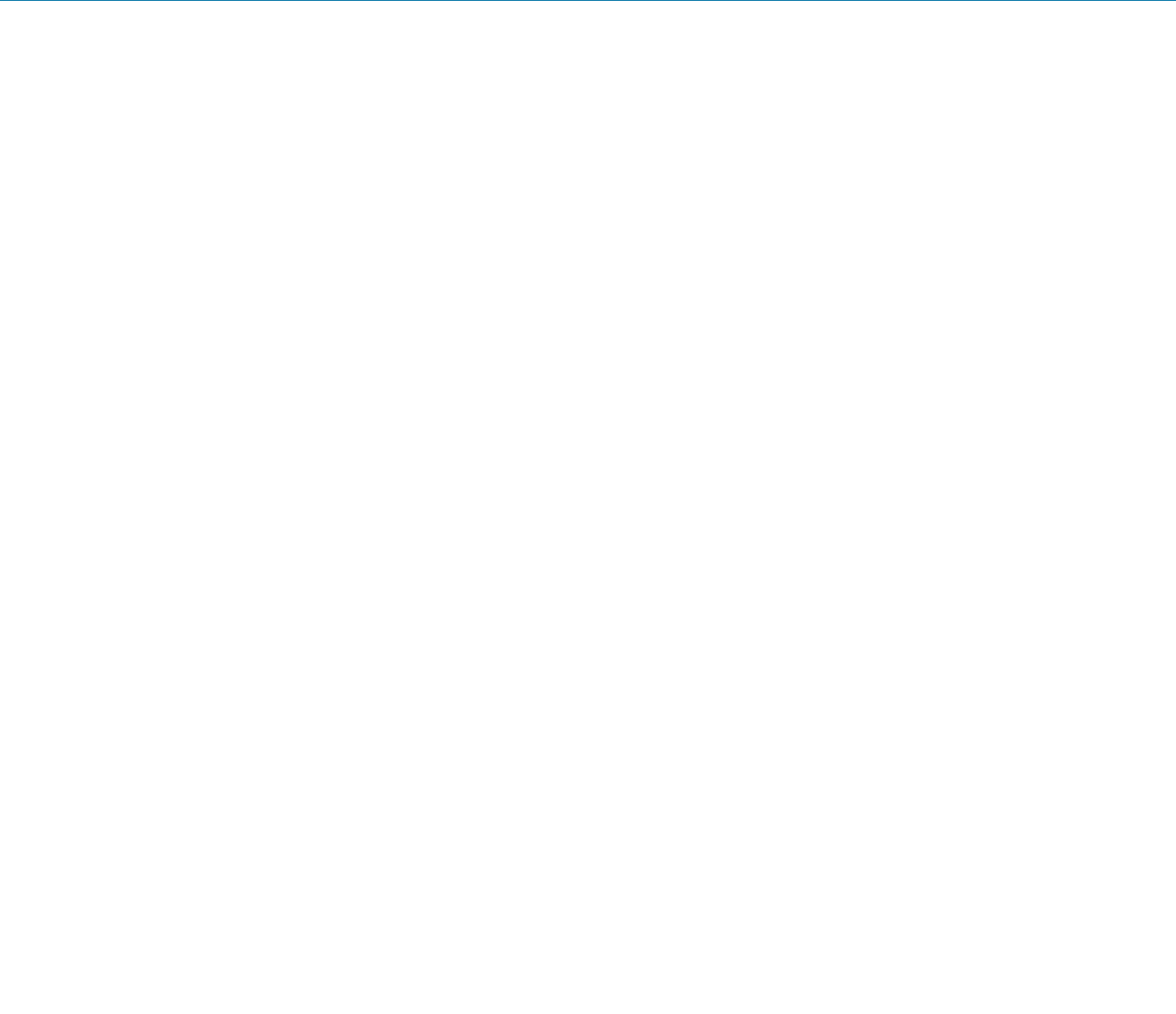
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General Interest





GIULIA ADDAZI has a PhD in Educational Linguistics. She has studied the value of linguistic games and puzzles in learning Italian at school. She is a teacher at and a member of the Associazione Laudes, for which she coordinates the Base Camp project.

FABIO POROLI has a PhD in Linguistics; he is involved in contemporary Italian, digital languages, and teaching. He teaches Italian at the University of International Studies of Rome and at the Associazione Laudes, of which he is a founding member.

GIULIA ADDAZI, FABIO POROLI TRAP, EXPLAINED TO GROWNUPS

LA TRAP SPIEGATA AI GRANDI

The music of the very young emerges from the ghetto: as a generational slang it shows grownups its tricks and instruments. And its beauty.

Trap is a highly popular but little understood phenomenon: who are the artists, what kind of music is it, why does it represent our time so well? For the more mature generations, trap is an enigma, if not downright “non-music”. But in order to get to know trap you have to take it seriously. And this is what Addazi and Poroli do. Starting with a presentation of its protagonists and, above all, its context, the authors concentrate on the texts, the words, and the images of this new world. Like its artists and its audience, trap was born in the digital era; it presents itself like a jumble of alien, cryptic, and slang languages that end up building a generational wall in comprehending its texts. The two authors mine this barrier and provide winning stories, effective analyses, and helpful instruments to those who are trap aficionados and to those who look at it with suspicion. And, together with their readers, they delve into this language and this apparently incomprehensible “flow”, which, surprisingly, reveals an elective affinity with poetical and rhetorical tradition. Thus, what do Guinizelli and Sfera Ebbasta have in common? Baroque conceptismo and Ghali? The book debunks a few preconceptions and finds an unexpected similarity between the ancient and the new that will reveal the depth of trap to grownups and the appeal of language to youngsters.

PASSAGGI EINAUDI

JUNE 2021

€ 15,00 • pp. 150

978880623127-9



The book contains an insert of photographs by Letizia Battaglia, some of which have never been published before.

LETIZIA BATTAGLIA, SABRINA PISU

I'LL TAKE THE WORLD WHEREVER IT IS

The Life of a Photographer, Between Civic Passion and Beauty

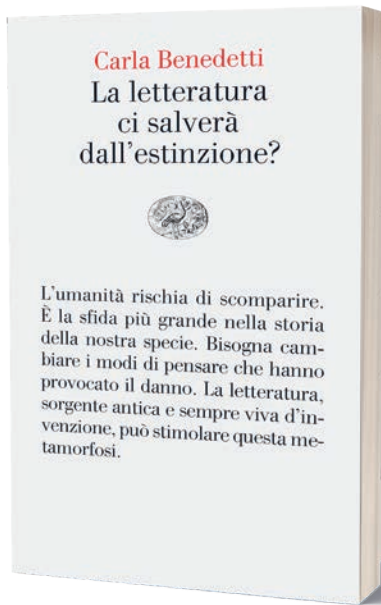
MI PRENDO IL MONDO OVUNQUE SIA
Una vita da fotografa tra impegno civile e bellezza

In this book, Letizia Battaglia, the most famous, prize-winning Italian photojournalist in the world, recounts for the first time – in the first person and without censorship – her life as a photographer and as a woman. A profound, sincere, and enthralling book, in which her personal story intersects with the history of Palermo, which was bloodied by a fierce Mafia war during the 1980s. Sabrina Pisu, who co-wrote the book, reconstructs in essay form the social and political setting of the story of the great photojournalist, a courageous, front-line witness of the horror of Palermo.

LETIZIA BATTAGLIA, the world-famous photographer from Palermo, has received numerous international awards. She has participated in important exhibits and events, in Italy and abroad. In 2017, she was chosen by *The New York Times* as one of its 11 women of the year. She was the subject of the documentary *Shooting the Mafia* (Ireland, United States, 2019, 94'), directed by the British filmmaker Kim Longinotto and presented at the Sundance Film Festival. Letizia Battaglia also inspired and starred in the movie by Franco Maresco *La mafia non è più quella di una volta*, which won the Special Jury Prize at the 76th Venice Film Festival. Rai TV is preparing a fiction series in six episodes of Letizia Battaglia's life, directed by Roberto Andò (presently been written). At the moment, she is the director of the International Center of Photography in Palermo.

SABRINA PISU, journalist and correspondent, has worked for the international TV news channel Euronews, Radio24-Il sole24ore, Sky, and Rai3. She focuses primarily on legal news and has reported on the Mafia and corruption. With Alessandro Zardetto she wrote the investigative book *L'Aquila 2010. Il miracolo che non c'è* (Castelvecchi 2010) and, with Vincenzo Calia, *Il Caso Mattei. Le prove dell'omicidio del presidente dell'Eni* (Chiarelettere 2017); this latter book received several literary prizes.

PASSAGGI EINAUDI
NOVEMBER 2020
€ 19,00 • pp. 288
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CARLA BENEDETTI, essayist, teaches Contemporary Italian Literature at the University of Pisa. She was a Fellow of the Italian Academy at Columbia University and the Chair of Italian Culture at Berkeley University. She founded the blog *at indiana* and the journal *Il primo amore*. Her books include: *Pasolini contro Calvino* (Bollati Boringhieri 1998), *The Empty Cage. Inquiry into the Mysterious Disappearance of the Author* (Cornell University Press 2005), *Disumane lettere. Indagini sulla cultura della nostra epoca* (Laterza 2011); with Maurizio Bettini, *Oracoli che sbagliano. Un dialogo sugli antichi e sui moderni* (Effigie 2015).

CARLA BENEDETTI

CAN LITERATURE SAVE US FROM EXTINCTION?

LA LETTERATURA CI SALVERÀ DALL'ESTINZIONE?

Today's people are unable to become acrobats of time, to put themselves in the shoes of those who, in a very near future, will have to live on a planet whose climate has been turned upside down.

“We can't solve problems by using the same kind of thinking we used when we created them”.

Albert Einstein

In order to understand the urgent need for a change of course, faced with the risks of the Anthropocene, all we have to do is put ourselves in the shoes of those who will live after us. We must become “acrobats of time”, says Carla Benedetti, quoting Günther Anders. But it isn't that easy. People don't want to look far into the future. It is easier to empathize with our contemporaries than with those who have yet to be born. The passage from *homo sapiens sapiens* to *homo empathicus*, which Jeremy Rifkin has discussed, isn't enough. It will take a metamorphosis. And what is more powerful than the word, in order to change our way of reasoning and feeling? Where the economy, law, and politics continue to fail, can literature and philosophy save us from extinction?

VELE

FEBRUARY 2021

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CARLO BOCCADORO

BACH & PRINCE

Parallel Lives

BACH E PRINCE

Vite parallele

Two musicians who defended the consistency of their own vision, leaving us a legacy of masterpieces that are indebted to the past and able to outline the future.

With narrative self-confidence and the rigor of an expert, Boccardo has written an unexpected book; what emerges is, above all, the power of a dream, conducted against all criticism and adversity.

Carlo Boccardo has succeeded in an original operation by finding analogies between two musicians who belonged to different genres and eras and were both very popular: Bach and Prince.

CARLO BOCCADORO is a composer and orchestra director. He collaborates with orchestras, soloists, and instrumental groups in various parts of the world and is one of the founders of the cultural project *Sentieri Selvaggi*. Since 2017, he has been the artistic director of the concert season of the Scuola Normale Superiore di Pisa. With Einaudi, he has published *Musica Coelestis*, *Conversazioni con undici grandi della musica d'oggi* (1999), *Jazz! Come comporre una discoteca di base* (2005), and *Lunario della musica* (2007); edited *Racconti musicali* (2009); and written *Analfabeti sonori* (2019). Other publications include *Le 7 note per 7 musicisti* (2016) and *12. Storie di dischi irripetibili, musica e lampi di vita* (2018).

Even people who aren't fans of classical music know and love Bach, one of the world's most listened-to composers, who has influenced different eras and cultures; in short, an artist who has conquered the planet, even though he never ventured beyond the microcosm of the provinces.

To Prince, as well, the provinces were a creative ecosystem. Not by chance, his studios were located at Chanhassen and, just like Bach, he preferred to surround himself with a very small circle of faithful friends and collaborators, making himself impervious to outside influences. Like Bach, he had an exhausting work ethic and he, too, was a multi-instrumentalist.

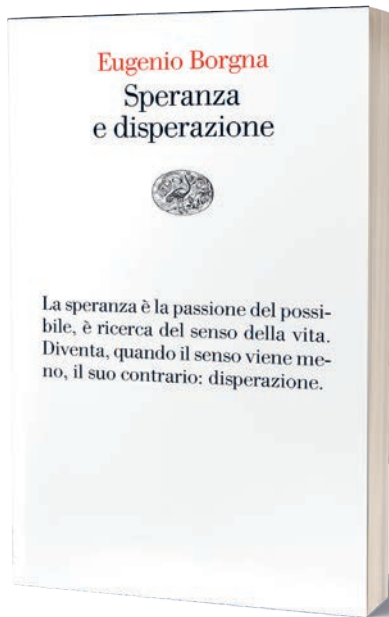
But what these two great interpreters of their time share most is that they catalyzed authentic watersheds in music history. The fact that one of them did so at the 18th-century courts of kings and emperors and the other in the era of MTV doesn't change a thing; in fact, this is exactly what makes it so fascinating.

STILE LIBERO

JANUARY 2021

€ 14,00 • pp. 144

978880624718-8



EUGENIO BORGNA

HOPE AND DESPERATION

SPERANZA E DISPERAZIONE

Hope lets us see reality with eyes that haven't been blurred or clouded by externalities, habit, conventions, or repetition, and it lets us open ourselves to the future, freeing us from the stubborn prison of the past and the present.

Hope is fragile, but it is the only way to free human beings from the solitude and abysses of the soul. Eugenio Borgna traces a lucid path, through the stages of literature, on the one hand, and his work as a psychiatrist, on the other. By constantly listening to his patients and in an intense dialogue with Cesare Pavese (2020 marks the seventieth anniversary of the author's death), he reconstructs the slender figure of one of life's most revolutionary powers.

EUGENIO BORGNA is a psychiatrist and a professor. With Einaudi, he has published *Elogio della depressione* (with A. Bonomi, 2011), *L'ascolto gentile* (2017 and 2018), *La nostalgia ferita* (2018), and *La follia che è anche in noi* (2019). Always with Einaudi, *La fragilità che è in noi* (2014), *Parlarsi* (2015), and *Responsabilità e speranza* (2016) were published separately and then gathered in a single volume, *Le parole che ci salvano* (2017).

VELE

JUNE 2020

€ 12,00 • pp. 120

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Aldo Bonomi
Eugenio Borgna
Elogio della depressione



Gli individui, le famiglie e le comunità sono oggi intrappolate in un circuito di paura, angoscia, rancore, incapaci di dare un significato collettivo alla sofferenza. Nel dialogo tra uno psichiatra e un sociologo, affiorano nuovi orizzonti di senso per salvarci dall'indifferenza e dal deserto delle emozioni.

Eugenio Borgna
La follia
che è anche in noi



La follia non è qualcosa di estraneo alla vita, ma una possibilità umana che è in noi, in ciascuno di noi, con le sue ombre e con le sue incandescenze emozionali. La tristezza e l'angoscia sono esperienze umane non estranee alla nostra esistenza.

Eugenio Borgna
La fragilità che è in noi



Ci sono emozioni forti ed emozioni deboli, virtù forti e virtù deboli, e sono fragili alcune delle emozioni più significative della vita. Quali emozioni si possono considerare fragili, e in cosa consiste la loro fragilità?

Eugenio Borgna
Responsabilità e speranza



Conoscere se stessi e gli altri è il modo più intenso di essere responsabili. Ma la vita è, insieme, proiezione di speranza: obbligandoci a valutare le conseguenze di parole, sguardi o silenzi che la fanno nascere o morire.

Eugenio Borgna
Parlarsi
La comunicazione perluta



Che cosa è questa parola ambivalente, «comunicazione», questa parola-valigia che entra in gioco in ogni forma di discorso e in ogni forma di vita? Significa entrare in relazione con la nostra interiorità e con quella degli altri. Nella convinzione che «comunicazione» sia sinonimo di cura.

