

FOREIGN RIGHTS CATALOGUE

SPIRALI

2008 - 2009

CONTACT:

Valentina Silvestrini

rights@spirali.com

Tel. +39 028054417

Fax. +39 02869263

www.spirali.com/rights.php

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FICTION

SPIRALI

Novels



MASSIMO BAISTROCCHI

The Castle and Its Lovers

Il castello e i suoi amanti

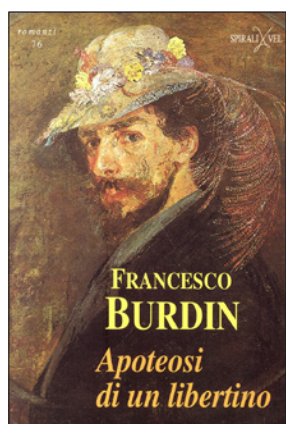
(2008), pages 327

With an appendix containing the technical and historical details of the Schwerinsburg Castle.

Mystery, passion and adventure, mingled together in a novel that will keep readers spellbound till the last page

In a fluid and easy style, the book reconstructs an engaging story from actual events, filled with dramatic turns, passionate loves and adventurous lives. Schwerinsburg is an old castle, built in Namibia in the early twentieth century by German troops, sent by the mother country to defend the colonies from attacks by local tribes. Eighty years later, an Italian archeologist is called there to unravel the mysteries of the ancient mansion, enlarged and renovated by its new owners, and to discover a secret passage. After an endless search, eventually bringing to light forgotten things and people, events take an unexpected turn.

Born in Japan in 1942, **Massimo Baistrocchi** graduated in Political Science at the Catholic University of Milan. His father's diplomatic career took him to Argentina, Brazil, Egypt and France. Following in his father's footsteps, he also became a diplomat, holding important positions at the Italian Embassy in Washington and Moscow. A former Consul General of Italy in Hong Kong, he was appointed Italy's Ambassador to Ghana, Togo and Namibia and, from 2001 to 2004, President of the Inter-Departmental Commission for the Recovery of Works of Art. He has been Italy's Ambassador to Nigeria and Benin since 2006. A journalist and writer, with a particular interest in ethnology and archeology, he is also a photographer and a painter, and his works have been shown in several one-man and collective exhibitions both in Italy and abroad.



FRANCESCO BURDIN

Apotheosis of a Libertine

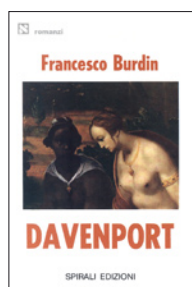
Apoteosi di un libertino

(1993), pages 381

The happy and radiant adventures of a libertine's wild youth gradually intertwine with the misfortunes of an epoch already doomed to suffering

A handsome man with a very good nature, who has had both a happy and rough life, untiringly recalls his blissful past, as he is unable to do anything else. Having at last arrived at the threshold of middle age, he finds himself in an extraordinary situation for the character of a novel: he has become irreversibly cataleptic... In this ninth novel of his, the author once again demonstrates an inexhaustible imagination and a keen sense of irony, characteristic of Central European writers. The wonderfully clear and subtly flowing style, the rich swirl of characters, bizarre episodes, unexpected discoveries and linguistic expedients make this book a charming and amusing work that stimulates the reader's intelligence, showing him an unconventional vision of the world. Pirandello and Musil, Gombrowicz and Bulgakov, Svevo and Nabokov are the masters honoured by this author.

BY THE SAME AUTHOR IN THIS SERIES:



Davenport. The Triumph of a Posthumous Existence

Davenport. Il trionfo di un'esistenza postuma

(1983), pages 287

The adventures of a writer who, on being presumed dead, at once becomes internationally famous and chooses to live a clandestine life so as to keep Fortune on his side. A lively, ironic novel, reminiscent of the plays of Pirandello.

Francesco Burdin (1916-2003) was born in Trieste and then lived in Rome: there he obtained his arts degree and studied Political Science and History of Art. In 1938, he published his first tale, in 1964 his first novel and in 1979 his first volume of poetry. His novels include: *Caduta in Piazza del Popolo*, *Cappelli* 1964; *Scomparsa di Eros Sermoneta*, Rizzoli 1967; *Eclisse di un vice direttore generale*, Rizzoli 1969; *Il viaggio a Varsavia*, *Marsilio* 1973; *Marzo è il mese più crudele*, *De Donato* 1973 and *Antropomorfo*, *Marsilio* 1979.



CARLOS CARRALERO

Saturn and the Game of Times

Saturno e il gioco dei Tempi / Saturno y el juego de los Tiempos

(2008), pages 267, original language (Spanish), with Italian translation and 10 colour illustrations

How one man broke free from the rigid constraints of the Cuban regime by acting insane

A highly regarded writer tells how he managed to get himself discharged from the Cuban army by pretending to be mentally insane: a strategy that earned him a small personal victory over Fidel Castro. In his story, the author also gives a lively and perceptive description of the relation between the Cubans and the regime: each Cuban finds his own way of rebelling individually, quietly, cautiously and with the support of relatives and friends. Individual rebellions never result in a politically significant revolt. "Saturno is a literary

project, but it is also a condemnation and a testimony. In a totalitarian country like Cuba, testimonies immediately become condemnations, simply because they are true. The book tells the story of a family that had been fighting in the revolution against Batista during the Fifties and was then almost disintegrated by Saturno (Castro)".

Carlos Carralero was born in Eastern Cuba. After being orphaned, he was recruited into the army. Soon, he understood that the only way to survive was to battle for human rights by disclosing the monstrosity of Castro's system. His civil commitment in Cuba led him to clash with the regime's secret services. He was dismissed from his job and persecuted. On several occasions he was arrested and isolated in maximum-security jails. Finally, to avoid any further trouble for his vulnerable family, he chose exile and arrived in Milan in 1995. Literature was the means Carralero found with which to denounce the totalitarian regime in Cuba. Before leaving his native country, Carralero wrote many works he was never able to publish. Some of his novels, short stories and poems have been published in Spain, in the United States and in Puerto Rico. Currently, he is working on a book about Fidel Castro's personality and history of violence.



PIERO COLLE

The Trading of the Bad Beast

Lo spaccio della Malabestia

(2005), pages 150

Fourteen stories that restore an extraordinary evocative power to sex

Sex: it is the chessboard where, in this collection of stories, women and men arrange and disarrange combinations, in an unruly game. Here the men talk about fourteen girls, reinventing them, hiding them, undressing them, outside eroticism, in pornography. In this book there is not a precise world, there are worlds; in each world, a metropolitan nymph who, foreign to the scathing look of morals and of sentimental hierarchies, experiments on her own body the great enigmas of sexuality: masturbation, prostitution,

incest, paedophilia, homosexuality. These stories open wide onto an abyss, involving us in an itinerary with no return, telling the unique and unrepeatable pleasure: all the more ferocious and impending as it is filtered through the labyrinth of intelligence.

Piero Colle, a winner of many prizes for poetry and novel writing, is a writer, publisher and art critic. His novel Chat line l'amante senza volto obtained international acknowledgment and has been published in the English language by the American publisher Boson Books, North Carolina.

By the same author, also published by Spirali:

Silente cavalleria di primavera (Silent Cavalry of Spring), fiction, 1991.



LUIGI CONDEMI DI FRAGASTÒ

From Calabria to the Planet

Dalla Calabria al pianeta

(2008), pages 228

The beauty of Calabria is all around the planet

Through tales, poems and aphorisms Luigi Condemi di Fragastò creates a mosaic of faces, characters and stories which compose a gallery of typical Calabrian patterns. The blue sea of Calabria's Ionian coast is the recurrent background. Calabria is the starting point for travels toward other lands. Rome, Austria and France for the Professor (*Love Distractions*), Serbia for the tourist (*Toward East*), USA for the researcher (*Brooklyn*). The student goes from Calabria to Parma, where he meets a man from his village who made

a fortune in the North, but feels nostalgia for his birthplace (*Behind the Hedge*). There is also someone who left many years before to seek his fortune and could not resist the temptation to return, causing his own downfall (*The Deckchair*). Condemi's tales tell us we can encounter the myth of Calabria (the beauty and the roughness of the landscape, the excellent food and wine, the hospitality of the women) also in other lands and not by going back to our place of origin.

BY THE SAME AUTHOR IN THIS SERIES:



The Beauty at the Window and the Beauty at the Door

La bella alla finestra e la bella alla porta

(2004), pages 202

Love, mystery, surprise, in this fascinating novel by an author who always renovates his way of writing. A complex mosaic of facts, places and mysterious circumstances in which love dominates the scene. On a freezing January morning, on the parvis of Notre-Dame in Paris, there lies the dead body of a homeless man, completely naked and with arms folded cross-wise on his chest. Beside him are his neatly folded clothes, a violin and two books on the Middle

Ages. Who is this man? Did he commit suicide or has he been murdered? Nicola, the protagonist, is a young man from the South of Italy of humble origin who, with effort and sacrifice, meets with professional and artistic success. When over sixty years old, he gets involved in a relationship with a student girl, Francesca, who is forty years younger than him. In the complex human firmament that animates the novel, there shines the perturbing Sicilian beauty of the young woman who, like every woman, loved the man the first time she fell in love, and loved love every other time. Too much, till she got lost.



March Moon

La luna di marzo

(2001), pages 295

Alongside the love affairs of the young Countess Isabella Sirleti with a noble feudatory of the Neapolitan Carbonari movement, the principle focus of this novel is the society of the Bourbon kingdom in the mid-nineteenth century. The author portrays the political and social conflicts of the time through the vicissitudes of a noble family that became an unconscious witness of its own decline, caused by the 1806 "subversive" laws, by the squandering of life at the King of Naples' court and by the inability of the big landowners of Southern Italy to adapt to historical

change. The extinction of the Sirleti family marked the end of what remained of feudalism. Upon its ruins a new world was born; amid great hope and aching sadness.

The Sicilian-born writer Luigi Condemi di Fragastò is a magistrate at the Corte dei conti of Rome. After graduating in Economics and Trade and then in Law, he specialised in many areas: Economics of Transport Systems, Administrative Justice, Economics of Tourism and Public Administration Contracts. He has been a teacher at several universities, such as the LUISS University and LUMSA University in Rome, and he is the author of many law books. In 1986, he won the Zaleuco special prize in Gerace; in 1987 he gained the Culture Prize of the Presidenza del Consiglio dei Ministri, in Rome, and the biennial prize La penna del giudice, in Siena.

Also published by Spirali:

Eccellenze laiche (Lay Excellencies), fiction, 1986;

Donne di Calabria (Women of Calabria), fiction, 1993.



ELIO GIUNTA

Love Stories

Storie d'amore

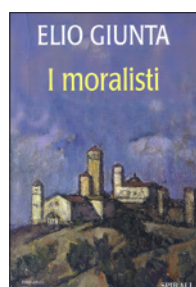
(2002), pages 143

Three love stories, one common thread: a man in search of himself in the difficult, tantalizing – and never entirely fulfilling – encounter with the female universe

Three short stories. Three love stories. Three women encountered by Giorgio, the main character of the first story, in different moments in his hectic life as a journalist and writer: Luciana, his wife, turned domestic and hostile; Manola, the young woman who brought his dream back to him just as it seemed to have vanished; Anna, the third one, who stirs up an old enigma, still unsolved – to the point of nightmare. Yet, as life goes

by, some things do not turn out as expected. All the women in the three stories are unresponsive to the idea of natural communication, of mutual understanding, thus contributing to the uneasiness of the word... In a lucid and unadorned prose style, Elio Giunta gives full expression to his art as a poet of life. And he does so in the Sicilian manner: with illusion and disenchantment, with the love of paradoxes and the pleasure of surprise, intelligently captured at the unexpected turnings in the path of life.

BY THE SAME AUTHOR IN THIS SERIES:



The Moralists

I moralisti

(1998), pages 124

Professor Claudio Galieno, forty-two years old, disappointed by the hypocrisy of his workplace, in quest of solitude and anonymity, leaves the Jesuit high school in Palermo, where he teaches Italian and Latin. He accepts a job in a tiny village on an island north of Palermo. But here, the teacher only has to get off the bus to find himself in the midst of all the gossip. Everybody knows about the newcomer and where he comes from. The young people are also interested.

The teacher finds himself caught up in intrigues and adventures which do not concern him. Then, one night he gets beaten and is stabbed with a knife, as a warning by unknown persons. In hospital he receives clear messages from the village people not to enquire about his aggressors and to remain quiet. What is the teacher going to do? The moralist is the teacher, aware of the circle of his own mentality. And the moralists are also the village people, entrenched in their routine, but not even aware of it. A circle or a circus? It is up to the reader to decide by finding the answer hidden in the last chapter of the book.

Also by Elio Giunta: see [Poetry & Classics](#), page 89



SILVIA KRAMAR

The Music of Life. The Story of an Italian Jewish Family

La musica della vita. Storia di una famiglia di ebrei italiani

(2001), pages 334

An epic novel, the saga of a Jewish family, as seen through the eyes of a young girl who discovers her past

"What a lovely smile you have, little Jewess!" This innocent remark, made to the young Manuela on the beach of the Italian Riviera one day by an elderly French Jew, turns out to have a huge significance for the heroine of this compelling novel. Indeed, it marks the starting point for her story: a young girl, growing up in the materialistic and rapidly modernizing city of Milan in the Sixties, who gradually discovers the truth about her

family and its past, hence her own identity. This novel is also the story of the Neumann family, a Jewish family of Polish-Hungarian origin living in multi-cultural Istria before the Second World War. In the face of rising anti-Semitism, Ernst Neumann takes the painful decision to convert his family to Catholicism in order to save them from persecution. Yet, by so doing, he leaves them a legacy of suffering of a different kind. For when his son and widow flee into Italy after the war, they carry with them the burden of keeping their past a secret, passing it onto the next generation. Until the truth comes out, so obvious to the elderly Frenchman, in the features of the young Manuela... Narrated with subtle observation and attention to detail by an award-winning journalist, the novel recounts a chapter of pre-war and post-war European history with accuracy and immediacy. From Europe,

it moves on to the kibbutz of Israel, where Manuela has her first close encounter with the Jewish cultural and religious heritage, and with one of its most respected defenders, Ben Gurion. From Israel, the setting then changes to Seventies New York, where Manuela, like so many of her kinsmen before her, disembarks to seek her fortune. And it is here, in fact, amongst the chaos of young American society, yet also in the midst of a strong-rooted Jewish community, that she finds her road in life. Yet the interest the novel maintains throughout is not only historical. This is also the story of what happens to a family, both morally and spiritually, when truth is denied, and a name and identity are lost. This novel touches on matters common to us all: identity and name, the importance of the father, sexuality and the journey of life. At a time when many are tempted towards hatred, violence and irrationality, this novel offers inspiration to those who let themselves be guided instead by trust and hope.

Born in Milan, **Silvia Kramar** graduated in Journalism at Boston University. Having started her career as US, then Central American correspondent for the Italian national daily "il Giornale", she then became New York correspondent for two major Italian TV channels. She writes for various Italian newspapers and magazines, such as "Il Foglio", "Sette" and "Amica". In Italy, her book *Una storia americana: Mike Tyson, Pironti 1990*, won her the Selezione Bancarella prize and the Saisport prize for the best sports book of the year. In 1991 she was awarded the Atkinson prize as best television journalist of the year for her reporting on the Gulf War. She lives and works in the United States, in Amagansett in The Hamptons.



ALBERTO LECCO

The Jesters

I buffoni

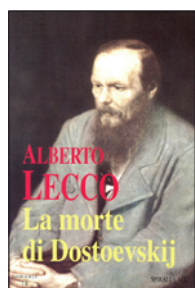
(2006), pages 406 (II edition)

A ventriloquist and his puppets who take the floor: a surreal novel in which reality appears "truer" than make-believe

The scene is a Brooklyn nightclub. On the stage, a ventriloquist animates new puppets from his repertoire, making them speak, cry, laugh and scream. In the audience is the ventriloquist's wife, who makes the puppets, and one of his friends, a Jew, who writes the script for the show: a three-member team that has lasted for years and which has led them to success. But this evening, to the confusion of the two associates and of the

public accustomed to his witticisms and jokes, the ventriloquist unexpectedly disappears from the stage. His puppets relate the true story of his wife and himself and how they met the Jew and his wife by chance in New York. Prompted by the Jew, the brain behind the group, in addition to creating the puppet show, all four dream of living out the anti-conformist idea of an "open family", which had been one of the utopias of a certain intellectual generation of the Seventies. However, things do not turn out as expected. Memories of the past return to the surface, and hate and love get in the way, hindering the game of relations inside the "family", an attempt that ends tragically for one of the four. In front of the real protagonists of this story, who are present in the audience and who had never dared discuss the consequences of this strange domestic arrangement, the puppets "speak" through the voice of the ventriloquist. Lights go on or shadows darken, upsetting the ideas and beliefs of each one, until reality and imagination grow into a fantastic reality.

BY THE SAME AUTHOR IN THIS SERIES:



The Death of Dostoyevsky, or the Death of Tragedy

La morte di Dostoevskij, ovvero la morte della tragedia

(1994), pages 354

St. Petersburg, December 1871. Dostoyevsky's third novel, *The Demons*, has just been published in the whole of Russia. And it immediately causes a scandal. Slavists and Westernists, cultural and political right- and left-wingers, who until then seemed to have accepted the writer's polyphonic use of drama and dialogue, saw the submergence of classical Greek tragedy – buried for two thousand years, except for the great Shakespeare – in his new novel. Thus Dostoyevsky finds himself in the centre of a trial, in the form of a Last Supper, charged and convicted by eleven judges, like a tragic new prophet. The eleven judges include all the representatives of late nineteenth-century Russian society, so similar to that of the present-day. There was his second wife, Anna Grigorevna; his ex-mistress, Apollinaria Souslova, with her husband Rozanov, the failed narrator; the famous novelist Tourgueniev; the revolutionary terrorist Sergei Netchaev; the great Leo Tolstoy; and in a carnivalesque trick of time, Sigmund Freud. From the first lines, the trial conducted by the eleven against Dostoyevsky proves to be apocalyptic. The unexpected and liberating conclusion, however, turns tragic pathos into a Rabelaisian game.



The House with Two Lights

La casa dei due fanali

(1991), pages 980

April 1966, the year of America's war with Vietnam. In New York, already bathed in the light of Spring, as if heralding a resurrection, yet still permeated by the fumes of winter as if an apocalypse were still threatening, Matteo Viterbi, a forty-year-old Italian-Jewish writer, has a mysterious encounter with a young girl. She is Judith Liedermann: very beautiful and, like Matteo, a Jew; she is already the mother of a little girl, though only twenty years old, and is just coming out of an unhappy marriage. It is love at first sight. For more than a month the two lovers follow each other through the highs and lows of desire and rejection, between each others' houses in Manhattan, in the streets of New York, where the echos and shadows of the far-off war seem to send signals of a tragic destiny. Surrounded by a crowd of friends/enemies who are both benevolent and envious, Matteo and Judith become more and more drawn into the whirlwind of their passion and the nightmare of their memories of Jews who survived extermination, "although their young age prevents them from having a direct recollection". It is this shared memory that makes them fall in love with each other and creates a bond between them, but which, inevitably, also gives them a painful conscience and prevents them from fulfilling their desperate love for each other.

Also by Alberto Lecco: see [Politics & History](#), page 32



ROBERTO LUQUE ESCALONA

Lorenzo and the Devil's Lamb

Lorenzo e l'agnello del diavolo / Lorenzo y el cordero del diablo

(2008), pages 326, original language (Spanish), with Italian translation

The first world edition of this exciting thriller based on a fictional plot to assassinate Fidel Castro

The novel recounts the meticulous organization of a hypothetical plot to assassinate Fidel Castro during the baseball final at the world-famous stadium in La Habana, the "Latinoamericano". The idea for the plot was inspired by the postage stamp issued for the centenary of baseball in Cuba. The novel is rich in allusions to Cuban literature and culture: the main character, Virginia Lamb, retraces real personalities, such as the legendary homosexual writer Reinald Arenas and the poet Delfín Prat. Escalona's book is an ironic novel, ingeniously written and quite "joyful", despite the author's longstanding involvement in the campaign for human rights and his subsequent exile.

Roberto Luque Escalona is a Cuban dissident; he was imprisoned in Cuba due to his commitment to human rights. In 1991 he was among the ten Cuban intellectuals who wrote an open letter to Fidel Castro, asking for economic reforms and freedom of speech. He was part of the "Criterio Alternativo" group, led by the poetess María Elena Cruz Varela. He is well-known in Cuba for his participation in hunger strikes before emigrating to the USA, where he has been living since 1993.



BRUNELLO MAFFEI

The Viareggio Road

La strada di Viareggio

(2002), pages 148

Ancient Tuscany, its mottoes, its witticism and its simple living: simple stories of life, interspersed with seemingly tragic and unexpected events

What Federico Fellini's imagination did for the region of Romagna, Brunello Maffei's writing has done for Versilia and Viareggio. A scriptwriter for radio and television, Maffei describes in an extraordinarily "visual" manner figures who accept the beautiful and the ugly in life without the slightest sentimentality. He describes places we have never seen, yet which become a permanent part of our memory, our dreams and things forgotten.

It is the beginning of the twentieth century. "Viareggio, the squalid village inhabited by escaped convicts and the desperately ill with malaria, was changing", and was about to become a seaside resort. It is on the threshold of this rebirth that the life of Ancilla, the infant abandoned on the beach by an unknown bather and brought up by an old peasant woman, begins. The road and seafront of Versilia become the theatre of a change that is always in progress and never ends. The town changes during the Great War, in 1919, with the arrival of "the first wealthy people", with the outbreak of Fascism, the red days, the Thirties and the Belle Epoque, the Second World War and finally the summer of 1943, with the armistice and the beginning of the Resistance. Ancilla also changes on her journey from the country to the town: an unhappy marriage, the loss of her newborn baby, her attempt at redemption through hard work and finally happiness, when she becomes nanny to Michelino, an orphan raised by his grandparents. For him, the Viareggio road is still to be followed...

Brunello Maffei is from Viareggio. In the Sixties, he moved to Rome, where he began a long period of collaboration with the RAI (Radiotelevisione italiana) as the author of radio and television scripts. He helped to produce the programme Sorelle Rai (directed by Silvio Gigli). For the theatre, he has written Il ventre pregnant di Gian Gastone De' Medici, for which he received the Eleonora Duse Prize in 1977, as well as a number of translations and adaptations. He also wrote the scripts for the films Giarrettiera Colt (directed by Gian Andrea Rocco) and Goethe e Faustine (directed by Giovanni Gigliozzi). Various articles and essays of his have appeared in the review "Roma, ieri, oggi e domani", and he is the author of the novel La contessa Lara (Serarcangeli 1992), which had brilliant reviews at the Todi Festival. The novel is based on the extravagant life of the Roman poetess Evelina Cattermole Mancini.



DANTE MAFFIA

Tommaso Campanella's Novel

Il romanzo di Tommaso Campanella

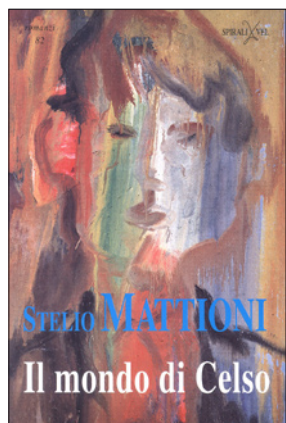
(1996), pages 234

A novel of great value, written with force and subtlety, capable of enriching our understanding of the present and the future

The novel begins with Brother Tommaso at the court of the King of France, conversing with Louis XIII and Richelieu. The King asks Campanella to tell his story. Thus we learn of the childhood episodes of Giandomenico (Tommaso is the ecclesiastical name he took when he became a friar), the son of the village cobbler, his mother's dreams for his future, his astounding memory of everything he listened to, his miraculous education in

reading and writing by eavesdropping at the classroom-window of the school attended by better-off children. Then there is the solitude of his studies at the monastery, the envy and superstition of his brethren. The brilliant orator and untiring writer. The trials for disobeying the rules of the monastery, for magic, sodomy and every crime imaginable. The lasting horror of prison. His release and return to Stilo. The growth of his reputation as a thinker and healer and the numerous disciples who chose to follow him. The renewed interest in him on the part of governors and ecclesiastics. And finally, his decision to leave for France and his meeting with the King and Richelieu.

Dante Maffia was born in Calabria, in 1948. Amongst the books he has published are: Il leone non mangia l'erba, Croce 1974; Le favole impudiche, Laterza 1977; L'eredità infranta, Quaderni di Hellas 1981; Caro Baudelaire, Lacaita 1983; Ddije poverille (Poems in Calabrian dialect), All'insegna del pesce d'oro 1990; L'educazione permanente, Casagrande 1992 and La castità del male, Casagrande 1993. Maffia's poetry has received various recognitions. Amongst others, famous poets like Repaci, Palazzeschi, Luzi, Sansone and Spagnoletti have written about him. On the poetical path of Dante Maffia, a critical volume has been published: L'Odissea nel mistero di Gennaro Mercogliano.



STELIO MATTIONI

Celso's World

Il mondo di Celso

(1994), pages 158

Another striking character created by Mattioni: Celso is unforgettable, not for his heroic actions but for the indelible trail of things which do not happen in the correct or common way

Following *Sisina and the Wolf*, the novel hailed by critics as among the best in 1993, here is the most recent work by Mattioni, with another memorable character as the protagonist. Celso, the son of a highly active and miserly agricultural agent in a rural town, goes to study medicine in the city. Given a minimum allowance by his father for his studies, Celso economises on everything he does, every wish, every impulse: he is there to study, yet he is unable to study, he would like to work to free himself from his father but is unable to follow up any plan, he frequents women but doesn't want any emotional involvement. At the end of the university course, Celso returns home without a degree, welcomed by his family, the mayor and the townspeople as a "graduate", the first in his town. However there is an unexpected event, in which he has to show his worth as a doctor and he makes a tragic mistake with a phial... When the curtain falls on the story, it adds another puzzle to Celso's puzzling world.



Sisina and the Wolf

Sisina e il Lupo

(1993), pages 188

A truly fine novel, which has been received with interest by the most highly qualified critics

A converse tale in which Sisina, a young refugee from Istria, brings Lupo (meaning "wolf"), a middle-aged widow obsessively jealous of his privacy, out of his isolation. Methodical, reserved and an impeccable civil servant, Lupo's only interests were for his office, his home and a solitary life. He had married a dutiful, faithful and tidy woman and lived a life in which nothing unexpected ever happened. Yet, after the death of his wife, he was forced to turn to an employment agency to find a housekeeper. "The woman who appeared on Lupo's doorstep [...] could have been taken for a teenager were it not for her bust, which looked completely out of proportion to the rest of her. She had short, curly hair and eyes of an indistinguishable colour [...] and a slim, gentle neck..." Little by little, Lupo's life is shaken up by Sisina's presence. Obliging and proud, humble and daring, he can no longer do without her. Thus he finds himself forced to make more and more concessions on his habits. Until finally, no longer a master but a stranger – like Sisina the refugee – in his own house, and having lost his fear, Lupo opens up his home, his silent, impenetrable abode.

BY THE SAME AUTHOR IN THIS SERIES:



The Body

Il corpo

(1985), pages 315

Four disturbing stories in which absurdity reaches its zenith and hallucinations intrude upon scenes that we are used to seeing as lonely and familiar.



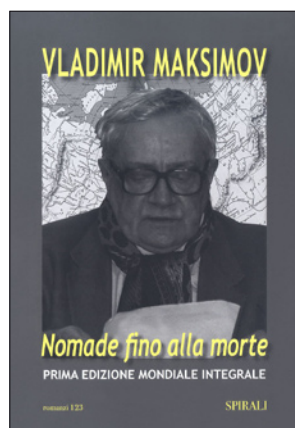
Where

Dove

(1984), pages 116

The story of five young men heading back home after a victorious war, of whom only one will reach his destination. The author recounts a parable of the human condition with gifted simplicity.

Stelio Mattioni lives in Trieste. He began to write at about forty years old, debuting with a small volume of poetry, La città perduta, Schwarz 1956, followed by a book of stories, Il sosia, Einaudi 1962. Other novels include: Il re ne comanda una, 1968 (Campiello Selection Prize); Palla avvelenata, 1971; Vita col mare, 1973; La stanza dei rifiuti, 1976 and Il richiamo di Alma, 1980, all published by Adelphi. In 1981, for Studio Tesi, he published Piccole confessioni infedeli, a book of short stories.



VLADIMIR MAXIMOV

Nomad Until Death

Nomade fino alla morte

(2006), pages 412

A surprising autobiography, the writer's last book, which completes his trilogy: first complete edition worldwide

A month before he died, Vladimir Maximov came to Milan to submit a manuscript to me. This gesture was equivalent to a duty, a duty that I am now carrying out. The book turned out to be a complete surprise: the testament to, and sum of, Maximov's entire work. With his writings, his lectures and his magazine "Kontinent", Maximov exerted a great influence on the worldwide intellectual scene and on dissidence, not only of the Russian kind; and in that he brought his mission to a conclusion.

By the same author: see *The Ark. Painting & Writing*, page 101



ENZO NASSO

Good Evening, Good Evening

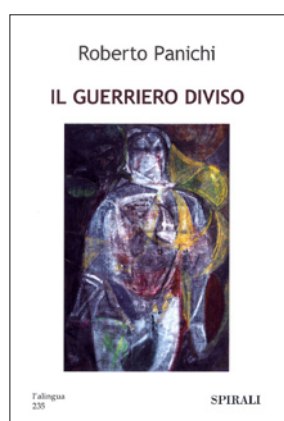
Buonasera, buonasera

(1999), pages 192

This is a tale of imaginary events, copied from life. But it is also intended to be an allegory of the things that are never finished in this country

This book tells the story of a Southern Italian youth growing up before the Second World War in a small Calabrian town, tucked away in the toe of Italy, where the only solace from the "dust and boredom" for a young adolescent is the dream of America. The local community, locked up in its myths, is dominated by the old-style Calabrian Mafia, with all its theatrical rituals and the flamboyant illegality of its customs. After a series of cruel experiences, the hero leaves for another Italy, in search of an alternative society. Yet here, too, he finds the same ancient traditions and beliefs, among street-walkers, cigarette smugglers and extravagant booksellers. So he invents a profession for himself: storytelling, and starts up a profitable trade – an allusion to the media industry. With the irony and humour that have become his trademark among those who are also familiar with his works of art, Calabrian-born Nasso draws a stark portrait of provincial life in Southern Italy and makes a biting comment on the myths and conventions of a country obsessed with the North-South divide.

By the same author: see *Artists in Europe*, page 120



ROBERTO PANICHI

The Divided Warrior

Il Guerriero Diviso

(2006), pages 276, with 13 colour illustrations

"A highly entertaining tale" about a painter who divides himself in two and acts with the blithe irresponsibility of youth

"A highly entertaining tale" is the complimentary verdict of Geno Pampaloni, who adds: "This unusual tale takes us to worlds far off in time, but close to our sensibility. The protagonist is art and its beauty, its techniques and guiles, starting with that ingenious artisan Cennino Cennini". Milena Milani has also written about it: "Every author, whether their name is Panichi or Eschilio Guidio painter, in short the one who divides himself in two, the warrior sectioned, or split in an emblematic metamorphosis, expects a consensus from his ideal reader that goes beyond the pages". This is a novel full of alternate memories, testifying to an actuality suspended between dream and chronicle, between record and invention. The main character, Eschilio Guidio, a painter, acts with the absolute and blithe irresponsibility that belongs to an unrepeatable season such as youth.

By the same author: see *Great Exhibitions*, page 113



PIER FRANCESCO PAOLINI

Words and Blood

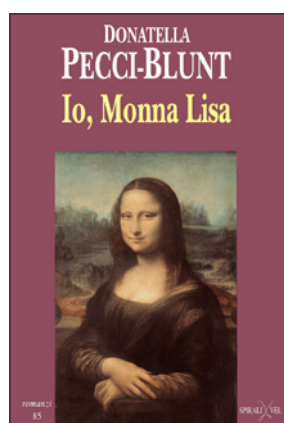
Parole e sangue

(2001), pages 255

The novel of a life in Italy during the years of terrorism

Against the background of the years of terrorism, the story of a slow and unexpected conquest of “Marital Bliss” unfolds. Ten years later, however, it crumbles when ghosts from the past appear. A youth with an aspiration to commit suicide, who becomes involved in terrorist activities almost as a game, finds the strength to live again – and to redeem himself – thanks to a brief encounter with love. Bloody events and obscure political plots intertwine inextricably with the personal lives of the main characters.

Pier Francesco Paolini is the author of novels and plays, critical essays and poetry. His works of fiction include: Relazioni irregolari, Feltrinelli 1969; L'atto delle tenebre, Bompiani 1979; Il peccato immortale, Bompiani 1983; Disguidi del destino, Bompiani 1991; Il gatto guercio, Newton & Compton 1993 and La paurosa simmetria, Sistema editoriale Sud Est Nord Ovest 2003. For the theatre, he has written the drama in verse I misteri della carne, Lubrina 1990, and the comedies I trapassi della forma, Nasturzio e Kasimer and Incroci di parole (published in the magazine “Inchiostri” in 2000). Besides poems widely published in magazines and newspapers, he has also produced an anthology of poetic translations: La vacanza del tranviere, Edimond 2000. For several years, he was editor of the magazine “Il Caffè” and, as a translator, he has over 200 titles to his name, many of which by outstanding authors such as Dickens, Faulkner, Conrad, Woolf, Fitzgerald, Bukowski and many others.



DONATELLA PECCI-BLUNT

I, Mona Lisa

Io, Monna Lisa

(1995), pages 135

The making of Leonardo's masterpiece, as told by its enigmatic protagonist

This is the incredible story of Lisa Gherardini del Giocondo, the woman immortalised by Leonardo da Vinci in the most famous and enigmatic portrait in the world. In her own words, adapted from the original sixteenth-century Florentine manuscript into modern Italian by Donatella Pecci-Blunt, “Mona” Lisa recounts her rise from the wife of a rich, middle-class Florentine merchant to courtesan at the King of France’s court and, in between, her encounter with Leonardo. “The painting I shall construct for you will

not be merely an effigy of you, lit only by the individual light which each human being has. Your face must appear as if washed in something reminiscent of holy water and must reflect the light of the universe...” With such a prognosis by the artist himself, it is little wonder that the painting, whose evolution is recounted in this remarkable testimony, transformed not only the life of the model, but art itself.

A writer and art expert, Donatella Pecci-Blunt studied at various European universities and has travelled over all the continents. An art dealer herself, she comes from a family with long-standing cultural traditions, especially in art collecting. Her first novel, La contessa in rosso, was published in 1989 by Mondadori.



PAOLO PILLITTERI

Evito. Dos pesos y dos misuras

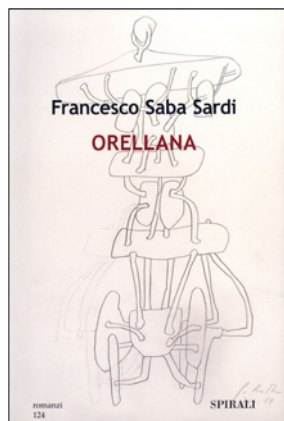
(2002), pages 206

An ironic and nostalgic show, but also a Survival Manual. Because sooner or later a laugh will outlive us all. Won't it?

Talias, a South American country with a “maccheronics” language, is living its most exciting hour. Evito Dos Pesos Y Dos Misuras is about to be proclaimed “El Supremo Capataz” of the Second Republic “De Los Dacteros y Pomodoros” after dissolving all the political parties, including, pretty well, that of “Los Miracolados de la Mano Izquierda”. “Il Nuevo qui avancia” is definitely in the lead, thanks to the polls imposed on the country by Bananaimer, “in combutta” with Pasflores, the all-powerful General Director of “los palinsestos unidos”. The new party, unique and exemplary, is the mystical PUL (Partido Universal Legal), in whose name Evito subjects the elderly who cannot hold out any longer to a purifying and whitening

baptism. In a now stabilised Talías, pockets of resistance survive. They are inspired by “Grande Testa”, the undisputed but exiled leader whose followers, arrested but untamed, are wandering the “Isla de Las Mulas prospiciente la Giana Valtellinensis”, under the banner of a Great (and bandaged) Foot... A theatre director, Pablito el Drito, is also holding out with the banned production of a musical entitled “Evitamos Evito” in “Las Cantinas de los Smandrappados”. This is what gives rise to the obviously ingenious idea of starting an Evito Lookalike, who reaches the “Casa Sbiancada”, the official residence where the Capataz lives among the symbols of his irresistible ascent: handcuffs, souvenir photos and Baby Jesus in his own likeness, but handcuffed...

By the same author: see [Politics & History](#), page 33



FRANCESCO SABA SARDI

Orellana

(2006), pages 203

A clear and lively narrative, in which history, adventure, folly and fairytale are interwoven into a mockery of the Iberian monarchy of the Golden Century

This novel narrates the endeavours of the aristocratic Spanish conquistador Francisco de Orellana, who, towards the middle of the sixteenth century, walked the length of the Rio river in the Amazon and revealed it to the Western world, from its source in the Andes to its outpouring into the Atlantic Ocean. He is, therefore, an insidious, historical personality, of sheer carnality and ferocity. A traitor and a formidable and famous warrior, Orellana enters into the black legend of the conquistadors who destroyed

indigenous cultures, from those of the Inca to the primitive tribes of modern-day Brazil. Saba Sardi transfigures him into a legendary hero, who, in his travels confronts fabulous monsters, aquatic river nymphs, cannibals and who, with a handful of rogues, triumphs over thousands of crafty creatures emerged from the depths of waters in constant metamorphosis. Don Francisco bestowed his great conquest upon the “everdead” sovereign, in the sombre Madrid of the Inquisition, with feigned humility and devotion, to obtain, in exchange, the title of Adelantado, supreme governor of the immense Amazonia, where his desire was to create a kingdom that answered to neither law nor virtue: “That I might return to where the Arara sing in their native forests, where giant spiders weave the light, where there are no towers and no churches, where tears are useless, where there has never been either sin or forgiveness”.

By the same author: see [The Ark. Painting & Writing](#), page 103



ALESSANDRA TAMBURINI

The Waves of Our Life

Le onde della nostra vita

(2005), pages 178

The novel of four characters of today, the history of two characters of yesterday

The four characters of today, Stefano, Francesca, Càrola and Lorenzo, talk about the goings-on in their lives, work, health, love, encounters, readings, that sometimes touch extreme difficulties. When a man and a woman meet, what is most difficult for them is to understand; they might have an affair with each other, but this is not like understanding, it is not like listening. Of the two characters of yesterday there are writings: the intellectual Nicola was put in jail in his battle for the idea of a new culture,

until the turns of history brought him freedom and prestige. The playwright Emanuele left his characters free to lose themselves in the sentimental troubles of the time, so that they would notice the revolution in customs of the late nineteenth century. Each one, in their journey, goes through the hurricanes of history and of life. Then, when they least expect it, the fair winds bring them to a harbour, but the stop-over is always provisional. The port the characters look for is a port of happiness, of pleasure, of the incredible, of truth.

BY THE SAME AUTHOR IN THIS SERIES:



Wind of Peace
Vento di pace
(1997), pages 178

Thirty short stories that all intertwine around the character of Francesca. “Others tell a story without me”: this is what you read on the first page. Different narrators, who are not the eternal “I”. Close friends and casual acquaintances speak of Francesca because the encounter with this woman of unusual reasoning and unforeseeable gestures, in one way or another, will have an impact on their lives. A novel composed of short stories like pictures of life and frescoes. An intelligent, simple and lively narrative, with a rhythm driven by irony, which moves in the direction of quality, with absolute constancy. Writing of research and poetry.

Alessandra Tamburini lives in Milan, where she was born. Her intellectual experience integrates teaching and training, translation, literary and linguistic research, psychoanalysis, and cultural publishing.



FAUSTO TAPERI, BIANCAMARIA PAPPALARDO

Fortunes of Our Times. Tales
Vicende di questi tempi. Racconti
(2004), pages 124

The unfolding of the “ordinary” life of “ordinary” people, suddenly interrupted by an event with unforeseeable consequences...

The monotonous routine of each of the characters’ lives is shaken by an unpredictable event, mostly in the form of love, an encounter, a relationship. But in these surprising turns of events, there is no place for common happy endings. The form of narrative chosen by the authors, albeit plain and simple, still manages to surprise the reader as the characters are gradually revealed, grasped in their bizarre gestures, peculiar reasoning

and paradoxical conclusions.

Also by Fausto Taperi: see [Philosophy](#), page 61



EDELIO TOMASI

Isis’ Tears
Le lacrime di Iside
(2005), pages 388

The third novel of the trilogy on Egyptian myths, dedicated to the great Imhotep, descendant of the Atlantis’ offspring and architect of the first stone pyramids

In this novel the author takes the legend – told by Plato and of which we only have indirect traces – according to which Egyptian civilization descended from the mythical Atlantis. The hero is Imhotep, a historical figure who existed under the third dynasty of pharaohs (around 3000 B.C.), whom the author represents as a semi-god, a descendant of the offspring of giants of Atlantis, who took refuge in Egypt after the sinking of their land. Imhotep awakens to his second life to fight, with the help of priestess Idut’s love, against the uncivilised and corrupted priestly sects – which hold the pharaohs and the Egyptian people in check – and to restore civilization to Egypt. After a perilous journey he arrives in Memphis, the capital of the kingdom of Pharaoh Geser. By building monuments such as the famous stone pyramid of Saqqara, and with his medical art too, he later contributes to the greatness of Egyptian civilization. The reader will find many references – accurately verified by the author in ancient archaeological finds – to the lifestyle of Egyptian people, to their conception of the other world, to their diet. The saga of Imhotep is already well-known, through the legend of the mummy coming back as a monster, which has inspired many successful movies.

BY THE SAME AUTHOR IN THIS SERIES:



The Stone Woman
La donna di pietra
(2002), pages 320

The love between a man and a woman, unfulfilled eleven thousand years ago in Egypt due to the disappearance of Atlantis, reclaims new life and fulfilment today, becoming incarnate in the two main characters of this book. A number of young men and women undertake a journey from Baghdad to Cairo. On the journey, full of obstacles, omens, discoveries and tests, they find an ancient manuscript recounting the end of the reign of Atlantis and the tragic love of El'cea, its last queen, for the commander Apherès. To avoid the disappearance of her people, the queen had been forced to offer herself in sacrifice to the gods. The manuscript reveals the enigma of the young Gia'far's unusual attraction for the Stone Woman, the Sphinx, and the reasons why he enters the pyramid in search of ancient tombs never found. What will they reveal when opened? For whom will love be fulfilled? Edelio Tomasi's new novel returns to the mysteries and settings of ancient Egypt that characterize his research as a writer and render the narrative plot fascinating and exciting.



The Belle of Egypt
La bella d'Egitto
(2000), pages 280

The beauty of Queen Nefertiti of Egypt, wife of Amenophis IV (fourteenth century B.C.), is such that the Pharaoh commissions the greatest sculptor of his time, Thutmose, to make a statue of her, one of the most beautiful ever seen in Egypt. The wonderful work of art is never completed, though. The beautiful queen, with whom Thutmose is in love, has him buried alive. But according to a prophecy, the sculptor will finish his work in another time. The other time has now come and this book recounts the events. Nefertiti, Thutmose, the Pharaoh and an American archaeologist are the characters of this story, whose narrative takes us back to Egypt and to the beautiful queen in the second millennium before Christ.

Edelio Tomasi lives and works in Trieste, Italy. An expert on Egypt, its history, art and culture, he is also a painter, sculptor and creator of wonderful ancient-style jewellery.



MARIA ANTONIETTA VIERO
The Ballad of il Moro Canossa
La ballata del Moro Canossa
(2000), pages 122

The family and its myth. Childhood and memory. A historical novel and spontaneous poetry

The main characters of the story, il Moro, known as Canossa, his wife, la Femena, and la Piccola, are put back into a reality that is neither realistic nor literary. An interpretation of experience and a plan for life.

Maria Antonietta Viero was born in Breganze (Vicenza), in North-East Italy, and lives and works in Padua. She has a degree in Philosophy, an Italian championship title in basketball and has been a model for important Italian designers. Currently, she works in the fashion business and has a show room in Padua. She has been following Ciphematics in Milan for a number of years. Her short stories appeared in the journals "La cifra" and "Il secondo rinascimento", both published by Spirali.

FICTION

SPIRALI

New Fairy-Tales



MARIA GRAZIA AMATI, ALESSANDRO TAGLIONI, ARMANDO VERDIGLIONE

Venus and Mary. The Originary Fairy-Tale

Venere e Maria. La fiaba originaria

(2002), pages 177, with 86 colour illustrations

A book to read and to share: eighty-six new fairy-tales, enriched by accompanying illustrations and art graphics

One fairy-tale answers another. Communicating in fairy-tales is like painting; like writing. In the infinite of the journey. Three authors for a book with a completely new dispositive:

- one author proposes a fairy-tale;
- another author answers the questions it raises with another fairy-tale;
- an artist illustrates each fairy-tale with fantastical plates.

Fairy-tales for grown-up children and childish grown-ups.

Alessandro Taglioni is a painter, editor and graphic designer who lives and works in Milan. Born in Macerata (Italy) in 1958, he attended artistic school in Padua, while also studying for a couple of years at the Academy of Applied Arts in Salzburg, where he held his first exhibition in 1974. After further pursuing his studies in Venice, at the Academy of Fine Arts, he developed an interest in graphics, and began to collaborate with an advertising studio. In 1984, he moved to Milan, where he continued his experience as an artist, combining it with his editorial work for the publishing house Spirali. Besides research with traditional techniques, he has concentrated on producing works of art by means of the computer, a tool he has been using since the late Eighties to compile much of his recent work, consisting of both watercolours and digital art.

Maria Grazia Amati works as an editor and translator for the publishing house Spirali.

Armando Verdiglione: see [The Works of Armando Verdiglione](#), page 71

Alessandro Taglioni has also published for Spirali:

L'Italia nella pittura (Italy in Painting), art books, 1994.

NON-FICTION

SPIRALI

Literature



BACHISIO BANDINU

The Mask, Woman, the Mirror

La maschera, la donna, lo specchio

(2004), pages 339, with 8 colour illustrations (II edition)

An unprecedented analysis of the mask, tracing its fascinating, age-old path through metamorphoses and repetitions

Starting from an analysis of the traditional Sardinian masks of *Mamuthones*, *Thurpos* and *Merdùles*, the author explores legends and traditions surrounding the phenomenon of the mask, pointing out also those aspects to which we cannot immediately attribute meaning. He concludes that the mask does not represent stereotypes nor refer to the so-called truth of the naked. And it does not belong only to the past: the contemporary

world has its masks too. The mask does not reveal, hide or reflect. Bandinu's research is vast and covers over five thousand years of civilization.

By the same author: see *The Ark. Painting & Writing*, page 97



RUGGERO GUARINI

Book of Whimsies 2008. Imaginary Letters

Fisimario 2008. Lettere immaginarie

(2009), pages 387

A year of news and current affairs transfigured into the marvellous, ironic prose of one of the sharpest witnesses of our time

For years Ruggero Guarini has been an observer of current affairs. A witty and humorous journalist, an acute and highly educated writer, he chronicles the events of the day in a personal style, in the form of an imaginary letter written by "a ghost of the past" to a prominent figure of the present. A rare ensemble, combining universal curiosity, encyclopedic culture, lucid sharpness, polemic ardour and literary shrewdness.



Book of Neapolitan Whimsies

Fisimario napoletano

(2007), pages 443

Prefaces by Raffaele La Capria and Francesco Durante

Naples is the protagonist of these short writings, full of intense passions and abstract furies

"Book of Whimsies is a good title for this collection of brief, gentle, ironical interventions, because Guarini has got quite a lot of them" (Raffaele La Capria). The author's intellectual restlessness makes these "whimsies" authentic cultural scoops, arising from an endless curiosity nurtured

by unconventional readings, fulminating quotations and little-known episodes and anecdotes. The pretext for this book is Naples: a Naples which is encountered outside its habitual context, and observed from an unusual and ever-surprising standpoint. The book deals with a variety of themes, from arts to showbiz, from archaeology to mythology; historical events often provide occasion for an original and fruitful dialogue between past and present. Thus, the memory of the French Revolution and that of the insurrection of 1799 leads to a reflection on Islamic fundamentalism and to an uncompromising criticism of the use of violence in history. Some folkloristic aspects of Neapolitan customs, like the origin of the *mossa* – the hip movement that soubrettes of bygone times used to perform at the audience's request – are also investigated. This heterogeneous and sometimes unconventional book reflects the character of the author, revealing his restlessness, his irascibility, his taste for polemics, his rebellion against hypocrisy and conformism, and the genius of his writing.

Ruggero Guarini was born in Naples in 1931 and has been living in Rome since 1958. At eighteen, he became a member of the Italian Communist Party, but withdrew from it after the events of Hungary. Guarini has always worked in newspapers. His works include: the novels *Parodia*, Ricci 1973 and *Yao*, Newton & Compton 1995; the pamphlet *Compagni ancora uno sforzo, dimenticare Togliatti*, Rizzoli 1989; the collections of articles and essays *Punto e a capo*, Garzanti 1977; *Questo sì, quello no*, Armando 1989 and *Il pensiero quotidiano*, Biblioteca universale Rizzoli 1993; a translation of Basile's *Cunto de li cunti*, Adelphi 1994; the short poem *Quando bisbiglio la parola Dio*, Leonardo 1991 and the poetry collection *Un pizzico sulla mano, il notes magico* 2006.



ANGELO MUNDULA

The Other Sardinia

L'altra Sardegna

(2003), pages 164

A new look at Sardinia, beyond its clichéd traditions and the glossy surface of its conventional representations

What Angelo Mundula offers us in this book of prose mixed with poetry really is another Sardinia. For here he frees it from the habitual moulds and traditional stereotypes that have always accompanied its history up to now. Gone, too, is that “local colour”, which only rarely allowed a glimpse of the island’s true colour, its real essence. Above all, Sardinia is seen almost from the outside, by one who, like the poet and prose writer

Mundula, has always looked beyond his own front door, beyond the *nuraghe* that has sometimes made him feel imprisoned. Here, then is a Sardinia no longer trapped by its (abused) image, shut inside a museum with no air or light, but a Sardinia free from superstructures, bric-a-brac and folkloristic annotations, intent instead on reaching a future that would seem to be already written, in the pages of its best poets and writers.

By the same author: see [Poetry & Classics](#), page 91



SALVATORE QUASIMODO

Love Letters 1936-1959

Lettere d'amore 1936-1959

(1989), pages 237

Love letters and much more: an essay, a story, an emotion and a poem, which renews itself on each page

The letters of the Nobel Prize-winning poet Quasimodo, addressed to the greatest love of his life, Maria Cumani. Throughout this collection, the poet's refined and profound knowledge of literature and Classics fully emerges. But these letters, written to last, are above all a rare testimony of love: a diary which, from time to time, breaks into lyricism, realizing the perfect union of the cult of love with the cult of poetry. “Love as air, as

wind-blown hair, as conversation of 'leaves', as abyss, as quest for harmony and triumph over pain, as longing for woman and for dancing; poetry as voice and music, as rhythm and despair, as life and death”(from the preface by Davide Lajolo).

ALSO BY SALVATORE QUASIMODO, WITH MARIA CUMANI:



The Art of Silence. Dance, Poetry and the Image

L'arte del silenzio. La danza, la poesia, l'immagine

(1995), pages 206, with 40 black and white illustrations

An irresistible instance of beauty, an absolute need for rhythm, and the necessity for air and sky

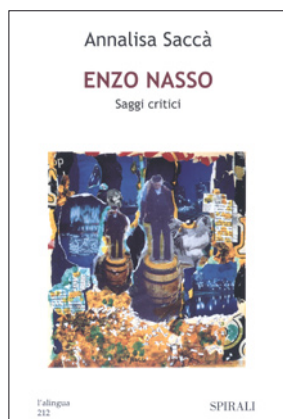
This book bears witness to an uncommon intellectual adventure between a poet and a dancer. It is a compilation of written works, choreographic projects, personal memoirs, poems, films and shows by Maria Cumani; her letters to Salvatore Quasimodo and his answers are presented as a continuous exchange. Conversation with him is more than correspondence and becomes an interlocution of “Cumani’s text” itself through the reading of this book.

Salvatore Quasimodo, born in Modica (Ragusa) in 1901, moved to Messina in 1908, where he attended technical school, gaining his diploma in 1919. In those years, he met the jurists and poetry connoisseurs Giorgio La Pira and Salvatore Pugliatti, an encounter that was to have a lasting impact on both Quasimodo’s life and poetic career. At barely eighteen, he moved to Rome, where he enrolled at the Polytechnic, but was unable to complete his studies. In 1926, Quasimodo joined the government’s Civil Engineering Department, a job that took him to several cities across the country. While in Florence, he was introduced to leading literary figures of the time, including Eugenio Montale, Arturo Loria, Alessandro Bonsanti and Gianna Mancini. The years 1930 - 1932 saw the publication of three of his poems in the avant-garde review “Solaria” and the collection Oboe sommerso (Edizioni di Circoli 1932), which would become the manifesto of the “hermetic” school of poetry. Having relocated to Milan in 1934, Quasimodo began to frequent the “Corrente” group of artists. Four years later, he resigned from his job to become a full-time writer and editor. Appointed as Professor of Italian Literature at Milan’s Giuseppe Verdi Conservatory in

1941, the following year he published the collection *Ed è subito sera*, Mondadori 1942. After the death of his first wife Bice Bonetti in 1946, he married the dancer Maria Cumani, the greatest love of his life, with whom he had a son, Alessandro. In 1959, the bestowal of the Nobel Prize for Literature consecrated his international renown as a poet. He died in Naples in 1968 at the age of sixty-seven. Other works of his include: the poetry collections *Acque e terre*, Solaria 1930, *Erato e Apollion*, Sheiwiller 1936, *Con il piede straniero sopra il cuore*, Costume 1946, *Giorno dopo giorno*, Mondadori 1947, *La vita non è sogno*, Mondadori 1949, *La terra impareggiabile* (Viareggio Prize), Mondadori 1958, *Dare e avere*, Mondadori 1966, *Notturmi del re silenzioso*, Sicania 1989; the anthology *Poesia italiana del dopoguerra*, Schwarz 1958; the translation of Sophocles' *Oedipus*, Bompiani 1947, and the essay collection *Il poeta e il politico e altri saggi*, Schwarz 1960.

Maria Cumani, born in 1908, was a dancer, choreographer and actress. She wrote a collection of poems, *Improvviso un vento*, published by Rari Nantes in 1981.

Salvatore Quasimodo has also published for Spirali:
Il poeta a teatro (The Poet at the Theatre), non-fiction, 1984.



ANNALISA SACCÀ

Enzo Nasso. Critical Essays

Enzo Nasso. Saggi critici

(2004), pages 205

A highly extensive book shedding light on the life and work of one of the most eclectic and gifted artists of our time

This book is dedicated to Enzo Nasso: sculptor, painter, documentarist, poet, narrator, who died in 2003 at eighty years old. Seldom, in the last century, has an artist simultaneously excelled in different arts. Nasso was among the few who did. An artist outside any commonplace, in the Fifties he contributed to the training of poets, artists, directors, actors who today have risen to national and international fame (including

Mimmo Rotella). He also contributed to the birth of the experimental film in Italy (he won the Nastro d'Argento, among other prizes.). Nasso also left the most revolutionary sculptures of the last fifty years. His life was an extraordinary work of art, yet he chose to remain a non-personage, he preferred discretion and silence. Annalisa Saccà, who had the privilege of knowing Enzo Nasso, recounts his life and work. The book opens with a long interview with the artist and continues with essays that illustrate the Italian artistic and literary context in which he worked.

Annalisa Saccà teaches Italian Language and Literature at St. John's University, in New York. She has translated many poetic texts from various languages. She has published three books of poems, Il tempo del grano, Turani 1993; Nominare Delfi, Empiria 1999; Dove non è mai sera, Empiria 2004; and a study on Italian Postmodernism, Significando simulacri, C.F.A. Publishing 1992. She has also edited a book on the painter C.E. Oppo, Saggi critici, 1994, and one on Enzo Nasso, Contenuti latenti, 1995, both published by Turani. She collaborates with many academic and literary journals. She has been awarded the Medal of Honor of the American Congress for her outstanding teaching activity and she is a member of the Parnassus Academy in Athens.



GIACINTO SPAGNOLETTI

Contemporary Italian Poetry

Poesia italiana contemporanea

(2003), pages 740

A valuable collection of Spagnoletti's best essays of literary criticism on twentieth-century Italian poetry

One of the greatest literary critics Italy has seen in recent decades, Giacinto Spagnoletti has gathered forty years of essays on Italian twentieth-century poetry into this volume. And they are all there, from the "cornerstones" of Italian poetry, such as D'Annunzio, Saba, Ungaretti, Montale, Quasimodo, Pavese and Pasolini, to Luzi, Caproni and Zanzotto, without forgetting Rebora, Sbarbaro, Penna and Sereni. Alongside Bertolucci, Fortini, Giudici and

Sanguineti, Spagnoletti examines the work of outstanding poets that deserve to be reconsidered, such as Accrocca, Ripellino, Vivaldi and especially Emilio Villa. The wide variety of authors treated and, above all, Spagnoletti's authority as a literary critic make it an indispensable tool for study and analysis. It can therefore be recommended to teachers, university students and, more generally, to all enthusiasts of Italian poetry and literature.

BY THE SAME AUTHOR IN THIS SERIES:



Our Contemporaries. Memoirs and Meetings

I nostri contemporanei. Ricordi e incontri

(1997), pages 280

In this book, not only does the author identify the ideas behind the literary paths and experiences of most of the twentieth century, but, given his personal acquaintance with most of the writers represented here, he reveals the lesser known characteristics of each one. Hence the book acquires a narrative tone, following the thread of the author's life, assimilating poets (Ungaretti, Montale, Saba, Cardarelli, Quasimodo, Penna, Pasolini, etc.), narrators (from Gadda to Landolfi, from Delfini to Morante), high-calibre figures in the arts (in theatre and cinema) and a number of major foreign writers, whom Spagnoletti encountered when they came to Italy. The result is an account of the twentieth century full of spirit, sometimes light-hearted, sometimes deeply moving. But what is certain is that it presents a twentieth century previously unknown.



Inventing Literature

Inventare la letteratura

(1994), pages 415

"The essays and articles in this volume are intended to constitute a sample of the attention I have always given the classics, both Italian and foreign, while I was devoting myself for many years to illustrating our contemporary writers [...] The reader will notice a specific inclination towards people who have lived the human adventure and taken pleasure in decanting it into writing: from Petrarch to Casanova, from Restif de la Bretonne to G.G. Belli (and one could cite dozens of other examples). To each one I have devoted a little of my time, on various occasions. But I have never taken the author for the model widely proposed of him, usually as a stereotype of a human condition. My authors preserve their secret, what induced them to transfer themselves entirely into writing, even after meticulous research".



Literature in Italy. Essays and Portraits

La letteratura in Italia. Saggi e ritratti

(1984), pages 435

The personalities thronging this book are among the most lively and disquieting of contemporary Italian literature. Lively, although some are no longer alive, in fact (Govoni, Borgese, Satta, Flaiano...). Though Spagnoletti did not set out here to provide a complete and meticulous picture, it was the authors themselves who enabled him to approach certain subjects and discuss problems that gradually became general (from the situation of poetry to the tasks of criticism, from science fiction to "primitive" literature). Spagnoletti reflected at length on the literary condition of the twentieth century, of which he was one of the most attentive observers. He always preferred critical enquiry not to be separated from the author's profile, or in some cases his biography. For he wished to avoid that dangerous post-war tendency to derive authors and their works from social and political contexts.

Giacinto Spagnoletti was born in Taranto and died in Rome in June 2003. He was Professor of History of Italian Literature at the University of Abruzzi. An assiduous critic from his youth, he dealt with poets and narrators of the last three centuries, from Casanova to Belli – whose letters he published – and from Restif de la Bretonne to Baudelaire and Verlaine. He is the author of a famous anthology of Italian contemporary poetry, reprinted several times, and of a voluminous history of Italian twentieth-century literature, Storia della letteratura italiana del Novecento, Newton 1994. He wrote many critical essays, including Sbarbaro, Cedam 1943; Renato Serra, Morcelliana 1943; Svevo, Accademia 1972; Il verso è tutto: alle fonti della poesia italiana del primo Novecento, Carabba 1979; L'impura giovinezza di Pasolini, Sciascia 1998 and Il teatro della memoria. Riflessioni agrodolci di fine secolo, Edizioni dell'Altana 1999. He also published collections of his own poetry: A mio padre, d'estate, Schwarz 1953 and Poesie raccolte 1940-1990, Garzanti 1990; and the novels Le orecchie del diavolo, Sansoni 1954 and Il fiato materno, Longanesi 1971.

NON-FICTION

SPIRALI

Linguistics & Communication



ROBERTO BUSA S.J.

Turning Babel Upside Down. Or Going Back to the Roots of Every Language
Rovesciando Babele ossia tornare alle radici d'ogni lingua

(2006), pages 228 with 15 colour illustrations

To write a programme able to translate any language automatically into another: this is Father Busa's ambitious project

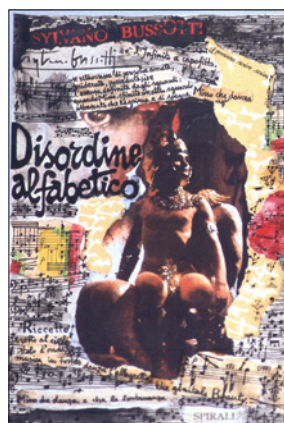
"Will it ever be possible to write, on behalf of globalization, a programme able to translate a recorded text, say, in disciplined Italian, into any other likewise disciplined language? I am aware that I will be dealing with things bigger than myself: LD (disciplined languages) is in fact a project for a new world infrastructure, operating alongside roads, railways, airports, telephones, radios and waterworks. What the Lord has made me do

and think is like a match before a forest: this would give the headway to a gigantic job, as mountainous as representing the world's surface on a 20-square-centimetre map".

Roberto Busa S.J. was born in Vicenza in 1913. He has been a S.J. priest since 1940. He taught Scholastic Philosophy at the Aloisianum of Gallarate, and Linguistics and Computer Hermeneutics at the Catholic University of Milan and at the Pontifical Gregorian University of Rome. He became a pioneer of Computer Linguistics, also through his collaboration with IBM. He was the editor of the *Index Thomisticus* in fifty-six volumes (also available on CD), a classified electronic census of the eleven million words of St. Thomas' opera omnia, with hypertexts. His wide-ranging bibliography is also featured in this volume.

By the same author, also published by Spirali:

Quodlibet. Briciole del mio mulino (Quodlibet. Crumbs from My Mill), non-fiction, 1999.



SYLVANO BUSSOTTI

Alphabetical Disorder
Disordine alfabetico

(2002), pages 350

A highly original piece of writing aimed at breaking through comfortable boundaries, beyond the unbreakable mirror of Classicism

From the divine Claudio Monteverdi to today, artists versed in the disciplines of sound, of painting, of poetic phrase and of writing have constellated the stage with harmonious lights. In a single and global embrace they are able to weave together innumerable threads along pentagrams of thought, intoning their philosophy. Ancient Renaissance and Modern Renaissance. Time singing space and, when it disturbs the most mysterious

harmony, revealing brand new voices. The ensuing polyphony can be heard in a vast "alphabetical disorder", experienced over forty-five years.

Sylvano Bussotti was born in Florence in October 1931. Better-known as a musician, he has constantly published poetic and literary writings of international renown. The author of numerous theatrical performances, he often enhances their visual, or rather visionary, aspect by painting scenery that marks an epoch. Museums around the world have exhibited his graphic work and a painting of his, the only one of a living artist, has joined those of the great masters of the past in the Musée d'Orsay in Paris. France honoured him with the title of Commandeur de l'Ordre des Arts et des lettres in 1984. He has directed Theatres, Festivals and other events worldwide.



DARIO FERTILIO

The Devil's News. The Unknown Parable of Misinformation
Le notizie del diavolo. La parabola ignota della disinformazione

(1994), pages 350

A thorough analysis of the controversial phenomenon of information distortion, from its origins to the present

Today as never before the term "misinformation" has been used and abused. Investigators and the investigated, journalists and politicians, intellectuals and advertisers, churchmen and the mafia: everyone condemns misinformation, everyone gives it a different meaning. *The Devil's News* retraces the origins of misinformation thousands of years back to ancient Chinese history. It follows its progression up to the most modern

theorists and practitioners, the experts in the Soviet KGB, and the recent episodes affecting Italy and Europe, without sparing any part of the world. The modern technique of misinformation is here analysed, both in its theoretical aspects and in actual instances (from the attack on the Pope, to the case of Aldo Moro in Italy, to the Gheddafi situation, to the myth of Gorbachov and to the Yugoslavian war). The result – at a time of increasing use of the mass-media as a manipulative tool of public opinion – is both an accusation against the daily lies and an instrument for learning to defend oneself against them.

Dario Fertilio, a journalist and writer, specialises in articles on culture and politics for the Italian daily “Il Corriere della Sera”. He has seen the battles, myths and misdeeds of the news industry “from the inside”. He has published: *Il Grande Cervello*, SugarCo 1985 and *E Milano viva, Mursia* 1987.



MARCO MAIOCCHI

The Fine Programme. Perception, Structure and Communication

Il bel programma. Percezione, struttura e comunicazione

(2006), pages 173

An engaging reflection on many of the issues derived from the author's varied and impressive experience

In this “workshop” book, Maiocchi traces the themes and ideas that have resulted from his route, attempting not to provide an answer with his fine programme, but, more humbly, to make a few suggestions for reflection. A complex reflection on the themes dear to the author, those that have resulted from his impressive experience. Yet Maiocchi's merit is that he does not attempt to provide an answer with his “fine programme”, but, more humbly, to make a few suggestions for thought. As someone who has dealt with aesthetics as user of the arts in a wide sense and who takes an interest in literary works, Maiocchi has long been trying to investigate the problem of what is fine, or good, and not only in computer programming.

By the same author: see *Economics, Finance & Enterprise*, page 41



AUGUSTO PONZIO, SUSAN PETRILLI

Signs and Life. Thomas Sebeok's Global Semiotics

I segni e la vita. La semiotica globale di Thomas Sebeok

(2002), pages 262

An exploration of Sebeok's universe of “Global Semiotics” and its implications in today's socio-economic context

Thomas Sebeok is undoubtedly one of the most important exponents of contemporary semiotics. He is responsible for a consistent widening of the boundaries of this discipline beyond those of language and culture, along the lines of the formula central to his approach, that signs are present wherever there is life. Today the relation between semiotics and life warrants particular attention, as it is vital to the human species, as well as to all other living creatures. This requires a considerable effort, however. For one of the consequences of the current worldwide development of human communication and of its omnipresence in the production process, consumption and exchange of goods is that its signs tend to be our sole focus of interest. Hence we lose sight of a much larger process of communication, that of the whole life of the planet, of which human signs are just a small part and on which they inevitably depend.

Augusto Ponzio: see *Psychoanalysis & Ciphematics*, page 69

Susan Petrilli teaches Semiotics at the University of Bari. She translated into Italian most of the works of Sebeok, including *A sign is just a sign. La semiotica globale*, Spirali 1998. Among her publications are: *Teoria e segni del linguaggio*, Graphis 2001; *Il sentire della comunicazione globale* (with Augusto Ponzio), Meltemi 2000 and *Semiotica dell'io* (with Thomas A. Sebeok and Augusto Ponzio), Meltemi 2001.

NON-FICTION

SPIRALI

Memoirs & Biographies



GIUSEPPE ARDOLINO

Angelica Kauffmann (1746-1807)

(2008), pages 138, with 18 colour illustrations

An art book and also an engrossing novel: a well-detailed monograph, but also an exciting story about one of the most talented painters of the eighteenth century

Angelica was an *enfant prodige*: during the eighteenth century she embraced the baroque style. Her father was a mediocre painter, but provided her with the possibility to accompany him as his assistant on his numerous travels, during which she met important intellectuals and leading artists of her day, such as Canova, Goethe and Herder. During a long stay in Italy, Angelica found a new source of inspiration in the historical themes and motifs of the Classical world. Angelica had many honoured commissioners, such as

Catherine II of Russia and the emperor Joseph II. This book analyses the painter's artistic values, already widely recognised by her contemporaries. It also recounts her life, full of scandals, intrigues, periods of depression, fortunate and misfortunate loves, such as her passion for Goethe: it should be no surprise at all that, after her death, she became a literary heroine, a "myth", as happened to Artemisia Gentileschi.

Giuseppe Ardolino is a Venetian art historian interested in lesser known artists, such as the Italian painters who joined the Impressionist movement in Paris during the first decade of the twentieth century. He studied in Rome and subsequently joined RAI (Italian Radio and Television) at its very beginning, where he specialised in dramatizations for television. He is also the author of important art essays.



MILLO BORGHINI

The Island of Naked Angels

The Extraordinary Adventure of a Fifteenth-Century Venetian Ship

L'Isola degli Angeli nudi

La straordinaria avventura di una nave veneziana del XV secolo

(2007), pages 203

Venice sends her ships out onto the Atlantic Ocean, bound for the countries of the North. The story of a shipwreck and its unusual effects

The book tells of the terrible shipwreck of a Venetian merchant ship in December 1431 off the coast of Norway, in which almost all the crew lost their lives. The event, historically documented, constitutes the first known contact between the Republic of

Venice and the northernmost countries of Europe and with the mysterious Western ocean. In the account, history interweaves with the personal story of Bernardo di Cagliari, the ship's mate, for whom the tragedy had devastating personal effects. Nonetheless, he eventually came through it spiritually and personally enriched. The disaster also had a curious impact on the culinary customs of the Veneto region: as the islands where the ship was destroyed were (and still are) the natural habitat of cod, the survivors brought a few back with them. This started up an important trade, still commemorated today in Sandrigo (in the province of Vicenza, home to a famous cod dish known as *merluzzo alla veneta*).



Sofonisba. A Life for Painting and Freedom

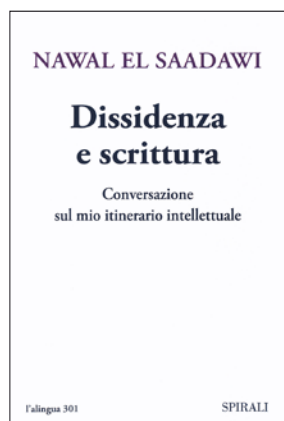
Sofonisba. Una vita per la pittura e la libertà

(2006) pages 222, with 21 colour illustrations

A well-documented essay on the extraordinary life of a talented painter from the sixteenth century

Meticulously researched from archives, but with a pleasantly narrative style, the volume is of great artistic and historical interest and documents the life and works of Sofonisba Anguissola (1531-1625). Although she lived in an age where no recognition was given to women, her creative genius, non-conformity and grace in painting were widely shared and appreciated, so much that the major European courts vied for her. She led a very long and adventurous life: invited to teach Philip II's young wife, Isabella, how to paint, she stayed at the Royal court in Madrid, moving on to Genoa and then Sicily. She was a constant point of reference for many artists of the sixteenth and seventeenth centuries, not least Van Dyck.

Millo Borghini lives in Piacenza, where he practises as a dentist. An assiduous reader and enthusiast of local art and history, he found a wealth of information about Sofonisba in the archives of Travo, in Valtrebbia, considered to be the cradle of the Anguissola family. He has integrated his findings with recent exhibitions and critical works.



NAWAL EL SAADAWI

Dissidence and Writing

A Conversation on My Intellectual Itinerary

Dissidenza e scrittura

Conversazione sul mio itinerario intellettuale

(2008), pages 141

The important matters that Egypt and the whole planet has to face, according to a dissident woman, doctor and writer

The Egyptian Nawal El Saadawi is well-known for her courageous campaigns in defence of Arab women. Her book offers a precious glimpse of Egyptian society, of its origins and transformations, from the colonial submission to Nasser's reforms during the Fifties, then the return of mass poverty due to the establishment of religious fundamentalism (first under Sadat and later during Mubarak's government). It is an autobiographical story, in which the writer openly recounts her life: the outrage and the injustice she felt at her brother's unearned privileges, the undaunted example of her grandmother, who rebelled against poverty and exploitation, and that of her father, a traditionalist though "enlightened" person; her first doubts about religion, while attending a primary British school, where she compared the three Holy Books with two friends, one Jewish and the other a Copt; her medical studies during the Fifties and subsequent practice as the only woman doctor working with poor people.

Nawal El Saadawi is a psychiatrist and a writer of novels, stories, plays, memoirs and essays. She is Professor of Eastern and African Languages and Literature at Duke University, USA. She was also Director of the Health Education Department of Cairo and has been a prominent member of the Superior Council of Arts and Social Sciences. In 1981, during Sadat's regime, she was imprisoned as a result of her political involvement. The review "Health", which she founded and directed for over three years, was closed. She emigrated to the USA in the Mid-Nineties. Her books and her campaigns for women in Egyptian and Arab society have had a deep influence on the young generations. Today, her name appears on a list of death-sentenced people, issued by a number of terrorist organisations.



SERGIO KATUNARICH S.J.

The Tablets of My Life

Le tavole della mia vita

(2006), pages 380

The wisdom and brightness of an exceptional Jesuit father in a highly enjoyable autobiography, rich in anecdotes

Sergio Katunarich's narration begins with his novitiate and consequent ordination as a Jesuit priest and with the mission he was assigned. That was, besides studying theology, to reinstate dialogue with the Jews, the "elder brothers" of the faith. This led to his prolific ecumenical activity, but also to his becoming a scholar, an explorer, a researcher and a linguist. *The Tablets of My Life* is the sequel to *Frammenti di una vita fiumana* (Del Bianco 1994), a biographical journey through the life of a young man before his vocation to join the Jesuits. Here, this engaging and singular priest tells more of his youth, his family, his city, Fiume (or, Rijeka, as it is now called), of his father and mother, who was by his side until the age of ninety-two. He passes through the experiences in his life: his studies, teaching and Hebrew, his travels, school and writing; the analysis of Christianity and its most extreme and most orthodox forms; monotheism and the Bible, with the texts that accompany it in the various manifestations of Christian, Jewish and Islamic faiths; his friends and brothers in faith, his pupils and his superiors. Portraits and memories are written into this rich and varied book, interspersed with verses in the Dalmatian language of Fiume.

By the same author: see [Poetry & Classics](#), page 90



EBRAHIM NABAVI, REZA ABEDINI

Iran. Gnômes and Giants. Paradoxes and Misunderstandings

Iran. Gnomi e giganti, paradossi e malintesi

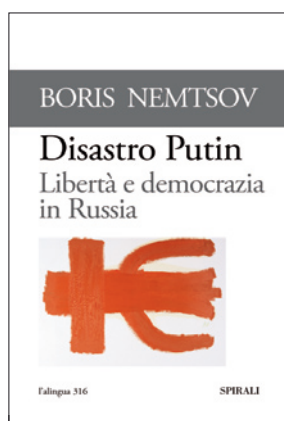
(2009), pages 387

Between tradition and modern identity: a fascinating view on Middle-Eastern culture and on the Iranian question

An original and refined visual work, a lucid civil satire in which word, image and writing combine to produce a unique volume, with a great impact on international public opinion. Two distinguished voices of Iranian critical conscience, Nabavi and Abedini are the authors of works that have unveiled the contradictions, impostures and abuses of the current regime.

Ebrahim Nabavi is a well-known Iranian journalist and satirical writer who has endured prison, censorship and exile.

Reza Abedini is a ground-breaking Professor of Graphic Design and Visual Culture at the University of Tehran



BORIS NEMTSOV

The Putin Disaster. Freedom and Democracy in Russia

Disastro Putin. Libertà e democrazia in Russia

(2009), pages 233

An insight into the last twenty years of Russian politics by a leading figure

This provocative book by Boris Nemtsov originates from the editorial workshop held in August 2008 at Villa San Carlo Borromeo in Senago, Milan. With accurate detail and analytical foresight, the author provides an in-depth description of the last twenty years in Russia, offering a distinctive portrayal of both the contemporary and the forthcoming scenarios. A staunch opponent to Putin's regime, here Nemtsov presents a cultural, political and financial programme for Russia's transformation. The book concludes

with the full version of the Putin and Gazprom report, compiled in collaboration with Vladimir Milov and previously published in "Novaja Gazeta": an insightful analysis of the results of Putin's policies and his legacy in today's Russia.

Boris Efimovič Nemtsov (Soči, 1959) is a physicist and politician of democratic leanings. In 1988, he created the movement Molodaya Rossiya (Young Russia), which in 1999 merged into the bloc Soyuz Pravikh Sil (Union of Right Forces). A right-hand man of Boris Yeltsin, he was appointed Governor of Nizhnii Novgorod, where he led efforts to promote regional development. He was First Deputy Chairman of the Russian Federation and Minister of Fuel and Energy in the years 1997-1998, and then, from 2005 to 2006, Advisor to the President of Ukraine Viktor Juščenko.

By the same author, also published by Spirali:

L'inafferrabile Russia. Confessione di un ribelle (Elusive Russia. Confessions of a Rebel), non-fiction, 2008.



LUCIANO PONZIO

Kazimir Malevich's Chink

Lo squarcio di Kazimir Malevič

(2004), pages 311, with 30 colour illustrations

A brilliant essay: an in-depth journey through the work and aesthetic vision of Malevich, founder of Suprematism and great innovator of world art

Artists such as Kazimir Malevich, to whom this book is essentially dedicated, have tried through their work to construct a theory for getting out of the predominant view, which pictures the world as already defined and interpreted. The title of this book, referring to Malevich's chink, indicates the approach of this research. Artistic participation in life is a much wider form of responsibility than one that simply lives life from the inside. Art subverts

the "realistic vision" of the world. It depicts the otherness of life, its ambivalence, the set order, habits, prejudices and stereotypes. Art and life are mutually involved; life must look upon art not as ornament and decoration – the use of colours as cosmetics (Malevich) – but as research, critical activity in the "world of objects". To really constitute life, and not inert repetition and maintenance of the agreed order, life must be renewed through art. Art in general

and painting in particular do not let themselves be absorbed in routine, in practical and functional application. They do not let themselves be reduced to the “logic of the market” or “power strategies”.

Luciano Ponzio, artist and researcher, obtained his master of art diploma in Painting at the Bologna Academy of Fine Arts and has exhibited his work in collective and one-man shows. A researcher at Lecce University, he specialises in Semiotics of the Artistic Text. His publications include: Icona e raffigurazione. Bachtin, Malevič, Chagall, Adriatica 2000 and Visioni del testo, Graphis 2003.



ODOARDO REGGIANI

Luisa Ferida, Osvaldo Valenti

The Rise and Fall of Two Stars of the Big Screen

Luisa Ferida, Osvaldo Valenti

Ascesa e caduta di due stelle del cinema

(2007), pages 359, with 60 colour illustrations

II edition, revised and enlarged with a new preface by Paolo Pillitteri

The story of two famous Italian actors of the Thirties from a historical, artistic and human perspective, and still highly relevant today

The story of Luisa Ferida and Osvaldo Valenti, two big stars on the Italian silver screen between 1935-1944, continues to arouse great interest today: both in those who saw and remember their films, and in the younger generation, interested in the history of cinema, and how it fared during the years of Fascism and of war. The author has enlarged the first edition of this book with new, first-hand accounts, reconstructions and adjustments that provide the reader with the true version of events. The story is interwoven with elements of highly charged emotion: the stories in black and white proffered by Cinecittà to a people thirsting for dreams; a love beyond hope and reason, that ended in death one rainy night in Milan in late April 1945; and the fierce hatred instilled in a generation of Italians by civil war. A dramatization of the story of Ferida and Valenti recently appeared on Italian screens with the title of *Sanguepazzo*. The film, starring Monica Bellucci and Luca Zingaretti was directed by Marco Tullio Giordana.

Odoardo Reggiani, born in Castel San Pietro (Bologna) in 1937, was the Sales Director of a cosmetics company. As a journalist, he contributes to "l'Opinione" and other periodicals. He has published Don Luciano Sarti, un apostolo dei nostri giorni, Conquiste 1998.



HARRY WU

Laogai. The Chinese Atrocity

Laogai. L'orrore cinese

(2008), pages 227

The valuable testimony of a Chinese author now engaged in revealing the truth about the Chinese forced labour camps

A ghastly state system consisting of more than a thousand forced labour camps, where millions of prisoners are detained: this is the reality of the laogai, which still proliferate today, though little is known about them due to government censorship. In this book, the Chinese dissident Harry Wu tells of his own personal experience in the notorious laogai, where the inmates undergo multiple human rights violations for the sake of their “re-education”. Here, Harry Wu compares the Chinese laogai to the Soviet gulags and other similar labour camps. He also makes a plea for stopping the trade of products manufactured in the laogai, highlighting the commercial implications of relations between the People’s Republic of China and Western countries. The author traces the last sixty years of Chinese history, which he experienced and observed from behind the walls of the labour camps. This is the account of a determined and clear-headed battle, starting from a personal family tragedy, but involving thousands of civilians.

Harry Wu was born in 1937. While a student at the Institute of Geology, Beijing, he was arrested in 1956 for criticising the Chinese Communist Party during the Hundred Flowers Campaign, and a second time on charges of being a “counter-revolutionary”. In 1960, he was condemned without trial to forced labour in the laogai, where he remained for nineteen years. Released in 1979 thanks to the liberalisation following the death of Mao, he managed to leave China in 1985 and move to the United States, where he still lives today. In response to his need to make known to the world the atrocities of Chinese Communism, he founded the Laogai Research Foundation, a non-profit organization devoted to the spread of information on Chinese labour camps.

NON-FICTION

SPIRALI

Politics & History



VLADIMIR BUKOVSKY, PAVEL STROILOV

USSR-EURSS, or the Red Plot

URSS-EURSS, ovvero il complotto dei rossi

(2007), pages 117

The alarm launched by the famous Soviet dissident

Vladimir Bukovsky has pursued a tireless struggle denouncing the crimes of the former Soviet regime (the invasion of Afghanistan and the war in Chechnya), in support of the oppressed and of political detainees, wherever they may be, staunchly defending human rights and freedoms. Imprisoned several times, he was released in 1976 in the famous exchange with the Chilean Communist Luis Corvalán. A long-standing dissident, he is one of the most lucid analysts of the political situation both in Europe and in Russia. The author's firm belief in honesty and intellectual rigour, his civil courage, indomitable spirit and extraordinary sensibility – which makes his “alarm bells ring” every time he smells dictatorship – have survived psychiatric hospitals, prisons and labour camps unscathed. Pavel Stroilov, a young history researcher, has followed passionately in the footsteps of Bukovsky, whom he considers his tutor and mentor. Included as an appendix to the volume is a depth interview with the authors by Armando Verdiglione.