Eugenio Borgna
La nostalgia ferita



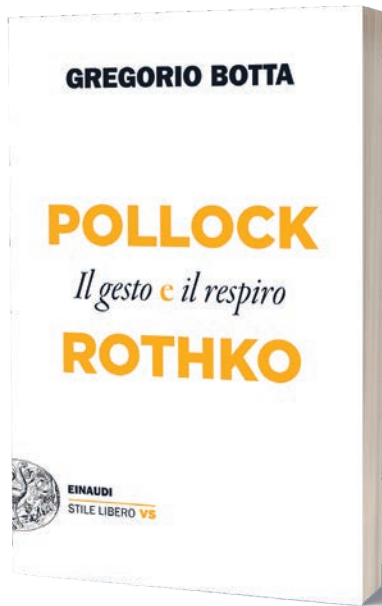
Ci sono nostalgie dolorose e scarnificanti, nostalgie che fanno vivere e nostalgie che fanno morire, nostalgie che si nutrono di gioia e di tristezza, nostalgie che non si cancellano nel corso del tempo e nostalgie labili ed effimere.

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Turkey (Yapi)

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France (Herodios)



GREGORIO BOTTA (Naples 1953) is a visual artist and was deputy editor of *la Repubblica*. His works are exhibited in the collections of the MART in Rovereto, the MUSMA in Matera, the GAM and the MACRO in Rome, the ECB in Frankfurt, the Ministry of Foreign Affairs at the Farnesina, the Certosa in Padula (SA) and in the Naples subway.

GREGORIO BOTTA

POLLOCK & ROTHKO

The Gesture and the Breath

POLLOCK E ROTHKO

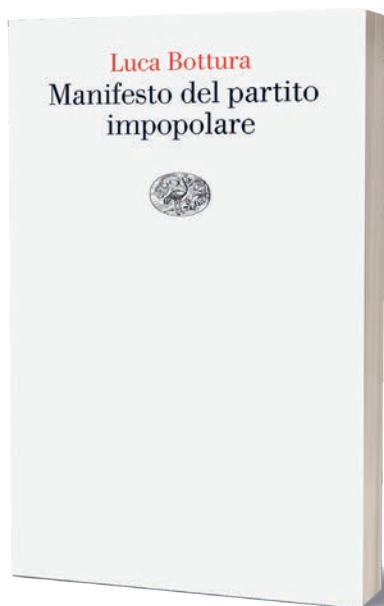
Il gesto e il respiro

A comparison of the two major protagonists of the post-WWII period, the ultimate interpreters of two viewpoints of art that have confronted each other for centuries.

On the one hand, the perfection of the gesture; on the other, the search for “breathable” nuances and colors: Gregorio Botta accompanies us on a journey to discover two parallel yet distant artistic pathways, both of which are fundamental to creating the mental landscape of contemporary man.

They were the two champions of American art who definitively shifted the center of gravity of painting from Paris to New York. They shared friends and galleries; they exhibited together in the same museums; they frequented the same art critics, drank rivers of whiskey, and smoked millions of cigarettes. They even shared a tragic end: for one, a car accident that greatly resembled a suicide; for the other, an actual suicide. And yet the paintings of Jackson Pollock and those of Mark Rothko couldn't be more different. The first used dripping to express himself, the perfection of the gesture which creates the work of art. “I am nature”, he said. The second followed silence, light, the emptiness of the not-self: he wanted paintings that were like a breath. Opposite and parallel lives, which Gregorio Botta describes with the passion and the gaze of an artist: a journey which recounts – in clear language – the tormented history of two key figures of our culture, explaining the roots, the genesis, and the consequences of two totally opposite ways of painting.

STILE LIBERO
NOVEMBER 2020
 € 15,00 • pp. 200
 978880624546-7



LUCA BOTTURA (Bologna 1967) is an Italian journalist, author, radio host, and TV writer. He has won Forte dei Marmi's Premio Satira.

LUCA BOTTURA

THE MANIFESTO OF THE UNPOPULAR PARTY

MANIFESTO DEL PARTITO IMPOPOLARE

Ironical and very funny, a satirical book written with a dream in its heart: unpopular people of Italy, unite!

Exactly 182 years after the birth of Karl Marx, the *Manifesto of the Unpopular Party* is here. Opposed to every form of populism, on the side of the proletariat, even and above all those who think they belong to the middle-class.

For those who want to raise their head (aware that they will most likely end up bumping it roundly on the ceiling).

Italy is the only country in the galaxy in which the vociferous majority defines itself as renegade; the people who pick on minorities – Blacks, homosexuals, members of the PD – say they are being discriminated against; TV experts, even virologists, fight against the hegemony of the Left; tax evaders complain alongside taxpayers that taxes are too high. In all this, the psycho-progressive front continues to chase after the Center, which in the meantime has shifted so far to the Right that it is compatible with the Nuremberg Trial. All this leads to a question: might consensus be overrated? Might it be that all it takes to lose with style, or win through a stroke of luck, like that sincere Christian Democrat, Prodi, is to do or say something unpopular? Lead the masses, instead of running after them?

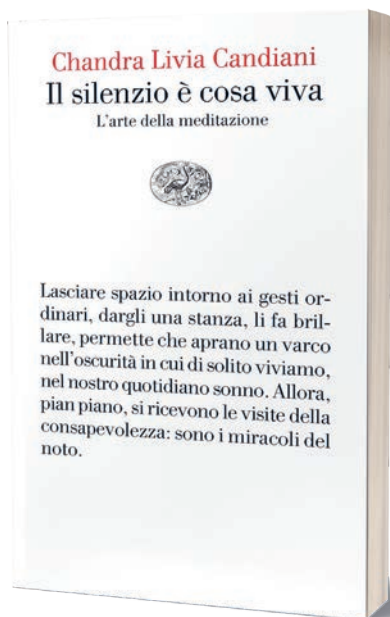
Hence, the *Manifesto del Partito Impopolare*, which satirically paraphrases the chapters of the original *Manifesto*: from the relationship between populists and proletarians to the relationship between proletarians and unpopular people; from an analysis of unpopular literature to the position of the unpopular toward the various parties. The author also illustrates its name, symbol, program, pantheon, list of the party's ministers, hymn, and even the inauguration speech, all the way to a list of instructions for a possible revolution.

STILE LIBERO

MAY 2021

€ 17,00 • pp. 220

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CHANDRA LIVIA CANDIANI was born in Milan in 1952. She translates Buddhist writings and teaches meditation. She has published the poetry collections *Io con vestito leggero* (Campanotto 2005), *La nave di nebbia. Ninnananne per il mondo* (La biblioteca di Vivarium 2005), *La porta* (La biblioteca di Vivarium 2006), *Bevendo il tè con i morti* (Viennepierre 2007), *La bambina pugile ovvero la precisione dell'amore* (Einaudi 2014), and *Fatti vivo* (Einaudi 2017). She is published in the anthology *Nuovi poeti italiani 6*, edited by Giovanna Rosadini (Einaudi 2012).

CHANDRA LIVIA CANDIANI

SILENCE IS SOMETHING ALIVE

The Art of Meditation
IL SILENZIO È COSA VIVA
L'arte della meditazione

In a frenetic and whirlwind world, a pause to reflect.

In Chandra's world, where words are also images and poetry, meditation is above all staying still; sitting down and humbly and patiently following our breath, welcoming it in silence, knowing without thinking. To meditate is to follow the movements of our mind, to stop bustling around in actions, thoughts, worries about the future, or memories of the past.

To meditate doesn't mean creating a void around ourselves. On the contrary: it means not separating the worlds, not dividing what we consider spiritual from what we consider quotidian. And the daily actions of cooking, washing the dishes, making phone calls, housecleaning, washing, reading, and writing can become forms of prayer. In short, it means staying within ourselves, inside everything we are at that moment, deliberately. We often think that the solution to pain, anxiety, and fear lies elsewhere, but the solution to pain lies in the pain (and the solutions to anxiety and fears lie in the anxiety and the fears). By listening to them, inhabiting them, savoring them, they stop being strangers and slowly become inconvenient, impetuous, and stormy guests, and, ultimately, a part of us.

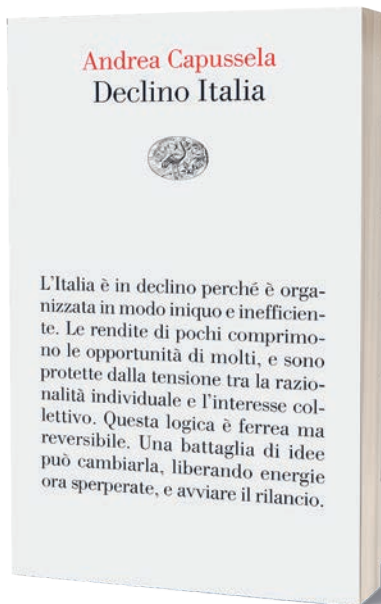
VELE

OCTOBER 2018

€ 12,00 • pp. 152
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The Netherlands (Kosmos)



ANDREA CAPUSSELA

ITALY'S DECLINE

DECLINO ITALIA

Italy is in a state of decline, but the logic that grips it is reversible: it will take a battle of ideas.

Italy has been in a state of decline for the past quarter of a century because it is organized less equally and less efficiently than its peers. Competition, the supremacy of law, and political responsibility are weaker and this constricts the productivity of businesses and opportunities for the country's citizens. The meaning behind this political-economic balance is the defense of income, its power is the tension between individual rationality and collective interest. This logic is ironclad but reversible. A battle of ideas can demolish it, freeing civil energy and material resources that are being squandered, and boosting its revitalization.

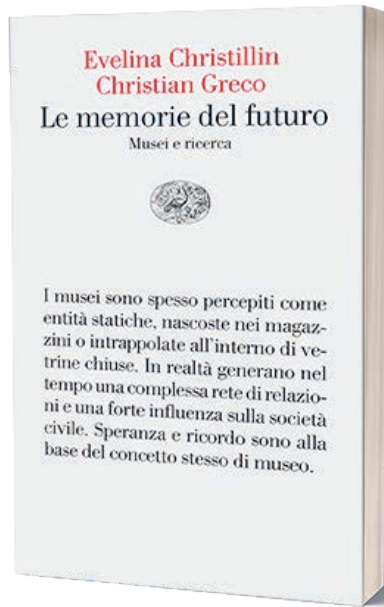
ANDREA CAPUSSELA ran the economic office of the international mission that monitored Kosovo after its independence (2008-11) and was the EU's main council to the Minister of the Economy of Moldavia (2011-13). He left economic diplomacy to write a book about Kosovo (*State-Building in Kosovo: Democracy, Corruption and the EU in the Balkans*, I.B. Tauris 2015). He then conducted research on Italy's political economy, whose results were summarized in *The Political Economy of Italy's Decline*, Oxford University Press 2018 (Italian translation: *Declino. Una storia italiana*, Luiss University Press 2019). He writes for the blog of the London School of Economics, for *Mulino*, and for *Sole 24 Ore*, and also holds conferences in schools about the ethics of rules. He is presently a visiting fellow at the London School of Economics, as he conducts further research on Italy.

VELE

FEBRUARY 2021

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EVELINA CHRISTILLIN CHRISTIAN GRECO

THE MEMORIES OF THE FUTURE LE MEMORIE DEL FUTURO

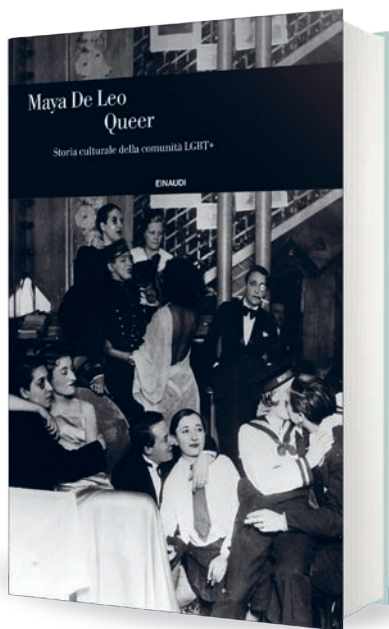
Our present time is marked by insecurity, conflict, medical emergencies; museums can help sustain and enrich civil society. In fact, museums stimulate curiosity, which is vital to understanding and coming to terms with a cosmopolitan world that is often perceived as dangerous and hostile and instead is an ideal bridge toward shared knowledge.

Museum collections are often perceived as static entities, hidden in storerooms or trapped inside locked display cabinets. But actually, over time, the interaction between visitors, the objects, and the institutions that acquire, collect, study, and exhibit these artifacts has generated a complex network of relations and a strong influence on civil society. Thus, culture binds people together, creating a shared space of experiences, expectations, and actions. But it also connects the past to the present, molding the founding memories and keeping them relevant, as well as maintaining the images and stories of another time within the horizon of the present. This generates hope and memories, and this aspect of culture is the foundation of the very concept of the museum.

EVELINA CHRISTILLIN graduated in History and Historical Demography; she is the author of numerous publications on history and culture. Since 2012, she has been the president of Turin's Egyptian Museum and oversaw the project to repurpose it, which was completed in 2015. She was the president of Turin's Teatro Stabile (2007-15), a member of the Board of Directors and president of the Philharmonic Orchestra of the Teatro Regio, the president of the regional AGIS, and a member of the national AGIS. She also curated the cultural program of the Torino 2006 Winter Olympics and was president of ENIT.

CHRISTIAN GRECO, egyptologist, has been the director of the Egyptian Museum since 2014. He oversaw the updating of the museum's set-up and exhibition itinerary, which transformed the Egyptian Museum from an antiquarian museum into an archeological museum. He was a member of the Epigraphic Survey of the Oriental Institute of the University of Chicago at Luxor and, since 2015, has been the co-director of the Italian-Dutch archeological mission at Saqqara. He holds courses on the Material Culture of Ancient Egypt and Museology at the universities of Turin and Pavia, at the School of Specialization in Archeological Heritage at Milan's Catholic University of the Sacred Heart, at New York University's Abu Dhabi campus, and at the IUSS - School for Advanced Studies in Pavia.

VELE
APRIL 2021
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978880624831-4



MAYA DE LEO is a limited term contract instructor in the History of Homosexuality at the DAMS graduating course of the University of Turin and was a limited term contract instructor in Gender History at the Master's Degree course in Historical Sciences at the University of Genoa. A scholar of LGBT+ history and queer theory, she received her PhD in History Research from the University of Pisa, conducting research on the representations of homosexuality between the 19th and 20th centuries. She has published numerous articles in scientific journals (*Storica*, *Genesis*, *Contemporanea*) and collective volumes.

MAYA DE LEO

QUEER

The Cultural History of the LGBT+ Community
Storia culturale della comunità LGBT+

Finally, a comprehensive Italian book of reference on the history of LGBT+ sexuality and identity.

Starting in the 18th century and animated by a new desire for control and disciplining, various fields of knowledge seem to be expressing renewed interest in sexuality and gender identity: who and what is “normal”? And why? The history of these questions intertwines with the history of their answers, individual and collective, resistant and creative, produced by the LGBT+ community: a history that embraces much more than the destinies of a minority and speaks to our present time in its entirety.

The first comprehensive history of LGBT+ sexuality and identity in the West, from the 18th century to the present time. The book interweaves a variety of sources into its analysis, from memoirs to literature, treatises, and newspaper stories, offering a new reading of contemporary history: from the role of sexuality in the formation of state-nations, to world wars, the clampdown during the postwar era, the Stonewall riots, the HIV crisis, and the queer revolution of the 1990s, all the way to the new challenges facing this millennium, with its openness toward the future.