Vladimir Bukovsky, born in Belebej (USSR) in 1942, experienced prison, psychiatric hospital and Soviet labour camps in his early youth. For a number of years he has been involved in the organization of democratic opposition in Russia, particularly in preparation for the presidential elections of 2008. He is also very active in the battle for human rights worldwide. He lives and works in Cambridge, where most of his time is taken up with the analysis of thousands of documents from the ex-Soviet archives.

Pavel Stroilov is a student at Moscow State University of the Humanities, researcher at the Memorial Centre and has worked in numerous Russian archives for a number of years. He has applied for political asylum in the United Kingdom.

Vladimir Bukovsky has also published for Spirali:

URSS. Dall'utopia al disastro (USSR. From Utopia to Disaster), non-fiction, 1991;

Gli archivi segreti di Mosca (The Secret Archives of Moscow), non-fiction, 1999;

EURSS. Unione Europea delle Repubbliche Socialiste Sovietiche (EUSSR. European Union of Soviet Socialist Republic), with Pavel Stroilov, non-fiction, 2007.

ALSO BY VLADIMIR BUKOVSKY IN THIS SERIES (WITH VASIL' BYKOV AND VIKTOR SUVOROV):



The Communist Mentality

La mentalità comunista

(2001), pages 114

This book is a collection of talks given in Italy by three great intellectuals, Vladimir Bukovsky, Vasil' Bykov and Viktor Suvorov. Invited to speak on different occasions – the presentation of one of their recent publications, an international conference, public debates – they gave testimony of their life and intellectual battle. And they answered the question: “Is there still a communist mentality?”

The Belorussian writer Vasil' Bykov was born in the village of Čerenovščino (USSR) in 1924. He volunteered for the Red Army and fought in Ukraine, Yugoslavia, Romania and Hungary and, after the War, he continued to serve as an Army officer for ten years. From 1955 he published several novels and short stories focused on war. A fierce opposer of Lukašenko, he was forced to emigrate in 1998: he lived in exile in Finland, Germany, and the Czech Republic. Five years later he returned to his homeland, shortly before his death.

Viktor Suvorov, pen name for Vladimir Rezun, is an Ukrainian writer born in Barabaš (USSR) in 1947. He served in Soviet Military Intelligence (GRU) before fleeing to the United Kingdom in 1978. He wrote books on Soviet history, on the Red Army, on the GRU and Spetsnaz.



YURI KARLOV

Conversations with Pope John Paul II. The Way to Russian-Vatican Diplomacy
Parlando con il Papa. Una missione dell'ambasciatore prima sovietico poi russo in Vaticano

(1998), pages 249

An eminent Soviet ambassador offers an enlightening overview of the history of diplomatic relations between Russia and the Vatican

"I have not written a book of memoirs in the traditional sense, but rather a digest of reflections on the historical context and the essence of the turning-points in relations between Russia and the Vatican. The aim of the book is to help the reader to understand the causes of a political and diplomatic event of extraordinary impact: the rapprochement

between Russia (Soviet at the beginning and then independent) and the Vatican after seventy years of no communication. I was helped by the numerous testimonies of the important people who contributed: Pope John Paul II himself, Mikhail Gorbachov, Boris Yeltsin, the cardinals Casaroli, Sodano, Echegaray, Silvestrini, Patriarch Alexis II, the Metropolitans Kirill and Yuvenali, the Foreign Secretaries of the USSR and of Russia, Shevardnadze, Bessmertnyk and Kossirev, and Toran, Head of Diplomacy at the Vatican. At University, I had already defended the thesis according to which the Vatican [...] was clearly defined as a citizen of the world-wide community".

In 1961, Yuri Karlov graduated from the State Institute of International Relations of Moscow. He undertook a diplomatic career as ambassador in Romania. From 1990 to 1995, he was the representative of Russia to the Holy See. Since June 1995, he has been special representative to the Russian President, and a professor of Political Economics.



ALBERTO LECCO

The Mute Singer. Have the Jews Been Free to Tell Their Story?
Il cantore muto. Sono stati gli ebrei liberi di raccontare se stessi?

(1989), pages 169

An apologetic "song", a cry of protest against the deafness of the world to one of the greatest tragedies of recent history: the Shoah

This essay, written by a novelist, suggests an intellectual itinerary for the most terrible and enormous event of the last century, the Shoah, the Nazi genocide of Jewish people. It explores another memory and other means by which this event can be written. It finds a way in dramatic narration, known as fiction, a way so far prohibited by the Jews themselves.

Alberto Lecco (1921-2004) was born in Milan, where he worked as a doctor for ten years. From 1956 to 2004 he lived in Rome and devoted himself entirely to writing. He has published the novels: Anteguerra. Storie di due famiglie, Edizioni di scienze e arti 1955; Prima del concerto, Carucci 1961; I quindici, Canesi 1963; Vieni notte!, Ceschina 1963; L'incontro di Wiener Neustadt, Mondadori 1977; Un Don Chisciotte in America, Mondadori 1979; L'ebreo, Città armoniosa 1981; I racconti di New York, SEI 1982; La città grida, Lucarini 1985; Ester dei miracoli, Marietti 1986; La vera storia di Baby Moon, Bracciodieta 1988; the short poem Mia America Judith, Carucci 1968 and the two essays Don Chisciotte ebreo, Carucci 1985.



MARIO MAURO

Europe Shall Be Christian or Shall Not Be
L'Europa sarà cristiana o non sarà

(2004), pages 138

"Our institutions are the consequence of a complete and unswerving separation between religion and politics. And Europe's roots are Christian..."

A book about Christian Europe, but not only: the author's experience and remarkable culture allow him to run through the history of the European Union, from its founding fathers to the debate on the Constitutional Charter, from the mediaeval universities to the recent educational reform, from the first community of nations to the expansion eastwards. Garbo and irony, acumen and levity characterise Mauro's *ars oratoria*, which

these pages have tried to preserve, in order to convey the lively debate held at the Villa San Carlo Borromeo.

Mario Mauro, born in San Giovanni Rotondo (Foggia) in 1961, graduated in Philosophy at the Catholic University of Milan

in 1985. Since 1999, he has been a Member of the European Parliament, Vice President of the Commission for Culture, Youth, Education, Media and Sport, and a member of the Commission for Foreign Affairs, Human Rights, Common Security and Defence Policy. He has written numerous articles and is the author of a book about reforming the school system, published by Rizzoli in 1999.



GIUSEPPE NISTICÒ, NICOLA GERARDO MARCHESE

From Pythagoras to Columbus. The Dream of America

Da Pitagora a Colombo. Il sogno dell'America

(2006), pages 266, with 120 colour illustrations

Bilingual edition: Italian-English

A magnificent book about the idea of the sphericity of the earth, originated with Pythagoras centuries before Columbus put it to test

During that exceptional epoch that was the golden age of Magna Grecia – when the cultural scene was dominated by two giants living in Crotona between the sixth and fifth centuries B.C., Pythagoras, genius of mathematics and geometry, and Alcmaeon, genius of experimental medicine – the first mathematical arguments underlying the idea of the shape of the earth were supplied. For many centuries the idea fell into oblivion, until the Renaissance, when there was a clear affirmation of Pythagorean doctrines in cosmology and astronomy. With accurate historical analysis, this book charts the routes through which Columbus came into contact with the idea, which seemed like a hypothesis worthy of science fiction at that time.

By the same authors: see **Medicine**, page 52



PAOLO PILLITTERI

When Benedetto Became Bettino

Quando Benedetto divenne Bettino

(2007), 311 pages, with 4 colour and 22 black and white illustrations

The biography of a lesser known Bettino Craxi, starting out on his political career during the economic boom

Much has been written about Bettino, little about Benedetto; as if the period before 1976 had no influence in forming Craxi, the leader. Yet the foundations had already been laid in Milan in 1960. Towards the end of the Fifties, Milan seemed to be waiting for its reawakening, like the Sleeping Beauty. At the same time, though, it was the first city in Italy to set up a Department for Immigration. By recounting episodes in Craxi's life for the first time, the author reveals the lesser known sides of the former leader of the Italian Socialist Party, drawing a profile of the man, more than the politician. The Bettino (Benedetto) who emerges is authoritatively authoritarian, secular but not anti-clerical, generous to those in need of political solidarity and has great respect for his political opponents. Nicolas Sarkozy often says: "Immobility is death". Benedetto Craxi, known as Bettino, preceded him by many years.

Paolo Pillitteri is a Milanese writer, film journalist and former politician (he has been both a councillor and Mayor of Milan). He taught History of the Cinema at the IULM University in Milan from 1984 to 1992. He has written a number of works, including: Maestri autori eventi, Franco Angeli 1985; Anna Kuliscioff, Marsilio 1986; Un cuore grande così: Edmondo De Amicis, SugarCo 1989; Fra suspense e psicanalisi. Il cinema di Alfred Hitchcock, Arcipelago 1991; Cinema come politica, Franco Angeli 1992; Io li conoscevo bene, Newton & Compton 1994 and La baracca di Fellini, Franco Angeli 1995.

By the same author, also published by Spirali:

Il cinema tra fiction e falsità. Simili, facsimili, quasi falsi, falsi storici (Fiction and Falsehood in the Cinema. Similes, Facsimiles, Quasi False, Historical Falsehoods), non-fiction, 2000.

NON-FICTION

SPIRALI

Economics, Finance & Enterprise



TANCREDI BIANCHI

Bank and Stock Exchange. An Itinerary of Life, of Studies and of Experiences

Banca e borsa. Un percorso di vita, di studi e di esperienze

(2006), pages 140

Everything you need to know about banks and the stock exchange: a farsighted look at the share market

Evoking the Indian motto “Truth is a land with no paths”, the author tells us that there are countless ways to look through, learn, understand and explain facts. This highly authoritative scholar of the Italian and European economies has taught at the Bocconi University and in the main Italian Universities. He writes books, contributes to the national daily newspapers “Il Sole 24 Ore” and “Corriere della Sera”, but above all, he has been active on the boards of directors of organizations and banks. The echo of all this activity can be found in this brilliant and interesting book, which touches on economic matters with full knowledge of the subject. Among the themes: volatility and oscillations of quotations of stock markets; interests of stockbrokers and the different interests of depositors; the life of credit societies and the difficult relationship between client and share-holder; the global integration of markets and the question of competitiveness on a worldwide scale; the state of the economy of the Italian region within the European Union.

Tancredi Bianchi was born in Caravaggio (Bergamo) in 1928. After his studies he embarked on a university career. He has taught at the Bocconi, Ca' Foscari, Sapienza di Pisa and Sapienza di Roma universities. He is the author of several monographs and has published widely distributed works: *Gli aumenti di capitale nelle imprese*, 1958; *La banca: l'economia delle aziende di credito in mercati integrati*, 1963; *L'economia del credito a medio termine*, 1963; *Costi, ricavi e prezzi nelle banche di deposito*, 1967, published by Giuffrè; *Le banche di deposito: condizioni e caratteristiche di gestione*, 1969 and *I fidi bancari*, 1972, published by Utet. He contributes to newspapers and scientific reviews on banking and the stock exchange. Today he is Emeritus Professor of Economics of Credit Companies at the Luigi Bocconi University in Milan. He has been President of the National Association of Ordinary Credit Societies and President of the Italian Banking Association, of which he is Honorary President today.



ODOARDO BULGARELLI

Money at the Origins of Origin

Il denaro alle origini delle origini

(2001), pages 329

An extraordinary journey over five thousand years of history, leading to the economy and to finance through the invention of money and the coin

Silver by weight, barley and, to a lesser extent, copper, tin and occasionally gold served a monetary and financial purpose as early as the third millennium B.C. In other words, they were already being used as a means of payment and for disbursing loans on interest two thousand years before man invented the coin and minted it for the first time in Lydia, in the seventh century B.C. The sources available to us today consist of a million small, clay tablets, written in cuneiform characters and discovered in the Near East, particularly Mesopotamia, in the last century. For this book, the author has consulted and reproduced a sample of the most representative texts, transcribed and deciphered. The period examined spans from the domination of the Sumerian city-states to the first empire in the history of mankind, that of Akkad (2335-2254 B.C.), founded by Sargon the Great; from the mythical Third Dynasty of Ur (2112-2003 B.C.) to the First Babylonian Empire (1761-1595 B.C.) ruled by Hammurabi (1792-1750 B.C.); and from the Middle Assyrians (1363-1076 B.C.) to the Neo-Babylonians (612-539 B.C.), right up to the Persian Empire (539-330 B.C.), marking the end of an era.

Odoardo Bulgarelli is Governor of the Bank of Italy. An expert and a researcher on the pre-monetary and monetary period of history, he has also published articles and essays in specialised reviews and journals.

**GIAMPIERO CANTONI***The Bubble. Who Blew It up? How Did It Burst? How to Manage?**La Bolla. Chi l'ha gonfiata? Come è esplosa? Come cavarsela?*

(2008), pages 195

"We are living in momentous and dangerous times. But hope is not only a moral duty, it is a realistic cure. Capitalism is either ethics or it is not"

The economic and political diary of a leading figure in Italian politics. An acute observer draws on his profound knowledge and first-hand experience of politics to offer a behind-the-scenes perspective on current developments in the Italian economy and financial world.

*I Love You, "Tesoretto". In the Age of Padoa Schioppa**Ti amo, tesoretto. Nell'era di Padoa Schioppa*

(2007), pages 258

Very ironically written, this book is a personal analysis of Italian politics

The well-known Italian economist Giampiero Cantoni recounts the most important economic and political events in Italy in the year 2007: the so-called "tesoretto" of former Minister of Economics Tommaso Padoa Schioppa, the Alitalia-Malpensa debate and the liberalizations programmed by the government. The book, divided into three parts, opens with a brief and humorous dictionary, where the keywords of all the most important events of the last year are listed in alphabetical order. A personal diary of the year follows in the second section "Visions under the microscope", with a collection

of articles published in scientific economics reviews. The third and last section consists of official essays and speeches given by Professor Cantoni all around the world. Written in a highly ironic and amusing vein, the book is nevertheless very well-documented and precise: an amusing glimpse of Italy.

*A Strange Year. Notes on Economics, Politics and Liberty**Un anno strano. Note di economia, politica e libertà*

(2006), pages 243

The "annual review" of a great economist and entrepreneur, who lives out his passion for politics directly

This is a personal "annual review" in which the author goes over the most salient episodes of Italian life in the year 2006. Among the events dealt with by Cantoni are: ENEL's bid on Belgium's Electrabel and France's Suez; the outcome of the April general elections and the end of the experience of centre-right government; the election of the new President of the Republic; the Bersani decree, with its "Orwellian" Visco annex; the merger between San Paolo IMI and Banca Intesa (a "very unexpected civil partnership");

the Telecom affair; the crisis of Alitalia; the bill on television broadcasting by Gentiloni, which "would give an enormous advantage to the competitors of Mediaset" and, last but not least, the debate surrounding the 2007 budget. A quite eventful year the author had to face "upwind", as he himself says: "because many things happened, that I find worrying, as compared to very few decidedly positive things".

BY THE SAME AUTHOR IN THIS SERIES:

*Taxes and Liberty. For a New Italian Capitalism**Tasse e libertà. Per un nuovo capitalismo italiano*

(2004), pages 164

There are some "annual reports" which have become indispensable guides for business and economics professionals, as well as interested citizens: the report of the Bank of Italy's governor, that of the National Institute of Statistics, the report of Confindustria's President and this review by Cantoni. Today this author is one of the rare economists who are not confined to their university chairs: he has continued his activity as an entrepreneur, he has been

the President of the Banca Nazionale del Lavoro, and he is also a senator. The topic of this essay had to be

taxes: how to put together a non-punitive taxation, which would reward the producers, with social solidarity? How could we have an agile, open, banking system? Cantoni answers that we need “decisive structural reforms, from pensions to education, which would help us, by following the great American example, and without abandoning our history, to better mobilize, our ‘human capital’, to use Nobel prize-winner Gary Becker’s expression”.



Waiting for the Bull. Short Essays for Relaunching the Economy
In attesa del Toro. Piccoli saggi per il rilancio dell'economia
 (2002), pages 162

Globalization, or the extension of economic boundaries and of common rules, is an unstoppable process. Yet it provokes the understandable resistance of local identities and cannot be a “mixer that homogenizes”. This is why Europe is the “hinge”, the comforting hairpin of equilibrium and pacification. After all, joining forces in a unity, including monetary, of nations that destroyed each other for centuries is an extraordinary prophecy and of spectacular auspices for the next generations and for different civilizations. Just as a father does not want to and cannot command the destiny of his off-spring, but offers them the chance to fulfil their talent and freedom, a state and its government must do likewise. It must allow every young person to achieve the best they can, regardless of the conditions in which they start. This is the essence of liberal thought: equal opportunities. Economics is a form of ethics, in the same way as every human activity responds to an idea of life.



Work Isn't Tiring. Economics and Everyday Life
Lavorare non stanca. Economia e vita quotidiana
 (2000), pages 229

This book is a ship's log of end-of-millennium Italian economics and customs. “For Cantoni, money is like the hoe and the plough – a tool that allows us to live better, not a God to worship and sacrifice our lives to. If anything, work is a God that Cantoni (and, like him, the true breed of Lombard entrepreneurs) cannot avoid. I remember once when, during a lunch, Cantoni quoted a phrase from the Gospel, smiling. I didn't remember having read it before. It was the one describing God as the ‘eternal worker’. And having overdone things, even He rested. Yet as Piovene wrote and Cantoni repeats, Milanese culture is the only culture in Italy which admits economics and finance to the sacred temple of sublime knowledge, on the same level as, if not above, poetry and music. This is where the roots of Milan's superiority over the rest of the peninsula lie, at least where the civilization of work is concerned. Here you have the Bocconi and the Polytechnic, and they are not separate entities. There is no division between La Scala and the Factory, between a ledger and a history book in terms of dignity. At least that's the way things were once and, in Cantoni, the way they still are”.

Giampiero Cantoni is a Senator of the Italian Republic. He is Vice-President of the Forza Italia group at the Senate and of the Treasury and Finance Commission. In 1992 he was knighted for his contribution to the economy. He has been appointed President to three different banking groups and has lectured and taught at several universities. In 1996 he began a new activity as economics and current affairs columnist for the press, including television. He has published extensively in the field of economic sciences. His publications include the volume Le innovazioni nel sistema economico e finanziario, Ipsoa 1986.

By the same author, also published by Spirali:

Economia morale di mercato. Lavoro e risparmio al tempo dell'euro (Moral Market Economy. Work and Saving in the Time of the Euro), non-fiction, 2001;

Provocazioni liberali (Liberal Provocations), non-fiction, 2003.



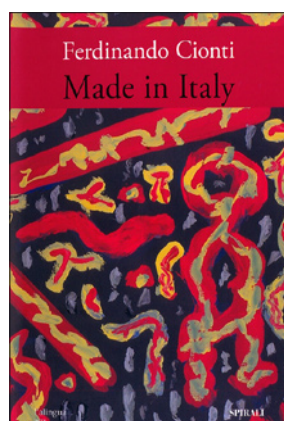
SERGIO CASSANDRELLI

Logic, Economics, Enterprise. Inventory
Logica, economia, impresa. Inventario
 (2007), pages 319

The intellectual inventory of a life lived in the field of economics and finance

The inventory starts from a specific experience in economics, finance and enterprise and becomes a story, giving the contents an analytical, often humorous and highly unusual perspective. "This is a non-profit enterprise. It wasn't supposed to be originally, but that's how it turned out", reads one company sign. The author calls us to a myriad of intelligent observations: "At a local festival, there was a farmer famous for his delicious salami made from pheasant and donkey-meat. He claimed his recipe was 50% pheasant and 50% donkey-meat; then it turned out that he put a pheasant and a donkey into his salami mixture!". The inventory features many compelling themes, of logic, statistics, astronomy, physics, mathematics. And each time, even the most traditional subjects are presented with wit in a highly personal version, veined with irony, disenchantment and shrewdness, making this an intriguing, unpredictable and enjoyable book.

Sergio Cassandreli was born in Milan, where he still lives. From 1983 to 2000, as a member of a leading international auditing company, he held positions as Head of Training, Head of Technical Aspects of the Profession and Director of the Information Technology Department. He is a member of the Committee for the Establishment of Auditing Principles, set up by the National Council of Business Consultants and the National Council of Chartered and Qualified Accountants. He is President of the Auditing and Legal Inspection of Accounts Committee, set up by the College of Chartered and Qualified Accountants of Milan, and he devises training courses for members of the profession. He is also the author of articles on auditing, evaluation of companies and business economics.



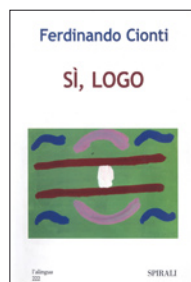
FERDINANDO CIONTI

Made in Italy
 (2007), pages 153

The Made in Italy trademark, from the Renaissance to today. "Even capitalism, invented by the Italian cities of the Renaissance, is made in Italy"

Ferdinando Cionti traces the development of capitalism through history, and he arrives at an original thesis regarding intangible property. The author bases his argument on the idea of surplus value, which feeds original capitalization and contributes towards forming the price. To illustrate his point, he gives the example of three Italian cities: Milan, always an "industrial" city (where production for sale has always presided over production for consumption); Venice, a predominantly commercial city (which traded in goods purchased from distant lands in order to sell them again for a higher price, leading to original capitalization); Florence, a financial city (where the money trade transformed *material* "nothing" into the wealth of a few capitalists). This reasoned demonstration leads the author to observe that, in a free market, profit, which derives from interest in a particular good, is the true measure of increase in *immaterial* value, which becomes the real wealth of the community.

BY THE SAME AUTHOR IN THIS SERIES:



Yes, Logo
Sì, logo
 (2005), pages 194

The history of the logo, from the beginning to today, told by the foremost Italian brand expert. Recently, a process of demonization has arisen around the logo, which has made it the witch of the twenty-first century. Mostly from 2000 to 2004, following the slogan "No Logo", the commonest and most simplistic accusations against logos have been made: on one hand, they have been charged with being an instrument of moral subjugation and deception of so-called consumers; on the other hand, they have been charged with maintaining a gap between substance and appearance. The old unhappy iconoclasts have launched themselves against the logo, as they did in the past against images and their value. But the research, the culture, and the art of the logo sets these commonplaces aside: the procedure that leads to it implies a cultural pathway and an artistic journey, the invention of dispositives of enterprise concluding in the cipher, concluding in capital as an absolute value, not as a sign

of evil or good (according to ideological positions). On the road that leads each of us to become absolute value, the logo starts up dispositives involving intellectual procedures – distinction, the idea, enhancement, invention, conclusion, difference, the incredible – or, as the author writes, “dispositives of civilization”.

Ferdinando Cionti, born in Maddaloni (Caserta), has been a lawyer in Milan since 1960. He deals with juridical problems concerning image, trademark, property, but he also intervenes constantly on issues of society, politics, and civility.

He has published with Giuffrè the essays: *La funzione del marchio*, 1988; *Segni distintivi della persona e segni distintivi della personalità*, 1994; *Alle origini del diritto all'immagine*, 1998; *La nascita del diritto sull'immagine*, 2000; *La funzione propria del marchio*, 2004 and many articles and essays in law journals. Presently he collaborates with newspapers and reviews such as “Avanti” and “l'Opinione”.



ARRIGO CIPRIANI

Harry's Bar. Enterprise, Restauranting, Health

Harry's Bar. L'impresa, la ristorazione, la salute

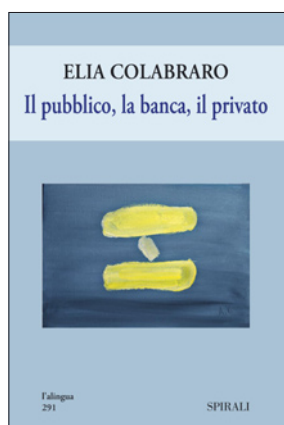
(2007), pages 267, with 32 colour and 8 black and white illustrations

The story of the Ciprianis: from a writers' and artists' bar in Venice to a world name in Italian-brand hospitality. The writer Arrigo Cipriani recounts his life and his venture

The places were frequented by writers, poets and artists in Venice. And all this became memory, history. This is what has to be utilized. And it certainly was utilized. Harry's Bar became a trademark. There is the myth of Italy, the myth of Venice and then the myth of Harry's Bar and of Cipriani. The definition of each venture is always a cultural and artistic definition. To set up a venture, a young person does not need to start from capital.

They have to arrive at capital. Intellectual capital. What should they invest in? In culture. Anything – a building, a book, a work of art – becomes a tool in relation to the product of quality that will emerge, which is therefore the fruit of hospitality and of value. Each thing has to become part of a process of utilization.

For over forty years, **Arrigo Cipriani**, owner of Harry's Bar, has expanded the venture he inherited from his father. Harry's Dolci in Venice, Harry Cipriani and Downtown Cipriani in New York, Harry Cipriani and Dolci in Buenos Aires are all replicas of the original bar and café in Venice. A writer and a journalist, he contributes to various newspapers and magazines and has written a novel, *Eloisa e il Bellini*, Longanesi 1986, translated into English and published in America as *Heloise and Bellinis*, Arcade Publishing 1991. He has also published the collection of short stories *Anch'io ti amo*, Baldini & Castoldi 1996; the best-selling *Harry's Bar Cookbook*, Bantam Books 1991 and *Harry's Bar: The Life and Times of the Legendary Venice Landmark*, Arcade Publishing 1996.



ELIA COLABRARO

The Public Sector, the Bank and the Private Sector

Il pubblico, la banca, il privato

(2008), pages 120

The itinerary of a banker who has grasped the economical and social transformations in Italy in the last fifty years

This is a wonderful and lucid book. It all began in the Sixties. With a strong purpose and taking some risks, Elia Colabraro won the chance to leave his Calabrian hometown to study abroad with scholarships. Thanks to his degree thesis – an innovative application of mathematics to public managerial engineering – he found a job with the bank Istituto Mobiliare Italiano. This was the time when great public buildings and facilities were being built, a period of great development supported by IMI. Everywhere the author was sent to bring to life and to develop collaboration between public and private companies, he succeeded. Thus he became IMI's Managing Director and the bank became a model for private financial institutes born in the Eighties and Nineties. In this book Colabraro traces the history of financial mediation, investment and merchant banking in Italy but his account also concerns essential questions about life: faith, the bet, the risk, satisfaction. The author also gives a picture of finance and business in Italy in the last decades. An 'inside' reading – full of anecdotes, aphorisms and suggestions – of the transformation of the proprietary assets of banks, the future of the bank and of public and private business in Europe. It is an extraordinary lesson for life for the next generations too.

Elia Colabraro, born in 1940 in Olivadi (Catanzaro), earned a degree in Economics in Rome and, after a short experience at the Banque Française et Italienne pour l'Amérique du Sud, collaborated with an IRI group holding company. Between 1966 and 1998 he joined IMI, where he held different positions, including Head of the Naples and Padua branches. After 1989 he led

the central operative structure, then coordinated and superintended the credit operations. On behalf of IMI he fulfilled several roles in industrial and financial companies and he was nominated Chairman of the Board. From 2000 until 2006, he was Chief Executive Officer and Managing Director of Banca OPI, the company's bank specialised in funding public works and facilities now merged into BIIS, Banca Infrastrutture Innovazione e Sviluppo. In the same period he was a member of the CARICAL (Cassa di Risparmio di Calabria e di Lucania) Executive Committee as well as a TAV (Treno Alta Velocità) board member.



EMILIO FONTELA

Challenges for Young Economists

Sfide per giovani economisti

(1997), pages 216

A farsighted essay providing a new perspective on a vital problem of our time: unemployment and technological change

Unemployment in advanced industrial countries, the development of an information-based society parallel to a second cultural Renaissance, the poverty of the less developed countries and global finance and its consequences are some of the implications examined. An essay without pessimism or fundamentalism, which points the way forward and challenges the young generation to re-think and re-define the foundations of economic science.

Emilio Fontela, Professor of Economics at the University of Geneva and at the Autonomous University of Madrid, is known amongst economics specialists for his works on economic sector patterns, the development of technical coefficients and input-output tables and the measurement of the generation and distribution of total productivity. A former director of the Department of Economics at the Battelle Institute in Geneva, he is a member of the Lisbon Club.

By the same author, also published by Spirali:

Come divenire imprenditore nel ventunesimo secolo (How to Become an Entrepreneur in the Twenty-First Century), non-fiction, 2000.



FLAVIO GUIDI, PAOLO DURANTI

Tax Breaks for Companies

Agevolazioni alle imprese

(2007), pages 221

Text updated following the 2007 budget and the decree on liberalisations

The Italian laws regulating tax concessions to companies, an indispensable guide for business people and professionals

There are hundreds of tax and financial concessions available to companies and currently in force in Italy. Only a few have been given detailed attention in the specialised press by experts. Numerous other new laws introduced with the aim of modernizing Italy's economic fabric are still almost unknown. This book intends to provide a complete

overview of the benefits currently in force, also in the light of the latest changes, right up to the last Budget of 2007 and the recent "decree on liberalisations". The result is a comprehensive "catalogue" of benefits, grouped according to production sector, location, legal procedure of the persons concerned, type of investment made, as well as other parameters according to the case in hand. The information is laid out in a practical way, helping the reader to understand – including the use of tables and charts – the subjective and objective requirements for each type of concession, as well as the steps to be taken in order to be able to benefit from them properly.

Flavio Guidi, founder of the SIDA Group (integrated services for business management), promoter and teacher at ISTAO, one of Italy's most important schools of economics and business management, an expert on business strategy and organization, a planner and shaper in the areas of business management, writes for the journal "Il Mondo del Lavoro nelle Marche".

Paolo Duranti, a former editor of the economic journals of Italy's national financial daily "Il Sole 24 Ore", is currently a consultant to the SIDA Group. He is also the author of economic and financial publications.



MARCO MAIOCCHI

The Workshop, Enterprise, Culture. The Wind Comes and Goes

La bottega, l'impresa, la cultura. Il vento va poi viene

(2007), pages 179

An out-of-the-ordinary intellectual and entrepreneur recounts his experience and, consequently, our epoch

Armando Verdiglione interviews the author, bringing him to talk about his professional experiences and his private life. The account unravels along different lines: the birth and the development of his companies, motivated by his desire to construct, the organization of a university group which has renovated the academic world in Lombardy, creating close links with the world of enterprise in Milan and giving rise to a growth in the number of young entrepreneurs. He recounts his misadventures with the superstructures in finance and the stock exchange, guided by rules which are too precise. It was during this period that, no longer in his youth, he met a Korean woman who was to become his wife, giving him the opportunity to reflect on the meeting-clash-cohabitation-mixing with another culture. Finally, comes the writer's passion for design, his curiosity and active experimentation in various avant-garde movements. In short, here is a portrait of someone who aspires to be a Renaissance man and who in this sense still has a feel for our epoch and our necessities, for the symbols and signs we seek.



Archesthesias

Archesthesie

(2004), pages 258

In this playful volume, three experts in the fields of physics, IT, music and architecture, explore and invent new ways of communication

Archesthesias highlights that an emotion can originate from complex perceptions. The primary perception channels (vision, hearing, smell, taste, and touch) are not the only ones available to us. The five senses allow synaesthesias, that is, simultaneous perceptions through more than one sense, such as when we hear a warm voice or we see a cold colour. The book illustrates experiences and hypotheses, and it does so in a playful fashion. *Archesthesias* analyses the brain structures that allow the perception of relations, and contrasts between different senses. It also identifies the changes involved in different ways of designing artefacts of communication, from industrial design to music, from architecture to the work of art.

Marco Maiocchi graduated in Physics and began his teaching career in 1973. Currently, he is Professor at the University of Milan and Associate Professor at Milan Polytechnic. He was a founding partner of Etnoteam in 1978 and has been General Manager of I.Net since 1999. He is also President of TEANO (Telematica Elettronica Analisi dell'Opificio) and holds numerous positions of responsibility in various organisations and associations.

Francesco Rampichini is a composer, an essayist and journalist in the field of music. Besides music for exhibitions, cinema, theatre, videos, he published the compositions *Alizés*, *Otto studi per chitarra* and *Chiavi*. A Teacher at the Milan Polytechnic for the "Formasuono" project, he has published, among other volumes, *Acusmetria: il suono visibile*, Franco Angeli 2004.

Ettore Lariani is an architect, designer and teacher at the Polytechnic of Milan. He is active in experimentation in the fields of architecture, design and communication. His graphic and photographic works were shown in exhibitions and on CD. Among his publications are: *Museo sensibile. Suono e ipertesto negli allestimenti*, Franco Angeli 2002; *Acusmetria: il suono visibile*, Franco Angeli 2004; *Elogio della pompa*, Libreria Clup 2004; *OPDIPO: Opificio di disegno industriale potenziale*, Franco Angeli 2005.



FRANCO PIRO

Money, Freedom and Fear. The Age-Old Adventure of European Finance

Il denaro, la libertà, la paura. L'avventura secolare della finanza europea

(1998), pages 298

In clear, engaging prose, Franco Piro guides us through the adventurous labyrinth of European finance

“Is it possible to relate certain stories of European finance in a simple fashion? To describe a long period in a short space I have chosen the idea of visiting cities that were the capitals of world finance for various periods. Thus, the tale unfolds across fourteenth and fifteenth-century Tuscany, through the ancient companies of the Peruzzis and Bardis, the bills of exchange invented by Francesco Datini, the international spread of the bank of the Medicis. The reader visits Venice with its first ‘benches’, where he gave written payment orders and stipulated insurance contracts. Then he proceeds to Genoa, the leading town on the exchange and value market, through the fairs at the time of Charles V and Philip II. From there, the centre of world finance moves to Amsterdam, which lives and thrives in the ‘free sea’ and creates the Golden Century out of the seventeenth century. Then begins the greatness of London, with its ‘Lombard Street’: this street, true to its name, recalls the old splendours of Italian finance; it is the most important in the City, later consecrated by the title of a book in the last century, which described it as a centre of the world financial system.

Franco Piro (Cosenza, 1948) teaches History of Contemporary Economics at the Faculty of Political Science of the University of Bologna. As a member of parliament, he provided impetus for modern legislation on disabilities and, as President of the Financial Commission of the Chamber of Deputies, for the laws of the Italian financial system: Companies for Property Intermediation; Insider Trading, Take-over Bid, Banking Transparency, etc. His books include: *Comunisti al potere. Economia, società e sistema politico in Emilia Romagna 1945-1965*, Marsilio 1983; *La carrozzina e il Presidente. Storia di un handicappato: Franklin Delano Roosevelt*, with L. Fabbri, Marsilio 1986; *La festa della sfortuna. Con la ragione, senza le gambe: Georges Couthon nella Rivoluzione francese*, Rizzoli 1989; *Efesto e Afrodite, Ulisse* 1991 and *Banche di oggi e di ieri... note sulla storia e i problemi del sistema bancario italiano*, with D. Gubellini, Scuola di Diritto Inerzio 1995.



ROBERTO RUOZI

A Journey Through the Financial Market with Dr Jekyll and Mr Hyde

Viaggio nel mercato finanziario con Dr Jekyll e Mr Hyde

(2008), pages 258

A journey into globalized finance with an underlying assumption: if everyone expects the worst, eventually the worst will happen

An up-to-date insight into the crucial issue of state intervention in market disequilibrium: a problem of economic, social and political order, faced by all governments on a daily basis. A journey into globalized finance with an underlying assumption: if everyone expects the worst, eventually the worst will happen. An honest analysis of the exceptional times we are living in, but also an unconcerned call for trust: to those who hypothesize “the end of

capitalism”, the author replies that this would simply be a mishap – however serious – along the way.

BY THE SAME AUTHOR IN THIS SERIES:



The Value of Enterprise

Il valore dell'impresa

(2006), pages 168

The economist Roberto Ruozi explains what enterprise is and what we mean when we talk about value. Value can be in terms of quality and/or quantity. When it is interpreted quantitatively, it is a highly subjective term: value is always the fruit of someone's valuation, and it changes according to who determines it and the objectives. Value can become objective when it is transformed into price, but price too can be subject to variation. And what is enterprise? An entity that, through the organised use of capital and work, has the immediate aim of transforming them into products and/or services to put on the market, in order to obtain the maximum

possible remuneration of capital, in the form of income or profit. But the capital to which the company inclines, in other words the value, is also intellectual value. It is quality. And from this book we learn how quantity can become quality. And this is where business from cultural and metropolitan tourism comes into the picture. There is a potentially very high demand for tourism from Indians and Chinese. This tourism needs to be organised and managed, but the value of the tourist company depends on the demand. And if this grows in the next ten or twenty years, then the value of tourist companies will also grow.

Roberto Ruozzi has had a distinguished career in teaching Economics at university-level (Milan Polytechnic, the Sorbonne in Paris and, from 1973, the Bocconi University in Milan, of which he was Rector for six years). He also works as a management consultant for companies and banks and provides business consulting particularly in the valuation of enterprises. President of the Italian Touring Club for five years, he is also an active member of several non-profit organizations and foundations, including the Verdi Foundation, a rest home for musicians.



CORRADO SFORZA FOGLIANI

Law, Ownership, the Bank

Il diritto, la proprietà, la banca

(2007), pages 274

Against the widespread readiness for political compromise, a “eulogy to wickedness” – here understood as the defence of our values and of the constitutional State

The title of the book mentions three main points concerning three different aspects of the author's many-sided activity: ownership (which is a foundation for freedom, according to his opinion), law (his professional field) and the bank (he is President of Piacenza's credit world). The hero-author of the book introduces himself to the reader through

many faces: as a journalist, as a historian, as a politician, even as a farmer, without forgetting the private man and his relationship with his family. This book also offers an appendix with a wide selection of articles he wrote for many newspapers, concerning the civic, political and cultural commitment in their most different themes. As the author says: “Our civilization is in danger of being too heavily influenced by the interest groups that belong to the public apparatus, which are increasingly haranguing the State and the political class with their claims. I refer particularly to that indistinct interest group represented by the bureaucracies, both national and, today, European and worldwide [...]. Bureaucracies of all kinds multiply the obligations and thereby complicate the entry of young people into business and professional life, to justify their own existence. ‘Do not count on wealth, and even less on a name, but make a personal position for yourselves’, as my father said”.

A lawyer, Corrado Sforza Fogliani is President of Confedilizia and of the Banca di Piacenza. Author of numerous legal publications, he also edits the journal “Archivio delle locazioni e del condomino”. He is the founder and an advisor to the Piacenza section of the association for the protection of the natural environment and cultural heritage of Italy, Italia Nostra.

NON-FICTION

SPIRALI

Architecture, Environment & the City



ROBERTO CECCHI

Restoration

Il restauro

(2008), pages 290

The main Italian experts in the field contribute to the current debate on restoration, cultural assets and modernity

In different Italian cities, the author meets superintendents, art historians, journalists and experts with whom he starts a discussion on the current state of cultural assets in Italy. He puts forward ideas and suggestions on how to proceed with guidelines defining large-scale projects and day-to-day restoring. "This volume brings together the contributions of colleagues, friends and scholars who presented my book in different

Italian cities [...]. The time is right to move from a restrictive, surly and unnecessarily strong-armed system to one of protection, in which the sharing of values and discussion of the prospects of enhancement at different levels of local administration prevail". Cecchi introduces important questions regarding the conservation of assets as historical memory and as a process of enhancement and of modernity. This book deplores ideologies, personal interests, laziness, conformism and hypocrisy. Yet it does not make a blank slate, it does not denounce or destroy: it leaves each person with their own, entire responsibility. It provides many instruments for continuing on the path of reforms, large-scale projects and day-to-day implementation, on the road of real politics, the politics of culture and art.

WITH CONTRIBUTIONS BY: Cristina Acidini Luchinat, Pierluigi Alessandri, Alberto Artioli, Mario Bagnara, Davide Branzato, Alberico Barbiano di Belgiojoso, Renato Barilli, Giorgio Bellavitis, Stefano Betti, Lorella Bressanello, Howard Burns, Roberto Busa S.J., Augusto Cagnardi, Marco Cammelli, Giuseppe Cappochin, Giovanni Carbonara, Giovanni Chiarini, Gianantonio Collaoni, Michele D'Elia, Cesare De Michelis, Leonardo Domenici, Sabina Ferrari, Claudio Gibertoni, Giovanni Gozzini, Enrico Guglielmo, Anna Maria Iannucci, Pietro Jozzelli, Massimo Ricci Maccarini, Pasquale Bruno Malara, Guido Marchetti, Vittorio Mathieu, Attilio Maurano, Angelo Mazza, Omar Monestier, Piero Orlandi, Roberto Panichi, Giorgio Pighi, Stefano Polzot, Michele Porcari, Nadia Qualarsa, Maddalena Ragni, Amerigo Restucci, Ugo Savoia, Carlo Sini, Daniele Sitta, Ugo Soragni, Claudio Strinati, Aldo Trione, Gianni Verga, Umberto Zandigiacomi.

BY THE SAME AUTHOR IN THIS SERIES:



Cultural Assets. Material Testimony of Civilization

I beni culturali. Testimonianza materiale di civiltà

(2006), pages 236

"Towards the end of the fourth century, the Emperors Valentinian, Valens, Gratianus, Arcadius and Honorius proclaimed edicts to guarantee exemptions or reimbursements, of up to a third of the taxes due, for those cities that had done something about preserving public buildings and, particularly, fortifications and baths. Yet today, when you read the newspapers, particularly the national ones, you hear all sorts of stories about our cultural heritage: disfigured, sold off or ruined but, above all, badly protected. Those who should be protecting it do everything but that. They go along with speculation, they let the worst things be done without moving a hair, without getting involved and without speaking out. It is the ministry, the local government departments, their officials and their organization that are under fire. Who is right? There are no short cuts to understanding the state of the art".