EINAUDI STORIA

MAY 2021

€ 19,00 • pp. 256

978880624762-1



ERNESTO FERRERO, from Turin, has worked in publishing for many years and directed Turin's Book Fair from 1998 to 2016. His books include the novels *N.* (2000 Strega Prize), *L'anno dell'Indiano* (2001), *Disegnare il vento* (2011 Selezione Campiello Prize), and *Storia di Quirina, di una talpa e di un orto di montagna* (2014), all published by Einaudi, along with *Barbablù. Gilles de Rais e il tramonto del Medioevo* (2004) and the non-fiction *Primo Levi. La vita, le opere* (2007). Always with Einaudi, in 2018 he published *Amarcord bianconero* and in 2019 *Francesco e il Sultano*. With Mondadori, he published *Lezioni napoleoniche* (2002) and with Feltrinelli, Einaudi's memoir *I migliori anni della nostra vita* (2005). A translator of Flaubert, Céline, and Perec, he is the president of the Centro Studi Primo Levi in Turin.

ERNESTO FERRERO

NAPOLEON IN TWENTY WORDS

NAPOLEONE IN VENTI PAROLE

In twenty key topics, full of information, stories, and characters, the lesser known and the most significant aspects of Napoleon: the statesman and manager who still has a lot to teach us, two hundred years later.

Two hundred years after his death, Napoleon still intrigues new generations with the inexhaustible resources of his personality. After *N.* (Strega Prize in 2000), which recounts Napoleon's ten months on the island of Elba, Ernesto Ferrero continues to investigate the aspects that best reveal Napoleon and touch us most closely: his organizational ability; his communications strategies; the grandiose projects; the introduction of meritocracy; his cultural policies; the refounding of the State machine, starting with the Civil Code. With an original and brilliant narrative style, this book condenses these aspects into twenty key topics that illustrate the man's complexity, the reasons behind his outsize rise and fall (from Egypt to Russia and Waterloo), and the secrets of an "operative system" that made him the founder of modernity.

ET SAGGI
MARCH 2021
 € 13,50 • pp. 280
 978880624754-6



MAURIZIO FRANCESCONI (1974), since 2009 has been a professor of Fashion Semiotics, History of Contemporary Fashion, and Fashion Communications in university courses at the IED in Turin. He is a journalist and the Senior Paris Editor for the magazines *Collezioni Donna*, *Collezioni Haute Couture*, *Collezioni Accessori* and *Collezioni Trends*.

ALESSANDRO MARTINI (Turin 1972), since 2007 has been a tenured professor of History of Architecture and the City in the Department of Architecture at Turin's Polytechnic University. A journalist, he is a contributor to Italian and international magazines and periodicals.

MAURIZIO FRANCESCONI ALESSANDRO MARTINI

VACATION FASHIONS

Places and Stories. 1860-1939

LA MODA DELLA VACANZA

Luoghi e stili. 1860-1939

Whether it took form as a vacation at the seaside or in the mountains, aimed at health, spas, or sport, tourism was an extraordinary hotbed of fashions, tastes, and languages.

Time after time, tourism has inspired and produced dedicated architecture and clothing: beach resorts and bathing suits, “yachting” menswear and spas, the Kursaal and the marinière, the Alpine Grand Hotel and ski suits, the sanatorium and picnics, tourist steamships and women’s “promenade wear”, the Orient Express, the safari jacket, and ethnic jewelry fashions. This book investigates places and people, architectural styles, and ways of behavior and expression which started out as idiosyncratic and became shared phenomena of fashion. Just like the imagery of fashion, architectonic projects – part permanence and part novel solutions – penetrate the surface of society and reveal the tactics, archetypes, and anthropological structures that define an era and give it meaning.

SAGGI

JANUARY 2021

€ 34,00 • pp. 376

978880623490-4



NADIA FUSINI is a scholar of English and Comparative Literature, she has edited two books about Virginia Woolf in Mondadori's "Meridiani" series (1998), as well as a more recent "Meridiano" about John Keats (2019). She has published two books about women's writings, *Nomi* (Donzelli 1996) and *La figlia del sole. Vita ardente di Katherine Mansfield* (Mondadori 2012). Her novels include: *La bocca piú di tutto mi piaceva* (Donzelli 1996) and *L'amore necessario* (Mondadori 2008). After her most recent forays into non-fiction – *Hannah e le altre* (2013) and *Vivere nella tempesta* (2016), both of which are published by Einaudi – she returned to fiction, always with Einaudi, with *Maria*.

FRONTIERE

FEBRUARY 2021

€ 19,00 • pp. 208

978880624714-0

NADIA FUSINI

TEACHERS OF LOVE

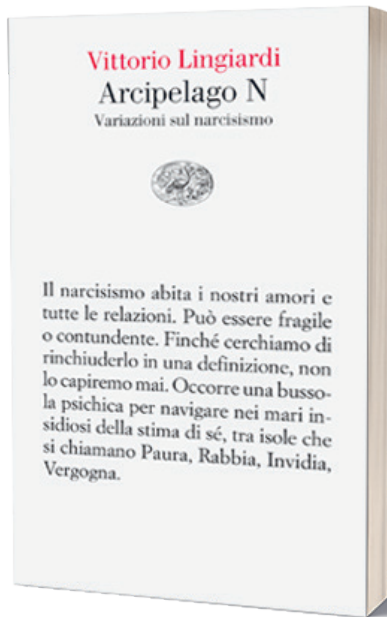
Juliet, Ophelia, Desdemona, and the Others

MAESTRE D'AMORE

Giulietta, Ofelia, Desdemona e le altre

Shakespeare wasn't only the greatest writer of all times: when he is recounted to us by one of Italy's top experts, Nadia Fusini, Shakespeare and his dramas talk to us in the present tense and they guide us through the labyrinths of love, passion, and eroticism, all the way to the extreme boundaries of desire.

Who knows if "Shakespeare is God", as Harold Bloom declared. Without a doubt, he is the author of one of the most extraordinary, multifaceted, and complex bodies of literature in the Western canon. Without a doubt, Shakespeare represents humanity: there is no passion that has touched the human heart that cannot be found in his tragedies or comedies. One of these passions is, of course, love. Nadia Fusini, one of the Bard's major Italian scholars, uses the heroines and heroes of theatre – from Anthony and Cleopatra to Romeo and Juliet, passing by way of Iago and Desdemona and all the other unforgettable couples – as she writes a personal novel about love and its countless declensions: romantic, matrimonial, passionate, shifting from the most sublimated desire to the erotic passion that is consumed by the "beast with two backs", the intertwining bodies of lovers during sexual intercourse. Nadia Fusini has a unique talent for making Shakespeare's works an authentic guide for the modern heart and its tribulations.



VITTORIO LINGIARDI

ARCHIPELAGO N

Variations on Narcissism

ARCHIPELAGO N

Variazioni sul narcisismo

Narcissus walks the tightrope between a healthy love for oneself and its pathological celebration. To the point of becoming a diagnosis: narcissistic personality disorder. Aggrieving his own life and that of others.

Narcissus was a very beautiful young man; he drowned in his beauty and gave life to a flower. Ovid gathered up this flower and turned it into a myth, Freud turned it into a psychiatric reality: narcissism. It inhabits our loves, appears in our conversations, and seduces politicians and artists, as well as criminals. A tightrope-walker of self-esteem, Narcissus walked the tightrope between a healthy love for oneself and its pathological celebration. Which can become a diagnosis: narcissistic personality disorder. As long as we try to cage it with just one definition, we will never be able to know it: we need a sextant and the ability to navigate the reefs and breakers of self-esteem. There are arrogant narcissists and very shy ones, those with tough skin and very thin-skinned ones. They all swim in an archipelago of possibilities: satiated with arrogance, surrounded by charisma, blessed with success, crushed by depression, tormented by dissatisfaction, possessed by a void, suicides out of frustration. They can poison a relationship to the point of sadism and manipulate others to the point of psychosis. Almost always, they are hounded by four beasts: fear, rage, envy, and shame.

VITTORIO LINGIARDI, psychiatrist and psychoanalyst, is a full professor of Dynamic Psychology at La Sapienza University of Rome. In 2018, he received the Musatti Prize of the Italian Psychoanalytical Society and in 2019 the Research Award of the Society for Psychoanalysis and Psychoanalytic Psychology (Division 39) of the American Psychological Association. He collaborates with *Il venerdì di Repubblica* with the weekly column *Psycho*, with *la Repubblica*, and with the cultural insert *Domenica del Sole 24 Ore*. With Einaudi, he has published *Diagnosi e destino* (2018).

VELE

MARCH 2021

€ 12,00 • pp. 144

978880624722-5



LUIGI MANCONI, a former professor of the Sociology of Political Phenomena, was a member of Parliament, the undersecretary of Justice, and the president of the Senate commission for the protecting of human rights. He is an editorialist for *Repubblica* and *La Stampa*. With Einaudi Stile Libero he published, with Federica Graziani, *Per il tuo bene ti mozzero la testa. Contro il giustizialismo morale* (2020).

VINCENZO PAGLIA is an archbishop, the president of the Pontifical Academy for Life, and the Grand Chancellor of the John Paul II Pontifical Theological Institute for Marriage and Family Sciences. His most recent books include *Vivere per sempre* (Piemme 2018), *La coscienza e la legge* (with Raffaele Cantone, Laterza 2019), and *L'arte della preghiera* (Terra Santa 2020).

LUIGI MANCONI VINCENZO PAGLIA

THE MEANING OF LIFE

Conversations between a Religious and a Sinner

IL SENSO DELLA VITA

Conversazioni tra un religioso e un peccatore

Paglia: “If life is always mortal, we have the hope that this isn’t the case with the mystery of love, in which it lies”.

Manconi: “My hope is short, as well as pragmatic and very concrete. In short, it is a sad passion”.

A debate – sometimes harsh, always very frank – between two ideas of life that are also two ways of perceiving the world. One view is inspired by deep religious feeling; the other is entirely immersed in society and the materiality of its suffering.

Vincenzo Paglia, an archbishop and the president of the Pontifical Academy for Life, and Luigi Manconi, a sociologist and militant, interrogate and debate the great questions that form “the meaning of life”. Freedom and its limits, the self-determination of individuals and responsibility toward others, sexual preferences, the new families and what parenthood means today, aggressive medical treatment and death, injustice and sin. Do the many, acute divergences on crucial topics, such as abortion and euthanasia, truly render a shared project impossible and make any form of dialogue difficult? Or can these two points of view come together under the profile of a “new humanism?”

STILE LIBERO

APRIL 2021

€ 16,00 • pp. 152

978880624829-1



ROBERTO MEZZALAMA has a Bachelor's degree in Natural Sciences and a Master's degree in Environmental Engineering. After ten years in the public sector, for over twenty years now he has occupied a senior role in a multinational company involved in environmental engineering. His professional activity consists in heading research and environmental analyses regarding major infrastructural projects; as a result, he has worked in over 20 countries, above all in Europe, North America, Africa, and Central Asia. During this activity, he has come into contact with numerous economic and social realities that have been affected by climate change, from the melting of the permafrost in Canada to the desertification of the savannas in Mali and the reduction of the ice in the Caspian Sea in Kazakhstan.

ROBERTO MEZZALAMA

THE CLIMATE THAT IS CHANGING ITALY

A Journey in a Country Overturned by the Climate Emergency

IL CLIMA CHE CAMBIA L'ITALIA

Viaggio in un paese sconvolto dall'emergenza climatica

The climate is changing Italy. This report explains how and where. To mitigate the effects.

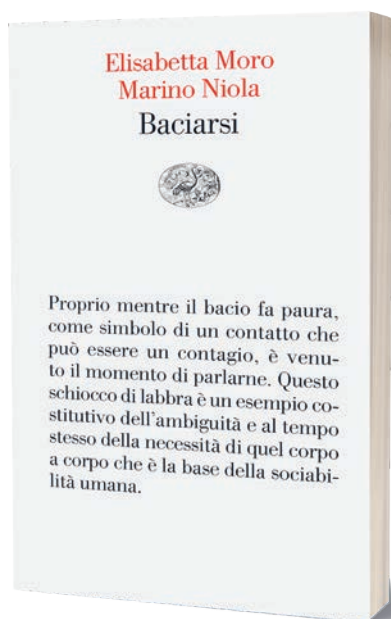
In Italy, the effects of global warming have already begun. The climate is rapidly changing and this book brings together the first-hand testimony of people whose daily activities are already affected by the ongoing transformations in the country. The stories of farmers, fishermen, mountain guides, ski instructors, hotel owners, and forest rangers – in short, the people who are witnessing a distressful acceleration of the phenomena that are changing the places they safeguard. By recounting the great beauty of Italy, this modern Grand Tour also recounts how close we are to losing much of what makes the country so special, if we don't act soon and decisively.

PASSAGGI EINAUDI

APRIL 2021

€ 1700 • pp. 200

978880624736-2



ELISABETTA MORO MARINO NIOLA

TO KISS BACIARSI

To kiss: from the emotion to the science, in an era when a virus seems to make it impossible.

Two well-known anthropologists focus on the kiss: a bodily signifier whose meanings have changed with time and cultures. From the prehistory of the kiss to its transformation into a cultural manifestation and the bodily expression of feelings and emotions that diversify forms and meanings, grammar and vocabulary, and that are studied to show how the smack of the lips that we define with one single word has, in other contexts, an extremely broad somatic and semantic spectrum. The kiss also has its political and social meanings, as well as a semantics that can be conservative, confirmatory, hierarchy-establishing, or revolutionary. The conclusion leads to the present and to our fear of the kiss as a symbol of that contact-contagion hendiadys that is a component of ambiguity, and, at the same time, to our need for that body-to-body contact which is the basis of human sociability.

ELISABETTA MORO is a full professor of Cultural Anthropology at the Suor Orsola Benincasa University in Naples, where she teaches Cultural Anthropology, Ethnology, and Cultures and Identities. She is the co-director of the Virtual Museum of the Mediterranean Diet and of MedEatResearch (Center for social research on the Mediterranean Diet), the director of the Mediterranean section of the Granaries of Memory of the University of Gastronomic Sciences and Slow Food. She collaborates with *Corriere della Sera* (*La Lettura* and *Cook*), is an editorialist for *Mattino* and *Caffè di Locarno*. She collaborates with the major Italian and Swiss radio and television stations. Her books include: *Andare per i luoghi della dieta mediterranea* (2017, with M. Niola) and *Sirene. La seduzione dall'antichità ad oggi* (2019).

MARINO NIOLA is a full professor of the Anthropology of Symbols at the Suor Orsola Benincasa University in Naples. He is the co-director of the Virtual Museum of the Mediterranean Diet (www.mediterraneandietvm.com) and MedEatResearch (Center for social research on the Mediterranean Diet). The president of the steering committee of the Fondazione FICO for dietary education and environmental sustainability in Bologna. An editorialist for *la Repubblica*, he writes the column *Miti d'oggi* for *Il Venerdì*. At present, he collaborates with RAI, coordinating and hosting the series dedicated to the cultural history of food and traditions (*Memex*, *La grande storia*, *La vita in diretta*). For Radio 3, he hosted a cycle of the broadcast *Uomini e profeti*. He is an editorialist for *Caffè di Locarno* and collaborates with the Swiss radio. His books include: *Il presente in poche parole* (2017) and *Diventare don Giovanni* (Bompiani 2019).

VELE

MAY 2021

€ 12,00 • pp. 120

978880624874-1



MICHELA MURGIA was born in Cabras in 1972. In 2006, she published with ISBN *Il mondo deve sapere*, the tragicomical diary of a month of work that inspired the movie by Paolo Virzì *Tutta la vita davanti*. With Einaudi, in 2008 she published *Viaggio in Sardegna. Undici percorsi nell'isola che non si vede*; in 2009, the novel *Accabadora*, winner of the 2010 Campiello Prize; in 2011, *Ave Mary* (republished in the “Super ET” series in 2012 and in 2018); in 2012, *Presente* (with Andrea Bajani, Paolo Nori, and Giorgio Vasta) and *L'incontro*. She is one of the authors of the charity anthology *Sei per la Sardegna* (Einaudi 2014, with Francesco Abate, Alessandro De Roma, Marcello Fois, Salvatore Mannuzzu, and Paola Soriga), the proceeds of which were donated to the community of Bitti, a town that was severely damaged by a flood. Always with Einaudi, she has published *Chirù* (2015), *Futuro interiore* (2016), and *Istruzioni per diventare fascisti* (2018).

MICHELA MURGIA

SHUT UP

and Other Nine Sentences that We Don't Want to Hear Anymore

STAI ZITTA

e altre nove frasi che non vogliamo sentire più

A book that ponders over, discusses, and fights for a broader political debate on female topics, the feminist question, and the representation of women in the most diverse milieus. Because being a woman isn't a defect, it's a symbol of freedom and strength.

As women, we can't deal with certain things because, after all, we aren't able to understand them. If one of us occupies a prestigious position, who knows what she had to do to get there. And in any case, you can forget about earning as much as your male counterpart. In decision-making roles, we are absent or almost. The few times we rise to power it makes the news, otherwise we are a statistic. In official contexts, whereas men are called by their first and last names, we are called by our first name, because we aren't worthy of authoritativeness. If we want to have children, people look at us askance at the office. If we don't want to have children, there's something wrong with us. And if one of us becomes an astrophysicist, the first thing they ask her is how

does she manage to juggle work and family. When we are angry because we have suffered an injustice, they say we're menstruating. Too thin? We're stressed. A few kilos too many? We don't take care of ourselves. If we fight for gender equality and call ourselves feminists, we are sexually repressed and hate men. If they kill us, we were asking for it because he loved us too much and we made him jealous.

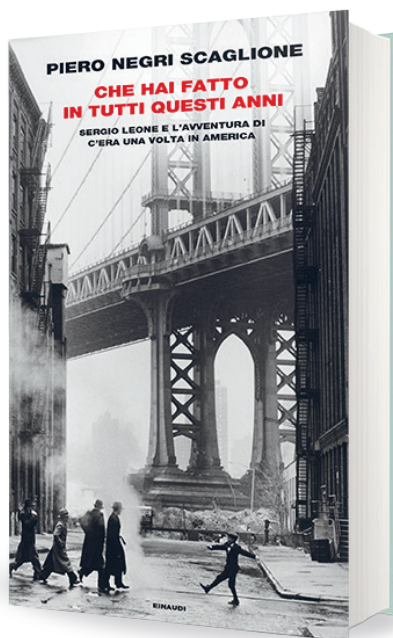
The language we speak is a perfect example of why we are still light years away from equal thinking between the two sexes. And if we shift from words to facts, not only do we realize that our way of thinking is saturated with toxic masculinity but that we behave even worse in everyday life.

SUPER ET OPERA VIVA

FEBRUARY 2021

€ 13,00 • pp. 128

978880624918-2



PIERO NEGRI SCAGLIONE (Alba 1966) studied Anglo-American Literature and in particular the novels by Dashiell Hammett. A journalist, he was editor-in-chief of the Italian edition of *Rolling Stone*, deputy editor of the monthly *GQ*, and a journalist for *La Stampa*. With Einaudi he has published *Questioni private. Vita incompiuta di Beppe Fenoglio* (2006) and *Rock! Come comporre una discoteca di base* (2008).

FRONTIERE
SEPTEMBER 2021
 € 20,00 • pp. 250
 978880620879-0

PIERO NEGRI SCAGLIONE WHAT HAVE YOU BEEN UP TO ALL THESE YEARS

**Sergio Leone and the Adventure
 of *Once Upon a Time in America***

CHE HAI FATTO IN TUTTI QUESTI ANNI
Sergio Leone e l'avventura di *C'era una volta in America*

“I tell everyone that it’s my best movie, it’s probably true and it’s what I really think, but what I mean by this is that *Once Upon a Time in America* is me”.

Sergio Leone

Once Upon a Time in America has lots of history inside: eighteen years passed between the moment it was first thought up to when it was presented at Cannes as a special event of the Festival. 1966-1984. Half an hour into the film, it becomes clear: it’s no gangster movie. *Once Upon a Time in America* is an opus-world, a modern epic, or a post-modern one, the only one possible.

Sergio Leone used to say, “I was born with neorealism but I have always thought that cinema is adventure, myth, and that adventure and myth can recount the small ghosts that each one of us carries within”. They are the ghosts of unrequited love that becomes a desire for power, violence, friendship, betrayal, revenge, desire and its dark side, disappointment or – worse still – complete satisfaction. The ghosts of someone who has dreamed the American dream.

There are lots of small ghosts in *Once Upon a Time in America*, and Negri Scaglione is very aware of this. He was twenty years old when he saw it for the first time, in 1984, and to him it seemed as though that movie, set in a faraway time and space, recounted better than a thousand others a generation, an era, perhaps an obsession. It became his obsession, without a doubt: for years, he researched the events that led to the making of the film; he searched out and interviewed the story’s protagonists and those who only played a marginal role (for example, the son of the author of the book on whom the movie is based, supposedly a former gangster himself), the producers, the set designers, and, of course, the actors. The result is an epic portrait of a movie, a story, and, above all, of a character, Sergio Leone, who truly was “larger than life”. Negri Scaglione’s talent, the power of his splendid obsession, is his ability to elevate, detail after detail, anecdote after anecdote, the story of a movie into the cross-section of an era.

UGO NESPOLO

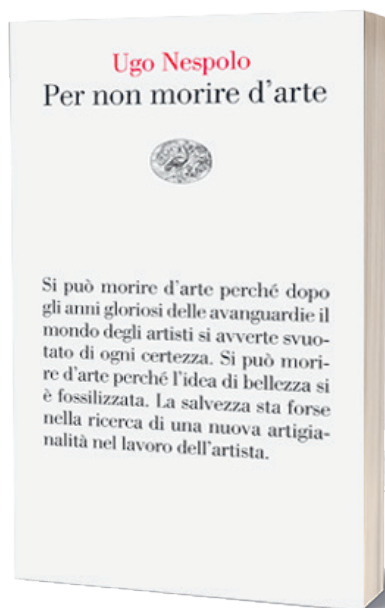
SO AS NOT TO DIE OF ART

PER NON MORIRE D'ARTE

It is possible to die of art because, after the glorious years of the avant-garde movements, the world of artists seems emptied of all certainty.

It is possible to die of art because artistic production risks a growing monotony and is marked by progressive overabundance. It is possible to die of art because the idea of beauty has become fossilized. Salvation might lie in the search for a new craftsmanship in the artist's work. One of the most interesting figures in the Italian panorama of art and graphics, Ugo Nespolo, with his significant doctrinal and theoretical complexity, discusses his concept of art and the artist's work. His art is closely tied to daily life and is rich in conceptual input: "you can't make art without reflecting on art". His research revolves around the object as an expressive means, a creative language; extrapolated from its regular usage, it acquires the value of a work of art.

UGO NESPOLO (1941), during the 1960s, was part of the Milan-based Galleria Schwarz, which included artists such as Duchamp and Picabia. His first Milanese exhibit, *Macchine e Oggetti Condizionali*, represented the mood of Arte Povera. During the 1970s, he moved to New York, where he became fascinated by Pop Art. His first movies were screened and discussed in important museums, such as the Centre Pompidou and the Tate Modern. With Enrico Baj, he founded the Istituto Patafisico Ticinese and is considered one of its highest authorities. Nespolo's work clearly shows the influence of Fortunato Depero, from whom he derived the concept of playful art that pervades every aspect of daily life. The concept of art and life forms the basis of Nespolo's expressiveness and was inherited from the Futurist Movement, which also sparked his interest in design, the applied arts, and creative experimentation in various fields. In January 2019, the University of Turin awarded him an honorary degree in Philosophy.

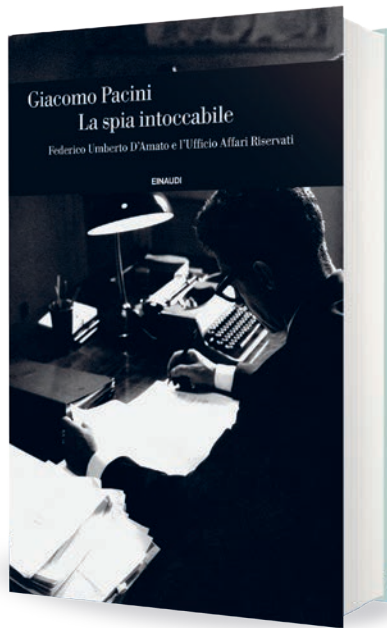


VELE

MARCH 2021

€ 12,00 • pp. 152

978880624737-9



GIACOMO PACINI, a researcher and essayist, has researched the massacres conducted against civilians during WWII and the role of the secret services in the Italian Republic. His publications include *Il cuore occulto del potere. Storia dell'Ufficio Affari riservati del Viminale (1919-1984)* (Nutrimenti 2010), *Divo Giulio. Andreotti e sessant'anni di storia del potere in Italia* (with Antonella Beccaria, Nutrimenti 2012), and *Le altre Gladio. La lotta segreta anticomunista in Italia. 1943-1991* (Einaudi 2014).

EINAUDI STORIA
JANUARY 2021
 € 28,00 • pp. 288
 97888062467-0

GIACOMO PACINI

THE UNTOUCHABLE SPY

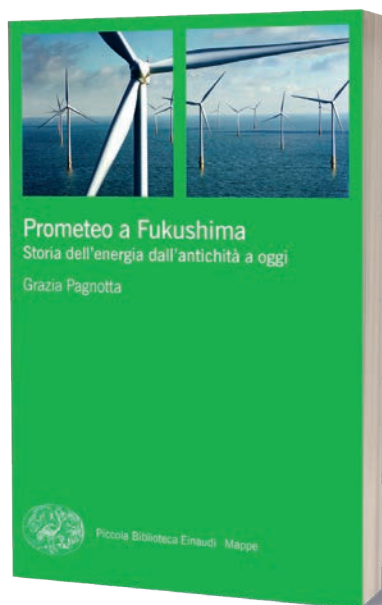
Federico Umberto D'Amato and the Office of Reserved Affairs

LA SPIA INTOCCABILE

Federico Umberto D'Amato e l'Ufficio Affari Riservati

The story of a man with extraordinary power, which he employed stealthily in the shadows, in Italy, starting in the post-war period.

It has been said of Federico Umberto D'Amato that “he knew everything about everyone and what he didn't know everyone thought anyway. This is why everyone feared him”. To his detractors, he was a sort of black soul of the Republic and safeguarded its most obscure mysteries. Instead, to his admirers, he was the most brilliant intelligence man Italy ever had, a master in the art of espionage and the only member of the Italian Secret Service who was truly esteemed on an international level. The undisputed head of the so-called Office of Reserved Affairs (the information organism of the Ministry of the Interior), between the early 1960s and the mid-'80s D'Amato was the most authoritative functionary of the Italian Secret Service, a man whose power was so vast he could even influence the political choices of the various Interior Ministers in office.



GRAZIA PAGNOTTA teaches History of the Environment at Roma Tre University. She is a scholar of economic history, environmental history, and urban history, topics on which she has published various essays. She has written the books *Tranviere romane nelle due guerre* (2001); *Roma in movimento nelle fotografie dell'Archivio storico Atac* (2002); *Sindaci a Roma. Il governo della Capitale dal dopoguerra a oggi* (2006); *Roma industriale. Tra dopoguerra e miracolo economico* (2009), and *Dentro Roma. Storia del trasporto pubblico nella capitale. 1900-1945* (2012).

PBE MAPPE
SEPTEMBER 2020
 € 28,00 • pp. 504
 97888062467-0

GRAZIA PAGNOTTA

PROMETHEUS AT FUKUSHIMA

The History of Energy, from Antiquity to Today

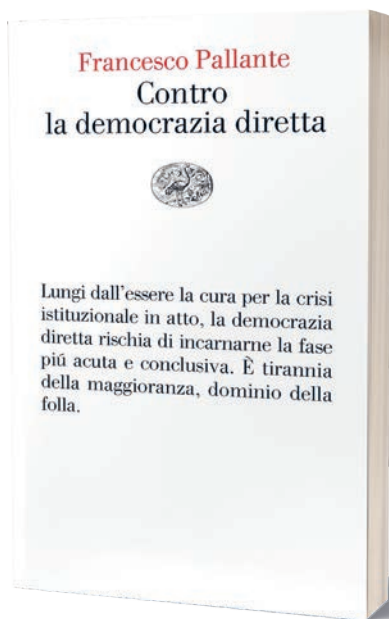
PROMETEO A FUKUSHIMA

Storia dell'energia dall'antichità a oggi

The crucial role of energy throughout the history of humanity.

In every era, there has been a direct relationship between energy consumption and human society. This book explains our relationship with energy, from the primitive era up to the potential, risks, anxieties, and new models of contemporary developments.

Today, energy is a problem, rendered pressing and imminent by the fear that it might not be sufficient and by the need to move on to non-polluting sources. Thus, we wonder at length whether an energy transition can lead to developments that will guzzle less energy and cause less pollution, and how to do so. What makes this adjustment compelling is also the acceleration in climate change, generated by the fossil fuels we started using during the Industrial Revolution. This book retraces the overall relationship between mankind and energy, from the discovery of fire to the cutting-edge technology that lets us recover the most difficult hydrocarbons; it also hypothesizes how we can exploit the movement of ocean waves and even the methane trapped in the depths of the polar ice caps. In this history, the 19th century – the century of coal – proves to be the period when we discovered the majority of the sources we use today and the relative ways of exploiting them. Instead, the 20th century, besides seeming to be the most voracious century of both energy and resources, is characterized as the century that marked the passage from the national politics of resources to the geopolitics of energy, full of wars and unresolved tensions, which have been passed on to the new millennium and amplified.



FRANCESCO PALLANTE (Turin 1972), an associate professor of Constitutional Law at the University of Turin, has collaborated with Gustavo Zagrebelsky. He is a member of the Italian Association of Constitutionalists. He is part of the editorial staff of Italian and foreign law journals. He is a coordinator of the Libertà e Giustizia training schools and is a member of the legal council of Cgil. He writes articles dealing with current constitutional events for *il manifesto*. Besides his university books and essays, he co-wrote the bestseller *Loro diranno, noi diciamo* (Laterza) with Gustavo Zagrebelsky, in view of the 2016 constitutional referendum.

VELE

MARCH 2020

€ 12,00 • pp. 144

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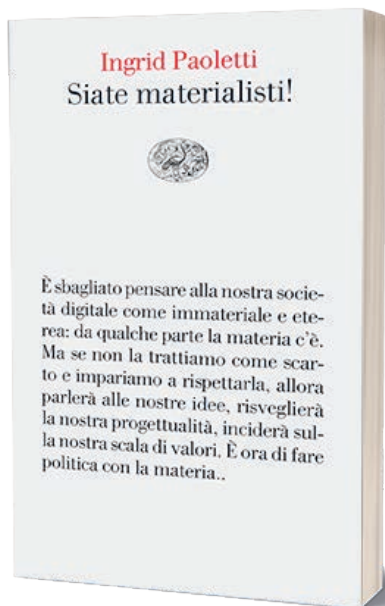
FRANCESCO PALLANTE

AGAINST DIRECT DEMOCRACY

CONTRO LA DEMOCRAZIA DIRETTA

The simple algebraic composition of individual preferences doesn't build bridges between the parts into which society is divided. It builds walls. It isn't democracy; it is tyranny of the majority.