Roberto Cecchi is a native of Florence and an architect. He has worked in local government departments in Milan, Calabria and Venice. Currently he is General Director of the Ministry for Cultural Assets and Activities. He is a member of the China-Italy working group for cultural cooperation on conservation of the Taihe Pavilion in the Forbidden City in Beijing. He collaborates on the restoration project of the city of Bam-Iran, destroyed by the earth-quake of 26 December 2003. The author of numerous publications, he belongs to the scientific council of the review "Arkos. Scienza e restauro". He is also Editor-in-Chief of "Scienza e beni culturali". A former Lecturer at the IUAV University in Venice, he now teaches Architectural Restoration at La Sapienza University in Rome.



DARIO D'AMBROSIO

Water, Fire, Civilization

L'acqua, il fuoco, la sicurezza della città

(2008), pages 115

Fascinating and engaging, this book is at once the novel of a life and an impressive manifesto of the Fire Brigade

According to Dario d'Ambrosio, he is not cut out for writing; yet this book is at once the novel of a life and an impressive manifesto of the Fire Brigade, with anecdotes, hands-on accounts and proposals. Convinced that the quality of the city is based on safety, he has travelled throughout Italy, taking risks in order to save others from dangers. Solitude and solidarity, team spirit and leadership, the feeling of helplessness in the face

of disasters: a unique story, in which, for those who live on the edge of life, the voice and subtle complicity of a fireman proves more effective than any rescue operation.

A graduate in Engineering, Dario d'Ambrosio had a long and outstanding career in the fire service. His duties have taken him to many cities across Italy, including Rome, Como, Piacenza and, finally, Milan, where he currently lives and serves as Regional Director of the Fire Brigade.



LORENZO JURINA

Living the Monument. Conservation and Innovation

Vivere il monumento. conservazione e novità

(2006), pages 187, with 68 colour illustrations (with colour booklet and CD-ROM)

A scientific essay and, at the same time, a simple, informal story

Lorenzo Jurina tells of his trade as a special engineer dealing with the structural reinforcement and the restoration of monuments. He restores and rebuilds bridges, villas, palaces, towers, schools, churches, castles, fortifications and libraries. Jurina allows us, after centuries and centuries, to be able to use these buildings without resorting to drastic changes, replacements, mutilations, or embalming. To do all this, it takes love, art and continuous innovation, all of which can be found in this volume.

Lorenzo Jurina teaches at Milan's Polytechnic University. He has worked with public and private organisations up and down Italy. With his students, he visited parts of the ex-Soviet Union (Armenia, Kazakhstan, Uzbekistan) affected by earthquakes to teach local surveyors, engineers, politicians and builders how to strengthen and enhance the monuments.



SERGIO MATTIA

The Environment, the City, Values

L'ambiente, la città, i valori

(2004), pages 281, with 41 black and white illustrations

Estimate, value, restoration, project: the key-words to be learned and used for the benefit of the environment and the city

This book is the transcription of a debate held at the Villa San Carlo Borromeo (Senago, Milan) in which Sergio Mattia took part, alongside writers, engineers, architects, jurists, poets, students and teachers. It is packed with historical and legislative references, town planning projects, maps, declarations, manifestos and bills, all resulting from the meetings that punctuate the international debate on the city and the environment,

formulated here for the first time. The environment and the city have to be won. Everything that has been achieved by engineers, princes, workers, architects and entrepreneurs and that belongs to civilization has to be won, even civilization itself, which is neither static nor contemplative. The environment and the city are travelling towards quality.

Sergio Mattia is an engineer and a Lecturer in Professional Assessment and Practice at the Polytechnic of Milan, Department of Conservation and History of Architecture. An expert in Economic valuation of plans and projects and Environmental valuation for the Centre for Quality (Polytechnic of Milan), he is also a member of the Scientific and Technical Committee of the Italian Institute for Property Valuation. He has published numerous scientific books in Italy and elsewhere.



MASSIMO MOLA

How to Listen to Buildings

Come ascoltare gli edifici

(2005), pages 137

A light, sometimes ironic journey through the intricate wood of the building world

Massimo Mola, an engineer of the city police, is a functionary in the building office – which is consulted when a building is unsafe or has collapsed, when there is a need to verify whether alterations to one's neighbour's apartment are legal, when one needs to find the owner of an abandoned building, or when there is a need for a report on a construction site in order to settle a controversy on a restoration or a renovation.

Mola's narrative, earnest and scientific, is rich in anecdotes on cases that make you smile at the foxiness with which some people try to get around a law or avoid it. Exemplary is the range of expedients used in order to obtain permission to have an attic enlarged. Yet, besides irony, one feels bitterness for property of historical and cultural value that is not being safeguarded in the proper way.

Massimo Mola loves architecture and art, which is clear throughout his presentation. He calls for a "people-friendly city", where one could go by foot in the streets, and gaze at the buildings, where one could meet in a square and enter a historical residence or a museum and admire works of art, thus becoming a participant in the history of those who lived before us.



MASSIMO STUCCHI

Fire, Water, Civilization

Il fuoco, l'acqua, la civiltà

(2006), pages 204, with 7 colour illustrations

The history, the anecdotes and the future of firemen: a job that becomes a mission, a school of life and of civilization

A senior officer of the National Fire Brigade Service tells us about his experience in dealing with fire emergencies (including the fire in Milan's underground railway, in 1982) and water emergencies (including the flooding of the Adda and Po rivers, in 1987 and 1988). The author analyses details of the 9/11 Twin Towers fire, exploring the mechanics of the catastrophe, and the lessons to learn from it. He talks about safety in

the workplace, in listed buildings (Teatro alla Scala, Milan), and museums (Villa Reale, Monza) and explains how to avoid the disasters of the past, like those of the Gran Teatro La Fenice, in Venice, and Bari's Teatro Petruzzelli. Stucchi also discusses his work in the field of road safety: in Italy, car accidents are the first cause of death and permanent injuries, especially among the young. The true challenge for a modern Fire Brigade Service is therefore to organise a quicker and more efficient emergency service in order to minimize the disabling outcomes of accidents, a burden on the individuals affected as well as on the whole community.

Massimo Stucchi was born in Piacenza and now lives in Milan. He studied Arts at high school, and went on to study Architecture at university. When called up for his national service, he chose to do civil service while also completing his degree in Architecture. He held several posts in the Service, reaching the rank of national Vice Director. Today he is also superintendent for Design and Maintenance of Fire Brigade headquarters in Milan and its province. He has shown remarkable commitment in his organization of training facilities to educate children for emergency situations.



GIANNI VERGA

Milan, the Most Metropolitan City of Italy

Milano, la città più città d'Italia

(2006), pages 154, with 31 colour plates

What is missing from the historical centre of the city is Leonardo's workshop: the workshop of modernity...

Milan was born at a crossroads. In fact, the entire scheme of its original Roman settlement was based precisely on the scheme of crossroads, of the net, and the squares of the net. Five hundred years ago, Milan was the most important city in Europe, together with Venice. It was the period of the Viscontis and the Sforzas. It was no coincidence that Leonardo came to Milan. Little by little, Milan has returned to how Bonvesin de la Riva

described it in 1200: a dynamic, hard-working city and a centre of exchange and culture, of cultural debate. Today, Milan is one of the major points of intersection in Europe. The Lisbon-Kiev corridor, or corridor 5, which passes through Lyons and then Budapest, goes through Milan, and proceeds right through the Po Valley. The other important axis of European development is Genoa-Rotterdam linking the two seas: the Mediterranean and the North Sea. These two lanes meet physically at Milan's New Exhibition Centre in Pero-Rho. But metropolitan tourism must go hand in hand with cultural tourism. Without this, not even business succeeds.



How to Take Care of the City
Come avere cura della città
 (2002), pages 177

A genuine testimony and an honest homage to the city of Milan

“Why take care of the city, rather than simply design, plan and govern it? Because taking care of the city means above all cherishing it, as well as experiencing it, feeling part of it and helping to make it grow and improve. For years an ideological block prevailed as regards building and land planning that imposed rigid parameters on the city. These parameters circumscribed society's whole way of living: everyone was supposed to have a certain space in and outside the home, and that was supposed to be his or her horizon. There was a place for working, a place for sleeping and a place for relaxing. The planners, administrators and builders thought they were dealing with numbers, not citizens: all they had to do was make them balance out and everything would be worked out. Today, at last, another kind of idea of the city is emerging”. In this book we find houses, gardens, hidden courtyards, old quarters and suburbs, cars and undergrounds, big shopping centres and little shops, lost squares and churches, artistic and industrial itineraries, old villas and parks, theatres and museums. Then there are the elderly and the young, new professions and forgotten ones, the public and private sectors, culture and science. But there are also new materials, technologies, communication routes, plans, dreams and hopes. These are the challenges for a city restored to people; a city of doing, taken in the journey of life, where the guest is welcome.

Gianni Verga was born in Milan, where he now lives. After his degree in Civil, Building and Ergo-technical Engineering, he concentrated on urban planning and analysis. He promoted and developed the use of computers in technical planning in Italy. He collaborates both as an engineer and as a teacher with the Milan Polytechnic. A former President of the College of Engineers and Architects of Milan, he has been Editor-in-Chief of the “Giornale dell'ingegnere”. He was also President of the Fondazione Stelline. He has been very active in public administration, having been a city and a regional councillor, Vice President of the Committee for Land and Transport and of the Special Committee for the Organisation and Logistics of Regional Headquarters and Structures, then Officer for Public Works and Residential Building, and finally Officer for Urban Planning and Municipal Territory. Formerly Officer for Culture and Provincial Cultural Assets, since June 2001 he has been Officer for the Development of the Municipal Territory of Milan. Since February 2002, he has been responsible for overseeing all aspects of the redevelopment of the Ponte Lambro quarter in Milan, as well as the community initiative entitled “Urban II”.

NON-FICTION

SPIRALI

Medicine



GIORGIO ANTONUCCI

Diary from the Madhouse. Memories and Thoughts

Diario dal manicomio. Ricordi e pensieri

(2006), pages 467, with 23 colour illustrations

A book that starts with an accusation and ends in poetry

Giorgio Antonucci annotates the experiences of people confined in a mental hospital and classed by psychiatrists as inferior beings, and describes his attempt to free them from a position of disadvantage and captivity. "It is a task at the limits of impossibility, like that of trying to empty the sea whilst the rivers continue to fill it". No one is more qualified to discuss the subject than this doctor-writer. "The idea that the brain works properly only when man complies with social conventions and rules is one of the least intelligent concepts, but not only, it is also cruel and harmful [...] As I came to know life in a mental hospital better, I realised that the people in there resort to survival tactics that everyone needs when they find themselves confined to places of forced residence, after having been torn from their homes, their loved ones and their familiar environments, often violently and by deception".

Giorgio Antonucci, a doctor and psychoanalyst, was born in Lucca in 1933. In 1969 he worked in the psychiatric hospital in Gorizia with Franco Basaglia. From 1970 until 1972, Antonucci carried out his work in several mental health centres around Reggio Emilia. A friend of poets and writers, and a writer himself, Antonucci enjoys the great esteem of Thomas Szasz, who became well-known around the world with his book The Myth of Mental Illness, published in the United States in 1966. Antonucci and Szasz share the merit for creating a radical discussion of psychiatric institutions and the concept of mental illness. Apart from his many books, Antonucci's writings have also been published in magazines such as "Psicoterapia e scienze umane", "Ombre Rosse", "Il Ponte", "Collettivo R", "Senza Confine", "Tempi Supplementari", "Frigidaire", "Liberamente", "La cifra" and "Il secondo rinascimento".

By the same author, also published by Spirali:

La nave del paradiso (The Ship of Paradise), fiction, 1990;

Le lezioni della mia vita. La medicina, la psichiatria, le istituzioni (Lessons of My Life. Medicine, Psychiatry, Institutions), non-fiction, 1999.



GIANCARLO COMERI

Medicine of Life

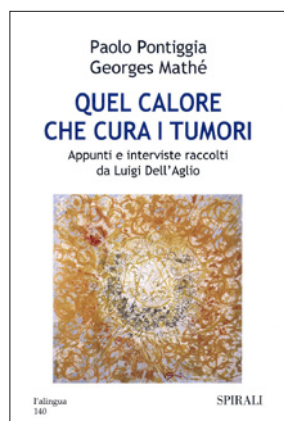
Medicina di vita

(2007), pages 211

The bet of a doctor and scientist, an experience that does not exclude miracles

This volume recounts the experience of Giancarlo Comeri, a scientist and a doctor, a scientist because he is a doctor, and a doctor because he is a scientist. A scientist of experience, on the itinerary of his life, he never ceases to question himself as to which direction leads to quality. From this intellectual openness come the particularities, the ways, the techniques and the inventions of experience, in the battle and the bet for health. His medical approach proves to be an intellectual approach: and each time, new ideas land on *humanitas*, the land of the Other, and of the guest. This hospitality according to the medicine of life, medicine of quality, is removed from any medical and legal or psycho-pharmacological system. In this book the author explains that the art of medicine and of health is also an intellectual matter, and that it starts from a new perception of "hospitality", in terms of *humanitas*. For this reason he suggests a new medicine of life, aiming at quality and far from a purely pharmacological approach.

Giancarlo Comeri is a specialist in Urology, General Surgery and Vascular Surgery. Formerly Head of Urology and Andrology at the Sant'Anna hospital in Como, since 2003 he has been Director of the urology and andrology operative units of Gruppo MultiMedica in Castellanza (Varese). He has participated in numerous international and national courses, conferences and meetings as a speaker, moderator and author.



GEORGES MATHÉ, PAOLO PONTIGGIA

The Warmth that Cures Tumours

Notes and Interviews Collected by Luigi Dell'Aglio

Quel calore che cura i tumori

Appunti e interviste raccolti da Luigi Dell'Aglio

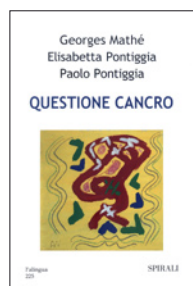
(2006), pages 256, with 28 colour diagrams and illustrations

A stirring contribution to the emerging literature on the biological treatment of cancer

Traditional oncology is illustrated by a very vast, comprehensive literature, which carefully explains the efficiency, the limits, the possible associations and the side-effects of each consolidated therapy. For new methods, however, the situation is different, particularly for “biotherapies”. The general public is largely ignorant of the results that

have been obtained and the prospects that have been opened up. The only information on hyperthermia and other biological therapies pass through the grapevine of the patients. This book sets out to compensate this failing and to stimulate an interdisciplinary debate. Innovating therapies – hyperthermia, immunotherapy, hormonotherapy and treatment with thermo-sensitising substances – represent a “biological” attack on tumour-based illness. The results so far provide encouragement for pursuing this direction.

BY THE SAME AUTHORS IN THIS SERIES (WITH ELISABETTA PONTIGGIA):



The Cancer Question

Questione cancro

(2005), pages 224

A review of the “cancer question” after fifty years of studies and therapies

No other question today needs to be considered “open” as much as the “cancer question”. But common thinking generally considers it to be a “closed” question and uses the name “cancer” to represent fatalism, the idea of things coming to an end and a certain fantasy of mastering people and things by threatening death. Today, especially after euphoria at the belief that the problem of cancer could be resolved as a question of heredity has subsided, certain questions arise. If, indeed, the question of cancer is another entirely, how should it be handled? And what does handling it involve? Understanding and hearing, and intervening. And intervention, however many drugs or therapies there may be, should always be in the word. It should always be intellectual intervention and not observance of a prejudice, superstition or mythology. Here, three scientists representing three different epochs of treating cancer assess the present-day results of therapy against tumours.

Georges Mathé, an internationally well-known immunologist and oncologist, former head of the service for haematic, immunitary and tumour-based illnesses at the Paul Brousse Hospital in Paris, currently directs the Oncology Institute of the Swiss Hospital in Paris and the Tumour Committee at the European Hospital in Rome. He has published numerous articles, essays and books in the scientific field.

Paolo Pontiggia a haematologist and oncologist, teaches at the School for Specialisation in Oncology (University of Pavia) and is a consultant oncologist at the “Città di Pavia” clinic. He is President of the International Clinical Hyperthermia Society and a member of the advisory board of the following reviews: “Medical Oncology”; “Biomedicine and Pharmacotherapy”; “Medicine, Biology, Environment”. He is the author of numerous scientific publications in the fields of haematology, oncology and clinical immunology. In collaboration with Augh Fudenberg and Claudio Ogier, he published Immunotherapy and Hyperthermia, 1983.

Elisabetta Pontiggia is an expert in cancer prevention.

Georges Mathé has also published for Spirali:

1999. *L'uomo che voleva essere guarito* (1999. The Man Who Wanted to Be Healed), fiction, 1990;

AIDS, non-fiction, 1998.



GIUSEPPE NISTICÒ, NICOLA GERARDO MARCHESE

From Magic to Experimental Medicine

Dalla magia alla medicina sperimentale

(2004), pages 238, with 185 colour illustrations

An intriguing outline of the traditions and achievements of ancient civilizations in the history of health care

From the very beginning of his life (roughly a million years B.C.), primitive man has always tried to know more about his body and its functions and to alleviate pain and suffering. This book retraces the path followed by various civilizations in the domain of man's health, from prehistoric times to the post-Homeric period, to the ancient civilizations of Mesopotamia, Fenicia, Crete, China, India and Egypt. Among the numerous historical anecdotes, there is the story of how the first medical encyclopaedia came about. In a number of temples in Magna Grecia, the faithful left votive tablets describing illnesses, remedies and cures on the columns. These were regularly consulted by other people for suggestions and guidance. Then there is the story of how the physicians of the ancient world managed to heal the Emperor Dario's broken foot and to cure breast cancer. The book also tells how the soldiers returning from the crusades stopped off at the Salerno Medical School to have plastic surgery on their faces, or how Tommaso Campanella gave evidence in one of his writings of an early kind of skin transplant, carried out at the School of Tropea.

Giuseppe Nisticò: see *Cooking & Science*, page 95

Nicola Gerardo Marchese is a scholar of the cultural traditions of Southern Italy. A member of the National Research Council's Committee for Scientific Research in Calabria, a "lay" member of the National Academy of the History of the Art of Health, he is also a lecturer in Water and Pollution Law at the Italian University for Foreigners in Perugia. He teaches History of Medicine at the Magna Grecia University of Catanzaro.



UWE HENRIK PETERS

Robert Schumann and the Thirteen Days Before the Mental Hospital

Robert Schumann e i tredici giorni prima del manicomio

(2007), 303 pages, with 20 colour illustrations

An impassioned, detailed and in-depth investigation, based on the diaries of the most admired artist couple of German Romanticism

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available
for German

The fortuitous discovery of a letter written by Robert Schumann during the two years he spent in the mental hospital of Endenich was the beginning of a trail that led Uwe Henrik Peters to a new reading of the life of one of the greatest Romantic composers. The author had direct access to documents never published before, prompting him to write this book, which breaks new literary and scientific ground. Through a probing analysis of notes and eye-witness accounts, Peters reached the diagnosis of delirium tremens, or delirium due to alcohol abuse. This thesis differs completely from the legend according to which Schumann suffered from mental illness. The discovery is all the more shocking as it is made by an eminent scholar and writer, as well as a profound music lover, such as Uwe Henrik Peters. Written in a narrative style, the book aims to be accessible to non-specialised readers, but also contains useful guidelines for experts.

Uwe Henrik Peters has been a famous Professor of Neurology and Psychiatry at the University of Kiel (1965-1969), a Neuropsychiatry Professor and President of the Neuropsychiatry Department at the University of Mainz (1969-1979). He is currently President of the Department of Neurology and Psychiatry at the University of Cologne. He collaborates with many journals, reviews and monographic series; he is editor of the Comprehensive Textbook of Psychiatry, the author of over three hundred publications and has written more than thirty books. He is also an Honorary Member of the WPA (World Psychiatric Association). Many of his articles have been published in the reviews of the Associazione psicanalitica italiana and in the proceedings of congresses held at the Villa San Carlo Borromeo in Milan, Senago.



DAVID RASNICK

Germ of Lies

La vera storia dell'Aids

(2001), pages 264

A story of love and truth, excellently told by an anomalous scientist by training and by vocation

When her best friend commits suicide on discovering herself HIV-positive, Core Fletcher, an attractive journalist, decides to investigate the validity of the publicly accepted theory of the cause of AIDS. Using her reporting and scientific research skills, she begins her investigation in the institutions of healthcare, government and the media, to which the public has delegated all handling of the problem. As she uncovers everything known about the cause of AIDS, even working incognito, she discovers a tangle of fears, taboos, myths, greed, lust for power and privilege according to caste. Her curiosity is aroused and she unravels this tangle only to discover that HIV is not in fact the cause of AIDS, and that some scientists, despite severe obstacles, are pointing to different theories on diseases that impair the immune system. At the same time, as she follows the trail of her investigation, new things happen in Core's life: thoughts, encounters, a man, Alan...

David Rasnick graduated in Chemistry and Biology in 1978 at the Georgia Institute of Technology. He has worked in the pharmaceutical industry, where he carried out research into protease inhibitors for use in therapy for cancer, arthritis and other illnesses. In recent years, he has led a research team investigating cysteine inhibitors. Since 1996, he has been working with Professor Peter Düsberg at the Department of Molecular and Cellular Biology of the University of California, Berkeley. There he analyses the metabolic control of complex biological systems as an explanation of the genesis and development of cancer.

By the same author, also published by Spirali:

Il dilemma dell'Aids: malattie da droga imputate a un virus passeggero (The AIDS Dilemma: Drug Diseases Blamed on a Passenger Virus), with Peter Düsberg, non-fiction, 1998.



THOMAS SZASZ

The Battle for Health

La battaglia per la salute

(2000), pages 114

"Once, when religion was strong and science was weak, man mistook sorcerers for doctors; now that science is strong and religion is weak, man mistakes doctors for sorcerers"

This book charts the itinerary of one of the most famous living scientists, and his observations on health, malaise, behaviour, conformism, psychiatry and psychoanalysis. Through his widely circulated works – especially *The Myth of Mental Illness* and *The Manufacture of Madness* – Szasz has called judicial and psychiatric power into question over the problem of malaise. He has never tired of repeating that mental illness does not exist, that it is a mythology created by the Enlightenment and subsequently "manipulated" by the disciplines, particularly psychiatry, which has become "the strong arm of the modern state" or "the medical arm of the modern tyrannical state". According to his extreme individualism, all behaviour is the result of finality and intentionality and all psychiatric therapy should be agreed by contract. This does not preclude the existence of forms of behaviour that do not depend on "finality and intentionality", because they are caused or influenced by injuries, tumours or other pathologies that damage the brain. In an epoch that shuns the word of life's teachers, this book constitutes a great lesson in humility, generosity, indulgence, in other words in the Right of the Other.

Thomas Szasz was born in Budapest in 1920. In 1938, he moved to the United States, before the outbreak of the Second World War and before the persecution of the Jews reached its height. Having graduated first in Physics, then in Medicine in 1944, he specialised in Psychiatry and underwent training in Psychoanalysis. Since 1956 he has been Professor of Psychiatry at Syracuse University (N.Y.).

By the same author, also published by Spirali:

L'incapace: lo specchio morale del conformismo (The Unsound Mind: The Moral Mirror of Conformism), non-fiction, 1990;

Il mito della malattia mentale (The Myth of Mental Illness), non-fiction, 2003;

Farmacrazia. Medicina e Politica in America (Pharmacocracy: Medicine and Politics in America), non-fiction, 2005.

NON-FICTION

SPIRALI

Philosophy



FELICE ACCAME

The Ideological Function of Theories of Knowledge

La funzione ideologica delle teorie della conoscenza

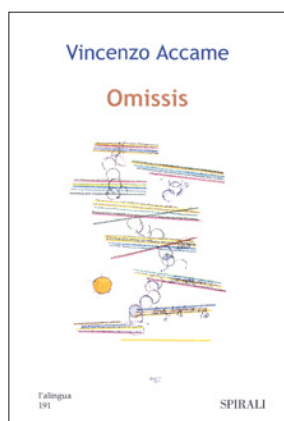
(2002), pages 167

A notable scholar of communication provides a lucid and wide-ranging analysis of the various implications of the epistemological debate

Since classical times, as the author observes, philosophers have always denounced a “mistake” of the philosophy preceding theirs, a “mistake” with regard to knowledge. How has man understood knowledge? How does knowledge operate? Is it possible to reproduce this way of operating in the construction of artificial intelligence? This essay provides a valuable insight into the theoretical foundation of many disciplines (scientific and other)

that, through the functions elaborated to explain the way knowledge operates, have theorized (and sometimes realised) avant-garde applications in technology, science, mathematics and theoretical speculation. In the book, the author reflects on the ideological nature of “knowledge” and also explains why some discoveries are immediately “accepted” by society, while others, such as the heliocentric theory of Aristarchus, the cybernetic models of Ctesibio, the movements of Mercury before Einstein’s relativity, Freud’s unconscious and operative methodology itself are relegated to a kind of waiting list for centuries.

Felice Accame teaches Theory of Communication at the Centro Tecnico di Coverciano. Since 1986, he has been President of the Società di Cultura Metodologica-Operativa and editor of Metodologia – Pensiero Linguaggio Modelli. Under the guidance of Silvio Ceccato, he contributed to the work of the Centro di Cibernetica e di Attività Linguistiche at the University of Milan. Since 1985, he has presented the programme “Caccia all’ideologico quotidiano” for the national radio station Radio Popolare. Among his most recent publications are: L’analisi della partita di calcio, Società stampa sportiva 1992; Pratica del linguaggio e tecniche della comunicazione, Società stampa sportiva 1996; Scienza, storia, racconto e notizia, Società stampa sportiva 1996 and Dire e condire, Odradek 1999.



VINCENZO ACCAME

Omissis

(2003), pages 175

An engaging essay delving into the intricate complexities of the culture-politics relationship, never entirely clarified

The title of this beautiful volume, *Omissis*, came to the author when he began to “investigate among the folds of a relationship between culture and politics that has never been satisfactorily clarified”. It is not so much an interpretation of events as an interpretation of what has happened to Italian culture in the last fifty years, in view of what might happen tomorrow to our uprooted “intellectuals”. Accame’s investigation, which constitutes the first part of this volume, then developed and became enriched with other material. Personal experiences

led him to describe what it is like to be a patient in an Italian hospital. Cultural events brought the author success on a number of occasions and are reflected here in the presentation of his two most recent books (*Anaesthetics* and *Painting as Writing*) and two interviews, featured in the second part of this volume, which complement an improvised autobiography of great worth.

BY THE SAME AUTHOR IN THIS SERIES:



Anaesthetics. Libertarian Thinking in Society, Literature and the Arts

Anestetica. Il pensiero libertario tra sociale, lettere e arti

(1998), pages 208, with 16 colour illustrations

In the form of propositions and aphorisms, this book is the fruit of a life of speculations, experiences and memories, in which all the thinking of the author, artist and theoretician emerges. Furthermore, it is written by someone who, for years, taught others to think freely, refusing the blueprint of a culture increasingly enslaved to power and the media and increasingly false, which has made the individual incapable of expressing himself and his own ideas.

Also by Vincenzo Accame: see *Artists in Europe*, page 119



JOHN BLOCH

God and Poetry

Dio e la poesia

(2004), pages 116

"A writer of extreme intelligence, a genius who gives intellectuality a superlative meaning"

For poetry is the linguistic structure men have used ever since the beginning of time to unravel the knots and essential problems of life: nothingness, good-evil, death, otherness, difference, beauty, wealth, the invisible, vision, movement, birth, rebirth and resurrection.

Born in Italy in 1966, **John Bloch** studied Economics and Business and is an expert in Taxation. He is a reader of theological and philosophical texts and a scholar of the religions.



LUIGI DE MARCHI

The New Strong Thought

"Marx is dead, Freud is dead, and I feel much better"

Il nuovo pensiero forte

"Marx è morto, Freud è morto, e io mi sento molto meglio"

(2007), pages 301

An ironical response to modern man's need for sense and meaning

The author, a well-known clinical psychologist and civil rights campaigner, analyses many crucial enigmas and other phenomena not specific only to our time. For instance, he asks why religious fanaticism is rife in this century, and why political fanaticism was rife in the twentieth, and how we can defend ourselves, today, from extremism. He also deplores the denial of, or the silence surrounding the demographic explosion in the Third World, which he describes as the mother of all contemporary tragedies. Behind these issues is the question of "progressive" culture, which for decades has held up Fascism as "the worst evil" (also implicating "repented Fascists" in this hasty diagnosis), and today shows an irresponsible blindness to the threat of Islamic fanaticism.

Luigi De Marchi, clinical and social psychologist and author of numerous essays published in Europe and America, has been a leader of various campaigns for civil rights in Italy. Already founder and president of a number of important schools of psychotherapy in Italy, in 1984 he presented a new theory of culture and neurosis in a book: the German edition was proclaimed Book of the Month in Germany. In 1986 he founded the Istituto di Psicologia Umanistica Esistenziale in Rome, of which he is still the Director. Since the early Nineties, he has also been involved in theatre and television, making programmes about which Federico Fellini wrote in 1992: "This is a new, cultural television that we sorely need today". And for over two years he presented a psychology programme on the Italian national state television channel Rai Uno.



VITTORIO MATHIEU

Europe's Classical Roots

Le radici classiche dell'Europa

(2002), pages 225

A clear and simple history of European science read under the sign of adventure

"I began by realising over twenty years ago that the symbol under which the entire history of Europe should be read is adventure. The term 'adventure' (and 'adventure novel') arose late, from the encounter between the Germanic wayfarer and the ideal stability of the Roman Senate; form and content, however, come from Greek civilization. Then, happily, I realised that the first genuine adventure novel was *The Odyssey*". In the meantime, Mathieu had happened to return to a thinker who was later than Homer, but earlier than the Athenian Classicism par excellence of the fifth century, Heraclitus. Without Heraclitus science would not have occupied the place it now holds in our lives. Adventure today is the adventure of science, which urges the scientist towards new things and which extends across the whole planet. There is no other science, Mathieu writes, except European science.

BY THE SAME AUTHOR IN THIS SERIES:



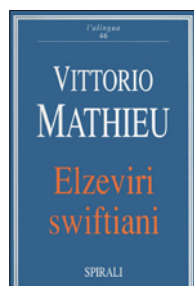
Void, Music and Light
Il nulla, la musica, la luce
(1996), pages 182

“Why did I call this book *Void, Music and Light*? Because music, even more than poetry, is a question of listening to silence. There is something in music that makes silence emerge above the sound. Even the themes of the music, for instance those of symphonic poems, are designed to bring out the void of things and to direct our attention towards this being of void, which is neither an object of observation or representation. Because the void of music manages to cut itself off from empirical references, it is more significant. The signifying power of something that signifies nothing is great, because it is void that brings out the being of things. And it is in this infrangible hiatus between being and void that music and light are located”.



Play and Work
Gioco e lavoro
(1989), pages 197

“The two dimensions, of play and of work, must be brought back to their common root, which is activity. This is a ‘eudaemonic’ ideal, namely of happiness, and certainly not a hedonistic or utilitarian one”. In other words, play and work merge in the concept of activity, through which man fulfills himself. This is, nowadays, an undoubtedly difficult ideal, but it has to be born in mind when man chooses both his play and work.



Swiftian Articles
Elzeviri swiftiani
(1986), pages 220

Cruelty is always mental and consists in showing that if you want certain things, you will have to endure others. Coherence is not human, what is human is to think that everything can be in agreement with everything else. Some proposal of this book will thus seem inhuman and paradoxical, for they attempt to make highly widespread ways of thinking and behaving coherent, regardless of whether the author agrees with them. Unintentionally, in saying things as they really are, one falls into paradox, because widespread opinion does not know things as they really are but as it would like them to be. Things, however, ignore this and continue to be as they are. The attempt of this book is to take things seriously, even at the cost of not taking public opinion seriously.



Voice, Music and the Demoniactal
La voce, la musica, il demoniaco
(1983), pages 210

Music can instill in us the Luciferian temptation to become masters of nature, to construct nature at our will. The author follows the main expressions of the demoniactal in music throughout history, up to Romanticism, in which music, once reality has dissolved, eventually dissolves itself. An essay on musical interpretation closes the book.

Vittorio Mathieu, is Professor of Moral Philosophy at the University of Turin and a member of the prestigious Accademia Nazionale dei Lincei. Among his highly numerous publications are works on Leibniz, Kant, Bergson and Plotin; the textbook *Storia della filosofia*, *La Scuola* 1967; the essays *Dio nel “Libro d’ore”* di R.M. Rilke, *Olschki* 1968; *La speranza nella rivoluzione: saggio fenomenologico*, *Rizzoli* 1972 and *Filosofia del denaro*, *Armando* 1973. He writes leading articles on political and cultural matters for the Italian daily “*il Giornale*”.



ANTIMO NEGRI

Globe Two Thousand. History and/or Destiny of the West

Globo Duemila. Storia e/o destino dell'Occidente

(2006), pages 456

In the apparent clash between global and local, “glocal” – in which the reasons of the universal seem to be reconciled with those of the particular – appears to be asserting itself

This valuable posthumous work by the great thinker from Campania is built on serious interdisciplinary research (sociological, economic, political and, above all, historical). The author guides us through the terminology that abounds in any discussion of globalization: global, anti-global, new global, postglobal, local, delocal, rilocal, glocal...

But is the market of the twenty-first century really glocal? The philosopher passes the question to Ignazio di Loyola, patron saint of the globalizers, to whom an appendix of the book is devoted.



The Philosopher and the Milkman. Stirner and the Union of Egoists

Il filosofo e il lattaiolo. Stirner e l'unione degli egoisti

(2005), pages 254

The history of the philosopher emarginated in life and exalted after his death: a theorist of individualism and an inspirer of Nietzsche, Jünger, Camus...

The story, rich in anecdotes and unpublished documents, is about the nineteenth-century German philosopher Max Stirner, who had a significant posthumous fortune as the theorist of the most radical individualism, very relevant in an epoch of globalization of life and of negation of the individual and of the “unique” that is in each one of us. The author, who has been studying the German philosopher and his work for thirty years, has come to write about him in a very beautiful way, a theoretical and narrative, precise

and humoristic way. Here is Stirner, a kind, quiet and anonymous person who lost his job when his book *The Ego and Its Own* was published: from a teacher in a school for young girls of good family, he became a social outcast and eventually ended up a milkman and a stock-jobber. Engels and Marx fiercely attacked him, while Nietzsche was very much indebted to him, and one could say the same of Schmitt, Jünger, Camus. This book is very valuable for finding a direction for the thought of the twenty-first century.

BY THE SAME AUTHOR IN THIS SERIES:



De persona. The Indomitability of the Individual

De persona. L'indomabilità dell'individuo

(2004), pages 280

In this book the renowned philosopher deals with an exquisitely philosophical topic, enquiring about the “person”, which, according to him, is not something that “is”, but something that “makes itself”, that creates itself from actions and not from an originary imprimatur. The notion of person has a history in which, mostly in modern times, there are culturally stimulating and theoretically suggestive moments, but also unacceptable mystifications. Antimo Negri leads

us to a critique of fetish-words, such as technology or global economy, or of fashionable dichotomies, such as individual and species, man and humanity, particular and universal, local and global. And he invites us to follow the lessons of Pope Wojtyła, who spoke about everyone's risk of never becoming a “person” if one is degraded and stranded by individualism, or falls into the web of totalitarianism.



Discourse on the Present State of the Italians

Discorso sopra lo stato presente degli italiani

(2000), pages 569

“In these pages, the events of Republican Italy provoke reflection as to the destiny of our nation-state, now part of Euroland and the global market. At the heart of this reflection, a basic question arises: do our professional politicians, who regularly scuffle with each other in a peripheral arena of the world in their forever thwarted intention of safeguarding democracy, realise that their profession is on the way out? No, this book has not succeeded in being just a

pamphlet, it could not have been merely that. The main reason for this is that the present state of Italians is that

of a world where the grandchildren of 'Guicciardini's man', as *homines oeconomici*, are the ones who are very probably the most comfortable in it. For, in an epoch of irresistible transnationalism, they can echo the cry of the glorious anarchists of the past: 'Our homeland is the whole world'. For that matter, they have already lost their homeland, or else they never had one".



Leopardi and Modern Science
Leopardi e la scienza moderna
 (1998), pages 176

With his habitual masterly adroitness, Antimo Negri offers an in-depth and systematic analysis of the development of Leopardi's views on science. By virtue of an appealing and rich prose, we follow the evolution of the scientific thought of this supreme poet and philosopher, whom Nietzsche himself regarded as "the greatest stylist" of the nineteenth century: from his Enlightenment faith in natural science to his "literary conversion" in 1826, when he passed from "erudition to the beautiful". In that year he began to question the "simplified and standardised system of the world" held by the representatives of the "scientific republic", proposing instead the "system of the beautiful", or a world that finds expression in the realm of poetic imagery rather than in that of science. Together with Nietzsche, Leopardi has earned a place in the great adventure of the spirit, agonising between science and poetry, which continues still today.



Nietzsche in the Plain. Men and the City
Nietzsche nella pianura. Gli uomini e la città
 (1993), pages 338

"Nietzsche chose to learn of men of the 'plain', or the city – the place where men's passions, interests, ambitions and conflicts are played out on a day-to-day basis – by studying the ancient Greek city. This he did in particular through Thucydides and Theognis of Megara, though he was also influenced by his friend and teacher Burkhardt's demythologisation of it. At a time when Europe was suppressing any indulgence towards *Deutschland über Alles*, Nietzsche's careful and persistent consideration of her situation throughout his work makes it impossible to subjugate his ideas to Nazi exploitation, or to the equally ideological interpretation that allows the philosopher to be ascribed Socialist ideals or attitudes characteristic of Gabriele D'Annunzio's 'man of many souls'. Nietzsche does not comply with the theoretical manipulations of his descendants, more inclined towards Heidegger. His place really is 'beyond good and evil', or beyond any 'good' or 'bad' ideology".

*Antimo Negri (1923-2005) ended his long university career as Professor of History of Philosophy at the Tor Vergata University of Rome. An acute observer of contemporary philosophical and scientific culture, he always combined the serious speculation of the philosopher with the responsibility of the historian, together with his constant interest in the problem of work in our day. This great thinker of the twentieth century, who called himself "an academic of no academy", had a glittering university career, even though he kept himself apart from school encumbrances, ideological obedience, or conformities of the times. His philosophical and scientific itinerary is rich and complex. For fifty years he worked as a prolific essay-writer and as a freelance journalist. Following the steps of Ugo Spirito and Giovanni Gentile, Negri has accomplished a monumental work of recognition in the philosophy of work and technology, publishing his classic textbook, in seven volumes *Filosofia del lavoro: storia antologica*, Marzorati 1981. Among his other important works are: *La presenza di Hegel: ricerche e meditazioni hegeliane*, *La Nuova Italia* 1961; *Giovanni Gentile*, *La Nuova Italia* 1975; *Hegel nel Novecento*, Laterza 1987; *L'inquietudine del divenire*, Giovanni Gentile, *Le lettere* 1992; *L'estetica di Giovanni Gentile. Esistenza e inesistenza dell'arte*, *L'epos* 1994 and *Gentile educatore: scuola di stato e autonomie scolastiche*, Armando 1996. Negri is also responsible for the editing and translation of many classic philosophers, including Hobbes, Kant, Schiller, Hegel, Schelling, Nietzsche.*

Also published by Spirali:

Julius Evola e la filosofia (Julius Evola and Philosophy), non-fiction, 1994.



CARLO SINI

Freedom, Finance and Communication

La libertà, la finanza, la comunicazione

(2001), pages 267

In the shadow of alphabetic writing: dangers and opportunities of Western culture

Recently, much attention has been given to the idea of a European constitution, or charter of basic human rights, yet what is the effective value of such fundamental rights as freedom of speech when, for one reason or another, people choose not to exploit them? One of Italy's most noted scholars of philosophy, Carlo Sini, explores the meaning of freedom, the philosophical thinking behind the current trend towards unification, even in cultural life, within the European Union, and the apparent conspiracy of silence

surrounding the likely consequences of this trend. The book is the result of a two-day workshop, held at the Villa San Carlo Borromeo, Senago, Italy, 26th-27th August 2000, during which Sini expounded his thoughts and responded to questions on these and other issues.

BY THE SAME AUTHOR IN THIS SERIES:



Images of Truth. From Sign to Symbol

Immagini di verità. Dal segno al simbolo

(1990), pages 195

II edition

Philosophy, says Aristotle, is the science of truth: of things as they appear and are, and of judgement as it corresponds and is adapted to things. These two "places" of truth have always governed Western knowledge and are still found in its sciences, technology and logic. However, for some time now, the dissolution of the classical concept of truth has been underway: with

Hegel and Heidegger, truth rushed headlong into the indifference of error [...] marking our age of disillusion in a nihilist way. This path, with its emblematic images of truth, is defined in the first part of the book. In the depth of its conclusion, a genealogy of the problem of truth is started, aimed at limiting its institutive gesture. It is this gesture – "archaic" in every sense – that has given life to our "public" and "logical" knowledge [...] This discovery opens the way to a new listening of the word and of the experience of truth which has always been inscribed in it.