Direct democracy fascinates us because it promises to make the ideal of self-government come true: who better than the individual knows what is preferable for him or her? For a long time, the size of mass society hampered its realization, but today the computer revolution has apparently changed everything. Apparently. Because the falling point of direct democracy isn't practical, but rather conceptual. Public institutions cannot function by continuously asking the people to make decisions which create divisions and social fractures. As Bobbio writes: "Nothing risks killing democracy so much as an excess of it". Democracy is discussion, not decisions. A democratic person is someone who openly debates with others: starting from their own convictions but in search of compromise. Simply counting votes doesn't produce democratic decisions; it produces biased impositions. By reducing politics to arithmetic, direct democracy exposes us to the risk of control by an adverse majority. Which is the exact opposite of self-government.



INGRID PAOLETTI

BE MATERIALISTIC!

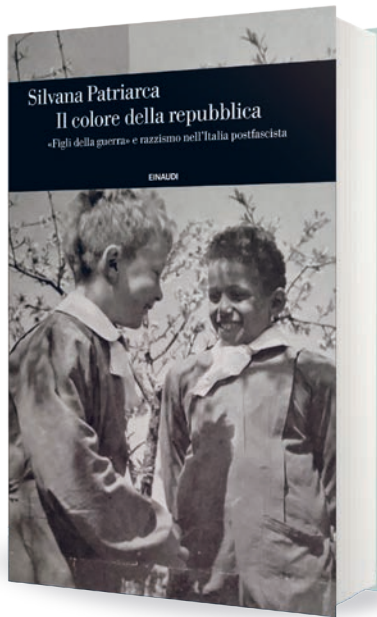
SIATE MATERIALISTI!

We can no longer consider our digital society immaterial, ethereal, and without substance.

We are used to thinking that our digital society is ethereal, without substance, almost as though it enveloped our planet without affecting it. This is not the case. Digital is cannibalistic: it is a growing amount of information that consumes land, energy, and resources. It creates the need for a “substratum” that can produce “waste” somewhere else, in other products, but that sooner or later returns to us like a boomerang. Ingrid Paoletti believes it is possible to design in equilibrium with our resources, nature, and the material culture, giving “meaning” once again to the materiality of the things with which we interact on a daily basis and blurring the categories of natural/artificial, physical/digital, humans/environment. Check: not only can we use today’s available information better, we can also overturn the immaterial digital equation that produces waste, transforming it into a surplus, knowledge, and a legacy for the generations to come.

INGRID PAOLETTI is an associate professor in the Technology of Architecture at the Polytechnic University of Milan. She has a PhD in Building Technology from Milan’s Polytechnic University and was an associated researcher at MIT, the Massachusetts Institute of Technology. She is the founder of the research group in theoretical and design experimentation MATERIALBALANCE, where she is involved in innovative technologies and materials for the development of a new and responsible material culture. She is a deputy rector for Expo2021 Dubai and is vice president of the Fondazione Politecnico. She is a partner with various international universities, including KTH, KDAK, and the GloknoS center, the Centre for Global Knowledge Studies at Cambridge. Her books include: *L’innovazione consapevole* (Maggioli 2012) and *Advanced Customization in Architectural Design and Construction* (with R. Naboni, Springer 2015).

PASSAGGI
APRIL 2021
 € 12,00 • pp. 128
 978880624488-0



SILVANA PATRIARCA

THE COLOR OF THE REPUBLIC

IL COLORE DELLA REPUBBLICA

Unwanted, abandoned, hidden: this was the fate of many children born of “mixed” relationships in the immediate post-war period. Racism hadn’t disappeared in republican, democratic Italy.

The “children of war” are children born of relationships between soldiers of color and Italian women at the end of World War II. Right from the start, various institutions, as well as normal citizens, displayed persistent racist attitudes and behavior with regard to these children. The “mulattini”, as they were called during that period, are a blatant example of how democratic Italy has always considered itself white, tacitly setting itself apart from those whose skin was a different color. The book recounts the story of these children, underling the legacy of Fascism and colonialism.

SILVANA PATRIARCA is a professor of Contemporary European History in the History Department at Fordham University in New York. Her studies concentrate on contemporary history, in particular the social-cultural history of Italy during the 19th and 20th centuries, and the broad-ranging topics of nationalism, gender, and race. Her publications include *Italianità. La costruzione del carattere nazionale* (Laterza 2010).

EINAUDI STORIA
JUNE 2021
 € 27,00 • pp. 230
 978880624790-4



PAOLO PEJRONE

THE GARDENER'S DOUBTS

Stories about Slow Gardening

I DUBBI DEL GIARDINIERE
Storie di slow gardening

This book is a “concentration” of doubts that generate very powerful questions. Thus, although not determining, it is useful because to notice what is happening in our gardens and evaluate it without rhetoric is the first step toward committing to change. It is a journey that summarizes a life and that bears witness – in a very empirical and absolutely unscientific way – to the many consequences of global warming in our gardens. At least the consequences Pejrone has noticed most frequently. From its actual implications to the big fuss being made over it, always sidestepping absolute judgments and stereotypical formulas.

PAOLO PEJRONE, was born in Turin in 1941. He lives in Piedmont, near Saluzzo. He received a degree in Architecture from the Polytechnic University of Turin. He studied under Russell Page and frequented the studio of Roberto Burle Marx in Rio de Janeiro. Since 1970, he has worked in Italy, France, Spain, Switzerland, Saudi Arabia, Greece, England, and Germany as an architect for gardens. Since 1972, he has regularly collaborated with numerous newspapers, magazines and specialized journals regarding garden-related topics. From 1999 until 2006, he wrote the column *Fiori e giardini* in *Tuttolibri*, a weekly supplement of *La Stampa*. Since 2005, he has edited the column *Il giardino delle ortiche* in the magazine *VilleGiardini*; since 2007, he has been writing a column in *Tuttoscienze*, the scientific supplement of *La Stampa* and another one in *Specchio*, the monthly magazine of *La Stampa*. He has written various books, including *In giardino non si è mai soli* (2002), *Il vero giardiniere non si arrende* (2003), *I miei giardini* (2008), *Gli orti felici* (2009), *Cronache di un giardino* (2010), *In giardino, d'inverno* (2013), and *Le foglie d'autunno* (2014). With Einaudi, he has published *La pazienza del giardiniere* (2009 and 2011) and *Un giardino semplice* (2016).

PASSAGGI
APRIL 2021
€ 16,00 • pp. 150
978880624488-0



MASSIMO RECALCATI

JOB'S CRY

IL GRIDO DI GIOBBE

Job does not give in when faced with the scandal of evil. And his cry is the same cry that can be found in analysis. Suffering forces us to ask questions. Each patient carries within himself the cry of Job. Weaving together Biblical stories and psychoanalysis with his hallmark captivating style, Massimo Recalcati addresses one of the most decisive questions of human life: pain and its possible - or impossible - redemption.

In the Bible, no figure is more scandalous than Job. His scandal is the scandal of suffering in human lives. If the suffering of a guilty man can be interpreted as a sign of divine justice, the suffering of a just and innocent man, like Job, dismays and upends every compensatory conception of justice that rewards the innocent and punishes the guilty. This unsailable and incomprehensible nature of pain is also addressed by psychoanalysis. The void of God, his absence and his silence, are Job's companions. But this void and this silence – which we saw during the night in Gethsemane – are not enough to push his life toward death. The temptation of death doesn't extinguish his search, his desire to encounter God. This stubborn persistence, this cry that never stops shouting, doesn't outline a resigned and sacrificial patience – in keeping with a stereotyped and inexact portrait of Job – but rather the urge to avoid the renunciation of desire, as Lacan would say: it is the highest expression of the desire for life over the temptation to desire death. And from this point of view, Jesus is Job's heir or, if you prefer, his is the most coherent answer to Job.

MASSIMO RECALCATI, one of Italy's best-known psychoanalysts, directs the IRPA (Applied Psychoanalysis Research Institute) and in 2003 founded Jonas Onlus (psychoanalytical clinic center for new symptoms). He collaborates with the daily *la Repubblica* and teaches at the Universities of Pavia, Verona, and at Milan's IULM. He has written many books, which have been translated into various languages, including *L'uomo senza inconscio*, *Cosa resta del padre?*, *Il complesso di Telemaco*, *Le nuove melanconie*, *Destini del desiderio nel tempo ipermoderno*, *La tentazione del muro*, *Lezioni brevi per un lessico civile*, and a two-volume monograph about *Jacques Lacan* (2012, 2015). He is one of the authors of *Bentornata realtà*. *Il nuovo realismo in discussione* (Einaudi "Stile libero" 2012 – edited by Mario De Caro and Maurizio Ferraris) and *Nuovi disagi nella civiltà* (Einaudi 2013 - with Massimo De Carolis, Francesco Napolitano, Francesca Borrelli); always with Einaudi, he has published *L'ora di lezione* (2014), *I tabù del mondo* (2017 and 2018), *La notte del Getsemani* (2019 and 2020), and *Il gesto di Caino* (2020).

FRONTIERE
MAY 2021
 € 14,00 • pp. 114
 978880624872-1



MASSIMO RECALCATI

RETURN TO JEAN-PAUL SARTRE

Existence, Childhood, and Desire

RITORNO A JEAN-PAUL SARTRE

Esistenza, infanzia e desiderio

“I have a profound debt to Sartre. It’s the debt you incur with the words of a maestro. With this book, I return to Sartre, starting with my encounter with Lacan. It wouldn’t have been possible otherwise”.

Sartre’s philosophy has disappeared from our cultural horizon. With this book, Massimo Recalcati proposes a “return to Sartre”. Not so much by rereading his opus in the light of psychoanalysis but by showing how useful it could be for contemporary psychoanalysis to keep Sartre’s lesson in mind. In the era of the scientific triumph of quantitative evaluation, neuroscience, and the cognitive-behavioral paradigm, but also of the anti-historical and impersonal power of compulsion, Recalcati believes that rethinking the irreducibility of human subjectivity, which the French philosopher always defended, is a very necessary operation. However, Sartre himself considered this irreducibility through different paradigms. Not just the existential one of subjectivity as “project”, “choice”, and “freedom”. This book aims to correct the stereotyped version of Sartre’s thought as pure transcendence of freedom, showing how its deepest movement entails a conception of subjectivity as resumption, retroactive assumption, the subjectivization of what Sartre called the “insuperable” nature of childhood. If no one can exist without having had a childhood it’s because we cannot free ourselves from the repetition of our own childhood. Instead, this repetition must be given the unusual form of an invention, to regain its necessity in a new contingency.

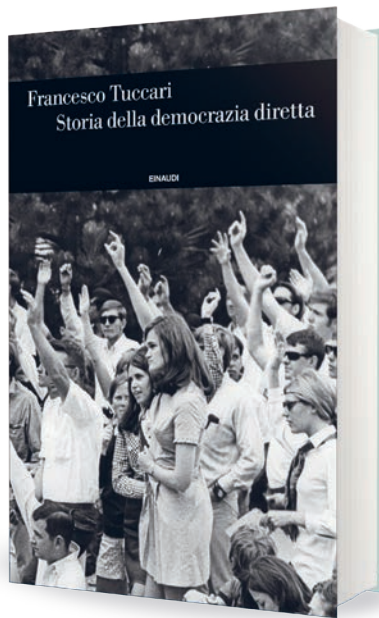
MASSIMO RECALCATI, one of Italy’s best-known psychoanalysts, directs the IRPA (Applied Psychoanalysis Research Institute) and in 2003 founded Jonas Onlus (psychoanalytical clinic center for new symptoms). He collaborates with the daily *la Repubblica* and teaches at the Universities of Pavia, Verona, and at Milan’s IULM. He has written many books, which have been translated into various languages, including *L’uomo senza inconscio*, *Cosa resta del padre?*, *Il complesso di Telemaco*, *Le nuove melanconie*, *Destini del desiderio nel tempo ipermoderno*, *La tentazione del muro*, *Lezioni brevi per un lessico civile*, and a two-volume monograph about *Jacques Lacan* (2012, 2015). He is one of the authors of *Bentornata realtà*. *Il nuovo realismo in discussione* (Einaudi “Stile libero” 2012 – edited by Mario De Caro and Maurizio Ferraris) and *Nuovi disagi nella civiltà* (Einaudi 2013 - with Massimo De Carolis, Francesco Napolitano, Francesca Borrelli); always with Einaudi, he has published *L’ora di lezione* (2014), *I tabù del mondo* (2017 and 2018), *La notte del Getsemani* (2019 and 2020), and *Il gesto di Caino* (2020).

PBE

FEBRUARY 2021

€ 20,00 • pp. 272

978880624924-3



FRANCESCO TUCCARI

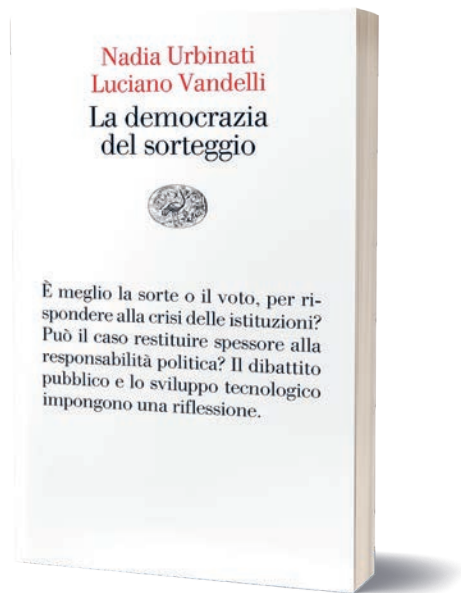
THE HISTORY OF DIRECT DEMOCRACY

STORIA DELLA DEMOCRAZIA DIRETTA

Direct democracy has returned aggressively to the fore. The idea is that, after more than one century of unkept promises, the time has come to consign the scepter of political decision-making directly to the people. But would direct democracy truly give us a better world? To reply to this question, Tuccari reconstructs the centuries-old history of direct democracy, concentrating, on the one hand, on the theories and procedures that underpinned it, and on the other, on the true barrage of criticism it has undergone from time to time, right from its origins. In this way, through reflections and experiences, the author draws up a catalogue of arguments and counter-arguments that – opportunely updated to the era of globalization and the Network – can provide a major contribution to the ongoing debate on the present and the future of democracy.

FRANCESCO TUCCARI is a full professor of the History of Political Doctrines at the University of Turin. He is the editor of the journal *Storia del pensiero politico* (il Mulino). He has published books and essays on the political thought of Max Weber and, more in general, on the theory and history of democracy; political parties; leadership and the relationship between leaders and the masses; the history of international relations and nationalism; and the history and the politics of Republican Italy. One of his most recent publications is *La rivolta della società. L'Italia dal 1989 a oggi* (Laterza 2020).

EINAUDI STORIA
FEBRUARY 2021
 € 31,00 • pp. 352
 978880624502-3



NADIA URBINATI teaches Political Theory at Columbia University in New York. Books she has published in Italian include: *Democrazia sfigurata* (2014) and *Utopia Europa* (2019). Since 2008, she is an authoritative editorialist for the daily *la Repubblica* and, more recently, for *Corriere della Sera*.

LUCIANO VANDELLI (1946-2019) taught Administrative Law and Public Body Law at the University of Bologna. He has had experience in public institutions, including as a municipal, provincial, and regional administrator, and has participated on various commissions for reform. His books include: *Il governo locale* (2014) and *Territori e autonomie* (with F. Bassanini, F. Cerniglia, A. Quadrio Curzio, 2016).

NADIA URBINATI LUCIANO VANDELLI

THE DEMOCRACY OF DRAWING LOTS

LA DEMOCRAZIA DEL SORTEGGIO

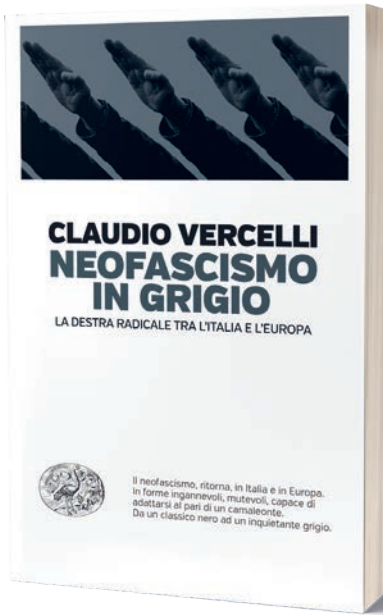
Can chance be an answer to the crises of the institutions?