Kinesis. An Essay of Interpretation

Kinesis. Saggio d'interpretazione

(1982), pages 194

The cultural project underlying the itinerary of this book is a comparison of contemporary semiotics and hermeneutics. Hence its reference to certain contemporary key-thinkers such as Peirce and Husserl, Nietzsche and Heidegger, but also to the profound meaning of a tradition which, from Plato onwards, has determined the technological and nihilist destiny of our culture. To interpret the signs of our times and to discover the immeasurable and enigmatic return thereof, leads to an experience of thought which cannot be appeased in any of the common "places" of existence and of the traditional disciplinary and scientific distinctions. Fatally, the question moves beyond: beyond the sign and towards the event which, as it happens, sends the sign to its nothingness and thus, at the same time, to its true and particular meaning. However, this nothingness, which is heralded in the final chapters of the book, no longer has, or no longer displays the sign of manifest and impotent nihilism, in other words the meaning of a thought limited by the place of metaphysics, science and technology. On the contrary, this nothingness reveals a new way of interpreting and a new way of thinking as a "more appropriate possibility" for our impossibilities and for our current contradictions.

Carlo Sini, Professor of Theoretical Philosophy at the State University of Milan directs the review of philosophy and culture "L'uomo, un segno". His works include: *Passare il segno. Semiotica, cosmologia, tecnica, Il Saggiatore* 1981; *Il silenzio e la parola, Marietti* 1989 and *I segni dell'anima. Saggio sull'immagine, Laterza* 1989.

Also published by Spirali:

Il viaggio in Italia (The Journey to Italy), non-fiction, forthcoming.



FAUSTO TAPERGI

Physical Phenomena

I fenomeni fisici

(2005), pages 170

A non-conformist reading of physics and of the work of the great physicists of history

Rereading with Fausto Tapergi the history of physics through the experiences of its great figures (from Newton to Galileo, from Maxwell to Planck, to Einstein) allows a radical rethinking of life. Also in this book, Fausto Tapergi reacts to the current use of words that can hide new and unexplored questions: in his other three books, already published by Spirali, Tapergi dealt with philosophical sciences, and here he deals with physics, of which he has long been a vivacious and non-conformist scholar. Here the

theories on colours and on universal gravitation, the corpuscular and wave theories of light, the history of light's speed and of its controversial measurements, the theories of electricity, of heat, and of temperature are considered. The perspectives of these theories are sounded out, while their folds, contradictions, mistakes, the persistent superstitions, and the innovative scope are unfolded.



Freedom

La libertà

(2001), pages 216

Freedom is an essential dimension of human experience. Tapergi's essay is a successful attempt to clarify this controversial – often abused and misunderstood – notion

“This book originates from the cultural and practical need to respond to the now widespread and uninhibited use of the term ‘freedom’ in such different and conflicting meanings as to produce the strangest and most contradictory misunderstandings, with particularly detrimental effects in politics. It is one of the causes of the disorientation of ideas and actions, which is making our existence so unstable and laborious. [...] Freedom is an intrinsic and indissoluble part of existence. [...] It exists and operates even without

our knowledge, and even though we may neglect or oppose it. [...] In such cases, however, which are sadly frequent, freedom works against us, without giving us any of its richest and vital contributions. Instead, it is used in an errant and contradictory manner, according to whims, foolish ambitions, falsehoods, abuse and violence that are only too familiar. The aim of this book is to analyse and define freedom more clearly, [...] so as to enable each of us not only to use it, but to express it in our thought, behaviour, example and all our actions”.

BY THE SAME AUTHOR IN THIS SERIES:



Philosophy as the Science of Life

La filosofia come scienza della vita

(2001), pages 319

Following his two previous essays in 2001 and 1999, *Knowledge* and *Freedom*, this work epitomises and harmonises the activity of the tireless thinker and entrepreneur Fausto Tapergi. In this book, he recounts the adventures and experiences that have enabled him little by little to see things from a wider, more complete and hence more balanced point of view. “Life is equilibrium.

When we allow ourselves to be overcome by rage, disdain or impulsive revolt in our lives, we go against this equilibrium. The more we are able to follow this equilibrium inside ourselves and to project it, through thought, into our actions and deeds, the more we will be able to do worthy things”. For Tapergi, it is this way of thinking and acting that holds the secret to immortality. “We must operate on the basis of time to come. We can consider life to be immortal, even, if we transfer it into time to come as we operate. And this is where we become immortal”.



Knowledge
La conoscenza
 (1999), pages 179

Among the activities of the intellect, the most important is possibly the one we call combinatorial activity. Combinatorial activity occurs when reflection turns knowledge into imaginings, fantasy, projects, plans and ideas for action, which no longer have a cognitive purpose. If they then take on distinct characteristics of novelty and self-accomplished existence, they are called creations. Thus they belong to the same category as works of art and poetry, dramatic improvements in the efficiency of a company, or inventions of machines and of financial, economic, political, ethical and social solutions, all of which deeply change and innovate life and its conditions. This book is for all who wish to gain a deeper understanding of knowledge, in order to make better use of it.

An intellectual by virtue of his entrepreneurial activity, Fausto Tapergi (1909) followed a career in business and finance, but he never abandoned his passion for studying and began writing as soon as he could. He has written extensively on politics, economics, culture, literature and philosophy. His publications include: the essays Gli insegnamenti di papa Simplicio, Medicea; Il mondo fisico, La Galassia 1991; Attualità della filosofia e in specie quella di Benedetto Croce, Marna 1995; Machiavelli questo sconosciuto, 1996 and a collection of poems, Le poesie, 1997, both published by Satya. He is also the author of a few plays, including Il corsaro, a free adaptation of a tale by Boccaccio, Lo spillo, and Il dramma dell'Isola felice. He has contributed many essays and articles to several magazines and journals, among them "Mondo Libero", "La Gironde", "Il Pianeta Uomo", "Il secondo rinascimento" and others.

Also published by Spirali:

Avventura a Capri (Adventure in Capri), fiction, 2006.



ALBANO UNIA

The Question of Phenomenology in Husserl and Wittgenstein and Writings in Logic
La questione della fenomenologia in Husserl e in Wittgenstein e Scritti di logica
 (2005), pages 173

A new comparative interpretation of the works of two great philosophers

By reading this new essay one can learn the essential themes of the philosophical pathways of Edmund Husserl (1859-1938) and Ludwig Wittgenstein (1889-1951) and compare both pathways according to a new interpretive hypothesis. These are fundamental issues for contemporary philosophy and culture. The book continues the analysis made by the author in the previous book *Husserl, Wittgenstein e gli atti intenzionali* (1997), and introduces new topics: the intentional agency, the distinction between reasons and causes, Moore's paradox ("There's a cat in my room but I don't believe it"). The author underlines that, for Husserl, phenomenology is an analysis in the first person, intention is posed only in the first person, and also the concepts of consciousness, imagination, vision, are given only by the use that one makes in the first person. For instance, while I am out for a walk, my look wanders on the horizon, on the trees along the trail, but, if I were more attentive, I would notice that my vision changes if I change my perspective, and that my experience varies when, instead of staring at things, I catch, by reflex, while I am walking, a continual change in the perspective. In other words, I would notice that, when I approach things in a different way, it also changes the way things are given.

Born in 1949 in Mondovì, where he teaches Philosophy, Albano Unia is an expert on Husserl and the mathematical logicians. He has published essays on Meinong (Meinong e la teoria degli oggetti, Istituto di filosofia 1977; Saggio sulla teoria delle assimilazioni di Alexius Meinong, Istituto di filosofia 1979), Husserl (Alcune note sulla "Filosofia dell'aritmetica" di Husserl, Istituto di filosofia 1978), Frege, Peano and Russell (Il significato dell'ideografia di Peano, 1978; Osservazioni sulla logica di Peano. Peano e Russell, 1980).

By the same author, also published by Spirali:

Husserl, Wittgenstein e gli atti intenzionali (Husserl, Wittgenstein and Intentional Acts), non-fiction, 1997.



MASSIMO VENUTI

The Rhetoric of Logos. Logical Representation in the Elaboration of Thought
La retorica del logos. La rappresentazione logica nell'elaborazione del pensiero
 (1993), pages 400

At a time when the pace of research in the study of thought has slowed drastically, this book represents one of the few systematic attempts recently made in this direction in Italy

Focused on one of the greatest myths in Western thought – logic – Venuti's work outlines its essentially rhetorical nature and hence, in a way, the falseness of its intentions. The assertion that "contradiction is the only possible form of thought" leads to new consequences in the European tradition of thought: the tragic essentiality of speech, "irrationalism as the basis of rationality" and as the only form of knowledge. What

results from this is that it is totally impossible for philosophy to understand its origin, which is precisely what its task should be. A section of the book is dedicated to an analysis of the grammar we use on a day-to-day basis. Such an analysis reinforces the theory of the rhetorical nature of our knowledge. From Dionysius the Pseudo-Aeropagite to Meister Eckhart, from Johannes Scotus Erigena to Nicholas of Cusa, to a disturbing rereading of Heraclitus the Obscure, *The Rhetoric of Logos* develops an observation that is understood by intuition and always brushed aside by official logic: on one hand, the impossibility encountered by rational thought when it tries to know itself; and, on the other, the purely apparent solidity of the laws of thought.

A former member of the Institute of Philosophy of the Catholic University of Milan, Massimo Venuti is Professor of the History and Aesthetics of Music at the Piacenza Conservatorio. He has published Musikgeist e mondo moderno, Zanibon 1982 and Musica e poesia, Arti grafiche Decembro.

NON-FICTION

SPIRALI

Ciphermatics & Psychoanalysis



Journal of Ciphematics 6
Folly, Madness and Clinic
 (2008), pages 299

The Enlightenment marks the establishment of the idea of “place” – or confinement – with regard to a social problem. The alleged mentally ill were terrorized in order to make them find the right illumination. From the Renaissance and the Enlightenment onwards, a different treatment of madness, hitherto only inscribed in demonology, began...

WITH CONTRIBUTIONS BY: *Luigi Abete, Alessandro Atti, Erik Battiston, Sandro Bondi, Willer Bordon, Peter Roger Breggin, Riccardo Calimani, Gabriella Carlucci, Roberto Cecchi, Ruggero Chinaglia, Elisabetta Costai Shen Dali, Sergio Dalla Val, Roberto Formigoni, Cristina Frua De Angeli, Maria Luisa Gatti Perer, Aldo Gerbino, André Glucksmann, Marek Haller, Carlo Marchetti, Anna Gloria Mariano, Michele Marin, Vittorio Mathieu, Antonella Silvestrini, Arianna Silvestrini, Paolo Vandin, Armando Verdiglione, Harry Wu.*



Journal of Ciphematics 5
Our Psychoanalysis
 (2008), pages 174

More than a century after its invention, is psychoanalysis still an originary experience rather than a vision of the world, offering solutions for living and with salvation as its goal? Ciphematics was needed to dissipate belief in mental illness and to give psychoanalysis back its originary status, pointing out its intellectual bet, the bet of life. For this reason, as this issue of the journal shows, our psychoanalysis has nothing to do with the various technologies of the epoch with their goal of wellbeing. For things are extreme, they are on the move: they are said, done and written by themselves. And they conclude in safety, without the danger of death, but in the risk of success.

WITH CONTRIBUTIONS BY: *Alessandro Atti, Francesca Baroni, Erik Battiston, Mariella Borraccino, Sergio Cassandrelli, Alberto Cavicchiolo, Ruggero Chinaglia, Ferdinando Cionti, Elisabetta Costa, Sergio Dalla Val, Enrica Ferri, Alain Finkelkraut, Cristina Frua De Angeli, Cristina Garbo, Alice Granger, Marek Halter, François Keller, Fanchette Kunz, Cyril Maillefer, Carlo Marchetti, Anna Gloria Mariano, Michele Marin, Stefania Persico, Susan Petrilli, Augusto Ponzio, Matjaž Potrč, Eveline Sautaux, Ariane Schindelholz, Antonella Silvestrini, Arianna Silvestrini, Anna Spadafora, Alessandra Tamburini, Paolo Vandin, Armando Verdiglione, Maria Antonietta Viero.*



Journal of Ciphematics 4
The Statute of Art Ambassador
 (2008), pages 180

In this issue of the journal, various authors contribute for the first time towards defining a new statute, not professional or social, but intellectual: art ambassador. This is the inaugural statute of the second Renaissance of science, art and culture, in the process of qualification of our life, which does not need any archaisms. The contributions to this volume are testimonies belonging to an experience from which each lesson of quality comes.

WITH CONTRIBUTIONS BY: *Alessandro Atti, Francesca Baroni, Erik Battiston, Alberto Cavicchiolo, Ruggero Chinaglia, Giancarlo Comeri, Elisabetta Costa, Sergio Dalla Val, Dario Fertilio, Alain Finkelkraut, Aldo Gerbino, Ruggero Guarini, Marek Halter, Angelo Lippo, Cyril Maillefer, Carlo Marchetti, Anna Gloria Mariano, Uwe Henrik Peters, Mario Andrea Rigoni, Jacques Rignet, Franco Rocco, Francesco Saba Sardi, Eveline Sautaux, Antonella Silvestrini, Arianna Silvestrini, Anna Spadafora, Paolo Vandin, Armando Verdiglione, Maria Antonietta Viero.*



Journal of Ciphernematics 3
The Brain and the Compass
 (2008), pages 247

From this issue of the journal we gather a completely new meaning of the word “brain”, although Niccolò Machiavelli mentioned “three generations of brains”: “one understands by itself, the other understands what others show it, the third does not understand either by itself or by others’ demonstration: the first is excellent indeed, the second excellent and the third useless”. As Armando Verdiglione writes, “Between reasoning and understanding, listening. Things are listened to and are understood if time does not finish”. If the brain is no longer considered an organ, the journey of life will have its compass. Again, as Verdiglione writes, the brain is the real dispositive of direction, and of value. Hence, the quality of life, its cipher, require this brain and this compass.

WITH CONTRIBUTIONS BY: Agnese Agrizzi, Alessandro Atti, Erik Battiston, Mariella Borraccino, Rosario Brancato, Roberto Busa S.J., Cosimo Caputo, Ruggero Chinaglia, Pietro Civitareale, Roberta Coletti, Giancarlo Comeri, Elisabetta Costa, Dong Chun, Cristina Frua De Angeli, Aldo Gerbino, Ruggero Guarini, Giancarlo Lehner, Nicola Gerardo Marchese, Carlo Marchetti, Michele Marin, Vittorio Mathieu, Antonio Pezzano, Paolo Pontiggia, Matjaž Potrč, Francesco Saba Sardi, Shen Dali, Antonella Silvestrini, Arianna Silvestrini, Carlo Sini, Anna Spadafora, Alessandra Tamburini, Paolo Vandin, Armando Verdiglione, Maria Antonietta Viero.



Journal of Ciphernematics 2
Intellectuality and Pleasure
 (2007), pages 157

Intellectuality and pleasure: a combination that common discourse has always excluded. No one can avoid intellectuality. The philosopher, the artist, the poet, the scientist, the entrepreneur, the banker, the journalist cannot consider their journey without intellectuality, without the brain, without the dispositive of value. But, as this issue of the journal shows, pleasure is not thinkable, it cannot be set as a principle. Like health, pleasure is the landing place with no return and whoever travels, lands where he has never been before. To travel thinking that we know where we will land is tantamount to interpreting the journey as the tribute to the principle of death, by which everyone is supposed to know that sooner or later things will end.

WITH CONTRIBUTIONS BY: Agnese Agrizzi, Erik Battiston, Ruggero Chinaglia, Elia Colabraro, Elisabetta Costa, Sergio Dalla Val, Arturo Diaconale, Gianfranco Fabi, Cristina Frua De Angeli, Ruggero Guarini, Otto Hieronymi, Michele Marin, Vittorio Mathieu, Paolo Pillitteri, Matjaž Potrč, Ugo Ronfani, Roberto Ruozzi, Francesco Saba Sardi, Annalisa Saccà, Carlo Sini, Antonella Silvestrini, Arianna Silvestrini, Anna Spadafora, Armando Verdiglione.



Journal of Ciphernematics 1
Life. Its Number, Its Writing, Its Value
 (2007), pages 300

The journal Cifrematica deals with scientific, artistic and cultural issues: here, along the path of the science of the word and its dispositives, the reader will find echoes of the most important new intellectual experiences taking place around the world in different sectors. The aim of the journal is to allow the reader to gain a real, up-to-date picture of the planet’s modernity by providing contributions and accounts that go beyond the clichés common to television. What trend is our planet following? What inventions? What innovations are going to change the way in which we live and think in the next few years? This is an important contribution by many scientists, intellectuals and artists who analyse the latest new finds in the fields of health, medicine, international politics, painting, sculpture, linguistics, architecture, astrophysics, mathematics, finance, psychoanalysis, heritage conservation and much more, including the cuisine of the Second Renaissance.

WITH CONTRIBUTIONS BY: Francesco Amato, Erik Battiston, Stefano Benassi, Mariella Borraccino, Ruggero Chinaglia, Elisabetta Costa, Sergio Dalla Val, Franchino Falsetti, Cristina Frua De Angeli, Aldo Gerbino, Alberto Lecco, Carlo Marchetti, Stefania Persico, Uwe Henrik Peters, Augusto Ponzio, Matjaž Potrč, Annalisa Saccà, Nicola Saponara, Gregorio Scalise, Mary Sellani, Nadine Shenkar, Antonella Silvestrini, Arianna Silvestrini, Thomas S. Szasz, Alessandra Tamburini, Armando Verdiglione.



ERIK BATTISTON

The Modern City

La città moderna

(2007), pages 671

A novel narrating the experience of a poet between work in the factory, psychoanalysis, art and politics

This novel of poetry and analysis of the epoch narrates the experience of Anselmo, a metal and mechanical worker in Campiello Maggiore, at the factory of the multi-national Pragmalux Empirical. The restless Anselmo becomes aware straightaway of the conformism and prejudice attached to work in the factory, which unites workers, managers and trade-union members. He begins to propose new dispositives, initially

meeting timid openings, then resistance and boycotting by the management. His experience with the trade union, strikes, encounters with women and exploration of his sexuality all intersect each other, together with poetry as a way of diplomatic communication. At the same time, Anselmo chances upon a cultural enterprise in Milan, where each person does not find hindrances to undertaking. It is from here that he draws the strength to live. He begins editorial work, he learns to organize events and to set up art exhibitions and much more. Many chapters are devoted to his artist mother, Mrs. Haistulf, detained and subjected to various medical treatments because of her irrepressible drive, which ends up irritating neighbours, doctors, psychiatrists and municipal institutions, all anxious to preserve the peace and quiet of the little town of Cassano Nono. Will they succeed?

Erik Battiston has been working in a well-known multi-national company since 1994. Since 2003 he has collaborated with Spirali as an editor. His poems have been published in the journal "Il secondo rinascimento" and in the Conference Proceedings in the series "University of the Second Renaissance".



CRISTINA FRUA DE ANGELI

Who Is That Beautiful Princess?

Ma chi è questa bella principessa?

(1994), pages 324

The saga of a great Lombard family who were captains of industry in the region over the span of a century

Drawing from portraits, adventures, characters, anecdotes, letters and diaries found in private archives, the book is the true story of Ernesto Breda and his locomotives, of Eugenio Cantoni, Ernesto De Angeli, Giuseppe Frua and their fabrics, of Carlo Frua De Angeli and his art collection, of Anton Topic and his ships, of El Greco, the bridge builder and friend of Freud, of Nino, John the American, of Gregorio and of the African.

Above all, though, it is the love story of Ernesto and Elisa, in an interlacing of languages, between houses, oceans, countries, hotels and towns, through Crete, Trieste, Fiume, Abbazia, Switzerland, Venice, Milan, Genoa, New York and the hill of Saint Anastasia. It is also the story of Ida and her extraordinary intellectual journey during the Seventies, through psychoanalysis, theoretical elaboration, reading, art, performance and the great congresses. This is a clear and simple book that reveals the other side of industry.

Of Catholic background, Cristina Frua De Angeli is a psychoanalyst and a "cipherer". She has translated and edited numerous books.

By the same author, also published by Spirali:

Il libro nero dei nuovi inquisitori (The Black Book of the New Inquisition), with Alice Granger, non-fiction, 1990.



MASSIMO MESCHINI

For a Clinic of the Word

Per una clinica della parola

(2001), pages 395

Psychoanalysis viewed as “the experience of the originary word”: an itinerary of research beyond ideological, confessional and professional constraints

“Each person lives in the original word that moves him or her, according to its particular logic: the unconscious. One begins, then, to live along the writing of drive. Things write themselves then in an unprecedented, unpredictable way, never prescribed, never subjected to the principle of death and the end of time. And intellectual curiosity, interest in culture, art and science and the quality of things then develop. We need to

provide young people with cultural, training and entrepreneurial dispositives that promote the writing of the word, with its aspects of research and pragmatic fulfilment, of difficulty and simplicity. No short circuiting, no facilitating. Each person has their own itinerary to follow without resorting to remedies, without avoiding the function of father, the functional zero, and the function of son, the functional one. In this way one reaches the other time, where things happen and come into being in the direction of success, of earnings, of health and of quality. Without the original word there is only survival and the principle of death. Life and living, its gerund, dwell in the original word”.

BY THE SAME AUTHOR IN THIS SERIES:



The Science of the Word. From Psychoanalysis to Ciphernematics

La scienza della parola. Dalla psicanalisi alla cifrematica

(1992), pages 328

In his historical and theoretical appraisal of the writings of Freud’s descendants in Europe (Jung, Adler, Ferenczi, Klein, Anna Freud and Ego-psychology), Meschini emphasises the progressive maternalisation of the practice that has led psychoanalysis to psychotherapy. In an innovative overview of the history of Italian culture since the beginning of the twentieth century, the author identifies the scientific, ideological and religious prejudices responsible for the exclusion of psychoanalysis from recognised sciences and its conversion to the regime of psychiatric drugs. Charting the important stages in the scientific development of psychoanalytic theory and practice, the book offers an outline of the research path which, through a new interpretation of Freud, Lacan and Verdiglione, has led to the project and programme of the psychoanalysis of the Second Renaissance: Ciphernematics. The end of ideologies, the importance of Europe, the crisis of political parties, a new sensitivity towards the law, ethics and politics in the towns and cities and the explosion of a regionalism torn between internationalism and provincialism are part of the context in which this book arises.

Massimo Meschini (1951-2001) was a psychoanalyst and President of the “Science of the Word” Research Institute in Venice. He collaborated with the European Association of Ciphernematics in Milan, Rome and Paris and was editor for the review “Clinica”.



AUGUSTO PONZIO

Ciphernematic Dissidence

La dissidenza cifrematica

(2008), pages 270

An absorbing book for those to whom reading is an essential art for life

The important contribution of an eminent Professor of Philosophy of Language who deals with various themes such as: the writing of reading; the intellectual journey and story-telling; politics and psychoanalysis; image and object; madness and sexuality; translation, the politics of the word; medicine and humanity. A book rich in references and quotations from the writings of Armando Verdiglione, from his early congresses in the Seventies to his most recent publications. The author approaches the text of

Ciphernematics, he moves alongside it, suspending any comment and interpretation. For he is interested, above all, in reading, understanding, hearing the over thirty years of theoretical and linguistic inquiry into the Western text. With humbleness and precision, Augusto Ponzio quotes and examines thousands of pages, teaching how,

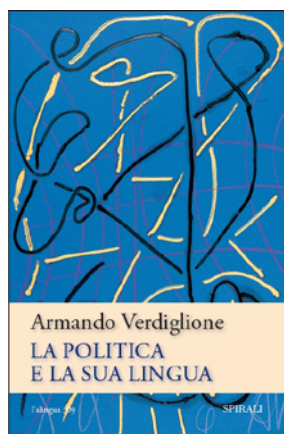
in each case, one must read without commenting – for a full rendering of the text. An enjoyable book for students, entrepreneurs, intellectuals, for all inquiring minds who realise the necessity of the art of reading.

Augusto Ponzio teaches Philosophy of Language and General Linguistics at the University of Bari, where he is Head of the Department of Linguistic Practice and Text Analysis. His publications include: Metodologia della formazione linguistica, Laterza 1997; La comunicazione, Graphis 1999 and Enunciazione e testo letterario nell'insegnamento dell'italiano come LS, Guerra 2001.

NON-FICTION

SPIRALI

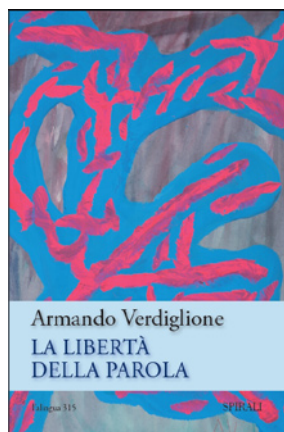
The Works of Armando Verdiglione



Politics and Its Language
La politica e la sua lingua
 (2009), pages 444

Politics is pragmatic. It dwells in the word. Politics is intellectual, because it is the politics of the word

Political discourse is not intellectual. Intellectual politics is independent of will, of persuasion (and, likewise, of good sense and consensus), and proceeds from the aperture. How is one to teach? How is one to govern? How is one to administrate?



The Freedom of the Word
La libertà della parola
 (2009), pages 262

The freedom of the word, the freedom of life, freedom as the virtue of principle

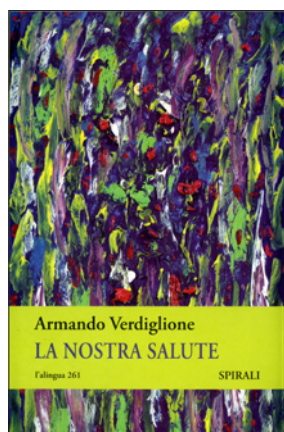
Freedom is an impossible theme. Freedom is as independent of knowledge as it is of conscience. Freedom is of the word, not of the subject. Freedom: how can it be loved? How can it be hated? And how many ideas act in its name? The freedom of the word is this: it is impossible to talk about the word. The freedom of the word calls for the intellectual question, as well as for the dispositive of the word. The most intolerable thing of all is the word. Freedom is a virtue of the principle of the word.



The Capital of Life
Il capitale della vita
 (2007), pages 680

The capital that counts is not about substance, accumulation or coffers, it is intellectual capital

In his letter of 10 December 1513, Niccolò Machiavelli writes: "I have noted what I have made capital from through [...] conversation with ancient men". The capital of conversation, the capital of the word, the capital of the day. Machiavelli's whole work could be entitled "Capital", the capital of the word and, here, for us, the capital of life, even. Capital is not being, it is not a substance, it not accumulated, nor distributed, nor wasted. It is not kept in a bag or in a coffer, nor can it be hidden. It is not covered, nor assimilated, and it does not pass through the genealogical system. This is the Mediterranean question, the question of the capital of the word, of the city, and of civilization.

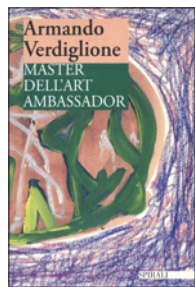


Our Health
La nostra salute
 (2007), pages 252

When health is not something given, when death is not a foregone conclusion, healing is an intellectual property

What is the sacrament of health? It is the word. The word is the sacrament of health: the arithmetic of the word, the structure of the word, the writing of the word, the qualification of the word, all this gives the word as sacrament of health. As the word becomes quality, this is the sacrament. Those who concern themselves with public health do so within a mythological, conceptual, medical and legal apparatus, which treats life in a penitential fashion. Healing as a concept has a whole mythology connected to it: healing as liberation, as *restitutio in pristinum*, as the victory of the organism over the body, as a return to well-being, to being well, as the height of the economy of suffering. In its concept it is defined either as purification or illumination. Hence, the engine for healing is supposedly the consciousness of illness. As long as this is the case, it will never be a question of health, there will never be the reasons of health, but the reasons of illness and death. Any ontological, political, moral, social or legal programme to defeat ill presents life as economy of death.

BY THE SAME AUTHOR IN THIS SERIES:



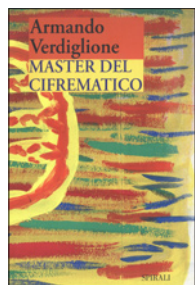
Art Ambassador Master
Master dell'art ambassador
(2005), pages 148

The diplomatic language of the art ambassador is the living museum. Art ambassador is a new intellectual statute: whoever fulfills a mission and contributes to civilization by communicating, in a process of enhancement of art and culture, in the direction of the very value of life.



Brainworker Master
Master del brainworker
(2005), pages 198

Brainworker is the dispositive of intellectual direction of the enterprise. A dispositive as unprecedented as it is indispensable for the success, results and qualification of each element, which thus turns out to be intellectual. Without those subjective certainties and those obvious and natural ideas, which are none other than superstitions, and ruin the city!



Ciphermatician Master
Master del cifrematico
(2005), pages 198

Ciphermatics is science. New, because it has never been before. Science of life. Rather than of discourse. And "each one" of us is a scientist. But not "everyone" and not "anyone". Without any social statute anymore. And without any of those words ending in "-logy", which have become the clichés of all national idiocies.



The Interlocutor
L'interlocutore
(2005), pages 224

Who is the interlocutor of the journey, the battle and the bet? Here lies the intellectual question. To elude it is tantamount to rendering service to laxity, hence the discourse of death. The interlocutor's presence responds to the very need for intellectual life and its cipher.



The Manifesto of Ciphermatics
Il manifesto di cifrematica
(2004), pages 242

The manifesto that gives to each one the terms, the notions, the instruments to enact the bet of a second Renaissance in science, in enterprise, in culture, in art. The term "Ciphermatics" (science of the cipher, or science of the quality of life), already an entry in the most up-to-date Italian dictionaries, was coined in 1988, in the context of the debate on the second Renaissance, started in Italy and in other nations in 1973. In the same year, the author (who at that time was twenty-nine years old) and other young people, coming from different experiences, founded a cultural association which started to endow itself with entrepreneurial instruments (publishing companies, cooperatives, service companies) in order to enact the project and the programme of the second Renaissance. Today each one recognises that, among the planet's nations, Italy in particular has to draw the resources and the instruments of its success just in to intersection between enterprise, culture, art, and invention.



The Ciphematic Revolution
La rivoluzione cifrematica
 (2004), pages 682

Armando Verdiglione's programme for the next twenty years: the revolution of quality. With this book, the author detaches the word "revolution" from the use made of it by military and political ideologies of the last three centuries – representing it as revolt, insurrection, coup, rebellion, as an application of the institutions of revenge, of penalty and guilt. The ciphematic revolution is another direction of life: the direction toward quality. Cipher of life as quality of life: this is the project and programme that for thirty years has been accomplished by the author, with his elaboration. This is his twentieth book.



Artists
Artisti
 (2003), pages 652

This volume brings together Armando Verdiglione's essays and interviews on art, which have resulted from his contact with the most important artists of our time. Verdiglione guides us through the works of Accame, Ambrosino, Antipov, Anikushin, Bielutin, Christolubov, Lazykin, Rotella, Frasnedi, Montevago, Zeytlin and many others, building a path that leads from his meeting with the artist to the ciphering of their work. How is the text of a master restored? Through meeting, through philological recognition, through reading, through each aspect being integrated in an unprecedented procedure. It is a dispositive of speech, in other words, of life. It results not only in the specific, but the unique, a case of the unique, a case of quality. Hence "industry is worth more than nature", as Machiavelli wrote. And industry is made from art and invention, which are written and become cipher. And this is the cipher of the journey. The cipher of the text. The absolute value of the work.



Brainworking.
The Intellectual Direction. The Training of the Entrepreneur. The Restructuring of Companies
Il brainworking.
La direzione intellettuale. La formazione dell'imprenditore. La ristrutturazione delle aziende
 (2003), pages 526

This is a book about enterprise, written by Armando Verdiglione, both an intellectual and an entrepreneur. The essay brings together fifty-eight lectures on brainworking, on the training of the entrepreneur, on company restructuring and on the intellectual direction of enterprise. One's own convictions, perhaps considered to be natural, make an enterprise successful. What new ideas contribute towards the satisfaction of one's project and programme? What dispositives of strength and direction turn to one's intellectual capital, dissipating fears, prejudices and superstitions that would otherwise lead to obligatory and disastrous choices? Talking to the entrepreneur responds to a dispositive that demands intellectual direction: and no element of experience is excluded; on the contrary, it is integrated in an entrepreneurial and financial process that brings efficient and prestigious results.



Oedipus and Christ. Our Saga
Edipo e Cristo. La nostra saga
 (2002), pages 343

A completely new reading of fables and fairy-tales, compared to those by the most famous literary critics, semioticians, philosophers and linguists. A reading that uses Psychoanalysis and Ciphematics. The author reads *The Little Mermaid*, *Hansel and Gretel*, *The Ugly Duckling*, *Little Red Riding Hood*, *The Emperor with No Clothes*, *Cinderella*, *Pinocchio* and many other stories without any debt to the ideology of the most noted writers of fables and fairy-tales, who have made universal the taboos and superstitions of their own epoch, religion, national ideology. Armando Verdiglione asks how fables such as those propagated by nursery educationalists can be called educational. For they promote naturalness and sometimes the necessity to make ourselves subjects in relation to death [...]. By questioning ourselves about fables, we question ourselves as to how our itinerary starts and how it proceeds in the fairy tale and the saga, constituting our intellectual journey. The fable, fairy-tale and saga of the whole of humanity, its journey towards the absolute intellectual value – civilization – goes from Oedipus to Christ. "For each of us, the wager is to write our saga".



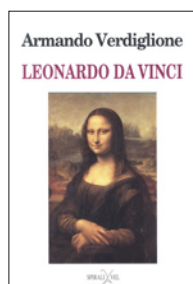
The Family, Enterprise, Finance, Intellectual Capitalism
La famiglia, l'impresa, la finanza, il capitalismo intellettuale
 (2002), pages 470

A book with unprecedented features, namely: – economic and financial issues are treated by a linguist, a writer and a scientist; – the text has a surprisingly simple and colloquial style; – the author is also a cultural entrepreneur and his approach stems from this specific experience. Below are some of the questions developed in the book. What are the commercial, administrative, advertising and financial dispositives of enterprise? What are the intellectual dispositives of success? What ideologies and what phantoms hinder success? What projects and what programmes lead to the enhancement of enterprise? What is true capital? What are the dispositives of direction of enterprise? What is the pleasure in doing, in enterprise, in travelling, in making profit? In each case, what are the hypotheses of what is to come? Why does enterprise need no genealogy?



Niccolò Machiavelli
 (1994), pages 192

The Machiavelli we know consists of a series of lies about him. As an intellectual, a writer and a psychoanalyst, Armando Verdiglione introduces a completely unknown and new Machiavelli, showing his relevance to the political, intellectual, financial, cultural and media structures of present-day Italy. And the manner in which he does so is elegant, clear and simple. With his portraits, his narrative and linguistic landscapes, Machiavelli arranges the gallery of Italy. The Florentine official gives thanks and recognition for what civilization has left in its principle, its trace and its text, and makes his contribution to civilization. This book is for everyone, students, researchers, teachers, artists, poets, entrepreneurs, bankers, governors, captains, conductors, actors, theatre directors, administrators, agents, civil servants, sales executives, communication and services experts.



Leonardo da Vinci
 (1993), pages 320

A simple and clear reading of Leonardo da Vinci's entire text (writings, drawings and works of art), which reveals a completely new Leonardo, hitherto denied and obliterated. The last centuries have either exalted Leonardo romantically as a universal genius, or belittled him as a vague amateur with no knowledge of Latin, mathematics or geometry. The mythology of psychiatry and psychology has also looked for signs of Leonardo's exceptional character in his physical features, or in his supposed homosexuality. In this book, Verdiglione once again examines the abundant bibliography on Leonardo, observing how historians, critics, artists and politicians have used Leonardo to support the superstitions of the epoch. Yet Leonardo's work owes nothing to its epoch. Leonardo's way of writing, drawing and painting was unique because there is nothing natural about his stories and figures. Leonardo neither discovered nor copied: he invented his artificial, incomparable "nature"; he drew from experience, the experience of the word.



The Conspiracy of Idiocy. A Literary Fiction
La congiura degli idioti. Una finzione letteraria
 (1992), pages 302

A new way of writing and an unusual linguistic medium for someone who reveals himself explicitly as a "strong" writer. Without compromising on theory, here the author tarries in narration and plays with drama, though without forgetting anecdote. With clinical precision, he has his case recounted by Sabrina Spielrein. And when Ida, Ilse and Iris begin to recount, the earth starts to tremble, with all its palaces... "There is a new air in this gripping book. *The Conspiracy of Idiocy* should not be read as a partial account, but as it was written (whether the author intended it that way or not). Like a literary work, as fiction, as the English would say" (Vittorio Mathieu). Using the sharp weapons of irony and of his astonishing culture, Verdiglione-Sev (the name of one of the characters in the book) reveals the most desultory and flimsy basis of the trial of ideas, and comes to the following paradoxical conclusion: "Sev is accused of stealing the *Madonnina* from the Duomo of Milan. Yet his diabolical skill becomes such that the *Madonnina* is still there, and it can be admired in its crimson glory day and night" (Angelo Mundula).



The Tree of san Vittore
L'albero di san Vittore
 (1989), pages 168

A rare volume, taken from over a thousand pages written in the San Vittore prison, Milan, to whose gates the author went of his own accord on 5 July 1989, to serve an unjust sentence after being convicted of the offence of “moral subjugation”. In these intense pages, in a simple style of writing, narration and theory intertwine. A calm and violent book, and a disturbing and ironic opening into the “grave of the word” that prison represents.



What Charge?
Quale accusa?
 (1987), pages 126

Where there is a man, an accusation can be found for him. This principle of the Soviet system of justice has unfortunately also been practised in the West, in a totally absurd trial against someone who has always refused to conform.



Letter to the Court of Appeal
Lettera all'eccellentissima corte di appello
 (1987), pages 140

Since I have had no means either to defend or express myself, since my word has been referred to the criminal court and subsequently forbidden, and since I intend to make my contribution, in an itinerary of truth that rejects self-pity, I write this letter to the court of appeal, placing my bets on intelligence.



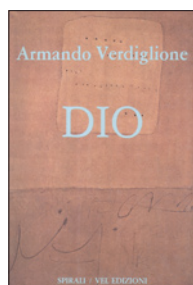
The Trial of Speech
Processo alla parola
 (1986), pages 276

A highly topical book in the aftermath of “Mani pulite” (Operation “Clean Hands”), which uncovered the web of illicit dealing that Italian politics and industry had spread over the whole country. At one point, in order to conceal it, there was a desire to create a figure who could act as a scapegoat. And the person chosen was someone who had rigorously and determinedly stayed out of the system of bribery and, for this very reason, constituted a problem. Besides (being) a sharp and ironic portrayal of “the province Italy”, in this epoch of easy repentance and last-minute guarantees, *The Trial of Speech* is a testimony of faith and a bet on intelligence. The writer, who has never agreed to play the victim, uses adverse circumstances to conduct a battle for civilization and freedom of speech.



The Garden of the Automaton
Il giardino dell'automa
 (1984), pages 342

Until then, the automaton had been considered as a machine for measuring or saving time. In this book, the automaton is time. This work, presented as a film of the Second Renaissance, contains a story, a practice and a logic concerning an experience that releases the cipher from speech. Each person may enter, by the mirror, the gaze, the voice or the robot, by hearing. With the participation of seven characters, or “impersonaggi”, as they referred to in the book, and of the audience.



God
Dio

(1981), pages 258

This book demonstrates that for the whole of his practice the psychoanalyst, more than any other intellectual, is confronted with the question of truth and of risk. Armando Verdiglione specifies that truth is not something that can be sought or possessed, but an effect of language.



The Plague
La peste

(1980), pages 228

Freud calls the logic of the unconscious “the plague”; a logic particular to each one of us. “The plague is not a contamination. It is a different logic of time, which disappears into each exchange. Doctors know nothing about it”. An audacious book for people with an interest in research, psychoanalysis, philosophy, linguistics, the originary word and the science of the word.

Armando Verdiglione is a linguist, logician, writer and philosopher. He trained at the Catholic University of Milan. While studying the works of Freud and Lacan, he met the latter and began a theoretical analysis with him, under the auspices of the École Freudienne in Paris. At the same time, he initiated a project in Milan, organised along the lines of an editorial association. He translated and published Lacan, Luce Irigaray, David Cooper and Bernard-Henri Lévy. Subsequently, his analysis of the malaise of the Seventies, the work undertaken by the association, called the International Freudian Movement, and the publication of Verdiglione's first books led him to set up a publishing house, Spirali. From 1978, it began publishing various works by Maud and Octave Mannoni, Elie Wiesel, Jean Oury, Bernard-Henri Lévy, Alexandre Zinov'ev, Vladimir Maximov, Marek Halter, Fernando Arrabal and many others. From 1973, the editorial activity had already prompted the need to organise international conferences at which different authors, current and future, of the publishing house could meet in the presence of an audience. The aim was to allow each one to hear what inventions were being prepared and what issues were at stake around the world, in a way that broke all pupil-teacher hierarchies and initiation rites. It was here that the proposal for a second Renaissance arose, in Tokyo, in 1984, Orwell's year. Under Verdiglione's editorship, the reviews “La città del secondo rinascimento” and “Il secondo rinascimento” appeared, taking over from where Spirali, a journal published until 1986 both in Milan and Paris, had left off. The reasoning behind it was, and still is, to introduce invention and originality, instead of pessimism, into the mass media.

NON-FICTION

SPIRALI

Proceedings & Reviews



Freedom. Proceedings of the "Festival of Modernity"
 Milan, 3rd-6th July 2008
 La libertà. Atti del festival della modernità
 Milano, 3-6 luglio 2008
 (2008), pages 594

Freedom. From the moment this word was invented in Western discourse, everything conceivable has been done in its name: slaughters, massacres, wars, genocides. The necropolis, thanatological civilization, all in the name of freedom. Alongside freedom, the subject was invented – a creature tied to freedom: hence the so-called freedom of the subject. In the constellation, the idea of freedom is placed beside the idea of good, the idea of origin, the idea of death – in short, the idea of mastery. The discourse of mastery is held in the name of freedom. This is necrophiliac freedom. But there is an "other" freedom, which is not the freedom of the discourse of mastery but the freedom of the originary word. A freedom that is not death and cannot be attributed to the subject. It is the freedom of invention, of art, of orality.