The recent increase in sectors in which lots are drawn has gone in tandem with the decline of political responsibility, first of all because the act of paying attention to the audience share makes politicians fearful of displeasing part of the population with their decisions. And because electoral democracy, which is partisan and associated with the discretion of judgment, no longer gains the people's trust. In a context marked by a need to combat corruption, this loss of faith also invests the professional and administrative levels, which are losing space for independent decision-making, in favor of conditioned behavior or solutions, which are entrusted to drawing lots.

The decline of political parties' moral legitimacy confirms this trajectory toward a democracy of drawing lots.

Chance is accepted as a condition of impartiality. Urbinati and Vandelli's book is original, above all with respect to its reflection on Italy, which has never paid much attention to procedural transformations and the growing interest in – and use of – drawing lots.

VELE
MAY 2020
€ 12,00 • pp. 192
978880623285-6



CLAUDIO VERCELLI, a historian of contemporary times, is an adjunct professor at Milan's Catholic University. He has conducted research in contemporary history at the Institute of Historical Studies Gaetano Salvemini in Turin, for which he conducted a multi-year didactic program, *Usi della storia, usi della memoria*. He teaches Contemporary History at the Fondazione Università popolare di Torino. He teaches courses on the history of Zionism and the state of Israel for the Union of Italian Jewish Communities. He is a journalist and the editor of *Keshet*, a biannual journal of Jewish life and culture, and collaborates with *il manifesto* and *Pagine ebraiche*, among others. His many books include: *Il negazionismo. Storia di una menzogna* (Laterza 2013), *Neofascismi* (il Capricorno 2018), and *Il sionismo. Tra diaspora e Israele* (Carocci 2019).

CLAUDIO VERCELLI NEO-FASCISM IN GRAY

The Radical Right in Italy and Europe

NEOFASCISMO IN GRIGIO

La destra radicale tra l'Italia e l'Europa

There is a true metamorphosis of the “neo-fascist question”, which, from a circumscribed phenomenon limited to relatively identifiable and isolatable niches, has regained vigor and substance, thanks to the progressive crumbling of postwar equilibria, and through their systems of political and social representation.

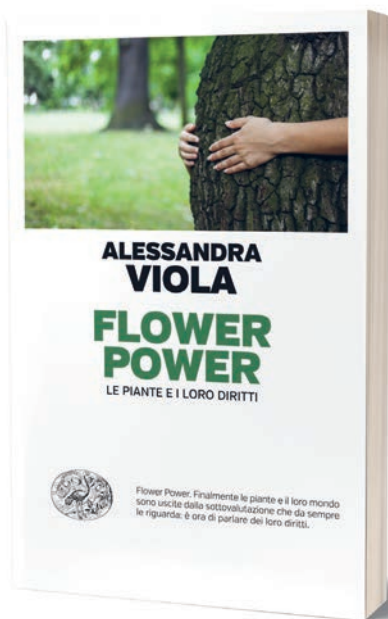
Neo-fascism is back, in Italy and Europe. Its forms are deceptive, changing, able to adapt themselves like a chameleon. From classic black to a disquieting gray. For years it was relegated to the margins of political debate because of its apparent anachronism; instead, neo-fascism, in its various historical forms, has forcefully assumed the guise of an inconvenient guest. It isn't a return to the old organizations which had the duty of reclaiming Mussolini's legacy in Republican times. Much less is it a return to the Duce's ghosts, which never completely dissipated. If anything, it is a cultural and anthropological reformulation of the actuality of fascism as a system of social relations for the times to come. The bar isn't set at the past but at the future. If European societies are transforming themselves in the face of globalization's pressing processes of homologation and the reconfiguration of social stratifications, the present day's neo-fascism offers itself as the subject which can defend national, ethnic, and, ultimately, racial “difference”.

PASSAGGI EINAUDI

JANUARY 2021

€ 15,00 • pp. 128

978880624549-8



ALESSANDRA VIOLA is an author and journalist, a documentary filmmaker, TV producer, and the author and host of scientific programs on Rai. She has a PhD in Science Communication (La Sapienza University, Rome 2011) and one in Agrarian and Environmental Science (University of Florence, 2014). She collaborates with *la Repubblica*, *L'Espresso*, *Il Sole-24 Ore*; she has received various awards, including "Best scientific journalist of the year" (Fondazione Armenise-Harvard). Her books include the award-winning bestseller *Verde Brillante. Intelligenza e sensibilità del mondo vegetale* (Giunti 2013, with Stefano Mancuso), translated into many languages; *Trash. Tutto quello che dovrete sapere sui rifiuti* (Codice edizioni 2017, with Piero Martin). She teaches Science Communication at LUISS. She also received the prestigious "Nature Ambassador" award in 2019.

ALESSANDRA VIOLA

FLOWER POWER

Plants and Their Rights
Le piante e i loro diritti

A surprising journey through the plant world: science, ethics, and rights.

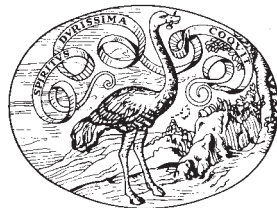
Do plants have rights? And if the answer is yes, what are they and what does their recognition entail? For years, the so-called "Earth jurisprudence" has been reflecting on this topic, which is up-to-date and impelling: recognizing the rights of ecosystems is the only effective way to safeguard them.

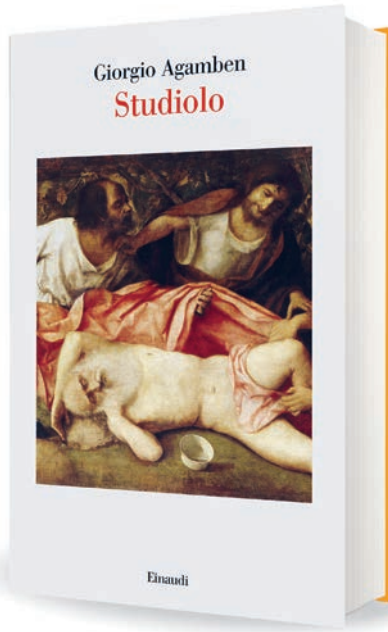
And yet we must bring the true protagonists to the fore in the debate: plants. After all, 99% of the environment, or "nature" is composed of plant organisms. A "Universal Declaration of Plants' Rights" is necessary, in part to deal with some of the main problems facing humanity: mass migrations, desertification, the need to increase agricultural yields to feed a constantly growing population, pollution, and climate change. Because not only does our food depend on plants, so do atmospheric equilibrium and the fertility of the soil, water cycles, and even the formation of clouds. Basically, every form of life, including humans.

PASSAGGI EINAUDI
MAY 2020
 € 16,50 • pp. 176
 978880624273-2



Academic trade





GIORGIO AGAMBEN is a philosopher and an author. His opus has been translated and commented throughout the world. His project *Homo sacer* (integral edition, Quodlibet 2019) marked a turning point in contemporary political thought. His books include *Stanze* (Einaudi 1977 and 2011), *Infanzia e storia* (Einaudi 1978 and 2001), *Il linguaggio e la morte* (Einaudi 1982 and 2008), *Idea della prosa* (Feltrinelli 1985), *La comunità che viene* (Einaudi 1990; Bollati Boringhieri 2001), *Stato d'eccezione* (Bollati Boringhieri 2003), *La potenza del pensiero* (Neri Pozza 2005), *Il regno e la Gloria* (Neri Pozza 2007; Bollati Boringhieri 2009), *Creazione e anarchia* (Neri Pozza 2017), and *Il regno e il Giardino* (Neri Pozza 2019).

SAGGI
DECEMBER 2019
 € 20,00 • pp. 128
 978880624058-5

GIORGIO AGAMBEN

THE STUDIOLO

STUDIOLO

Bellini, Titian, Holbein, Van Eyck, Velázquez, Chardin, Licini, Twombly, Alvarez, Ferroni...
A famous philosopher reflects on art by commenting 21 works.

“In Renaissance palaces, the studiolo was the small room to which a prince would retire to meditate or read, surrounded by the paintings he loved best. To the author, this book is a sort of studiolo. But to all of us, what else are the images we would like to always have with us if not a sort of paradise? A paradise of the senses, of course, but also, and above all, of the mind, if what is in question in those images is something which, otherwise, would be beyond our comprehension. The texts accompanying the works in this book, thus, are part of the tradition of commentary and not of critique or art history... Above and beyond their moment in the history of art, these works are considered classics and therefore the intent is to draw guidance and advice from them... Even though the works which are commented in the book were created over a time span that ranges from 5,000 BC to today, they are all equally present, summoned here and now in an eternal instant – paradisus animae intelligentis”.

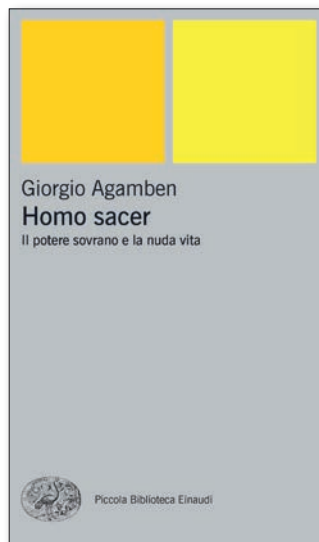
G. A.

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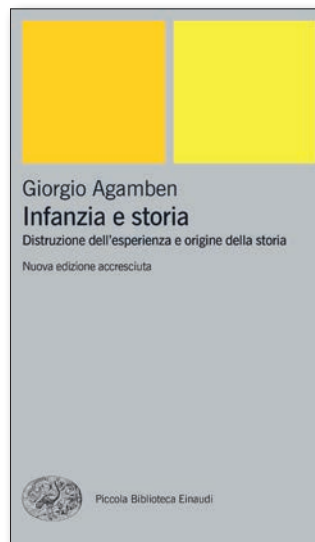
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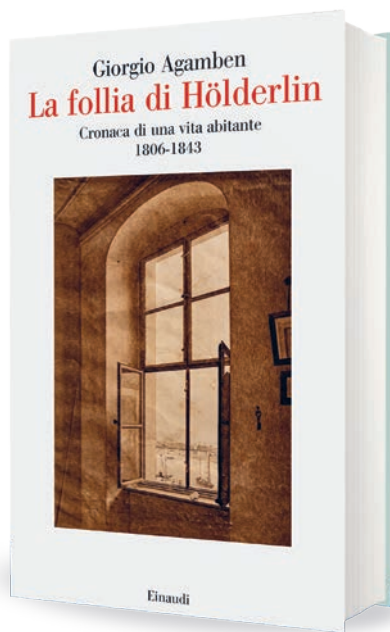
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SAGGI
JANUARY 2021
 € 20,00 • pp. 248
 978880624816-1

GIORGIO AGAMBEN

THE MADNESS OF HÖLDERLIN

The Chronicle of an Inhabitant Life. 1806-1843

LA FOLLIA DI HÖLDERLIN

Cronache di una vita abitante. 1806-1843

The chronicle of – and an attempt to philosophically explain why – Hölderlin decided to spend the second part of his life voluntarily accepting the diagnosis of madness he received.

Hölderlin's life is divided exactly in half: the 36 years from 1770 to 1806, and the 36 years from 1807 to 1843, which the great poet spent like a madman in the house of the carpenter Zimmer. During the first half, even though he feared he was too distant from everyday life, Hölderlin lived in the world and participated as best he could in the events of his time. But the second half of his existence was spent outside the world, as though, despite the occasional visits he received, a wall separated him from any contact with external events. Hölderlin decided to obliterate all historical aspects from the actions and gestures of his life. It can only be the object of a chronicle, not a historical investigation and even less a clinical analysis. In Hölderlin, Giorgio Agamben sees an inhabitant life that neutralizes the opposition between active and passive, public and private, reason and madness, power and action, comic and tragic, and that represents the specifically political legacy that Hölderlin has consigned to western thought. An inhabitant life is a poetical life; it poetically inhabits mankind on earth, in a way that cannot be decided or commanded. A life that accepts failure as the sole destiny, in every art and study, including life itself.

G. A.

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BRUNO BARBA

THE BODY, THE RITE, THE MYTH

Sport Anthropology

IL CORPO, IL RITO, IL MITO

Un'antropologia dello sport

An anthropological study of how every population and country chooses, practices, identifies with, and falls in love with a particular sport, and how they talk and write about it.

Today, sports are an enormous global theater in which nations and individuals put on-stage their identity, symbols, and talent for cultural transformation. Finally, after decades of total disinterest on the part of social scientists, sports are considered “a total social factor”, worthy of the greatest attention. To anthropologists, sports are a laboratory in which factors fostering hybridization and cross-breeding can be confirmed; they are both a global and a local phenomenon; a vanity fair, an international showcase exhibiting athletes, but also a privileged place in which philosophies and ways of interpreting religion, ethics, fair play, and morals are propagated.

BRUNO BARBA is a researcher in Anthropology at the Department of Political Sciences – the School of Social Sciences - at the University of Genoa. For over twenty years, he has studied the cultural cross-breeding and religious syncretism of Brazil. His other area of research is soccer, which he deeply loves, studies, and plays. His books include *Bahia, la Roma negra di Jorge Amado* (2004), *Tutto è relativo. La prospettiva in Antropologia* (2008); *La voce degli dei. Il Brasile, il candomblé e la sua magia* (2010); *Dio Negro, mondo meticcio* (2013); *No país do futebol. Brasile 2014: il calcio torna a casa* (2014); *Rio, Ritratto di una città* (2015); *Meticcio. L'opportunità della differenza* (2015), and *Calcilogia. Per un'antropologia del football* (2016).

PBE MAPPE

MAY 2021

€ 25,00 • pp. 384

978880624749-2



MAURIZIO BETTINI is a classicist and writer. He teaches Classical Philology at the University of Siena. Among his books published by Einaudi are *Il ritratto dell'amante* (1992; 2008), *Nascere. Storie di donne, donnole, madri ed eroi* (1998 e 2018), *Le orecchie di Hermes. Studi di antropologia e letterature classiche* (2000), *Voci. Antropologia sonora del mondo antico* (2008), *Vertere. Un'antropologia della traduzione nella cultura antica* (2012), *Il dio elegante. Vertumno e la religione* (2015), *A che servono i Greci e i Romani* (2017), *Il presepio* (2018) and *Homo Sum* (2019). He is the editor of Einaudi's "Mythologica" series.

PBE
MAY 2021
 € 29,00 • pp. 552
 978880624960-1

MYTHOLOGICAL KNOWLEDGE

Anthropology of the Ancient World

IL SAPERE MITICO

Antropologia del mondo antico

Edited by Maurizio Bettini

A book that upends the perspective adopted by traditional repertoires of classical mythology.

Myths aren't only a reservoir of more or less fascinating stories; they are also an instrument for constructing, transmitting, and communicating models of thought and forms of social behavior that are typical of the culture that generated them. The focal points of this book are the topics of cultural relevance that emerge from the mythological stories of the Greeks and the Romans. They are analyzed from an anthropological perspective and organized in such a way that they afford a synoptic view of the analogies – and the no less significant differences – between the “conceptual maps” of the two civilizations. In fact, too often, the two cultures are still treated like an indistinct and imprecise unicum, in which Roman civilization is systematically described as a faded copy of the alleged Greek original.



MARCO BIRAGHI

THIS IS ARCHITECTURE

The Project as a Philosophy of the Procedure

QUESTA È ARCHITETTURA

Il progetto come filosofia della prassi

Architects must know how to look beyond the models of purely practicable effectiveness, toward which modern times seem to be pushing them. They must once again draw on a “philosophy of the procedure”, in which thinking and acting are inextricably connected.

Marco Biraghi believes that architects must, on the one hand, become aware of their role as intellectuals (and not simply “technicians”), a role they have always fulfilled in society (in particular during the 20th century) and which they should still fulfill during the creative process of every single building, as they contemporaneously strive to interpret broader needs (urban, social, and political). On the other hand, they must actively defend a way of considering and organizing space and matter that safeguards the relationship with that “first root” to which the two have always been connected: time. A type of architecture that truly becomes a concrete and tangible form of both of these issues not only deserves to be considered as such (this is architecture!) but could even aim at something more: to propose itself as a remedy for today’s societies, increasingly lacking in efficacy and a collective feeling.

BRUNO BARBA (Milan 1959) is a full professor of the History of Contemporary Architecture at the Polytechnic University of Milan. His books include: *Peter Eisenman. Tutte le opere* (2007, with Pier Vittorio Aureli and Franco Purini) and *Project of Crisis. Manfredo Tafuri and Contemporary Architecture* (2013). He edited the Italian edition of *Delirious New York* by Rem Koolhaas (2001). With Einaudi he has published two volumes of *Storia dell'architettura contemporanea 1750-2008* (2008), *Storia dell'architettura italiana 1985-2015* (2013, with Silvia Micheli), and *L'architetto come intellettuale* (2019); he also edited the books *Le parole dell'architettura* (2009), *Walter Gropius e la Bauhaus* (2010), and the three volumes of the important *Architettura del Novecento* (2012-13, with Alberto Ferlenga). In 2004, he co-founded the research group GIZMO.

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

MASSIMO CACCIARI

THE RESTLESS MIND

An Essay on Humanism

LA MENTE INQUIETA
Saggio sull'Umanesimo

A profoundly innovative historical and cultural reinterpretation of the humanistic world.

Humanism: a school for rhetoric, the cult of the Latins and Greeks, the birth of philology? Massimo Cacciari guides us towards an understanding of how much less clear-cut and how much more complex things actually are, and how humanist philology itself should in fact be inscribed into a wider cultural project in which an attention for the past is complementary to a reflection on the future, in both its mundane and ultramundane aspects. A philology that is intimately at one with philosophy and theology: the *nodi* with which the humanists grappled (where 'humanism' does not begin with Petrarch or the Padua school, but with Dante himself) can hardly be ascribed to harmonious or pacifying systems following a traditional view of the Renaissance. At the core of humanist thought lies a tragic, strongly "anti-dialectic" element in which opposed polarities are not either harmonized or synthesized.

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ROBERTO CATTANI, journalist, author, and translator, was born in Libya; 35 years ago, he moved to Brazil as a news correspondent for ANSA. He was also a war correspondent in the Middle East and today he lives in Florianópolis, where he dedicates himself to literature. *Biblioteche in fiamme* is his nineteenth book.

ROBERTO CATTANI

LIBRARIES IN FLAMES

BIBLIOTECHE IN FIAMME

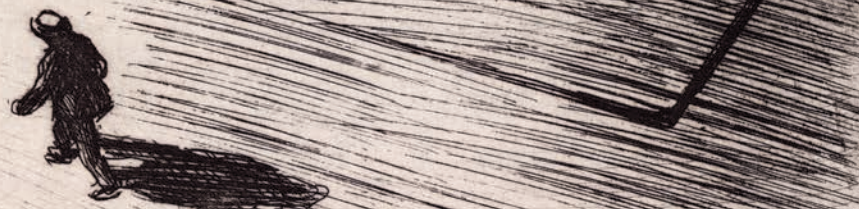
From the alchemist in Baghdad who dyed the backs of his books every possible color to the conceptual “Library of the future”, which conserves books that can only be read in 2114; the library of the women of Fez; the library of the forbidden books; the resistance library of Sarajevo; Aby Warburg’s mythological project. A journey made of many stories, fascinating and often astonishing, through the libraries of the world, from the first one in Alexandria to digital libraries.

Libraries are much more than simple theorems of shelves: they are vibrant places of stories, knowledge, characters, lives, and dramas. In the past, they were the stage of heated discussions and controversies regarding the foundations of knowledge. Countless times, libraries have been the focal point of conquest, civil war, a favorite target of hate between ethnic groups, populations, and religions, for what they represented and safeguarded, and a treasure of inestimable value to preserve at all costs. Their existence is part of mankind’s history and their epics are often as fabulous as their stories are highly diverse. On a par with individuals, populations, nations, and empires, libraries have arisen, shone, suffered, and been reduced to ashes, to then be reborn with their extraordinary collections of clay, stone, wood, papyrus, bamboo, paper, and megabytes.

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ANTONIO COSTA, essayist and film historian, taught at the Universities of Bologna, where he directed the Department of Music and Drama from 1995 to 1998; of Trieste; and of Venice (IUAV); and, as a visiting professor, at Paris VIII and Montreal. He is a member of the Scientific Committee of the History of Italian Cinema at the Centro Sperimentale di Cinematografia in Rome. His most recent books include: the new edition of *Saper vedere il cinema* (2011); *Viaggio sulla luna* (2013), and *Il cinema italiano* (2013). With Einaudi, he has published *Il cinema e le arti visive* (2002) and *La mela di Cézanne e l'accendino di Hitchcock* (2014).

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ANTONIO COSTA

THE CALL OF THE SHADOWS

Cinema and the Dark Side of the Visible

IL RICHIAMO DELL'OMBRA

Il cinema e l'altro volto del visibile

Straddling theory and history of images, an itinerary through the realm of shadows in art and cinema.

Shadows and images coexist in the same frame, both produce an impression of reality that can spark various questions regarding the relationship between shadow and film image.

In his previous book, Antonio Costa investigated the use, functions, and meaning of objects in cinema; in this one, he focuses on that particular object - non object, shadows. In the first chapter, he introduces the reader to the world of shadows, defining the types and illustrating how to proceed by intersection: between cinema and painting, between architecture and narration, between internal and external. The second chapter offers a concise overview of the major recent contributions to the study of shadows, illustrating the critical popularity of the topic among art historians, film historians and theorists, and, last but not least, filmmakers. The third chapter deals with the shape of shadows, ranging from romantic literature (Chamisso) to contemporary art installations (Kentrige), from Hofmannsthal to Hopper and De Chirico. The final chapter is dedicated to the two most successful moments of the iconographic motif of shadows in film history: German expressionist cinema and American film noir.



ERNESTO DE MARTINO

DEATH AND RITUAL WEeping

From Ancient Funeral Lamentation to Mary's Tears

MORTE E PIANTO RITUALE

Dal lamento funebre antico al pianto di Maria

Edited by Marcello Massenzio

Ancient weeping, the Mediterranean and pre-Christian lamentation around the deceased, is the crucial topic on which Ernesto De Martino tested the validity of the interpretative categories he elaborated in *Mondo magico*. This book continues Einaudi's project of publishing the major works by this important anthropologist, each one accompanied by new, in-depth editing. A particularly significant cultural project.

ERNESTO DE MARTINO (Naples 1908 - Rome 1965) profoundly updated anthropological and historical-religious studies. His most famous and accessible books in recent editions include: *Il mondo magico* (Bollati Boringhieri), *Morte e pianto rituale* (Bollati Boringhieri), *Sud e magia* (Feltrinelli), *La terra del rimorso* (il Saggiatore), *Furore, Simbolo, Valore* (Feltrinelli), and *La fine del mondo* (Einaudi).

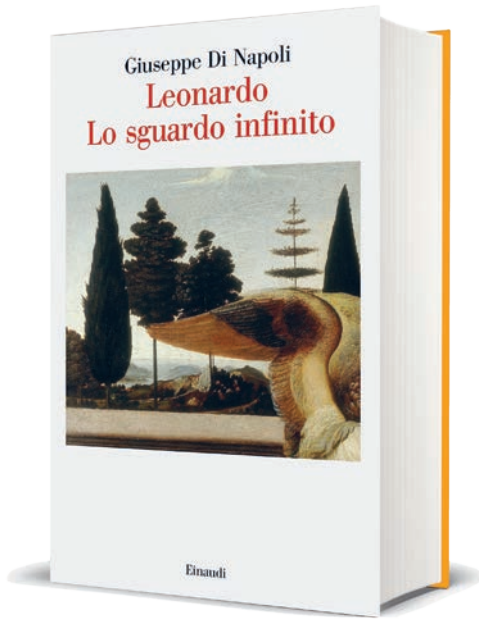
The existence of primitive man was in constant equilibrium between the affirmation of himself and his existence, and the transitory universe in which he was forced to live, in which everything conspired toward annulment and dissolution. The death of an essential, beloved person was an event that could overturn this unstable equilibrium: it seemed like an irreversible scandal, a crisis without horizons, and it opened the way to estrangement from the world, the madness of negation, destructive homicidal rage, and suicide. But on the brink of extreme risk, primitive man learned to defend his precarious existence: it was the birth of a ritual control over suffering, collective weeping. The rite – and its many techniques – was allowed to run the full range of desperation, but in a controlled form. And humans were restored to life, while the tormenting presence of death was transformed into a protective shadow.

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€ 29,00 • pp. 374

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GIUSEPPE DI NAPOLI (1952) teaches Visual Education at the State Art Institute in Monza, and Drawing and Color at the IED Istituto Europeo del Design in Milan. With M. Mirzan and P. Modica, he wrote *Segno Forma Spazio Colore* (Zanichelli 1999), *Disegnare e conoscere. La mano, l'occhio, il segno* (Einaudi 2004), *Il colore dipinto* (Einaudi 2006), *I principî della forma* (Einaudi 2011), and *Nell'occhio del pittore* (Einaudi 2016).

GIUSEPPE DI NAPOLI

LEONARDO. THE INFINITE GAZE

LEONARDO. LO SGUARDO INFINITO

Leonardo da Vinci was, above all, an eye possessed by the desire to see, obsessed by the desire and the irrepresible need to always see more and beyond what was apparently before his eyes.

Everything on which Leonardo da Vinci set his hand and rested his gaze was solely to illuminate with knowledge the object of his attention and passion. Everything he did was geared toward learning: what da Vinci called experience was a process which began in the eye and continued in drawing and painting. These two activities were continuously conceived and conducted with each other, like two phases of a single process centered on the insuperable activity of his gaze. An insatiable gaze, constantly focused on the infinite forms and ineffable phenomena which nature proffered for him to observe, give form to, and describe.

The book concentrates on the modernity of da Vinci's gaze, as witnessed by his insatiable curiosity and desire to see all things, which derived in part from his impatience with the vagueness of ordinary perception and, conversely, with the fact that it is impossible to see something in its entirety or gain access to the secrets of its internal nature.

SAGGI

NOVEMBER 2019

€ 34,00 • pp. 328, with 86 colour illustrations
978880624298-5



ROBERTO ESPOSITO teaches Theoretical Philosophy at the Italian Institute of Human Sciences. His works include: *Categorie dell'impolitico* (1988); *Nove pensieri sulla politica* (1993); *L'origine della politica. Hannah Arendt o Simone Weil* (1996). For Einaudi, he edited a collection of essays by Leo Strauss, *Gerusalemme ed Atene* (1998), and wrote: *Communitas. Origine e destino della comunità* (1998 and 2006), *Immunitas. Protezione e negazione della vita* (2002), *Bíos* (2004), *Terza persona* (2007), *Pensiero vivente. Origine e attualità della filosofia italiana* (2010), *Due. La macchina della teologia politica e il posto del pensiero* (2013), *Le persone e le cose* (2014), *Da fuori* (2016), and *Politica e negazione* (2018).

ROBERTO ESPOSITO

INSTITUTING THOUGHT

Three Paradigms of Political Ontology

PENSIERO ISTITUENTE

Tre paradigmi di ontologia politica

An analysis of the relationship – general and intrinsic – that unites being and politics in an essential manner.

A theoretical reflection on continental, contemporary, political philosophy as a whole. What does “political ontology” mean with respect to every other type of political theory or philosophy? And how do the two terms of this locution correlate?

The new essay by one of Italy’s most published and studied philosophers worldwide puts into relation and tension the three philosophical paradigms of the 20th century which have most influenced continental, contemporary, political theory. Heideggerian and post-Heideggerian theory, whose specificity lies in the negative relationship of political reflection with the impolitic premise on which it is both founded and dismissed. The Deleuzian paradigm, which questions being from the point of view of difference; and lastly, the paradigm of Claude Lefort, whose ontology, like that of Heidegger and Deleuze, is declined in the triangular relationship of being, politic, and difference. But, as opposed to the other two, it varies both the declension of being, which immediately takes on a social connotation, and the role of difference, which neither dismisses nor founds, but instead institutes.

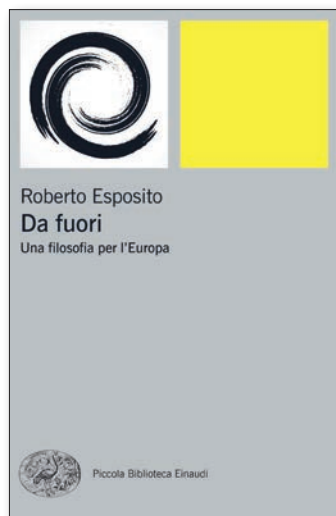
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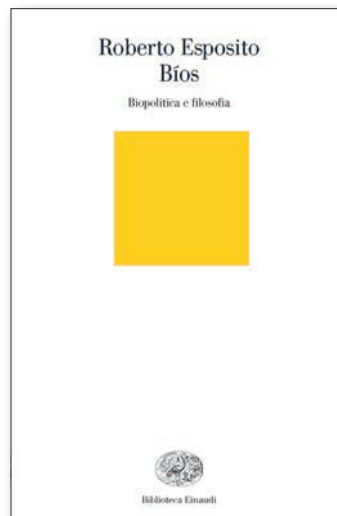
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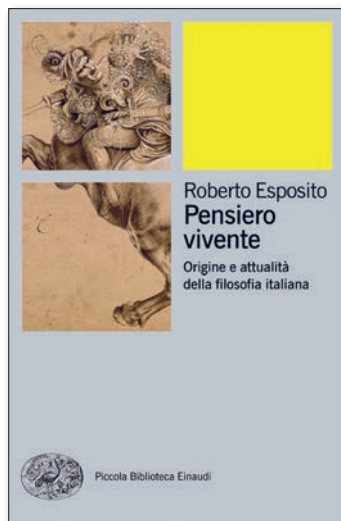
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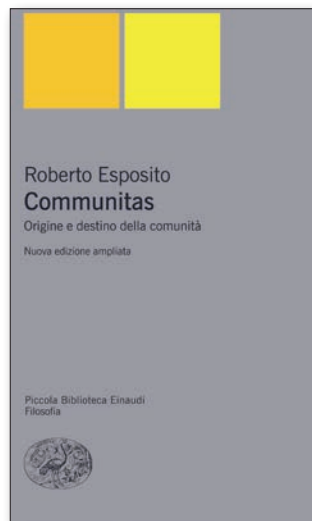
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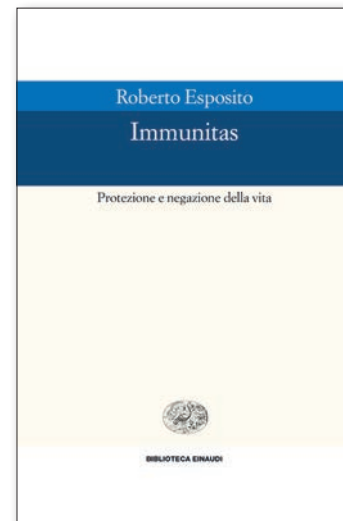
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FABRIANO FABBRI (1971) teaches Phenomenology of Styles, History of Contemporary Art, and Made in Italy at the University of Bologna, Rimini Campus. He deals with the interaction among the various languages of contemporary life, with particular attention to art and fashion. His books include *Sesso arte rock'n'roll* (Atlante 2006), *Lo zen e il manga* (Bruno Mondadori 2009), *Il buono il brutto il passivo* (Bruno Mondadori 2011), *L'orizzonte degli eventi. Gli stili della moda dagli anni Sessanta a oggi* (Atlante 2013), *Boris Bidjan Saberi* (Atlante 2013), and *Angelo Marani* (Atlante 2015).