WITH PAPERS BY: Ferdinando Ambrosino, Fernando Arrabal, Luce Arrabal, Alessandro Atti, Erdogan Aydin, Dora Boneva, Avraham Burg, Roberto Busa S.J., John Calder, Carlos Carralero, Sergio Cassandrelli, Ennio Cavalli, Ruggero Chinaglia, Ferdinando Cionti, Elia Colabraro, Elisabetta Costa, Sergio Dalla Val, Anton Dončev, Viktor Erofeev, Alina Fernández, Enrica Ferri, Carlos Franqui, Cristina Frua De Angeli, Arnold Gilberg, Marek Halter, Otto Hieronymi, Natalija Ivanova, Natalija Ušatskaja Jakovleva, Wei Jingsheng, Sergio Katunarich S.J., Hyejin Kim, Irving Kirsch, Ljubomir Levčev, Eva Löwstedt, Marco Maiocchi, Carlo Marchetti, Anna Gloria Mariano, Abbas Maroufi, Montevago, Ebrahim Nabavi, Marina Nemat, Boris Nemtsov, Olesja Nicolaeva, Roberto Panichi, Uwe Henrik Peters, Nikolaj Petev, Sibila Petlevski, Lev Ponomarev, Paolo Pontiggia, Augusto Ponzio, Ahmad Rafat, Natalija Romanenko, Jurij Rubinskij, Hamid Sadr, Gadil'bek Šalachmetov, Nicola Saponaro, Mary Sellani, Corrado Sforza Fogliani, Syed Saleem Shahzad, Antonella Silvestrini, Carlo Sini, Giulia Sissa, Anna Spadafora, Ekaterina Špikaloza, Alessandra Tamburini, Sandro Trotti, Zoé Valdés, Rajna Vasileva, Armando Verdiglione, Maria Antonietta Viero, Vladimir Vighiljanskij, Carlos Wotzkow, Harry Wu, Tatiana Yankelevich, Stefano Zamagni, Maksim Zamšev, Ol'ga Zamševa, Zhou Qing.



Politics. Proceedings of the "Festival of Modernity"
 Milan, 29th November-2nd December 2007
 La politica. Atti del festival della modernità
 Milano, 29 Novembre-2 dicembre 2007
 (2008), pages 659

Politics is not what is commonly referred to as economic politics or political morality. The other meaning of politics is hospitality, together with what we have called the pleasure of hospitality. It is pragmatic, intellectual and narrative politics. It does not belong to the discourse of war, nor to the discourse of politics. It is another politics.

WITH PAPERS BY: Evandro Agazzi, Francesco Amato, Ferdinando Ambrosino, Fernando Arrabal, Luce Arrabal, Alessandro Atti, Daniela Bensky, Dora Boneva, Millo Borghini, Roberto Busa S.J., Carlos Carralero, Sergio Cassandrelli, Roberto Cecchi, Ruggero Chinaglia, Ferdinando Cionti, Elia Colabraro, Giancarlo Comeri, Angel Cuadra, Sergio Dalla Val, Armando de Armas, Luis de la Paz, Anton Dončev, Israël Eliraz, Nawal El Saadawi, Viktor Erofeev, Sergej Filatov, Orlando Fondevila, Cristina Frua De Angeli, Georgij Gačev, Aldo Gerbino, Elio Giunta, Ruggero Guarini, Sherif Hetata, Otto Hieronymi, Natalija Ušatskaja Jakovleva, Alexander Kabakov, Emil Avramov Kalo, Poel' Karp, Sergio Katunarich S.J., Alexander Kušner, Ljubomir Levčev, Cyril Maillefer, Marco Maiocchi, Carlo Marchetti, Anna Gloria Mariano, Anna Martini, Ebrahim Nabavi, Michal Nedelčev, Elena Nevzgljadova, Roberto Panichi, Stefania Persico, Florestan Peters, Uwe Henrik Peters, Sibila Petlevski, Susan Petrilli, Jean-Marc Philippe, Stefano Pillitteri, Paolo Pontiggia, Augusto Ponzio, Matjaž Potrč, Georgij Prjachin, Ahmad Rafat, David Rasnick, Teresa Rasnick, José Rebelo, Francesco Saba Sardi, Hamid Sadr, Gerald Schroeder, Mary Sellani, Viktor Šenderovič, Corrado Sforza Fogliani, Nadine Shenkar, Antonella Silvestrini, Arianna Silvestrini, Ljubov' Širšova, Barbara Sofer, Anna Spadafora, Ekaterina Špikaloza, Teofana Stoyanova, Massimo Stucchi, Alessandra Tamburini, Rajna Vasileva, Armando Verdiglione, Gianni Verga, Maria Antonietta Viero, Leonid Vilenčik, Harry Wu, Irène Zaïontchec, Maksim Zamšev, Zhou Qing, Efrem Zver'kov.



Writing. Proceedings of the "Festival of Modernity"

Milan 24th-27th May 2007

La scrittura. Atti del festival della modernità

Milano, 24-27 maggio 2007

(2007), pages 571

It seems to be assumed that Writing has a mnemonic function and that it is a vehicle of discourse. After Leonardo da Vinci, though, Scripture is something different. It is the writing of experience, it is immemorial writing. It is writing by means of language, where language is neither national nor natural, nor standard. It is writing within a process of enhancement of memory. There is no communication without writing.

WITH PAPERS BY: *Francesco Amato, Ferdinando Ambrosino, Fernando Arrabal, Luce Arrabal, Alessandro Atti, Bachisio Bandinu, Erik Battiston, Tancredi Bianchi, Dora Boneva, Millo Borghini, Giorgio Bosco, Roberto Busa S.J., Carlos Carralero, Ruggero Chinaglia, Ferdinando Cionti, Larry Clapp, Elia Colabraro, Giancarlo Comeri, Luigi Condemi di Fragastò, Elisabetta Costa, Sergio Dalla Val, Armando de Armas, Paolo De Castro, Alessandro Di Caro, Anton Dončev, Nawal El Saadawi, Viktor Erofeev, Jacques Fanielle, Clara Ferreira Alves, Sergej Filatov, Sergio Frigo, Cristina Frua De Angeli, Georgij Gačev, Margherita García Alonso, Serge Gavronsky, Tiziana Gibelli, Elio Giunta, Ruggero Guarini, Otto Hieronymi, Marty Kaplan, Sergio Katunarich S.J., Boris Kurakin, Ljubomir Levčev, Cyril Maillefer, Marco Maiocchi, Anna Martini, Italo Mereu, Angelo Mundula, Ebrahim Nabavi, Firouzeh Nahavandi, Roberto Panichi, Uwe Henrik Peters, Angelo Pezzana, Nikolaj Petev, Paolo Pontiggia, Augusto Ponzio, Luciano Ponzio, Michal Popowsky, Matjaž Potrč, Georgij Prjachin, Ahmad Rafat, David Rasnick, José Rebelo, Francesco Saba Sardi, Hamid Sadr, Gadil'bek Šalachmetov, Antonella Silvestrini, Carlo Sini, Anna Spadafora, Ekaterina Špikalova, Stoian-Stoianoff Nénoff, Annalisa Saccà, Nadine Shenkar, Natalia Solodilina, Massimo Stucchi, Alessandra Tamburini, Sandro Trotti, Aldo Trione, Saverio Ungheri, Rajna Vasileva, Armando Verdiglione, Gianni Verga, Maria Antonietta Viero, Francesco Zuzic.*



The Value of Italy. Proceedings of the "Festival of Modernity"

Milan, 30th November-3rd December 2006

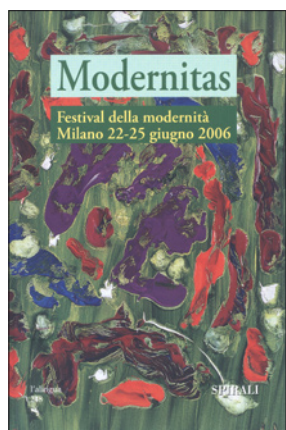
Il valore dell'Italia. Atti del festival della modernità

Milano, 30 novembre-3 dicembre 2006

(2007), pages 492

If each Italian were asked how Italy was going, the answer would be badly. Or if the answer were not that everything is going badly, it would be that beauty is value. But if any Briton were asked how the United Kingdom was going, they would answer that being is value ("To be or not to be" has no longer been an issue). In France, it is truth that has worth, reason over the other and over things; planes, axes and coordinates (if the coordinates are right then everything is fine) are important; it is the triumph of reason, which the French Revolution also celebrates; like a *ballerina*, the Goddess of Reason was placed in the cathedral of Notre-Dame [...] How can we counter national ideology, including Italian ideology, which has gradually opposed the Renaissance? The value of Italy is the value for each one of us, in each corner of the planet. The value of the word. The value of what one looks for and what one does. And when we say "intellectual value", there is no more Italian ideology in this value. There is no more shadow of patriotism.

WITH PAPERS BY: *Francesco Amato, Ferdinando Ambrosino, Fernando Arrabal, Luce Arrabal, Maurizio Bendandi, Dora Boneva, Millo Borghini, Giorgio Bosco, Roberto Busa S.J., Marco Castellucci, Roberto Cecchi, Roberto Cestari, Giovanni Chiarini, Ruggero Chinaglia, Ferdinando Cionti, Elia Colabraro, Luigi Condemi di Fragastò, Lorenzo Conti Lapi, Elisabetta Costa, Guido Crapanzano, Sergio Dalla Val, Anton Dončev, Evgenija Dürer, Nawal El Saadawi, Viktor Erofeev, Sergej Filatov, Cristina Frua De Angeli, Georgij Gačev, Aldo Gerbino, Elio Giunta, Ruggero Guarini, Lorenzo Jurina, Poel' Karp, Sergio Katunarich S.J., Boris Kurakin, Alexander Kušner, Alexei Lazykin, Ljubomir Levčev, Marco Maiocchi, Carlo Marchetti, Sergio Mattia, Arcangelo Mazzoleni, Giancarlo Mengoli, Italo Mereu, Simon Mol, Massimo Mola, Montevago, Elena Nevzgljadova, Roberto Panichi, Stefania Persico, Uwe Henrik Peters, Susan Petrilli, Paolo Pontiggia, Augusto Ponzio, Matjaž Potrč, Francesco Saba Sardi, Nadine Shenkar, Carlo Sini, Konstantin Skrjabin, Anna Spadafora, Alessandra Tamburini, Aldo Trione, Sandro Trotti, Gennadij Uranov, Natalija Ušatskaja Jakovleva, Rajna Vasileva, Armando Verdiglione, Maria Antonietta Viero, Leonid Vilenčik, Irène Zaïontchec, Francesco Zuzic.*



Modernitas. Proceedings of the "Festival of Modernity"

Milan, 22nd-25th June 2006

Modernitas. Atti del festival della modernità

Milano, 22-25 giugno 2006

(2007), pages 492

"Modernity is not a clash between supposedly avant-garde movements, nor is it the outcome of progress, but a way – a way of living, of speaking and of writing: the classical way". The celebration of the word is a celebration of the writing of experience. Original experience. Without the idea of return. Writing of the intellectual journey, which is never circular. And memory – research and enterprise – acquires capital, quality and value. Modernity is the way of the word. Way of logic. Way of the journey. Way of writing. And the modern city is the city of the guest, the town with its politics of time in its eternity and in its infinity. The town is ciphered according to arithmetic.

WITH PAPERS BY: Francesco Amato, Ferdinando Ambrosino, Giorgio Antonucci, Alberto Artioli, Alessandro Atti, Bachisio Bandinu, Joseph Berke, Dora Boneva, Millo Borghini, Genrich Borovik, Mariella Borraccino, Giorgio Bosco, Roberto Busa S.J., Riccardo Caldura, Ennio Cavalli, Roberto Cecchi, Roberto Cestari, Irina Chakamada, Ruggero Chinaglia, Ferdinando Cionti, Luigi Condemi di Fragastò, Elisabetta Costa, Salvatore D'Addario, Sergio Dalla Val, Anton Dončev, Israël Eliraz, Viktor Erofeev, Clara Ferreira Alves, Sergej Filatov, Emilio Fontela, Roberto Formigoni, Cristina Frua De Angeli, Georgij Gačev, Aldo Gerbino, Elio Giunta, Otto Hieronymi, Lorenzo Jurina, Poel' Karp, François Keller, Evgenij Kiselev, Boris Kurakin, Alexei Lazykin, Ljubomir Levčev, Angelo Lippo, Marco Maiocchi, Nicola Gerardo Marchese, Carlo Marchetti, Anna Gloria Mariano, Vittorio Mathieu, Emilio Mello, Giancarlo Mengoli, Sam Mhlongo, Simon Mol, Roberto Panichi, Vladimir Perejaslavcev, Stefania Persico, Uwe Henrik Peters, Nikolaj Petev, Jean-Marc Philippe, Giuliano Pisani, Paolo Pontiggia, Augusto Ponzio, Luciano Ponzio, Matjaž Potrč, Irina Prochorova, José Rebelo, Guglielmo Rinaldini, Jurij Rubinskij, Roberto Ruozi, Francesco Saba Sardi, Annalisa Saccà, Antonio Saccà, Gregorio Scalise, Lucien Sfez, Nadine Shenkar, Antonella Silvestrini, Carlo Sini, Ljubov' Širšova, Carlo Sitta, Konstantin Skryabin, Alain-Gérard Slama, Sandro Trotti, Masaomi Unagami, Saverio Ungheri, Gennadij Uranov, Nikolaj Uskov, Rajna Vasileva, Armando Verdiglione, Anacleto Varrecchia, Maria Antonietta Viero, Leonid Vilenčik, Irène Zaïontchec, Efrem Zver'kov.



Art Ambassador. The Museum, the Edition, the Value

World Forum of Ciphematics

Milan, 1st-4th December 2005

Art Ambassador. Il museo, l'edizione, il valore

Forum mondiale di cifrematica

Milano, 1-4 dicembre 2005

(2006), pages 405

What is the intellectual value of Italy, of Japan, of China, of India? What is the intellectual value of the planet? What is the cipher of our life? Once again, the intellectual statute is the task, the mission, of art ambassador, at a time when certificates and diplomas of social statutes are widely guaranteed, ensured and issued [...] Beauty is, still, the beauty of difference, which cannot be represented. It is the beauty of the unsurmountable difference, of the difference with which things that are done are written, the difference and variety with which things that divide bend. The beauty of difference. The beauty of life.

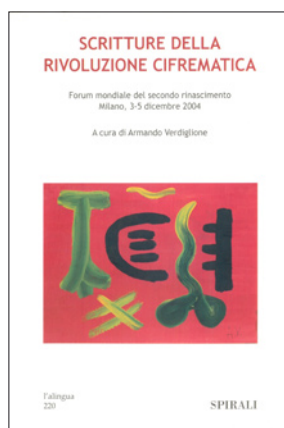
WITH PAPERS BY: Felice Accame, Francesco Amato, Ferdinando Ambrosino, Alessandro Atti, Bachisio Bandinu, Evelyne Barbin, Erik Battiston, Maurizio Bendandi, Roberto Busa S.J., Riccardo Caldura, Giovanni Cavicchi, Roberto Cestari, Ruggero Chinaglia, Ferdinando Cionti, Elisabetta Costa, Salvatore D'Addario, Sergio Dalla Val, Viktor Erofeev, Cristina Frua De Angeli, Elio Giunta, Marco Costanzo Goletti, René Guitart, Poel' Karp, Sergio Katunarich S.J., Sébastien Krauer, Brunello Maffei, Carlo Marchetti, Massimo Mola, Vittorio Mascaldi, Paul Mathis, Sergio Mattia, Arcangelo Mazzoleni, Emilio Mello, Simon Mol, Montevago, Roberto Panichi, Tat'jana Pavlova, Stefania Persico, Uwe Henrik Peters, Ove Petersen, Paolo Pontiggia, Matjaž Potrč, Filippo Pretolani, Ugo Ronfani, Francesco Saba Sardi, Annalisa Saccà, Antonio Saccà, Gregorio Scalise, Ariane Schindelholz, Lucien Sfez, Nadine Shenkar, Antonella Silvestrini, Anna Spadafora, Alessandra Tamburini, Masaomi Unagami, Armando Verdiglione, Maria Antonietta Viero, Leonid Vilenčik, Francesco Zuzic.



Tolerance in the Third Millennium. The Other, Time, Difference
 World Forum of Ciphematics
 Milan, 10th-12th June 2005
 La tolleranza nel terzo millennio. L'Altro, il tempo, la differenza
 Forum mondiale di Cifrematica
 Milano, 10-12 giugno 2005
 (2005), pages 403

The most accessible, most accepted and most common thing is the concept of intolerance. It is sanctioned by Western discourse, based on the principles of exclusion of third parties, of identity and of non-contradiction. Tolerance, on the other hand, is openness, relation, a way of the irreconcilable: no conciliation, no social or political compromise. We have added *The Other, Time, Difference* to the title of this book. Time is usually given as duration and therefore with the idea of the end of time, rather than time itself. The other question is that of the Other. If the Other is removed, only the representation of the Other, the justification of the Other, and therefore diversity, remains. The Other is thus treated as diverse; treatment as diversification or differentiation. But the difference that comes from the Other is an insurmountable difference. Some call it sexual difference, but meaning that it is temporal. This sexuality is intellectual, not real or realistic.

WITH PAPERS BY: Francesco Amato, Elisabetta Armiato, Alessandro Atti, Erik Battiston, Maurizio Bendandi, John Bloch, Giorgio Bosco, Roberto Cestari, Ruggero Chinaglia, Ferdinando Cionti, Elisabetta Costa, Guido Crapanzano, Roger Dadoun, Sergio Dalla Val, Mohamed Benlarbi El-Kebich, Jean-Pierre Faye, Cristina Frua De Angeli, Enrico Gallo, Elio Giunta, Otto Hieronymi, Poel' Karp, Sergio Katunarich S.J., François Keller, Sébastien Krauer, Boris Kurakin, Marco Maiocchi, Igor' M. Makarov, Carlo Marchetti, Sergio Mattia, Sam Mhlono, Simon Mol, Carlo Monaco, Gianfranco Morra, Angelo Mundula, Roberto Panichi, Tat'jana Pavlova, Stefania Persico, Uwe Henrik Peters, Ove Petersen, Eleonora Piruzjan, Lev Piruzjan, Paolo Pontiggia, Augusto Ponzio, Luciano Ponzio, David Rasnick, Jacques Riguet, Francesco Saba Sardi, Antonio Saccà, Eveline Sautaux, Rodrigue Sautebin, Gregorio Scalise, Nadine Shenkar, Arianna Schindelholz, Gerald Schroeder, Antonella Silvestrini, Barbara Sofer, Anna Spadafora, Thomas Szasz, Armando Verdiglione, Leonid Vilenčik, Mario Wüthrich, Francesco Zuzic.



Writings of the Ciphematic Revolution
 World Forum of the Second Renaissance
 Milan, 3rd-5th December 2004
 Scritture della rivoluzione cifrematica
 Forum mondiale del secondo rinascimento
 Milano, 3-5 dicembre 2004
 (2005), pages 259

The revolution of life, of the word, of enterprise, of the journey, is a non-circular revolution. Therefore, there is no more metempsychosis, no more return, no more circle, no more line. The revolution is a spiral, is the spiral. It is the direction toward quality, toward the cipher. It is rhythm, the rhythm proper to life. Freud called it drive. Leonardo, force. Machiavelli, virtue. What are the properties of the journey, the intellectual properties of

the journey? What is the intellectual quality?

WITH PAPERS BY: Francesco Amato, Alessandro Atti, Bachisio Bandinu, Erik Battiston, John Bloch, Mariella Borraccino, Giorgio Bosco, Ruggero Chinaglia, Piero Colle, Luigi Condemi di Fragastò, Elisabetta Costa, Sergio Dalla Val, Bruno Domenichelli, Enrica Ferri, Gio Ferri, Cristina Frua De Angeli, Elio Giunta, Alexander Jakovlev, Poel' Karp, Sergio Katunarich S.J., François Keller, Sébastien Krauer, Boris Kurakin, Domenico Lenzi, Eva Löwstedt, Igor' M. Makarov, Carlo Marchetti, Paul Mathis, Sam Mhlono, Carlo Monaco, Roberto Panichi, Tat'jana Pavlova, Stefania Persico, Ove Petersen, Eleonora Piruzjan, Lev Piruzjan, Paolo Pontiggia, Matjaž Potrč, Philippe Rappard, David Rasnick, Jurij Rubinskij, Francesco Saba Sardi, Antonio Saccà, Nadine Shenkar, Antonella Silvestrini, Anna Spadafora, Alessandra Tamburini, Martti Siirala, Gennadij Uranov, Armando Verdiglione, Maria Antonietta Viero, Leonid Vilenčik, Mario Wüthrich, Domenico Zucchetti, Francesco Zuzic.



The Second Renaissance in the Planet
World Congress of Ciphematics
Milan, 28th-30th May 2004
Il secondo rinascimento nel pianeta
Congresso mondiale di cifrematica
Milano, 28-30 maggio 2004
 (2005), pages 295

“Second Renaissance not because, in an ordinal disposition, it follows the first one, but second as originary: things proceed from two”. The texts of this congress are addressed to a public which is not exclusively one of specialists. Presented here is the fruit of thirty years of research aimed at finding the signs, the testimonies, and the products of a second Renaissance, that Italy could propose to the planet. Globalization, actually, has

been enacted by the Renaissance, which introduced criteria and quality of life to such an extent that, today, they still constitute the myth, the future, the goal of civilization for the greatest part of the nations of the world. Leonardo da Vinci called this revolution “intellectual force”. Niccolò Machiavelli defined it “virtue”. It is in the fertile soil of Italy that the scientific, artistic, entrepreneurial experience called the First Renaissance gave those fruits that constituted the highest point of modernity, that is a growth in each sector of society, as witnessed by the Italian primacy in solidarity, training, health, enterprise culture, scientific research. Today, like five hundreds years ago, Italy has the task of reaffirming which direction the planet must follow for every nation to be able to enjoy the extraordinary fruits of Renaissance civilization, the absolute quality of our cultural, artistic and scientific products, for which the whole planet knows us.

WITH PAPERS BY: *Ferdinando Ambrosino, Alessandro Atti, Erik Battiston, Maurizio Bendandi, Mariella Borraccino, Giorgio Bosco, Ruggero Chinaglia, Ferdinando Cionti, Lorenzo Conti Lapi, Elisabetta Costa, Guido Crapanzano, Sergio Dalla Val, Enrica Ferri, Cristina Frua De Angeli, Aldo Gerbino, Elio Giunta, Marco Costanzo Goletti, Alessandra Guerra, Paola Iannace, Sergio Katunarich S.J., François Keller, André Krauer, Fanchette Kunz, Giuseppe Lanzavecchia, Domenico Lavermicocca, Marco Maiocchi, Carlo Marchetti, Vittorio Mathieu, Archangelo Mazzoleni, Giancarlo Mengoli, Sam Mhlongo, Antimo Negri, Miguel Oliveira, Stefania Persico, Ove Petersen, Augusto Ponzio, Luciano Ponzio, Matjaž Potrč, Jurij Rubinskij, Francesco Saba Sardi, Antonio Saccà, Rodrigue Sautebin, Nadine Shenkar, Martti Siirala, Carlo Sini, Anna Spadafora, Alessandra Tamburini, Armando Verdiglione, Maria Antonietta Viero, Mario Wüthrich, Francesco Zuzic.*



Medicine and Humanity. Proceedings of the International Congress
Milan 28th-30th November 2003
Medicina e umanità. Atti del congresso internazionale
Milano 28-30 novembre 2003
 (2004), pages 436

This book explores what elements come into play, besides medicine, to make a cure for physical or psychic malaise efficient. In particular, it exposes the reasons why a cure is efficient only if dispositives of word are established between doctor (or other expert), patient and persons close to the patient. As everyone who has had to face the question of medicine and cure during their lives will have noticed, medicines turn out to be the pretext for establishing these conversation dispositives. Only in the absence of conformist social relations, marked by subjection of the patient to the doctor or

expert – who supposedly knows everything and protects everyone – does the cure intervene. Only when, in the conversation between patient and doctor, the doctor does not listen in a canonical way – e.g. because of his social role, for the sake of a quiet life, to safeguard himself against questioning of his practice, for etiquette, etc. – does each person draw strength for the cure and for immunity. The book offers an international overview of the research and the results in progress in various sectors of medical science and culture by experts from different practices.

WITH PAPERS BY: *Francesco Amato, Giorgio Antonucci, Alessandro Atti, Bachisio Bandinu, Erik Battiston, Maurizio Bendandi, Mariella Borraccino, Giorgio Bosco, Ennio Cavalli, Roberto Cestari, Ruggero Chinaglia, Lorenzo Conti Lapi, Elisabetta Costa, Sergio Dalla Val, Bruno Domenichelli, Peter Düsberg, Emilio Fontela, Cristina Frua De Angeli, Aldo Gerbino, Poel' Karp, Claus Köhnlein, Fanchette Kunz, Alberto Lecco, Carlo Marchetti, Michele Marin, Giancarlo Mengoli, Sam Mhlongo, Roberto Panichi, Pier Francesco Paolini, Uwe Henrik Peters, Ove Petersen, Susan Petrilli, Eleonora Piruzjan, Lev Piruzjan, Paolo Pontiggia, Augusto Ponzio, Luciano Ponzio, Matjaž Potrč, David Rasnick, Jurij Rubinskij, Francesco Saba Sardi, Antonio Saccà, Rodrigue Sautebin, Lucien Sfez, Martti Siirala, Anna Spadafora, Thomas Szasz, Alessandra Tamburini, Gennadij Uranov, Armando Verdiglione, Vittorio Vettori.*



*The Heart. Proceedings of the International Congress
Milan, 4th-6th July 2003*
**Il cuore. Atti del congresso internazionale
Milano, 4-6 luglio 2003**
 (2004), pages 231

What do we mean when we talk of the heart? We mean what beats, what constantly gives the vital thrust – a characteristic Freud assigned to the life drive. In the new approach to the "heart" initiated by this book, there is no representation of the heart as a circle, in which things begin and end, nor is it in conflict with the brain. The heart does not lend itself to psychosomatics, which daims it is subject to mythological passions. The heart integrates into the direction dispositive of life. Pascal writes: "The heart has its reasons that reason ignores". If the heart is not without reason, then there is no psychosomatics.

And yet medical discourse persists in making the heart the weak point of life and therefore keeps account of deaths from heart disease, calling scientific research what is nothing more than an application of statistics. This book arises from an international debate on the heart involving doctors, poets, artists, theologians, writers, scientists, psychoanalysts and public administrators.

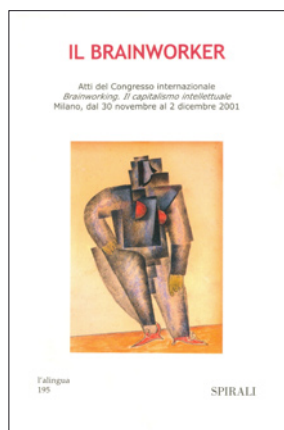
WITH PAPERS BY: *Fernando Arrabal, Luce Arrabal, Alessandro Atti, Erik Battiston, Mariella Borraccino, Giorgio Bosco, Roberto Busa S.J., Giancarlo Calciolari, Ruggero Chinaglia, Elisabetta Costa, Salvatore D'Addario, Sergio Dalla Val, Cristina Frua De Angeli, Antonino Giannone, Elio Giunta, Alexander Kušner, Carlo Marchetti, Anna Martini, Sam Mhlongo, Elena Nevzgljadova, Roberto Panichi, Stefania Persico, Uwe Henrik Peters, Ove Petersen, Antonio Pezzano, Giulio Pompilio, Matjaž Potrč, Italo Richichi, Francesco Saba Sardi, Antonio Saccà, Antonella Silvestrini, Carlo Sini, Anna Spadafora, Alessandra Tamburini, Lucia Torracca, Armando Verdiglione, Maria Antonietta Viero, Silvano Zoi, Francesco Zuzic.*



*The Brain. Proceedings of the International Congress
Milan, 29th November-1st December 2002*
**Il cervello. Atti del congresso internazionale
Milano, 29 novembre-1° dicembre 2002**
 (2004), pages 270

This book contains the papers of the International Congress "The Brain", held from 29th November to 1st December 2002 at Villa San Carlo Borromeo in Senago, Milan. Participants included artists, intellectuals and business men and women (doctors, scientists, bankers, philosophers, logicians, psychoanalysts, writers, theologians and jurists) from a variety of countries. The debate led to a new linguistic definition of the notion of brain: the brain is not the engine of a complex machine, but the intellectual dispositive of life.

WITH PAPERS BY: *Felice Accame, Francesco Amato, Giorgio Antonucci, Alessandro Atti, Erik Battiston, Mariella Borraccino, Roberto Busa S.J., Giorgio Bosco, Ennio Cavalli, Giancarlo Calciolari, Massimo Canuti, Ennio Cavalli, Roberto Cestari, Ruggero Chinaglia, Elisabetta Costa, Peter Düsberg, Jean-Pierre Faye, Enrica Ferri, Enrico Gallo, Aldo Gerbino, François Keller, Klaus Köhnlein, Alberto Lecco, Zvi Lothane, Marco Maiocchi, Carlo Marchetti, Paul Mathis, Sam Mhlongo, Maria Aparecida Giacomi Mhlongo, Luciano Pecchiai, Stefania Persico, Ove Petersen, David Rasnick, Italo Richichi, Jurij Rubinskij, Antonio Saccà, Lucien Sfez, Nadine Shenkar, Antonella Silvestrini, Anna Spadafora, Alessandra Tamburini, Armando Verdiglione, Vittorio Vettori, Maria Antonietta Viero, Mario Wüthrich, Francesco Zuzic.*



The Brainworker

Proceedings of the International Congress "Brainworking. Intellectual Capitalism"

Milan 30th November-2nd December 2001

Il Brainworker

Atti del Congresso internazionale "Brainworking. Il capitalismo intellettuale"

Milano 30 novembre-2 dicembre 2001

(2003), pages 240

Social and professional categories, castes, classes, ranks, genealogical orders, corporative groups, social and confessional congregations do not hold any longer. The brainworker is the intellectual dispositive of enterprise, of the city, of the republic, of institutions, of life: dispositive of strength, dispositive of direction, dispositive of value. The dispositive of the word becomes quality, cipher, intellectual capital. Of course, dispositive of teaching

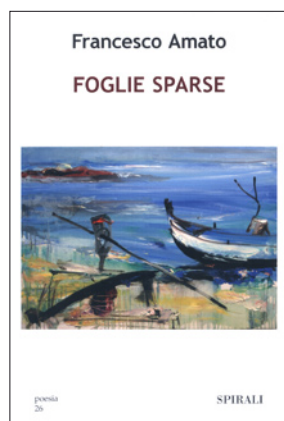
and training, pragmatic dispositive, dispositive of sale, financial dispositive. Dispositive with its statutes. No longer social statutes. But intellectual statutes.

WITH PAPERS BY: *Alessandro Atti, Erik Battiston, Claudio Bertocchi, Mario Boetti, Mariella Borraccino, Svetlana Broz, Francesca Bruni, Roberto Busa S.J., Ennio Cavalli, Ruggero Chinaglia, Elisabetta Costa, Sergio Dalla Val, Nawal El Saadawi, Emilio Fontela, Augusto Forti, Cristina Frua De Angeli, Aldo Gerbino, Sergio Katunarich S.J., Silvia Kramar, Marco Maiocchi, Michele Marin, Antonio Martusciello, Vittorio Mathieu, Maria Rosa Ortolan, Alessandro Pericolo, Ove Petersen, Matjaž Potrč, Antonio Saccà, Lucien Sfez, Nadine Shenkar, Carlo Sini, Anna Spadafora, Gianni Tagliapietra, Alessandra Tamburini, Paolo Vandin, Armando Verdiglione, Maria Antonietta Viero, Mario Wüthrich.*

POETRY

SPIRALI

& CLASSICS



FRANCESCO AMATO

Scattered Leaves

Foglie sparse

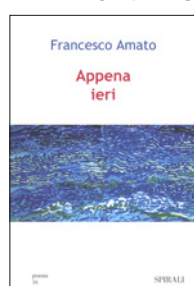
(2006), pages 251

Francesco Amato transforms the diary of his journey through life into poetry

A Sicilian magistrate and novelist, who often hears representations of negativity in his professional career, has gathered all the good and pleasant things of life here, giving us the wherewithal to dream again, and the urge to pursue happiness. Each poem recalls moments of the author's day. News of war or political life, of friends passing away, echoes of new encounters, unrequited love and playful love. Towns and places of memory become watercolours exalting the light of the author's Sicilian land: "The window opens

wide / onto the Ionian Sea. / Enchantment of the pearly / glimmer at the first light of dawn / of the sun born from the sea / born from the sky-blue sea / among the mythical Greek islands". Through the whole collection runs the *Dream of...* "flying with the eagles upon the crests of mountains / walking on the rainbow".

BY THE SAME AUTHOR IN THIS SERIES:



Only Yesterday

Appena ieri

(2003), pages 186

Life and time try, take and press in the impossible flowing, and the story bursts forth

Autobiography, story of a life, story of a man: "I shan't confess everything. Much will remain closed inside me". And: "Who will look at the sky?". And the story begins to unfold like a film along a vague memory: finding things not sought, smiles and faces never lost, dreams and loves, tastes, colours, corners and glimpses of the South that can almost be touched, from childhood to adulthood, intelligently and clearly, in a quick, incisive style, gently, urgently, without hurrying. These and other things are written without hesitation. Nothing is missing when everyone who reads also partly tells his story. This, simply, is the fine challenge of Francesco Amato's book.

Francesco Amato is a Sicilian magistrate and a writer of legal texts and novels. He has been President of the Court of Assizes in Rome and an investigating judge in important trials involving left- and right-wing terrorism in Italy. Amongst his works of fiction are Quell'estate perduta, Pagine 1992 e Dentro la Corte, Cedam 1999.

Also published by Spirali:

Il tempo dei lupi (The Time of Wolves), fiction, 1995.



GIORGIO BÁRBERI SQUAROTTI

Winter Triumphs

Trionfi d'inverno

(2003), pages 165

In this world dominated by science and technology, poetry survives as a testimony of beauty and faith as well as a protest against the iniquities of history

"In a text of the early Fifties, Sereni begins with a consideration that I am particularly fond of: 'They are still written...'. He was talking about poems, of course. Today, science and technology reign, education is declining, but poetry endures in its infinite varieties and in its various genres, even the most unusual. The poems I have written in the last four years are meant to represent both the beauty of life in landscapes, in the seasons [...] and trust and faith in God who created it all. But they are also a protest and refusal of the horror and vanity of history, which foolishly repeats the vicissitudes of power, violence, oppression, cruelty and bloody triumphs. This is why I continue to compose texts that combine enthusiasm with melancholy, for the constant renovation of life and for the awareness of the fragility of my time".



The Fourth Triad. Poems

La quarta triade. Poesie

(2000), pages 244

"It is generally acknowledged that ours is the era of abridgements, compendiums, summaries and reading guides, all with the implication that we don't have to read the texts themselves [...]. It was these thoughts that prompted the idea of compiling a completely different anthology from those that appear every day: one which brings together just three writers of verse, along the lines of the traditional sequences of representative triads from the fourteenth century to the first half of the twentieth. The three obviously consider themselves worthy of joining up with each other to provide a token of their verse as truly 'representative'. [...] here are three poets who, being singled out together in an anthology, must indeed have been great. So let's be content with them and not look any further. If you think about it, this anthology of a representative triad is also an act of great modesty: here we are, as we are, read us if you wish; we don't hide behind slogans seemingly belonging to ideologies or to groups, or behind fashions. We don't aspire to publicity, nor do we ask for it".

Giorgio Bárberi Squarotti is a poet, literary critic and Lecturer at the University of Turin. Previously published volumes of poetry include: *Il marinaio del Mar Nero*, *Rebellato* 1980; *Visioni e altro*, Piovani Editore 1983; *Da Gerico*, Guida 1983; *Un altro libro*, *All'antico mercato saraceno* 1988; *In un altro regno*, *Genesi* 1990; *La scena del mondo*, *Genesi* 1994; *Trittico con Ragazza*, *Ogopogo* 1996; *In vista del porto*, *Caramanica* 1997; *Dal fondo del tempio*, *Genesi* 1999. He has also published the essays: *Poesia e ideologia borghese*, *Liquori* 1976; *Invito alla lettura di Gabriele D'Annunzio*, *Mursia* 1982; *La simbologia di Giovanni Pascoli*, *Mucchi* 1990; *Le maschere dell'eroe. Dall'Alfieri a Pasolini*, *Milella* 1990; *Storia della civiltà letteraria. Dalle origini al Trecento*, *Utet* 1990; *Parodia e pensiero: Giordano Bruno*, *Greco & Greco* 1997; *Le capricciose ambagi della letteratura*, *Tirrenia Stampatori* 1998; *L'orologio d'Italia. Carlo Levi e altri racconti*, *Libroitaliano* 2001 and *Addio alla poesia del cuore*, *Sovera* 2002.

Giuliano Gramigna is a poet, a critic and a journalist for the Italian daily "Corriere della Sera". He has published various collections of poetry.

Angelo Mundula: see [below](#), page 91



JORGE LUIS BORGES

A Life of Poetry

Una vita di poesia

(2007), pages 550, illustrated with photographs

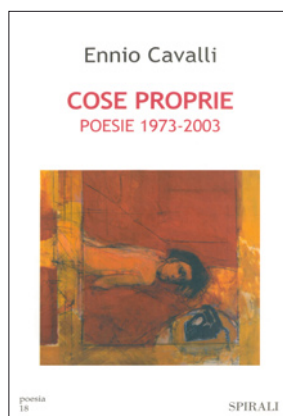
New, unabridged edition, with original transcripts (in French, Spanish, English and Italian) and their translation

An astonishing book, even for those who thought they knew the great Argentine poet well

The Argentinian poet Jorge Luis Borges (1899-1986) spoke for the last time in public in December 1985, in Milan, over a period of twelve days. What would you have liked to ask him if you had met him face to face? In this book, Borges answers the thousand or so questions put to him by a distinguished and varied audience: Fernando Arrabal,

Anthony Kerrigan, Vittorio Mathieu, Viktor Nekrasov, Mimì Piovene, Armando Verdiglione, journalists, writers, musicians, directors, scientists and young people. This book is Borges' spiritual and poetic testament, issued by him in Milan: "We Americans are Europeans in exile... The heart of poetry and culture is still Europe". Especially poetry. And when asked why the greatest poet of antiquity was blind, he answers: "What matters most in poetry is listening". To what literary genre does reality belong? Borges answers: "I believe the literary genre of reality is dreams".

Jorge Luis Borges was born in Buenos Aires in 1899. He learned English first, then Spanish (Castilian); at the age of seven he wrote a summary of Greek mythology in English, and at the age of nine he translated Oscar Wilde's *The Happy Prince* from English into Spanish. From 1914, the family lived in Geneva, where Jorge attended the prestigious secondary school, the Collège Calvin; there he learned Latin and French and began studying German. After his return to Buenos Aires in 1921, Borges published both poetry (*Fervor de Buenos Aires*, 1923; *Cuaderno San Martín*, 1929) and essays, and worked as an editor, contributor and translator of English and American authors for magazines. In 1938, he read Dante's *The Divine Comedy* and Ariosto's *Orlando furioso*, both of which had a deep influence on his thought. In the Forties, he published important collections of short stories, for which he is best known in the English-speaking world: *Ficciones* (1944) and *El Aleph* (1949), published in English translation in the Sixties. In 1955, after the fall of Perón, Borges was appointed director of the Biblioteca Nacional, and in 1956, Professor of English Literature at the Faculty of Arts and Philosophy in Buenos Aires. He travelled around the world as a Lecturer (he delivered the Norton Lectures at Harvard University between 1967 and 1968) in the last decades of his life, and died in Geneva in June 1986.

**ENNIO CAVALLI***One's Own Things. Poems 1973-2003***Cose proprie. Poesie 1973-2003**

(2003), pages 292

The poetic work of an award-winning author in dialogue with his contemporaries

Federico Fellini, Dario Bellezza, Giacinto Spagnoletti, Giorgio Bárberi Squarotti, Angelo Maria Ripellino, Roberto Roversi, Erri De Luca, Giorgio Bassani: these are just some of the authors who have written about the work of Ennio Cavalli, already well-known on the Italian literary scene, winner of the Montale, Gatto and Pisa prizes and chosen for the Viareggio literary prize. Almost three hundred pages are contained in this volume, representing thirty years of poetry writing: a style and inventions of a wide-ranging and solitary discourse.

According to Erri De Luca, Cavalli's poems are telegraphemes of novels: "From flour, Ennio Cavalli goes back to the grain, not the ear of corn. Ennio does not stand in wonder of the world, he doesn't write enthusiastic poetry. He wants to light lanterns, to offer the person in front of him the right carat of a grain of light".

Ennio Cavalli lives in Rome and is Arts Editor of RAI (Italian Broadcasting Corporation) Radio News. His latest work, Libro di sillabe, Donzelli 2006, completes the trilogy begun with Libro di storia e di grilli, Campanotto 1996, and continued with Libro di scienza e di nani, Empiria 1999. He is also the author of Il romanzo del Nobel, RAI-ERI 2000; Se nascevo gabbiano... era peggio, Feltrinelli 2001; Bambini e clandestini, Donzelli 2002; I gemelli giornalisti, Piemme junior 2002; Il poeta è un camionista, Archinto 2003 and Fiabe storte, Donzelli 2003.

By the same author, also published by Spirali:

Carta intestata (Headed Paper), poetry & classics, 1982.

**ALOYSE CYNTHIO DE GLI FABRITII***Book of the Origin of Vulgar Proverbs***Libro della origine delli volgari proverbi**

(2007), pages 583, with 16 black and white illustrations

With two essays by Francesco Saba Sardi

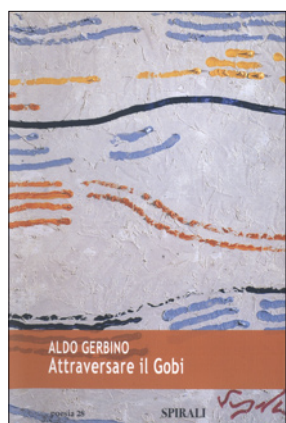
A priceless collection of licentious proverbs of the Italian Cinquecento

The first book to be listed in the Catholic Church's *Index of Prohibited Books*, this rare collection has immense literary value: it contains forty-five proverbs in triplets, each composed of three canticles (for a total of over 41,000 verses), in an extremely rich Venetian dialect close to the Florentine one, an endless play on ambiguities and allusions.

The Vulgar proverbs, whose only previous edition dates from 1526, are presented here

in their literal transcription, with the addition of a proverb of four hand-written sonnets found in the Biblioteca Marciana in Venice. Two essays by Francesco Saba Sardi present the volume, describing the strong opposition Cynthio encountered throughout his life and commenting on the numerous scandalous and paradoxical matters recounted in the book. The *Proverbs*, published here with accompanying sonnets by Pietro Aretino (the *Sonetti lussuriosi*) and illustrations by Giulio Romano, abound with licentious and deceitful friars and bishops. Friars who, in order to sponge off the family of a stingy layman, put him to sleep with a potion and shut him in a tomb. Bishops with the same desires as youths in search of women...

A graduate in Arts and in Medicine, Aloyse Cynthio de gli Fabritii (1466 ca-1530), devoted himself to practicing the medical profession and associated with the intellectuals of the time. In 1526, he was granted a ten-year privilege by the Venetian Senate to print "la nova opera in terza rima Della origine de li volgari proverbi che tutto il giorno si ragionano", the product of years of dedicated and meticulous study. The Senate's resolution met with the opposition of the Friars Minor of St. Francis, who appealed to the Venice Council of Ten, claiming that the Proverbs were "contra honorem maiestatis divinae, Christianae religionis". Due to the controversy, the book was deemed a potential source of unrest, and was eventually placed in the Index of Prohibited Books.



ALDO GERBINO

Crossing the Gobi. Poems 2000-2006
Attraversare il Gobi. Poesie 2000-2006
 (2006), pages 122

Another collection of beautiful poems, which follow a lucid path to reach imaginary lands

"The poetry of Aldo Gerbino is enriched with many cultured influences, but also references to day-to-day life, literature and modern art. This instinctive curiosity, which can even return to children's fables, is always put at the service of a very sharp [...] spirit of observation". This is what Professor Luigi Fontanella said about the poet's work. The poem from which the title of the collection comes is a beautiful articulation of such spirit: "There is not too much way to go to redeem / Us, imputed by God. In

fact, the snake / Is already following our track: from Pamir to Manchuria, / That is to say: from beginning to the end. / Yet these sandy, muddy lands / This encounter of reptile attract us towards the enormous stone slab, / Placed upon the bones of the huge dinosaurs. / But also the little chips of foraminifers, / Just exhumed from their planospiral rest / For their being sharp spear, anular thought, / Hollowed out in an aching orbit. They show / Our presence in their breath, material, bed".

BY THE SAME AUTHOR IN THIS SERIES:



On the She-Ass, Not the Cherubs. Imitations, Poems of the Sacred Time
Sull'asina, non sui cherubini. Imitazioni, poesie del tempo sacro
 (1999), pages 100

"In the sense of the body and in the desire to represent it, there is a sacred vocation in these poems by Aldo Gerbino, which I am reading here, in Urbino". With these words over a decade ago, the Italian critic and journalist Paolo Volponi pointed to one of the most important features of Aldo Gerbino's poetry: its religiosity. They were spoken during work that was supposed to produce a portfolio of poetic texts and engravings at the printing works frequented by Volponi.

For various reasons, that portfolio did not materialise, but the poems of that period reflected the spiritual and carnal world of the Middle Ages like a metaphor of modernity, and were interpreted by evocative ink drawings by Bruno Caruso. Aldo Gerbino appears hypnotised by the mysterious passing of "time", in whose invisible net even the Deities seem to have become trapped.

Also by Aldo Gerbino: see *The Ark. Painting & Writing*, page 99



ELIO GIUNTA

My City. Poems
La mia città. Poesie
 (2006), pages 120, with 32 colour plates

Palermo is the protagonist in these poems of words "always rather awkward, but sharp and virile" (Mario Luzi)

In a letter dated March 3, 2004, Mario Luzi said: "Your lyrical poems, Elio, are very good: they are just like you, with surges that you suppress and courageous inventiveness that you bring back to the harshness of disillusionment with bitter lucidity... You, in other words, you, just as you are". "My City is a title meaning simply that I live in a city, Palermo, as it happens, where I wrote these poems at different times. But I don't

mean by this that it is a city that has somehow facilitated my writing poetry; or that my poetry is meant to remain benevolently tied to it: because I live as an outsider to this city and to the culture practised in it. On the contrary, I consider it a city that trivializes poetry or literature, if it is poetry. It's a city whose illustrious archaeology and congenial Spanish and neo-realistic features are relentlessly pounded [...] As for the craft of writing poetry, I try to supply a poetic word that conveys something that modern-day man can tune into, that makes him reflect and moves him: and that is more widely accessible [...] It may well be this that poetry needs to find a wider, steadier and truer audience again".

Elio Giunta was born in Palermo, where he still lives and teaches today. A Lecturer, critic and poet, he has directed literary meetings, conventions and debates for the public of Palermo. A freelance journalist since 1954, he has written largely on literary criticism and sociological subjects for newspapers and magazines. He is the author of various essays on contemporary

texts and authors, as well as of a number of volumes of poetry. With Bivacco immaginario he obtained the Città di Latina poetry prize and the Campofranco Prize in 1990.

By the same author, also published by Spirali:

Dai margini inquieti (From the Unquiet Margins), poetry & classics, 1991.

Also by Elio Giunta: see **The Ark. Painting & Writing**, page 99



MARCO COSTANZO GOLETTI

Authenticity

L'autenticità

(2004), pages 243

Authentic poetry, outside any currents. Real civil and intellectual writing. A novelty in Europe

"Poets are masters of words, of language. They show us that the real word is a 'crystal-clear' mystery and therefore take pleasure in caressing it, showing its exterior beauty from all sides. Goletti likes to do this and to great effect. Sometimes he surprises us with a bizarre connection between two terms that seem unconnected, but, in these moments, forgetting conceptual logic, he lets himself be seduced by the similarities of sound, the acoustics of beautiful voices. But these are only moments of distraction, almost. He knows full well that the real beauty of language does not lie in this exterior guise. The word becomes beautiful when it is crystal-clear and transparent. Goletti does not like words that 'slip away, like water, / but do not clean the stones of the river'. He hates 'masks full of falseness, / stage of foolishness...'. Words are false when they do not reach what goes beyond their limits, infinity. The infinity that fascinates our poet is the infinity of life, his own, other people's and that of the whole earth. 'Once upon a time... / that is how fairy-tales begin, / and perhaps also my life' and 'I love life that consumes me' and that merges, unobserved, with that of the universe: 'Foreign earth, / my living / disperses, in the evening star'" (Cardinal Tomáš Špidlík S.J.).

Born in Viterbo in 1953, **Marco Costanzo Goletti** has been writing poetry since his teens. His works include the collections *Frammenti d'amore*, 1982; *Volti di donna*, 1984 and *Ricordi*, 1985, published by Lo Faro Editore, and *Versi d'amore*, *Il Ventaglio* 1992. Various poems of his appear in anthologies, including the annual almanacs of poetry published by Lo Faro, and in the review "Tuscia Press".



SERGIO KATUNARICH S.J.

Dalmatian-Istrian Notebook from Fiume

Zibaldone fiumano dalmata-istrian

(2000), pages 402

A collection, in no prefixed order, of various reflections, of memories, of poems in the Dalmatian-Istrian language spoken in Fiume, so that no part of memory may be lost

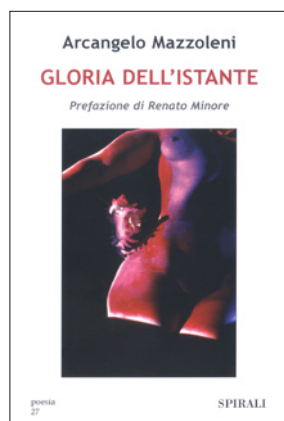
"As a Jesuit, it comes more naturally to me to show, teach and try to give values. Not least of these is that of passing on a world, a culture, in which one was born, lived, by which one has been enriched, and which to a stranger's eyes appears remarkable for its Central European assonance, if for no other reason. And passing on our typical way of speaking: the dialect".

Sergio Katunarich S.J., born in Fiume (Rijeka), now in Croatia, studied Political Science and, on entering the Society of Jesus, graduated in Ecumenical Theology at the Pontificia Università Gregoriana. Director for twenty years of the C.M. (C.V.X.) *Professionisti e Universitari*, founder and promoter of cultural centres and initiatives in Gorizia, North-East Italy, Father Katunarich works in Milan, at the Istituto "Leone XIII", where he is involved particularly in ecumenical work with the Jewish world, promoting publications, conferences, courses and cultural visits together with the Gruppo ecumenico cristiano-ebraico. He holds courses and seminars on Jewish culture at the Catholic University of Milan. His publications include: *Lo spirito del dialogo ebraico-cristiano* in Samuel Sandmel, Marzorati 1982; *L'ebraismo da allora a oggi: con note storiche sulle sue relazioni con la cristianità*, I.S.U. Università Cattolica 1986; *Breve storia dell'ebraismo e dei suoi rapporti con la cristianità*, PIEMME 1987; *Ebrei e cristiani: Storia di un rapporto difficile*, Elle Di Ci 1993 and *Frammenti di una vita fiumana*, Del Bianco 1994. He also contributes to the Italian journal "Civiltà Cattolica".

By the same author, also published by Spirali:

Cristianesimo e ebraismo. Nuove convergenze (Christianity and Judaism. New Convergences), non-fiction, 1995;

Il ritorno di Pietro a Gerusalemme (Peter's Return to Jerusalem), non-fiction, 1998.



ARCANGELO MAZZOLENI

Glory of the Instant. Poems 1991-2005

Gloria dell'istante. Poesie 1991-2005

(2006), pages 136

Preface by Renato Minore

The creativity, in multiple forms, of a polyhedral artist who renews Rimbaud's poetics in a multimedia version

This far-reaching poetry collection, winner of the Città di Leonforte poetry prize in 2007, celebrates the contrast between the simple presence of things and the complexity of the imaginary. Arcangelo Mazzoleni describes the anguish of time, the labyrinths of memory and the assaults of nostalgia, redeemed nonetheless by the glory of the instant,

in which life reveals itself in all its truth and beauty: hence the title *The Glory of the Instant*. Love is the key theme of this collection: woman, idealised without being denuded of her carnal presence, a creature both real and of dreams, imaginary and corporal, becomes "the domestic and sublime incarnation of his imagination" and the medium for passing into the world of visions, as Renato Minore writes in his preface. *Elegy for a Daughter of Fire* is the outstanding poem of the collection: "One day we approached / the primary pulsation / from which Cosmos was born to Chaos: / then a virgin vertigo / got hold of us: / space vibrated, time / cracked open, broke: / we fell flying / into its vortexes".

Arcangelo Mazzoleni was born in Catania in 1953. Since 1976 he has been living in Rome, where he teaches cinematographic languages at Tor Vergata University and holds creative writing classes for Script and Italian national television (RAI). For RAI, he is also serving as editorial consultant and fiction story-editor. Poet, essayist, director, playwright and visual artist, his "contribution to arts" has been acknowledged at the exhibition *Arcangelo Mazzoleni: il mondo al fuoco dello sguardo*, held at the National Calcography. He has published essays on narratology, plays and two poetry collections: *L'uomo plurale*, Rebellato 1980, and *Le galassie incognite*, Edizioni del Leone 1989.



ANGELO MUNDULA

Life of the Cat Romeo (Also Called Meo)

Vita del gatto Romeo (detto anche Meo)

(2006), pages 80 with 18 colour illustrations

An original and brilliant collection of poems dedicated to the most common, but still special, domestic cat – the tabby

"Romeo was a perfectly ordinary tabby before I spoke about him. He was one of the many cats adorning the houses and thronging the courtyards, but also the pages of writers, both Italian and foreign. Then, poem by poem, verse by verse, he gradually acquired an increasingly distinct and original 'personality' of his own. A feline personality, that is, as Romeo is a cat who cares a good deal about his identity. Indeed, he is always ready to

defend it tooth and claw whenever he sees it threatened by his owner, with whom he has established a kind of permanent conflict, with a few, very few allowances for affection. Against the background of this conflictual game, in all his feline 'majesty', stands the clear and engaging figure of an ordinary and very special cat: Romeo".



Infinite Americas

Americhe infinite

(2001), pages 136

A sense of an unceasing quest for truth runs through these verses, coupled with a vibrant, nearly prophetic appeal to a world dangerously devoid of values

In *Infinite Americas*, Angelo Mundula continues his passionate and moving journey in search of an increasingly incontrovertible truth. With this aim he has delved even deeper into the depths of his heart, but has also taken a long and wide-ranging look at the world and at life. His voice, which appears to rise feebly from a walnut shell tossed by the waves – as we read in one of his poems – is becoming increasingly loud, stringent and almost prophetic, a final S.O.S. launched in a world of still smoking ruins,

where the values of mankind and of life seem to be gradually disappearing. Never has it appeared more

ardently relevant and charged with such limpid poetic force as at this dawn of the third Millennium, so sadly filled with ill omens.

Angelo Mundula was born in Sassari, where he practices as a lawyer. His previously published poetry includes: *Il colore della verità*, Rebellato 1969; *Un volo di farfalla*, Giardini 1973; *Dal tempo all'eterno*, Nuovedizioni Vallecchi 1979; *Picasso fortemente mi ama*, Nuovedizioni Vallecchi 1987; *Il vuoto e il desiderio*, Prova d'autore 1990 and *Per mare: Poesie*, Amadeus 1993. He has been a contributor to the most important Italian newspapers and a number of prominent magazines and, for the last twenty years, has written regularly for "L'Osservatore Romano". His book of prose, *Tra letteratura e fede*, published by Feeria in 1998, is a collection of these articles over two years. His work is included in a number of prestigious Italian (Einaudi, Rizzoli, Utet) and foreign anthologies of literature as a leading exponent of Sardinian culture, and his work has been translated in many European countries.

By the same author, also published by Spirali:

Ma dicendo Fiorenza (But Saying Fiorenza), poetry & classics, 1982;

La quarta triade. Poesie (The Fourth Triad. Poems), with Giorgio Bárberi Squarotti and Giuliano Gramigna, poetry & classics, 2000.



DANILO NATALI

The Poem of the Journey. The Stone, the Coin, the Colour

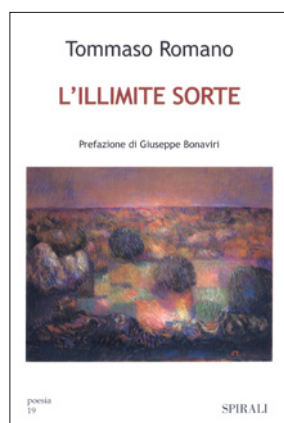
Il poema del viaggio. La pietra, la moneta, il colore
(2004), pages 336

The "wind of elsewhere" blows through these pages, taking us on a journey in which the world as we know it transforms into an "other" dimension...

193 poems and one long poem... and Milan becomes an unknown and beautiful land: breezes, shadows and silences; seas and ships, treasures and beaches; the singing of sweet and melodious women; golden keys, ancient doorways, diamonds sparkling in the darkness at night, unimaginable colours: "This music comes from the other side of the world". This book is a breviary for travelling through our cities, in streets that will

look like others, on buses that will become light ships, an encounter with men and women who offer their hands like precious flowers, in landscapes where works of art are a reality. Whoever travels through these pages, to the rhythm and at the foot of Danilo Natali's poetry, will meet and talk to painters, gentle women, numismatists, writers, saints and kings. And the wind of elsewhere blows for us, too.

Danilo Natali (1953-2002) was a reader, a poet and an expert in numismatics and stones. He had an interest in art and psychoanalysis for many years. This posthumous work brings together a number of poems published in the review "Il secondo rinascimento" and many others previously unpublished.



TOMMASO ROMANO

Unlimited Fate

L'illimitate sorte

(2004), pages 155

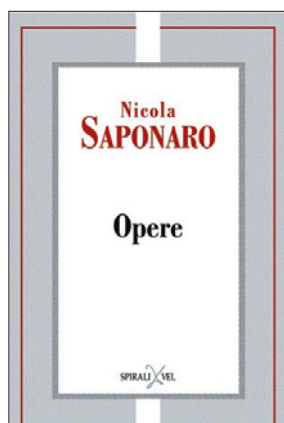
Preface by Giuseppe Bonaviri

Sicily, music, travel, memory, philosophy and affections taken to abstraction

Giuseppe Bonaviri wrote in the Preface: "Here we have a kind of poetry that, although born from mysterious rhythms of deep memories of Sicilian lands, sun-soaked and bleak, and of family affections, has the restlessness of an intellectual. And this intellectual seeks and finds and unfolds, in brightly lit and green islands, a poetry that is the desire to transcend the contingent moment so as to transport himself into a more breathable

air: where human and divine, the family and music, God and our thinking are all one".

Tommaso Romano is a prolific Sicilian poet and essayist. He teaches Philosophy, Psychology and Sociology in upper secondary school and, for several years, he has been a teacher of Aesthetics at the Academy of Fine Arts in Palermo.



NICOLA SAPONARO

Works

Opere

(2008), pages 1,661

The irony and the paradoxes of the "Italian character" in the great playwright whom critics have compared to Tomasi di Lampedusa and to Pier Paolo Pasolini

Works brings together thirty-three plays by Nicola Saponaro, "an author veined in Southern issues and an anti-Croce and anti-Pirandello intellectual, neither idealist nor nihilist, if anything, close to Tomasi di Lampedusa's pessimism and to Pasolini's heresy". Written between 1962 and 2006, with the addition of 400 aphorisms, Saponaro's texts, published and performed outside Italy too, range from "the grotesque to melodrama, from the comic to illustrious inquisitorial and legalistic theatre", in the words of the theatre historian Mario Apollonio. The book unwinds in boisterous dramas of several acts and masterful monologues, among masks of folk tradition and mediaeval legends, among history and chronicle of the twentieth century. As Perrelli notes, in the "sharp and highly civil perception" of Nicola Saponaro's text, the problems of the South "dilate to an extreme metaphor of the Italian character in its complex and in its complexity". In his playwriting we glimpse a tenacious criticism of the authoritarianism of the political system and the social system, in light tones, or "beneath the sheen of irony and of paradoxical situations". The action is carried out "at a fairly fast pace, which is fond of withering jokes" and by characters "identified as Hellenistic in their meticulous, witty and highly-strung typification".

Born in Bari, in 1953, **Nicola Saponaro** devoted himself to folk theatre as a "company poet", in his own words. For his Mediterranean-inspired poeticism, he is considered one of the most important Italian playwrights of the second half of the twentieth century.



GIUSEPPE SOLARDI

Conversations with Hamlet

Colloqui con Amleto

(2009), pages 250

The mournful honesty and voluntary exile in the resonant verse of a relentless "pilgrim of poetry"

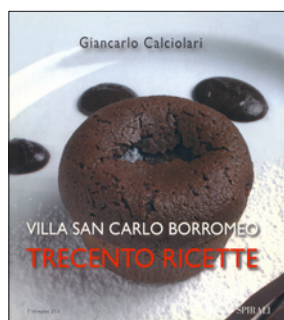
A volume that stands as the author's "poetic and human summa", the most complete currently available. A fitting tribute to a life-long work, the product of a human and artistic itinerary, which collects the lucid verses of a poet who shuns all trends: from the depths of his peculiar loneliness, the poet's "voice" echoes clear and loud in a message of rare moral vigour.

Giuseppe Solardi, Friulian-born poet and writer, has been the friend and companion of the most noted representatives of the Italian literary scene. His readers include influential figures such as Montale, Betocchi, Luzi and Pampaloni. His poems have appeared, over the years, in several specialized reviews.

COOKING

SPIRALI

& SCIENCE



GIANCARLO CALCIOLARI

Villa San Carlo Borromeo. 300 Recipes

Villa San Carlo Borromeo. 300 ricette

(2004), pages 479, with 100 colour illustrations

A book for those who cook for pleasure, for a living, or for a challenge: here is a whole new approach to eating the Italian way

This book brings together 300 recipes from The City Restaurant at Villa San Carlo Borromeo, the beautiful historical residence near Milan, which has become very well-known for its fresh and innovative, yet simple cuisine. The chefs pay full respect to the great Italian tradition, but they also know how to reinvent it. Each carefully created recipe comes with its “criteria of taste”, which indicate the art of combining ingredients: harmony, beauty, innovation, tradition. Here is cooking as a genuine art form.

Giancarlo Calciolari, born in Verona in 1952, is a renowned chef and pastry cook, with considerable experience in important restaurants both in Italy and France. A gastronomic consultant and coach of teams of chefs, he is the inventor of the “cioccolatissimo”, the melt-in-the-mouth chocolate muffin, which is one of the rare Italian desserts served on menus in Paris, New York, Madrid, Tokyo and other cities of the world. In addition to his activity as a chef, he has also been the Editor-in-Chief of the on-line cultural magazine “Transfinito” since 2001.



GIUSEPPE NISTICÒ

Chocolate and Pleasure

Cioccolato e piacere

(2007), pages 136, with 125 colour illustrations

A journey through mysteries and truths about one of the most popular foods in history: chocolate

The first evidence of the “food of the gods” dates from the ancient civilizations of the Americas. They had devised sophisticated methods of making a chocolate drink from the seeds of a plant they worshipped as sacred. Once imported to Europe, chocolate rapidly became established as a drink and fine food in the royal courts. From here its popularity spread to enthusiasts in artistic and literary circles, including Goldoni, Goethe, Proust, Stendhal and D’Annunzio. In this fascinating collection of essays, Italian and international authors explore the chemical components and nutritional aspects of cocoa, investigating the correlation between the most modern neuro-physiological theories in order to understand why chocolate is so closely related to pleasure. Beautifully illustrated with colour photographs and illustrations, this book offers a detailed and wide historical and iconographical view, enabling the reader to discover all the secrets of chocolate.

Giuseppe Nisticò, born in Cardinale (Catanzaro) in 1941, is Professor of Pharmacology at the Tor Vergata University of Rome. Elected a Senator in 1994, he was Junior Health Secretary in the first Berlusconi government and President of the Regional Council of Calabria from 1995 to 1998. In the same year, he received an ad honorem degree from the University of Cordoba in Argentina. He has been a Member of the European Parliament since 1999.

ART BOOKS

SPIRALI

The Ark. Painting & Writing

FERNANDO ARRABAL

Francisco Goya and Salvador Dalí

(1992), pages 110, with 58 colour plates

Two artists who broke with tradition: the extravagant originality, the provocation and the eccentricity of Dalí and the scandalous portraits of the rebel Goya

Dalí: an adventurer of painting and existence who never allowed himself to be fettered by any conformism. As an artist, he was unpopular with the commanders and rulers of his day, whose control he always eluded. Goya: a painter of the court of the powerful. Yet when he painted portraits of the royal family, he introduces an impudent and ironic detail. With such proximity between the two artists, it is not surprising that Arrabal's pen, bewildering and without prejudice, seizes the opportunity that each picture of Goya and Dalí provides to write another picture.



Fernando Arrabal was born in Melilla, the Spanish enclave in Morocco, in 1932 and he settled in Paris in 1955. He has published nineteen volumes of theatre, eleven novels and numerous poetry collections illustrated by Dalí, Magritte, Saura and others. He has directed six full-length feature films. He is one of the greatest European playwrights of our time. His works have been published in a number of languages.

By the same author, also published by Spirali:

Lettera a Fidel Castro: 1984 (Letter to Fidel Castro: 1984), non-fiction, 1984;

Opere I (Works I), poetry & classics, 1992;

Uno schiavo chiamato Cervantes (A Slave Called Cervantes), fiction, 1996.

BACHISIO BANDINU

Raffaello Sanzio and Sandro Trotti

(2006), pages 154, with 53 colour plates

The myth of the Marches in Raphael and Trotti: drawing, colour, rhythm, voice, sound

The Renaissance master of perfection Raphael and the contemporary Italian painter Sandro Trotti. Both are natives of the Marches region of Central Italy, a region "between the sea and the mountains, between North and South", where the Arts flourished in the Renaissance thanks to the patronage of Federico da Montefeltro, Duke of Urbino. For both Raphael and Trotti, the region has had an effect on their art, in completely different ways. Born in the province of Ascoli Piceno in 1934, Sandro Trotti graduated from art school in 1953 in Rome, where he began to associate with Italian artists such as Guttuso and Monachesi. He started out by experimenting with new materials and with abstractionism. He was also very interested in Matisse and the study of dense colour as a compositional structure of painting. Important themes in his work have been the female nude and portrait, but also landscape, cows and winches. In 1960 he began teaching at

the Rome Academy of Fine Arts, where he became a Professor of Painting in 1973. He has exhibited his work in Europe, America and Asia. He is particularly respected in China, where he has been invited to teach Painting at various Art Academies. For Trotti, the spirit of modern art is "to doubt and challenge convention". And indeed, Bandinu observes, there is no commonplace in the work of either Trotti or Raphael. For in true poetry and painting, everything is "outside the common".

Bachisio Bandinu graduated in Arts at the University of Cagliari, then obtained diplomas in Journalism and Radio and Television Production at the Scuola Superiore delle Comunicazioni Sociali of the Catholic University of Milan. For ten years he contributed to the arts page of the Italian national daily "Corriere della Sera". He has published *Il re è un feticcio*, Rizzoli 1976; *Costa Smeralda*, Rizzoli 1980; *Narciso in vacanza*, AM&D 1996; *Lettera a un giovane sardo*, Della Torre 1997; *Visiones, i sogni dei pastori*, AM&D 1998 and *Identità, cultura e scuola*, Domus de Janas 2003. He was Editor-in-Chief of the daily newspaper "L'Unione Sarda".



ROGER DADOUN

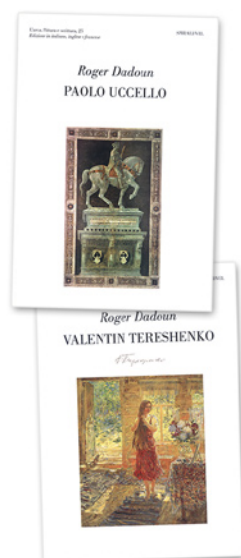
Paolo Uccello and Valentin Tereshenko

(2007), pages 278, with 136 colour plates

Landscapes and flower arrangements of the living Siberian master compared with the fairy-tale atmosphere and the astonishing perspective in Paolo Uccello

The French writer Roger Dadoun traces the biography and the artistic development of Valentin Tereshenko: the difficulties of his early life in a family destroyed by the war; his studies, first in Irkutsk, then from one artist's studio to another, from Siberia to Byelorussia, from Russia to Europe. A passion for Italian music (particularly for the famous singer Caruso) and for the cinema, his maestros, a long period spent on the shores of the Baltic for his military service, when he was given a studio and he specialised in seascapes, all contributed to his cultural formation. After obtaining the title of Academic of the USSR, he taught for a while, he got married, he exhibited his paintings on various occasions and found patrons. But he did not settle down, either in Siberia, in Moscow or in Belarus: Tereshenko's is a life on the move, a life without a place. On the other side of

this volume, Dadoun makes an acute and fascinating analysis of a number of works by the Italian Renaissance painter Paolo Uccello. In a series of panels almost like cartoon frames, *The Miracle of the Profaned Host* recounts a legendary episode showing the age-old persecution of the Jews, in which a whole family is burned at the stake. In Uccello's fresco *Equestrian Monument to Sir John Hawkwood*, one of the condottieri portrayed by many painters of the time is strangely pensive and shrouded in an aura of mystery. Also explored are the three panels of the famous *Battle of San Romano*, with their elaborate geometry of lances and the dissonance between ironclad men and soft horses, and *The Hunt*, a beautifully elegant composition in which greyhounds give chase, deer flee, and horses and horsemen vanish into the thick forest.

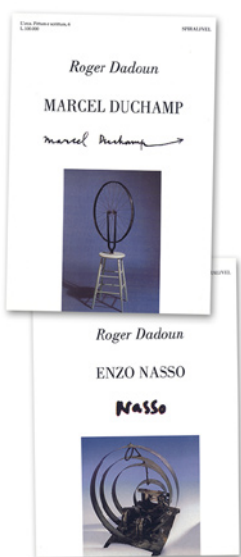


Marcel Duchamp and Enzo Nasso

(2001), pages 174, with 77 colour plates

The creative universe and its multiple forms: wit, irony, creativity and undying passion for experimentation

Author of numerous books on Marcel Duchamp already, Dadoun makes a detailed analysis of Duchamp's itinerary: the linguistic, stylistic and aesthetic aspects and the new elements he introduced at the beginning of the twentieth century are meticulously examined here. For that matter, for such a scrupulous and rigorous artist as the inventor of the first "readymades", nothing less would be appropriate. As for Enzo Nasso, Dadoun picks out especially the irony and the innovative, poetic import of his works. Nasso's work is not just a new form of Dadaism, although his sculptures made out of second-hand materials come very close to Duchamp's readymades in some cases. His is rather a gallery of objects found, which become a gallery of masks and characters, seemingly famous, but actually still unseen.



The intellectual, writer and journalist **Roger Dadoun** has been editor of the series "Trace" published by Payot for many years. He teaches Philosophy at the Jussieu-Paris VII University and contributes to a number of magazines, including "La Nouvelle revue de psychanalyse", "Revue française de psychanalyse" and "L'Arc", for which he edited the special edition on Anarchies. For some years he has collaborated with the French radio station "France Culture". Other works by the same author include *Cents fleurs pour Wilhelm Reich*, Payot 1977 and *Eros de Péguy, la guerre, l'écriture, la durée*, PUF 1988.

By the same author, also published by Spirali:

Sigmund Freud, non-fiction, 1997;

L'eroticismo. Vita o morte? (Eroticism: Life or Death?), non-fiction, 2004.

ALDO GERBINO

Benvenuto Cellini and Michail K. Anikushin

(2006), pages 170, with 72 colour plates

A remarkable twentieth-century Russian sculptor compared with an extraordinary Renaissance sculptor who depicted figures from classical mythology

Aldo Gerbino rereads the work and the life of Benvenuto Cellini, engraver and goldsmith. Cellini gave us beautiful marble and bronze statues such as Perseus, Ganymede, Jove, Mercury, Minerva, as well as medals, clasps and ornaments such as the magnificent Saliera, a gold salt-cellar made for Francis I of France, featuring Neptune and Gaia and decorated with precious stones. At the same time, Gerbino rereads Michail K. Anikushin, who sculpted works imbued with both Classicism and Realism. In his gallery can be found portraits of Pushkin, Chekhov, Tolstoy, Tchaikovsky, Lenin and other prominent figures of the time, such as artists, dancers, academics and actors. Anikushin was an artist who tended toward Italy, where he realised many works (such as St. Charles in bronze), therefore towards the great Renaissance tradition. He died in St. Petersburg,

in his Russia “by now changed by the clash between Michail Gorbachev and Karol Wojtyła”. As Michail K. Anikushin is attracted by the majesty of the thinking of great writers, so Benvenuto Cellini is attracted by the majesty of the mythological figures that the Renaissance inherited from the ancients.

Aldo Gerbino was born in Milan in 1947 and is a Professor of Histology and Embryology at the University of Palermo. He is interested in art and literary criticism. Gerbino's latest collections of poetry are Il coleottero di Jünger, Novecento 1995, winner of the “Marsa Siklah” Prize, Le ferite del vetro, Sciascia 1997, Ingannando l'attesa, Novecento 1997, winner of the “Il Tascabile” Prize, Gessi, Sciascia 1999, Il nuotatore incerto, Sciascia 2002.

By the same author also published by Spirali:

Non farà rumore. Poesie 1975-1998 (Without Noise. Poems 1975-1998), poetry & classics, 1998;

Giulio Romano and Alberto Bragaglia, art books, forthcoming.

ELIO GIUNTA

Caravaggio and Andrei Lyssenko

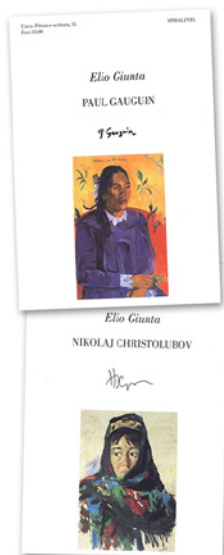
(2006), pages 116, with 55 colour plates

Caravaggio's dramatic Realism converses with Lyssenko's work: a comparison between epochs and civilizations

The Sicilian poet Elio Giunta reads the pictorial works of the great Caravaggio and of the twentieth-century Russian master Andrei Lyssenko and compares them in the context of their respective historical eras. What emerges from Caravaggio is his spirit of rebellion both in life and art, his constant escape in search of an impossible peace, and his dramatic Realism. Andrej Lyssenko, an artist of the great Russian figurative tradition, inherited the Realism that marked poetry-writing in the Soviet period. His way of crossing through the historical period in which he lived is a way of escaping towards solitary spaces and towards a meditative silence, which can also be read in his characters.

Paul Gauguin and Nikolai Christolubov
(2004), pages 123, with 77 colour plates

Two artists tied to reality, interpreters of faces, bodies, landscapes and glimpses of towns



Elio Giunta compares the work of Paul Gauguin with the Russian painter Nikolai Christolubov. Gauguin had a tortured and tempestuous life, yet his art was always clear, bright and vital. Christolubov's existence was free of worries, giving rise to a homogenous and consistent artistic production. Yet these two artists have many things in common: the choice of painting reality without any Realism, in search of a "poetic vision" of things; the delight of the colours; the simplicity of the composition, marked by figures so suspended and absorbed as to have an air of mystery. And while Gauguin's deep bond with the "primitive" appears all the more revolutionary in "an epoch of devastating colonialism such as his", in Christolubov, the seascapes, isolated cottages and the figures lost in the endless spaces of great mother Russia convey the tragedy of the human condition, through "that sense of a block, in the darkness of his figures, or in his search of isolation among humble houses or huts, or in distant waves that roar,

as if from a suffering that fades away into the mystery of the unknown". For, as the author suggests, "history is lived, suffered or one tries to escape from it, but it still snares us, helpless and wounded, in its becoming".

By the same author: see *Poetry & Classics*, page 89

POEL' KARP

Tiziano Vecellio and Vladimir Lebedev
(2006), pages 228, with 133 colour plates
Quadri-lingual edition

The common destiny of a great master of painting and a humble illustrator, who never described himself as a painter



Titian (1477-1576), the sixteenth-century precursor of great painting, and Vladimir Lebedev (1891-1967), Russian illustrator, drawer and painter. Two artists four centuries apart, yet with several things in common, including a preference for portraits, but also converging destinies. Both were required to serve the rulers of their day: in Titian's case, King Charles V of Spain and subsequently his son, Philip; in Lebedev's case, Stalin. Yet while Titian was respected by the Spanish monarchs, who appreciated the Renaissance values of individual talent and effort, Stalin was unable to appreciate either Titian or Lebedev. He sold the painting that Titian himself held most dear, *Venere allo specchio* (Venus with a Mirror), formerly in the Hermitage Museum, and used the Soviet press and censorship to try and teach Lebedev art. Two European masters of art, one of great

renown, the other compelled by circumstances to work in obscurity, are compared in their respective historical and cultural contexts, by one who shared Lebedev's experience of Soviet Russia and even knew him personally, the Russian poet, historian and critic Poel' Karp.

A poet, translator, literary and art critic, scholar and writer on social issues, **Poel' Karp** was born in Kiev in 1925. He graduated in History at Moscow University in 1949 and, in 1973, gained a doctorate from the Drama Institute of Leningrad. He has edited numerous translations, including those of Von Eichendorff, Heine, Shakespeare, Grillparzer, Ibsen and Dürrenmatt. He is the author of books on the theory and history of ballet, and has written excellent essays on the contradictions of the Soviet Empire, and on the social and economic problems emerging from the transformation of Russian society. In Italy, his articles have been published in the journal "Il secondo rinascimento" and in the Papers of conferences organized by the University of the Second Renaissance.

ALEXANDER KUSHNER*Konstantin Rudakov and Giorgione*

(2009), pages 96, with 42 colour plates

The work of the Russian illustrator Rudakov and the poetics of Giorgione read by a major twentieth-century poet

One of the greatest Russian poets of our times draws a masterly and highly unlikely comparison between Giorgione's adorable women and Rudakov's irreverent female figures. On the one hand, the eclectic activity of the Soviet poet and his double stylistic register: between compliance with the dictates of censorship (as in the portrait of Lenin and in the illustrations to Tolstoy's and Turgenev's great novels) and licentious satire, directed, with the consent of authorities, at the Western middle class. On the other, the intense lyricism, albeit devoid of erotic charge, of the nudes that inhabit the Venetian master's immense and refined canvas.

A major twentieth-century lyric poet, **Alexander Kushner** taught Russian Literature and Language at the University of St. Petersburg. Joseph Brodsky said about him: "His name is to stand among those dear to the heart of every native speaker of Russian".

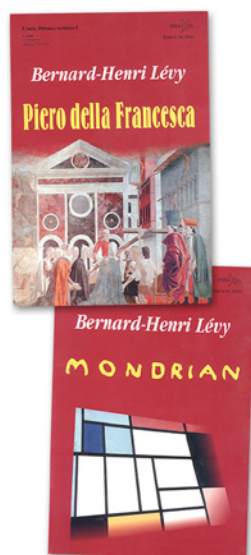
**BERNARD-HENRI LÉVY***Piero della Francesca and Piet Mondrian*

(1992), pages 110, with 52 colour plates

The escapism, abstraction and cryptic painting of two great masters of international art

"Piero della Francesca is invisible before the Cubists. Inconceivable before Mondrian. An artist is never present either to himself or in his own time; and Piero's time is given by the Cubists, by Mondrian, perhaps by Cézanne. Piero della Francesca is not a contemporary of Albert, but my contemporary".

Bernard-Henri Lévy obtained a degree in Philosophy at the École Normale Supérieure. In 1973 he published his first book, *Bangla-Desch: nationalisme dans la révolution* (*Bangla-Desh, Nationalism in the Revolution*). He taught Epistemology and Philosophy. He was a member of François Mitterrand's team of experts and he was part of Editions Grasset. In 1977 he published *La barbarie à visage humain* (*Barbarism with a Human Face*). In the Eighties, he founded the movement "Action internationale contre la faim" and the "Comité Droits de l'Homme".



By the same author, also published by Spirali:

L'ideologia francese (The French Ideology), non-fiction, 1981;

Elogio degli intellettuali (In Praise of Intellectuals), non-fiction, 1987;

Questioni di principio (Questions of Principle), non-fiction, 1987.

VLADIMIR MAXIMOV*Andrei Rublev and Kazimir Malevich*(1992), pages 144, with 73 colour plates
Quadrilingual edition*The image of Russia throughout history, from the intense spirituality of the icons to Malevich's Suprematism*

Rublev and Malevich: two artists between whom there is an abyssal difference, yet also extreme proximity. Both are protagonists of eras of extraordinary transformations. Malevich, who predicted the political catastrophe that was already underway and gave an artistic testimony of an era of imminent transformation, writes about the *Black Square*: "It is the icon of my time". Rublev, on the other hand, is Malevich's mode of hope.

Vladimir Emel'janovic Maximov (1930-1995) started in literature in 1956 with a collection of poems. In 1962 he was welcomed into the Union of Soviet Writers, only to be expelled in June 1973. In 1974 he settled in France, here he founded the magazine "Kontinent", the voice of the intelligentsia of



Eastern European dissent. In 1990 Maximov was given back his Russian citizenship and, in 1991, all his works were published in Russia in a single volume.

By the same author, also published by Spirali:

Addio da nessun dove (Goodbye from Nowhere), fiction, 1987;

La coppa dell'ira (Fury's Trophy), fiction, 1991;

Uno sguardo nell'abisso (A View Into the Abyss), fiction, 1992.



YURI NAGHIBIN

Jan Vermeer and Vladimir Tatlin

(1993), pages 110, with 57 colour plates

An unconventional look into the life and creations of two painters divided by time and culture, united in destiny

To describe the great Dutch painter Jan Vermeer (1632-1675), Naghibin reads his paintings as only a great writer can: he relates them, casting new light on details that the official critics neglect or misunderstand, and quoting poets and artists from Vermeer himself to Descartes, Gautier and Proust. The Russian artist Vladimir Tatlin (1885-1953) is an inventor, architect, painter, sculptor, designer, stylist, set designer, musician and essayist. Few of his paintings are exhibited in Russian museums or in the public and private collections of his birthplace. Why, in spite of public recognition, are most of his works locked away in his zealous admirers' safes? Naghibin's tale – it is almost a Kafkan adventure – restores the Russian artist's status as a tireless and astonishing innovator of twentieth-century art.