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OCTOBER 2019

€ 32,00 • pp. 336, with 100 colour illustrations
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FABRIANO FABBRI

CONTEMPORARY FASHION

Art and Style from Worth to the 1950s

LA MODA CONTEMPORANEA

Arte e stile da Worth agli anni Cinquanta

An essay which deals with the world of fashion in a “borderless” journey which brings together and pinpoints the protagonists of international haute couture, linking them with the contemporary arts.

Conceived both for university courses and as a vibrant story for aficionados, the book doesn't limit itself to simply offering a history of fashion. Instead, it analyzes, interprets, and connects the creativity of fashion designers to the stylistic vicissitudes of 19th-century art in a continuous cross-referencing of cinema, music, and other fascinating cultural cues. This first volume brings the reader face to face with the top fashion designers of the past: from Charles Frederick Worth (the acknowledged father of contemporary fashion) to Chanel (who simplified forms, thereby creating a functional, practical, sober, and assertive style) and Balenciaga (a maestro of radical fashion designs, whose artistic counterpart is the explosive energy of abstract expressionism and Arte Informale); to the avant-garde stylistic innovations of Madeleine Vionnet and the expressionism of Paul Poiret, from the surrealism of Elsa Schiaparelli to Christian Dior's “New Look”.



VINCENZO FERRONE

THE WORLD OF THE ENLIGHTENMENT

History of a Cultural Revolution

IL MONDO DELL'ILLUMINISMO

Storia di una rivoluzione culturale

What was the Enlightenment? A grand experiment marked by generous hopes and tragic defeats.

The Enlightenment was the historical experience opening the way in the West for a new season of reflection on man, on the human condition, on the body, the mind, the emotions and feelings, the “I”, the individual’s life within history and in the community, on the power and nature of the sciences and of knowledge.

This essay retraces the history of the Enlightenment so as to fully comprehend its living heritage while avoiding prejudice and ideological harshness. In the construction of a common European culture of Lights with a shared universalistic and cosmopolitan outlook, it was not so much the diverse and contrasting answers as the basic questions that recurred: what is man? What are his limits and potentialities? How can man be emancipated through man? Can we improve human existence by reforms, education, science, art, the use of public opinion, by building a new universal morality founded on rights, exercising critical spirit and reason in every field? All these questions gave rise to a powerful cultural revolution, a humanism of the moderns whose character was original and deserving of the utmost attention.

A scholar of Ancien Régime and Enlightenment Europe, **VINCENZO FERRONE** has taught at Ca’ Foscari in Venice, at the Collège de France in Paris and at the Princeton Institute for Advanced Study. He is currently lecturer in Modern History at the University of Turin. His publications include *Scienza natura religione. Mondo newtoniano e cultura italiana nel primo Settecento* (Jovene 1982, Humanities Press 1995), *I profeti dell’illuminismo. Le metamorfosi della ragione nel tardo Settecento italiano* (Laterza 2000), *Una scienza per l’uomo. Illuminismo e Rivoluzione scientifica nell’Europa del Settecento* (Einaudi 2007), *L’Illuminismo. Dizionario storico* (Laterza 2007), *La società giusta ed equa. Repubblicanesimo e diritti dell’uomo in Gaetano Filangieri* (Laterza 2008), *Lezioni illuministiche* (Laterza 2014), *Storia dei diritti dell’uomo. L’Illuminismo e la costruzione del linguaggio politico dei moderni* (Laterza 2014).

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PEPPINO ORTOLEVA, professor of History and Theory of Communication, the curator of museums and exhibits about society, culture, and the technologies of the contemporary world, has published books such as *I movimenti del '68 in Europa e in America* (1998), *Il secolo dei media* (2009), and *Dal sesso al gioco* (2012). With Einaudi, he has published *Miti a bassa intensità* (2019).

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JANUARY 2021
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 978880624496-5

PEPPINO ORTOLEVA ON COWARDICE

The Anatomy and History of a Common Evil
SULLA VILTÀ
Anatomia e storia di un male comune

Cowardice - the one we feel is always potentially inside ourselves, and the one we deplore in the behavior of those around us - is part of everyone's life.

What has changed in the way cowardice has been depicted over the past two centuries? The goal of this book is to understand the reason for the divergence between theoretical reflection and common experience. It also envisages cowardice to bear in mind the complexity and ambivalence of the concept, as well as the weight it has in individual and social relations. The concept of cowardice is present in many cultures, if not all of them, and no one can declare himself completely exempt. But in the contemporary era, in particular, there have been important changes in its definition and dominant representations. It is both a generally universal and a historically specific reality.





PAOLO PELLEGRINI is a full professor of Italian Philology at the University of Verona.

PAOLO PELLEGRINI

THE LIFE OF DANTE ALIGHIERI

VITA DI DANTE ALIGHIERI

On the important anniversary of the poet's death, a new biography of Dante that sidesteps superficiality and the shortcuts of previous biographies and, by returning to the teachings of various scholars of the past, provides new and relevant material.

“The desire to write a new biography about Dante arose, first off, because of my dissatisfaction with interpretations that were a bit too deterministic and a bit too naive, and later, from the observation that, since these proposed interpretations lent themselves to convenient and enticing applications, they immediately found favor among less expert and, above all, younger scholars. The fact that the *Comedy* can also offer useful elements regarding his biography is too obvious; the fact that these elements can supply indications such as those mentioned, seems like a gamble. If one controls carefully, the attempt to explain, in a modern key, political judgments or choices the poet made regarding the characters he placed in the three otherworldly realms, or the conviction that these elements let us trace the diary of a journey, often prove to be too fragile and too easily rebuttable by the presence of contrary evidence”.

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ANDREA PINOTTI teaches Aesthetics at the University of Milan. His books include *Il corpo dello stile* (2001), *Estetica della pittura* (2007), *Il rovescio dell'immagine* (2010), and *Empatia. Storia di un'idea da Platone al postumano* (2011). With Einaudi, he edited *Aura e choc* by *Walter Benjamin* (with A. Somaini, 2012) and published *Cultura visuale* (with A. Somaini, 2016). Always with Einaudi, he edited *Costellazioni. Le parole di Walter Benjamin* (2018).

ANDREA PINOTTI

ON THE THRESHOLD OF THE IMAGE

From Narcissus to Virtual Reality
ALLA SOGLIA DELL'IMMAGINE
Da Narciso alla Realtà Virtuale

In the millennial history of images, countless strategies have been set in motion to satisfy the desire to live within an image, to submerge oneself in it, to cross the threshold that separates the world of reality from the world of its representation. This book identifies historically noteworthy case studies that present a critical moment when it was believed that the threshold between image and reality could be crossed: from the birds that descend from the sky to peck at the grapes Zeus has painted to the birds that Eisenstein imagined fluttering from the projector into the Stereokino's screen. From Vasari's amazement at the sight of walls painted in perspective to the stereoscopes that bewitched Proust's eyes; from the Chinese painter who disappears into his painting, never to be seen again, to Kaiser Wilhelm I, who was fascinated by the panorama of the Battle of Sedan. In the face of radical metamorphoses – many of which are immanent and many others are already a reality – in how we gain experience through images and how we gain experience, tout court, we must develop a critical conscience that, through proper theoretical elaboration and an informed historical reflection, is able to accept the challenge posed by the new technologies, avoiding the opposite extremes of naive enthusiasm and apocalyptic pessimism.

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AUGUST 2021

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SILVIO PONS teaches Contemporary History at the Scuola Normale Superiore di Pisa. He is the president of the Fondazione Gramsci. His publications with Einaudi include: *Berlinguer e la fine del comunismo* (2006), *La rivoluzione globale. Storia del comunismo internazionale 1917-1991* (2012), and the editing (with Robert Service) of *Dizionario del comunismo nel XX secolo* (2006-2007). He is the General Editor of the *Cambridge History of Communism* (Cambridge U.P. 2017).

SILVIO PONS

ITALIAN COMMUNISTS AND THE OTHERS

International Visions and Connections in the 20th-century World

I COMUNISTI ITALIANI E GLI ALTRI

Visioni e legami internazionali nel mondo del Novecento

One hundred years after the split in Livorno (January 1921), this book provides a rereading of the protagonists and key moments of the history of Italian communism, from an international and global viewpoint.

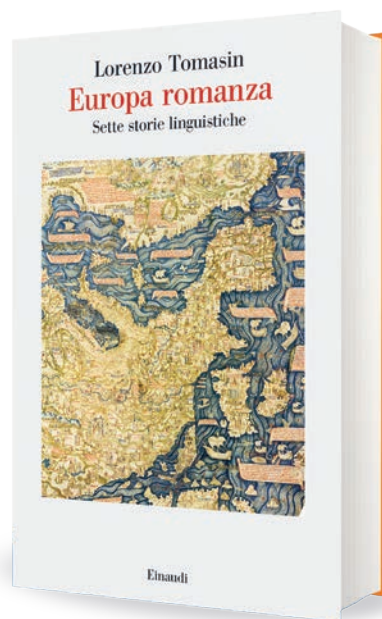
The visions, connections, and strategies that Italian communists thought up and carried out in an internationalist perspective are presented in their volatile temporal and relational context. Readers will find many links to historical questions, such as the impact of 1917, the “European civil war”, Fascism and anti-Fascism, the cold war, decolonization and the post-colonial world, “global 1968”, and the end of communism in Europe and in Russia. Instead, topics of national history will only be presented in relation to their international aspects, another central element. In other words, Italian communism is analyzed like a case study in the global history of communism, a perspective that is being increasingly adopted and discussed.

EINAUDI STORIA

APRIL 2021

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978880624739-3



LORENZO TOMASIN

ROMANCE EUROPE

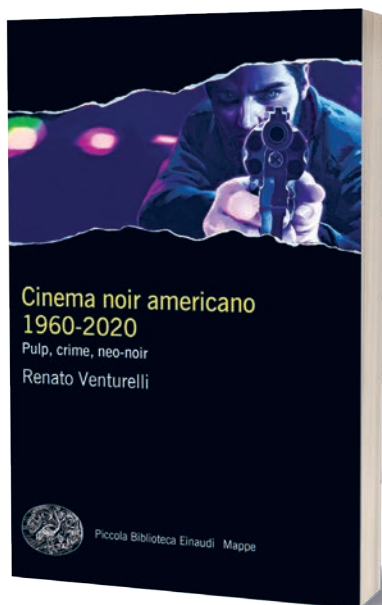
EUROPA ROMANZA

The geography and the history of languages play a crucial role in drawing the cultural outlines of Europe. This book invites readers to take a three-century journey through personal events of plurilingualism and mixed-lingualism, focusing on the Romance languages.

Provençals who write in Italian, Italians who write in English, Flemings who invent a language that combines French and Spanish... Seven stories, true and personal, of people who are little known or even completely unknown to scholars. Their stories are brought to light, above all, through archival documents such as letters, accounts, and notes. They are merchants, but also schoolteachers, matriarchs, copyists, musicians, all captured at a precise moment in their lives, and recorded in a text. These people lived in the Late Middle Ages and the early modern era; what they have in common is that they found themselves straddling cultures that were linguistically different and, in various ways, tried to cross from one to another.

LORENZO TOMASIN (Venice 1975) is a full professor of Romance Philology and the History of the Italian Language at the University of Lausanne. He previously taught and conducted research at Ca' Foscari University, at the Bocconi University, and at the Scuola Normale Superiore di Pisa, where he studied. He received a *Venia legendi* in Romanische Philologie from Saarland University (Germany). His publications include *L'impronta digitale. Cultura umanistica e tecnologia* (Carocci 2017). With Einaudi, he has published *Il caos e l'ordine. Le lingue romanze nella storia della cultura europea* (2019).

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RENATO VENTURELLI, film critic and contributor to *la Repubblica*, has published books about horror movies, American detective films, gangster movies, 20th Century Fox, and Italian musical films. Since 2005, he has been editing the publication *Cinema & Generi*. For Einaudi, he collaborated on *Storia del cinema mondiale* and *Dizionario dei registi* (1999-2001 and 2005-2006), and wrote *L'età del noir* (2007).

RENATO VENTURELLI

AMERICAN FILM NOIR 1960-2020

Pulp, Crime, Neo-Noir

CINEMA NOIR AMERICANO 1960-2020

Pulp, crime, neo-noir

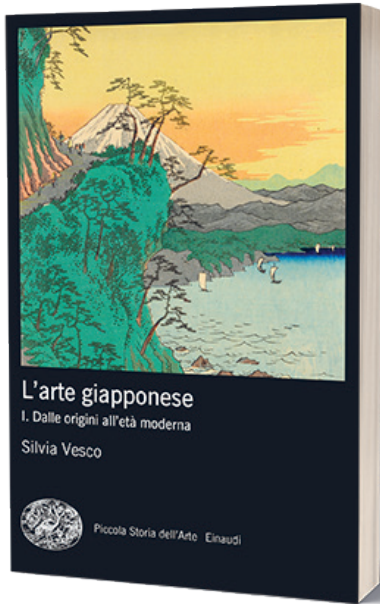
The book, written by the most authoritative specialist in the field, continues and concludes with the history of American film noir (the first part, *L'età del noir*, was published in the "PBE" series in 2007), identifying the evolution and the fusion of forms, the new styles and topics, and the great protagonists of the most important, characteristic, and dynamic genre of American cinema, in which police movies, crime stories, dramas, and thrillers progressively merge, from 1960 to 2020. Hard-boiled revivals, appropriation, gangster stories, pulp fiction, from *Detective Story* to *The French Connection*, from *Taxi Driver* to *American Gigolo*, from *Body Heat* to *The Untouchables*, from *Blade Runner* to *The Silence of the Lambs*, from *Heat* to *Mystic River*, from *A History of Violence* to *Pulp Fiction*... more than any other genre, the new noir has reinterpreted the grand tradition of American cinema, ferrying it from the classic era to contemporary times, in part thanks to an extraordinary series of great directors, screenwriters, and actors. Filmmakers of the caliber of William Friedkin, Richard Fleischer, Jonathan Demme, Martin Scorsese, Michael Cimino, Brian De Palma, Clint Eastwood, David Lynch, the Coen brothers, Quentin Tarantino, and many others found the ideal thematic, stylistic, and narrative environment for their masterpieces. *L'eredità del noir*, which combines historical competence with the originality and irreverence of the movie-lover's gaze, masterfully reconstructs one of the most important pages of contemporary American culture, considering the territory and local development.

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L'ARTE GIAPPONESE

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SILVIA VESCO is a professor of the History of Japanese Art at the department of Asian and North African Studies at Ca' Foscari University in Venice. She completed her studies at the SOAS (School of Oriental and African Studies) in London, the University of Genoa, Gakushuin University (the Imperial University) in Tokyo, and at Ritsumeikan University in Kyoto. She lived and studied for many years in Japan. Her scientific interest focuses on *ukiyo-e* (floating world picture) prints and paintings which developed during the Edo period (1600-1868), with special reference to the opus of Katsushika Hokusai (1760-1849) and Japonisme. Her publications include: *La grande onda di Hokusai* (2013); *Hiroshige: da Edo a Kyoto* (2014); *Splendori dal Giappone* (2014); *Rethinking Nature in Japan: From Tradition to Modernity* (2016); *Chushingura between Innovation and Artistic Experimentation*, in *Bi no michi. La via della Bellezza* (2018), and *Spontanea maestria. Il Ryakuga haya oshie di Katsushika Hokusai* (2020).

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