Jacopo Tintoretto and Marc Chagall

(1992), pages 114, with 53 colour plates

Naghibin casts light onto the enigma of painting, starting from Tintoretto and Chagall

Naghibin approaches the works of Tintoretto and Chagall with the humbleness of a great writer: several times, he returns to a painting, surprising himself and us. In this way, he leads to an absolutely new way of reading, far from revealing, where it is the enigma of the painting that stands out.

Yuri Naghibin was born in April 1920. He lived and worked in Moscow. In 1942 he became a member of the Soviet Writers' Union. He trained at film school in the screenwriting section and, in 1981, he won an Academy Award for Kurosawa's *Dersu Uzala*. A famous Russian writer, he published over forty books and wrote just as many screenplays. He died in 1994.

By the same author, also published by Spirali:

Pazienza (Patience), fiction, 1984;

Gli stagni puri (The Pure Ponds), fiction 1988;

Il principe della musica (The Prince of Music), fiction, 1990;

Viaggio alle isole (Journey to the Islands), fiction, 1990 (II edition);

L'isola della ribellione e L'altra vita (The Island of Rebellion and The Other Life), fiction, 1993.



FRANCESCO SABA SARDI

Sofonisba Anguissola and Mary Palchetti

(2007), pages 99, with 45 colour plates

The portraits and dreamy paintings of two remarkable women

The Renaissance portrait artist Sofonisba Anguissola and the twentieth-century architect and artist of Abstractism Mary Palchetti have several things in common: the calm and serenity of both their manners, despite their inevitably different styles; their confidence, their imperturbability; their faithfulness to their own research, to what lies beyond art as knowledge; the immediacy, the indefinable of art that does not confine itself to being literature, but is immediately writing. Sofonisba Anguissola (1531-1652) lived at the court of noblemen and kings, from Madrid to Palermo to Genoa and then Palermo again, where she died over ninety years old. In an epoch when women did not practice a profession, with a few rare exceptions, Sofonisba Anguissola's impediments stemmed from conventions, not from her devotion to art. Besides being renowned for the beauty and perfection of her art, she was protected, even among the most powerful magnates of the time, by a kind

of cuirass: art in its portrait version. This condition exempted her from having to produce effusions of grief and emotion among her viewers. Mary Palchetti was born in Clusone (Bergamo), from where she moved to several cities. From the spirited girl she once was, in a previous samsara of hers, she became a female hermit in Clusone. Because, she says, she was tired of "running after gallery managers and galleries" and of playing "a game of cat and mouse", as she calls it. An extraordinary artist, dedicated to what we usually call Abstractism. As Francesco Saba Sardi says, "the artist is bound to be a hermit. A filter thus comes between the artist and power". In fact, Mary Palchetti asks herself "if a work done in isolation still has a chance of being read".



Pablo Picasso and Alexei Lazykin

(2007), pages 161, with 103 colour plates

The genius of Picasso and Lazykin's art: a perfect ensemble of Russian pictorial tradition and European motifs

Alexei Lazykin was born in 1928 in the Moscow region of the former Soviet Union. Even in the totalitarian climate of the epoch in which he lived, this important, but unassuming Russian painter looked to Western styles of painting in the brave attempt to reiterate them in the USSR. After a decade at the strict Academy of St. Petersburg, where he observed the rules of painting at the service of the State, he discovered Impressionism, Cézanne, Expressionism, Cubism and, in particular, Picasso. But Alexei Lazykin does not repeat himself, he does not mimic anyone, he does not retrace memories, he does not conform to any semiology. He quotes, implicates and convenes the material of memory in the narration of writing. In this volume, Francesco Saba Sardi follows the highly different stages in Alexei Lazykin's artistic development. According to Saba Sardi, Pablo Picasso is an "imperfect and elusive" artist. He is exciting both when he glances at primitive art

and when he abandons the "path of the forest" and breaks the surface of the figure with sharp corners. But the Spanish-born artist adopted and interpreted each of the languages of his epoch, without ignoring those of the past and anticipating those of the future, as this volume illustrates. The author covers the full length of Picasso's artistic career, from the *Demoiselles d'Avignon* to the *Harlequins*, from the portraits to the Minotaur series, from the emblematic *Guernica* (currently in its centenary year) to the painted ceramics, the sculptures and assemblages, including the highly original *She-Goat*.



Artemisia Gentileschi and Vincenzo Accame

(2007), pages 88, with 41 colour plates

The mythological and realistic figures of the sixteenth-century Tuscan painter and the "painting as writing" of Accame

The mythological yet highly realistic figures of the sixteenth-century painter Artemisia Gentileschi are measured against the "painting as writing" of Vincenzo Accame, who broke down the barrier between image and graphic word in the twentieth century. Artemisia Gentileschi was appreciated as an artist by the Medici rulers of Renaissance Florence, by Michelangelo's great nephew, and by King Charles I of England. In Florence, where she went to live after having been the victim of rape and having brought charges against her attacker (with an ensuing trial), she gained success and notoriety and was made a member – the only woman to be granted this privilege – of the Academy of Drawing. In her paintings, using Caravaggesque contrasts of light and shadow and a palette of brilliant colours, Artemisia is fond of depicting strong, determined and shapely women: perhaps herself in different roles. On the other side of the coin, Vincenzo

Accame is described by Saba Sardi as a painter who makes no compromises with decorativism and does not go back to producing "magic writing". In the Triestine writer's words, he was an "author of autonomous signs... a painter of writing". In fact, he declared: "I consider colour to be a linguistic element like all the others: it is like a word, a space, a dimension, a distance. Everything must be used as a linguistic sign".

BY THE SAME AUTHOR IN THIS SERIES:



Giambattista Tiepolo and Salvatore D'Addario

(2006), pages 118, with 116 colour plates

The author reads the works of Tiepolo, best-known for the sumptuous skies he painted on the ceilings of grand palaces in Italy and Spain – less known for the numerous satirical sketches he left behind on odd scraps of paper. On the other side of the same volume, he analyses the intriguing works of Salvatore D'Addario, the contemporary Italian artist with a passion for the poetry of abstraction. Salvatore D'Addario, an ingenious artist, was born in 1950 in the region of Campania, Southern Italy, and now lives in the Marche, Central Italy. He disassociates himself completely from the Trans-avantgarde movement. And he has no regard for those who look for a "direction of art". He likes to do things on his own. He draws, he paints, he sculpts; using any material: paper, wood, string, fabric. He uses fusion: iron, copper, tin, lead and zinc.

D'Addario regards Tiepolo as "an extrovert genius who travelled in many different directions, very curious". Giambattista Tiepolo, a Venetian, died in 1770, when the great power of the city of Venice was coming to an end. His opulent and sometimes vast adornments depict the haughty siori, "their lordships", the exponents of a closed aristocracy in decline. He captures the great falsehood of life in Venice. There is caricature even in the figures of his great frescos, although the commissioners were not aware of it: a way of protesting, of refusing normality, a desire not to caution or urge, but for insubordination. Tiepolo's serious vein has been studied and acclaimed by the critics of all time. His satirical vein, however, has yet to be analysed: the one which gave artistic life to the Pulcinellas, to the smart ragamuffins, the cuckolded and battered, big-nosed and hunchbacked old men, and the pitiful masked gentlemen of eighteenth-century Venice.

Born in the multilingual city of Trieste, situated on Italy's North-East border, Francesco Saba Sardi lives in Milan, having travelled through the five continents. A translator from six different languages, he has published fifty books. His works of fiction include: Onan, Sugar 1964; Viaggio dalla Sicilia al Continente, CSAPP 1978; La parte oscura, La nave di Bes 1999; Gonçalves o della menzogna, Baroni 1999; Poco fa, altrove, Baroni 2003 e Vuoti di memoria, Bevivino 2004. His works of non-fiction include: Il Natale ha 5000 anni, Sugar 1958; Il massacro, moventi e storia del militarismo, Sugar 1962; Sesso e mito, Sugar 1973; La perversione inesistente, ovvero il fantasma del potere, La salamandra 1977; Dominio. Religione, potere, guerra, Bevivino 2004 e Zibaldone 2. Introduzioni, retroazioni e fanfaluche varie, Bevivino 2006. He has also written numerous travel books and children's books.

By the same author, also published by Spirali:

Dottor Sottile (Doctor Subtle), fiction, 1984;

Il traduttore libertino. Parola. Scrittura. Città (The Free Translator. Word. Writing. City), non-fiction, 1997.

ANTONIO SACCA

Canaletto and Montevago

(2002), pages 94, with 56 colour plates

The magmatic painting of Montevago and the Realism of Canaletto's Venice

"Moving on, I thought I saw one of Montevago's paintings laid out on the back of the volcano, in which he seemed to have brightened the magmatic ebullition of his expression. There is always something gloomy in him, though, that can be found in him alone, a gaze not directed at the world, but which projects what it sees inside itself onto the world. N. 37, which I could now see inside in front of me, was a melancholic – I know no other word for it – dosing of greens, light blues and very subtle pinks. The greens looked like flowers, or simply shadows. Here, too, I was equally impressed as I gauged the dosage of the colours; not a single tone jarred. Yet there were a great many tones and, particularly in the center below, soft shades seemed to be fanning out into a thousand ramifications. How could not a single vein of colour seem out of place and, on the contrary, everything seem to blend in perfectly?"

Antonio Sacca was born in Catania, Sicily, and lives in Rome, where he teaches Sociology at university. He has published the essays: *Ideologie del nichilismo*, Trevi 1972; *Contro la ragione*, Trevi 1974; *L'assoluto privato*, Trevi 1977; *La quarta scelta*, Dino editori 1981; *Marx contro Marx*, Dino Editori 1983; *Ho ucciso Dio-Nietzsche*, Dino Editori 1985 and the following volumes of poetry: *La conclusione*, Vallecchi 1965; *Il silenzio*, Samonà e Savelli 1971; *Il clandestino*, Trevi 1973; *L'ambito*, Trevi 1975 and *I deserti*, Edizioni di San Marco 1988.

BY THE SAME AUTHOR, ALSO PUBLISHED BY SPIRALI:

La parola. Poesie 1976-1985 (The Word. Poems 1976-1985), poetry & classics, 1986;

Vita e Morte dell'Utopia (The Life and Death of Utopia), non-fiction, 1989;

L'uomo provvisorio (The Provisional Man), fiction, 1989;

Ragioni di vita (Goals of Life), fiction, 1994.



SHEN DALI, DONG CHUN

Silvestro Lega and Antonio Vacca

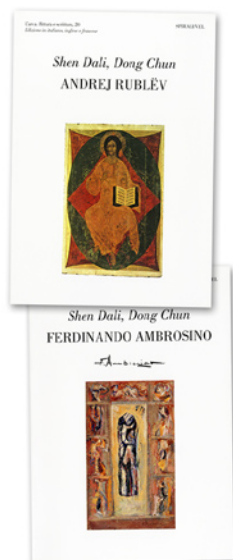
(2008), pages 168, with 50 colour plates

Vacca's pictorial geometry in conversation with Lega's evocative scenes of nature

Shen Dali and Dong Chun compare the artistic itinerary and the works of two masters of Italian art, one contemporary, the other from the nineteenth century. Silvestro Lega's Macchiaiolo realism and the Mediterranean forms of the artist from Salento, Antonio Vacca, are reread here, through the delicacy and sensitivity of Chinese culture. With his "correlation of indubitable harmony between real order and metaphysical order", for the whole of his life Lega submerged himself in nature. This was an inexhaustible source of inspiration for him and from it he drew a particular sensitivity oriented towards the world of dreams. The sensations evoked by the painter's works leave the viewer entranced: the scent of the flowers, the sound of the woods, the breeze of the Tuscan countryside, the cool of the pergolas, the softness of the grass. In Antonio Vacca's paintings, on the other hand, the tension prevailing in nature and among humans is dissipated. Thus the

contemporary painter, the artist who "seeks a new dimension of pictorial art, which he calls 'geo-tension', by evoking parallel forms", invents a geometry that replaces drama with tension. From this geometry emerges a correlation between real order and metaphysical order, an accord between human nature and the heavens, as in the suggestions of the Chinese Tao. Thus the lesson of the Macchiaioli returns, post litteram.





Andrei Rublev and Ferdinando Ambrosino
(2006), pages 178, with 50 colour plates

The most beautiful Russian icons of the fifteenth century and the vivid colours of a great Neapolitan artist

The contemporary Italian painter Ferdinando Ambrosino and the famous Russian icon-painter Andrei Rublev are read side by side by a Chinese writer with a passion for European literature and a vast knowledge of ancient Chinese poetry, writing here in collaboration with Dong Chun. Shen Dali likes to rediscover the spirituality in art. He observes how Rublev achieves beauty in his icons by going outside the frame of the epoch in which he lived. In a parallel fashion he admires Ambrosino's female portraits, which reveal the most secret emotions in the most noble and pure expression. Shen Dali helps us to grasp the greatness of what he defines as poetic pictorial art.



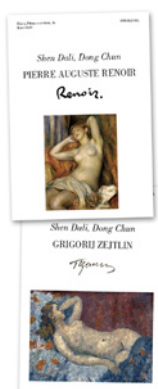
Michelangelo Buonarroti and Günter Roth
(2006), pages 191, with 64 colour plates

How the Pietà Rondanini inspired the sculpture of Günter Roth

Two Chinese intellectuals commentate the masterworks of Michelangelo Buonarroti, comparing them with the sculptures and drawings of the living German artist Günter Roth. Günter Roth was born near Aachen, where he began studying sculpture. He then moved to Italy, to work at the Brera Academy, in Milan, with Marino Marini. He has associated with many sculptors, but he says that he is not interested in worldliness, but only in sculpture. His vast production includes drawings, terracottas and chalk sculptures. The Tuscan Michelangelo Buonarroti is one of the masters of the Italian Renaissance: painter, architect and sculptor, he lived between 1475 and 1564. In this book, the authors offer a choice of his sculptures and paintings, including the *Tondo Doni*, the Sistine Chapel frescoes, the *Prigioni*, the *Pietà* groups. The *Pietà Rondanini*, now in Milan's Castello Sforzesco, is the last sculpture by the octogenarian Michelangelo, and the one which has had the deepest influence on Günter Roth's plastic research.

Michelangelo here "talks directly to our soul, by merging the figures of Jesus Christ and the Virgin into one grievous mass". The portrayal is all the more touching and rich in pathos as "the block of marble is barely rough-hewn and lets the imagination wander".

BY THE SAME AUTHOR IN THIS SERIES:



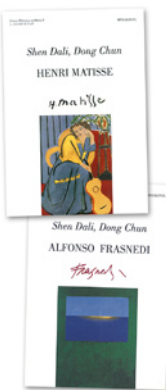
Pierre-Auguste Renoir and Grigorij Zeytlin
(2005), pages 170, with 50 colour plates

China, Russia, France: three great civilizations are compared in these pages, enriched by the reflections of poets and writers from all over the world, questioned in stages by the writers. Nature and people are the subjects of the artists' work: beautiful young girls dress their hair, thoughtfully observe, and sleep. Sensual, fragrant, Western are Renoir's French girls. Embodiments of a harmonious beauty are Zeytlin's Slavic girls, like the Oriental girls of Chinese pictorial tradition. The landscapes also reveal the influence of the French master on the Russian painter, with results of an extraordinary intensity in the impressionist study of light and colours. And in the enchantment of flowers and fruits of the two European masters, it is the Chinese writer that tells us of the happiness of man.



Marc Chagall and Antonio Vangelli (2001), pages 153, with 47 colour plates

The work of Marc Chagall is known to many, and countless commentaries and essays have been written about his contribution to Western art. But the originality of this essay lies in the presentation of this Franco-Russian Jewish artist from an Oriental, namely Chinese, viewpoint. Writing in French with a translation in English and Italian, Dali and Chun draw on their profound knowledge of both Western and Eastern culture to indicate intriguing parallels between ancient Chinese poetry and modern Western art. In the second half of the book, the same approach is adopted for the beautifully imaginative paintings of the contemporary Italian artist Antonio Vangelli. And the parallels between this dream-like world of *Circus Figures* and *Masks*, with its celebration of colour and life, and the mythical and largely serene world of Chagall need no explaining.



Henri Matisse and Alfonso Frasnedi (2001), pages 136, with 49 colour plates

A painter of openness, Frasnedi loves the sky, the sea and the mountains. For him, everything in nature serves as a way of escape and aesthetic elevation. In his view, pictorial beauty is not limited to the visual field, but has a dual nature, physical and spiritual. His painting is not flat, but continually moved by a spirit, a soul, which “comes to life” in it. Just the same can be said for Matisse, who celebrates the beauty of the human body, the joy of living, of dance and of movement. His painting, with its distinct lines, sometimes exaggerated contours and gaudy colours, represents the supremacy of dreams over precision and realism. Matisse was a great master of contrast and played marvellously on the ambiguity of the feelings shown in the faces of his characters. It is quite likely that, in this way, he managed to represent his fears about the situation in France in the Forties, though always trusting in a bright future.

Shen Dali, born in Yan'an in 1938, has published novels, poems, essays, biographies and plays in China, France and Italy. He has been Chevalier de l'ordre des Arts et Lettres since 1990. A member of the editorial board of the “Revue des deux mondes” in Paris, he teaches at the Beijing Foreign Studies University, where he directs the Institute of Research into Foreign Literatures.

Dong Chun, a member of the Association of Chinese Writers, teacher at the University of Foreign Languages and Civilizations in Beijing, has published various essays and numerous translations in French and Chinese.

Shen Dali has also published for Spirali:

I bambini di Yan'an (The Children of Yan'an), with Suzanne Bernard, fiction, 1986;

Gli amanti del lago. Sotto il sole di Mao (The Lovers of the Lake. Under Mao's Sun), fiction, 2005.



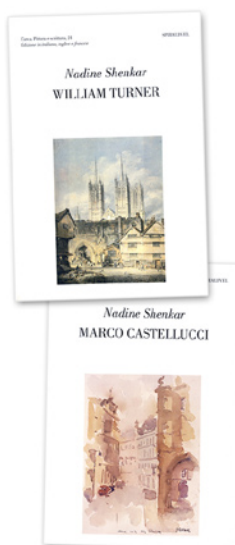
NADINE SHENKAR

Lavinia Fontana and Elena Gurwich (2008), pages 146, with 47 colour illustrations

An acute, almost intangible female sensibility is what unites these two artists, seemingly so different...

A painter of extreme sensibility and grace, Elena Gurwich completely distances herself from her father as an artist, showing a marked preference for landscapes and still life, though she does not avoid portraits and abstract painting. The extraordinary still-lives succeed each other in a continual alternation of the intense cold spreading from the paintings with the blazing warmth typical of the Russian palette. The landscapes, which often become ingenious choreographies, show the natural elements fixed in their whirl of movements, rendered through quick, dense strokes of colour. The painting of Lavinia Fontana, daughter of the well-known painter Prospero Fontana, her realism, coupled with the skill of her technique, won her esteem and unanimous appreciation. The profound knowledge of composition and of the particular cannot eclipse the inner world

unveiled by the artist, which constitutes the overriding appeal of her portraits and sensibility as a woman. Her particular inclination for portrait painting, both in her secular and religious or mythological subjects, shows detailed study of women's clothing and hairstyles. The male portraits are austere so as to highlight the characters' role and social status, whereas the female ones free themselves of this yoke and allow the artist to openly express her imagination, endowing each subject with subtle and quiet psychological depth.

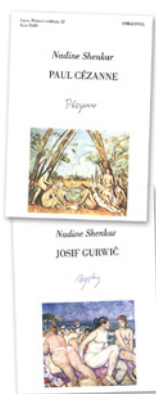


William Turner and Marco Castellucci
(2006), pages 158, with 53 colour plates

Two watercolourists whom you would never expect to see together

A great writer living between Paris and Jerusalem compares the work of the great William Turner, who took the art of waterpainting to new heights in the nineteenth century, with that of Marco Castellucci, a living artist who paints with extreme grace. This is a very suggestive parallel: Turner, the Englishman, is a romantic and dramatic painter, his art shifts from overwhelming passions to perfect classicism. He is the painter of daring colours, of the sea and shipwrecks, of storms and dazzling suns. Castellucci, on the other hand, is a measured Italian painter, his art is subtle and light. Yet there is a point of encounter between these two artists: for they both have led the art of waterpainting to an astonishing level of abstraction: the modulation of a text that remains to be discovered, a mystical fantasizing, a journey into the mysteries of creative inspiration. The watercolours of these two artists reveal a constant tension between dream and reality, between what is described and what is only hinted. In both painters, however different, the idea of the journey as the adventure of the original Word is always present.

BY THE SAME AUTHOR IN THIS SERIES:



Paul Cézanne and Josif Gurwich
(2003), pages 136, with 47 colour plates

An engaging comparison between the work of Josif Gurwich, the Russian painter with an extraordinary intensity of expression, and that of Paul Cézanne, the master of contemporary art who first linked the search for colour with that for volume. The author accomplishes a cipherring of the Russian painter's works, highlighting the traits he shares with the great French master, which have earned him the nickname of the "Russian Cézanne".



Wassily Kandinsky and Ely Bielutin
(2003), pages 170, with 50 colour plates

Bielutin's ironic and revolutionary painting is reread here through a comparison with Wassily Kandinsky, the grand master who freed painting from representation. Active since the Forties, Ely Bielutin was banned from official art and from the Soviet academies. For many years his "School of Reality", founded around the mid-Fifties and which drew hundreds of pupils, operated underground. In 1967, during an exhibition in Moscow, Khrushchev himself tore down Bielutin's works, considered incompatible with the State and its possessor, the party. It was not until 1991 that the Soviet Minister of Culture apologised to the artist for the persecution inflicted on him for twenty-nine years.

Nadine Shenkar studied Philosophy in France and Israel and is now a Lecturer at the Bezalel Arts Academy, Jerusalem. She is a world-renowned expert of Jewish art and the Cabala.

By the same author, also published by Spirali:

L'arte ebraica e la cabala (Jewish Art and the Cabala), non-fiction, 2000;

Akiba, non-fiction, 2001;

L'amante di Granada (The Lover from Granada), fiction, 2003.

VITTORIO VETTORI

Sandro Botticelli and Saverio Ungheri

(2004), pages 140, with 76 colour plates

Ungheri's pulsating sculptures and Botticelli's cult of Beauty

Vittorio Vettori compares the work of Saverio Ungheri, inventor of the “pulsating sculptures”, with Botticelli’s work. Saverio Ungheri was born in Rizziconi (Reggio Calabria) in 1926. He began producing and exporting numerous paintings, frescos, decorations and sculptures from the Fifties. He is a member of the “astralists”, together with David, Del Sole, Monachesi and Trotti. For Vittorio Vettori, Botticelli is “the exemplary expression of the first Renaissance, its apex and its apogee”.



Masaccio and Roberto Panichi

(2003) pages 140, with 52 colour plates

Colour and form from the origin to Panichi's ars nova

Roberto Panichi, a lyrical and vibrant painter, is reread here alongside Masaccio, whose interest in research, colour and new ideas he has inherited. Panichi’s art is *ars nova* as a renewed act of *renovatio*; one that goes beyond any kind of “newism”, including the eager “newism” of the neo-avantgardists. And in the final analysis, it is one that goes beyond even the “material” so lovingly treated by the artists in question, with his clever chromatic variations, his multiple and mysterious glazes and with his inexhaustibly dynamic and provocative layers of complexity. And this affirmation is made in view of and in relation to a horizon that is the eternal horizon of the Figure, the Form and the Idea become flesh and blood in the intrepid light of the faces and the certain harmony of the proportions. And it is in this bodily dimension of *claritas* and certainty that one can recognise the secret, Masaccian (and, indirectly, Dantean) hinterland of Roberto Panichi’s *ars nova*.

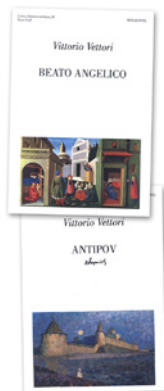


BY THE SAME AUTHOR IN THIS SERIES:

Fra Angelico and Konstantin Antipov

(2002), pages 110, with 110 colour plates

The echoes of Fra Angelico’s wondrous art still reverberate through the highest echelons of the most advanced twentieth-century painting. The deep religiosity imbuing Angelico’s life is directed towards art and must be seen in relation to his style: perspective has an essential role, but even more essential is light, which spiritualises his paintings. Angelico’s art influenced the Russian artist Konstantin Antipov. In Antipov’s painting too “joy comes from light”. Comrade Light emerges and triumphs everywhere, transforming reality into fable and naturalistic apologia into myth. But Konstantin Antipov paints as if he were writing, and his paintings can be rightly considered the pictorial equivalent of Mayakovsky’s poetry. Hence his work must not only be looked at, but read. Yet, is it not also true – as Franz Kafka pointed out – that “writing is like praying”?



Vittorio Vettori (1920-2004) has edited various book series and reviews for a number of Italian publishing houses. He has published numerous works of poetry, including *Acquadarno*, *Maia* 1965; *Una lunga gioventù*, *Rebellato* 1981; *Contropianto: in morte di Ugo Fasolo*, *Accademia casentinese di lettere arti scienza ed economia* 1982; *Uxoria*, *Istituto propaganda libraria* 1988; *Eleusis: il libro delle Chimere*, *Nardini* 1988; *fiction: L'amico dei Machia*, *Cappelli* 1973; *Diario apocrifo di Aldo Moro prigioniero*, *ILA Palma* 1982; *L'oro dei vinti*, *Volpe* 1983; *Il Vangelo degli Etruschi*, *SPES* 1985; *essays, including: Giovanni Papini*, *Borla* 1967; *the six-volume monographs on Croce and Gentile*, *Storia letteraria della civiltà italiana*, *Giardini* 1969; *Ezra Pound e il senso dell'America*, *Ersi* 1975; *D'Annunzio e il mito del superuomo*, *Ersi* 1981 and *Dalla parte di Frate Sole*, *SPES* 1987.

Also published by Spirali:

Dalla parte del Papa (On the Pope's Side), non-fiction, 1989;

Roma contro Roma (Rome Versus Rome), non-fiction, 1991.

ART BOOKS

SPIRALI

Great Exhibitions



FERDINANDO AMBROSINO

The Mediterranean Icon

L'icona mediterranea

(2003), pages 533, with 457 colour plates

With an introductory essay by Armando Verdiglione

A prestigious volume of art in limited edition and signed by the artist

"What you leaf through and read here is not a catalogue but a book of art and invention. Or, rather, a real work of art and invention. You walk through the gallery, the rooms and the halls. You navigate through hills and seas, mountains and plains, meadows and cities. You travel through the oceans and the galaxies. Without knowing it, you are in an interactive film. And the icon is not the same any more. It is no longer the Byzantine icon. It is no longer

Rublev's icon, revolutionary and modern though it is. Is Ferdinando Ambrosino's icon the icon of Naples? Of the worldwide city? Of the Mediterranean? Of Europe? Of civilisation? Ferdinando Ambrosino's icon is the capital of originary life. Of your life. Thus, each work participates in this iconography. Each work is this icon. The cipher".

The painter Ferdinando Ambrosino, born in Bacoli (Naples) in 1938, began his artistic career in the early Fifties. He has exhibited widely in Italy and abroad; his work has earned him numerous awards and critical recognition. Of particular international renown is his research into the "Mediterranean Icon", an exemplary expression of the artist's unique painting style. Ambrosino's icons, glancing at the sacred iconography of Russian art, are reminiscent of centuries-old Western painting, including that of modern masters such as Picasso, Kandinsky and Chagall. Ambrosino's painting is Italian painting, flooded with the Italian sky and sea, nourished by the Italian soil, imbued with the national Italian spirit. A painting that, under the warmth of the Neapolitan sun, blazes into an incandescence of forms and colours.

By the same author, also published by Spirali:

Catalogo delle opere (Catalogue of Works), art books, 1990;

Catalogue des œuvres (Catalogue of Works), art books, 1992;

L'angelo della notte (The Angel of Night), art books, 1992.



ALBERTO BRAGAGLIA

European Futurism

Il futurismo europeo

(1997), pages 335, with 228 colour plates

An essential intellectual battle for civilization, for Italy and for Europe

The book contains writings and works of art by one of the most important exponents of European Futurism, collected and arranged in an elegant monographic volume. Besides previously unpublished writings by the artist, the volume touches on and analyses questions of architecture, painting, theatre, aesthetic philosophy and art criticism. Futurism is attention to drawing, to the trace. Among the three big names, Boccioni, Balla and Bragaglia, it was Bragaglia who understood the scope of Futurism

as the absence of the genealogy of artistic and cultural forms. In Alberto Bragaglia's writings and works of art there is not only the breath of Europe, but the whole of Europe. In this sense, it is European Futurism. It is these "forms in tumult" – as the artist himself described them in his *Abstract Spatial Polychromia* – that break away from hundreds of drawings, pastels and watercolours: chasms, dissymmetries, rents, waves, volutes and trajectories, no dance. Alberto Bragaglia's Futurism is highly particular: there is no representation of time in speed or in slowness. He rescinds the commonplace by which Futurist painting is considered the fruit of algebraic calculations, of multiplications and divisions, additions and subtractions, for the benefit of the ideology of progress.

Alberto Bragaglia was born in 1896 in Frosinone. His father was a theatre builder and his mother was a descendant of the Viscontis, the noble family of Rome. The Bragaglia family was at the heart of Italian and European cultural life from the beginning of the twentieth century to the present day. Bragaglia enrolled at a private art school while also attending high school. At the age of sixteen he was already frequenting the studios of Giacomo Balla and Umberto Boccioni; in the same period, he pursued research of his own in Philosophy. In 1920, he graduated in Jurisprudence. He held one-man exhibitions and published further theoretical writings. In 1923, he obtained his second degree in Philosophy and Humanities, under the guidance of Giovanni Gentile. The painter-philosopher continued his activities right up to his death, in 1985.

By the same author, also published by Spirali:

Forme in tumulto (Forms in Tumult), art books, 1992.



ALFONSO FRASNEDI

The Matter of Happiness. Contrast, Debate and Tranquillity

La materia della felicità. Il contrasto, il dibattito, la tranquillità

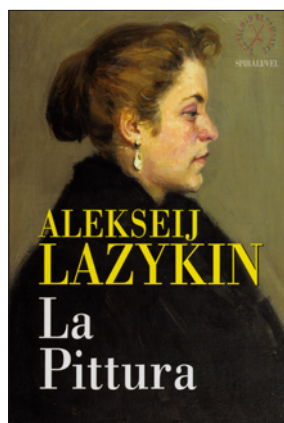
(1998), pages 394, with 523 colour plates

With critical contributions, an introductory essay and an interview with the artist by Armando Verdiglione

An exhaustive catalogue of nearly 600 works, on canvas and on paper, acrylics, watercolours and temperas from 1953 to 1998

The varied, complex artistic itinerary of Alfonso Frasnedi, an innovative master away from the “the ordinal and the ordinary”. Cézanne, Rothko, Albers, and, before them, Regazzi and Guidi were his models in art, providing inspiration for an avant-garde painting made of stark contrasts and eccentric chromatisms, but in which “nothing is entirely positive or entirely negative”. Since “the inconciliable of contrast cannot be assumed nor spoken in one’s own tongue”, the purpose of Frasnedi’s art is to restore rationality to imagination, and vice versa: “the privileged space in which it originates and acts, is built on the thin margin that is the boundary between instinct and logic, spontaneity and rationality”.

Alfonso Frasnedi was born in Bologna in 1934. After studying Drawing at the Regazzi School of Art, he obtained his Baccalaureate in Art and went on to attend the Bologna Academy of Fine Arts, where he studied Painting with Virgilio Guidi. Since 1956, he has participated in the most important national and international art exhibitions, including the Venice Biennial, where he first exhibited at the age of twenty-two. After being awarded a grant from the French government, he moved to Paris and lived there until 1962. He has taught at the School of Art in Forlì and at the Artistic Lyceum of Bologna and, for over fifteen years, he has been Principal of the Venturi State School of Modern Art in Modena.



ALEXEI LAZYKIN

Painting

La pittura

(1998), pages 394, with 523 colour plates

With critical contributions, an introductory essay and an interview with the artist by Armando Verdiglione

The sky, the earth and the galaxies are Alexei Lazykin’s immense museum...

Russia, Europe, the cities, the seas, the bridges, the quarters, the monasteries, the churches, the museums, the houses of the cities and of the countryside, the boulevards, the trees, the fields. And the clouds, the sunset, dawn, the snow, ice, the cold, the sun. Everywhere, landscape is a completed painting with which memory is written, the work of the museum. He trained for a decade at the rigorous Academy of St. Petersburg. He met masters in each phase of his itinerary. He listened to them and drew lessons from them. But his visits to museums were essential to him [...] The corner of a city, the views of the countryside, a strip of sky were already part of the process of memory until art and invention, in the direction of quality. From St. Petersburg to Mantua, to Florence, to Venice, to Milan, to Petrodvoretz, to Gurzuf, to Anapa, to Minsk, to the Jauza river, to Bologna, to Rome, to Sanremo, to Genoa, to Moscow, to the Villa San Carlo Borromeo, Alexei Lazykin offers the cipher of painting, the cipher of the twentieth century, the cipher of poetry. The cipher of civilization.

Alexei Lazykin, born in Podol’sk (Moscow) in 1928 is a Russian poet and painter. In 1941, at the beginning of the Second World War, he was forced to move with his family to Samara, where he began his artistic training with the painter Vasily Suvorov. After completing his studies at the Repin Art Academy in Leningrad, he moved to Podol’sk in 1957 and then to Moscow. In 1965 he was welcomed into the Union of Soviet Artists. A recipient of several awards and honours, he exhibited widely both in his country and abroad (USA, Japan, France, Switzerland and Holland). From 1993 to 2001, he took part in many one-man and collective exhibitions in Italy.

By the same author, also published by Spirali:

La cognizione del colore (The Cognition of Colour), art books, 1992;

Paesaggi e ritratti d’Italia (Landscapes and Portraits of Italy), art books, 1992.



MONTEVAGO

Sicily. The Dimensions of the Word. The Pleasure of Civilization

La Sicilia. Le dimensioni della parola. Il piacere della civiltà

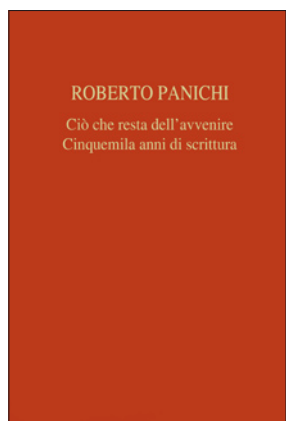
(1999), pages 742, with 1, 305 colour plates

The artistic itinerary of one of the most cryptic, but also the most simple, Italian masters of the last fifty years

The catalogue is arranged according to the themes of Montevago's work, the most important being Sicily and Etna – the setting of his native city, Catania. He paints Etna's fire, which takes sections and structures of the earth, in its stratifications (*Strati di cielo e di terra*, Layers of sky and earth), and illustrates their anatomy in detail. Other themes include the *Palinsesto* (Palimpsest), which encompasses both the history and the

future of Mediterranean civilization, and *La città sul vulcano* (The city on the volcano), a wonderful chapter with exceptional architecture, through which the city ceases to be the city of space and becomes that of time. *Caratteristica* (Characteristic), on the other hand, is the chapter where ancient writing, possibly not deciphered as yet, comes into play. In it, the facets of Egyptian, Greek and Roman art remain engraved in rock and can be found in Montevago's art in the same form. *Le dimensioni* (The dimensions) are the image, the language and the material with which the artist's work is made. And each element participates in the *Costellazioni* (Constellations) it finds on its journey, among planets and galaxies. Lastly, comes *Tipografia* (Typography), the writing of type, a graphic work of art by the Master.

An inventor of new pictorial techniques, the Sicilian painter Montevago is leader of a new current known as "montevaghismo". He has exhibited in various towns and cities of Italy and has gained a number of different public and private awards. Reviewed in numerous newspapers, magazines, and art publications, his works can be found in public and private collections in Italy and abroad.



ROBERTO PANICHI

The Remains of What Is to Come. Five Thousand Years of Writing

Ciò che resta dell'avvenire. Cinquemila anni di scrittura

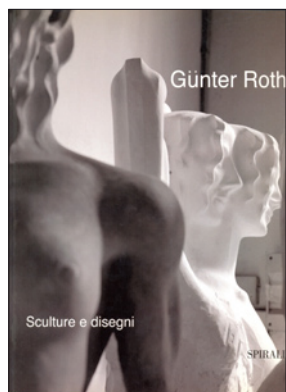
(2002), pages 929, with 2,687 colour plates

With an introductory essay and interviews with the artist by Armando Verdigione and Fabiola Giancotti

Panichi's art, at once modern and traditional, rises above the constraints of all definition and categorisation

"Roberto Panichi invites us on an intellectual journey, to Etruria. To the region, not the province. To the planet, not the continent. To the galaxies. And not only. Etruria constitutes the very dimensions of the originary word. A logic. Books, people, stories, tales and writing: the journey proceeds from the future and turns to what is to come in the writing and the ciphering of things. With no more universe and no more circle. And no more mythology holds. No ideology. [...] No polytheism. No theism. No atheism, the height of anthropomorphism. Hieroglyphics: writing that is never resolved in the written, layers of civilization to come".

Roberto Panichi is a painter and writer on matters of art. Prior to this book, he published a collection of lyric poetry, Agli Antipodi, and Discorso sulla pittura, which constitutes an appendix to it.



GÜNTER ROTH

Sculptures and Drawings

Sculture e disegni

(2004), pages 371, with 222 colour plates

A unique, enlightening reading of Italian Renaissance by an outstanding German sculptor

This catalogue contains sculptures and drawings from 1957 to 2004: an artistic pathway that turns out to be an overview of Italian Renaissance. The reading of Michelangelo's *Pietà Rondanini*, which Günter Roth had the opportunity to admire as a sculpture student in Milan, is still the thread of these forty-seven years. The figure, which beats out the rhythm of Roth's whole work, faces or emerges from the stone and from the page as a rippling of the surface, and then, little by little, as a series of bas-reliefs, and then the reliefs, until it becomes a series of volumes that are advancing, walking or standing, sitting or lying down.

Günter Roth was born near Aachen (Germany) in 1934. After attending the artistic lyceum and the School of Art in Germany, he came to Italy in 1956 to study at the Academy of Fine Arts of Brera, Milan. He participated in various collective expositions as well as personal exhibitions in Italy and Germany. He worked with two foremost masters – Mario Marini and Lucio Fontana – in their ateliers. From 1979 to 1991, he taught Design and Graphics at the Polytechnic schools of Aachen and Düsseldorf. In 1991, he settled in Milan, where he currently lives.



SANDRO TROTTI

The Celebration of Life

La celebrazione della vita

(2006), pages 568, with 363 colour plates

With critical contributions, an introductory essay and interviews with the artist by Armando Verdiglione

A magnificent art book that consecrates the work of a talented artist

The hallmark of Sandro Trotti's painting, critic Vito Apuleio observes, is to be sought in the continual finding of oneself in the work of art, through a creative pathway affected by the idea before the image. From the beginnings of his career, the artist's "visual itinerary has always responded to an impulse related to reality, and, simultaneously, to the transfiguration of reality itself". In this sense, in Trotti's works there is no representation of the world. His work is incompatible with universal spectacularisation, with the realm of the visible, with the world in any of its visions. The subjects of Trotti's paintings – the sky, the sea, the city, the earth, woman – resist any attempt at unity. For his works spread to every single corner of the planet...

Sandro Trotti was born in Monte Urano, in the central Italian region of the Marches, on 25th January 1934. Rome soon became the focus of his artistic interest. He exhibited his work here with artists such as Pericle Fazzini, Sante Monachesi and Luigi Montanarini. Highly regarded in America, Europe, China, India, Australia and Japan, his work has been appreciated and read by leading Italian and international intellectuals.



ANTONIO VANGELLI

The Festival of Life

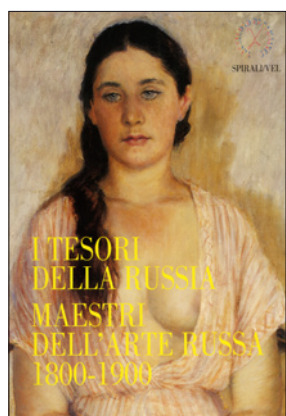
La festa della vita

(1999), pages 623, with 695 colour plates

A comprehensive catalogue of the works of a most remarkable master of the "Roman school"

"Vangelli is a great hope for contemporary art", wrote Gino Severini in 1940. Since then, the artist has exhibited his works alongside those of the greatest Italian artists (Vedova, Turcato, Severini, Mafai, Guttuso, Pirandello) and foreign artists. Dancing, mocking, childlike, exuberant is Vangelli's art. An "other world" of meadows painted in red, golden rivers, blue trees... The circus, masks, mythical animals. Nature beyond the imagination. A celebration of life. Painting as life.

Painter *Antonio Vangelli de Cresci* was born in 1917 in Rome. After finishing his mainly classical studies, he devoted himself exclusively to painting. In 1940, he embarked on his artistic career with a series of works called *The circus and the masks*. In 1943, he participated, together with two other Italian artists, Vedova and Turcato, in the exhibition "*La pittura cambia pelle*" (Painting changes its skin) at the Galleria La Campana in Rome. This was followed by several other exhibitions. In the Fifties, he began to travel and exhibit abroad.



The Treasures of Russia
Masters of Russian Art of the Last Two Centuries
I tesori della Russia
Maestri dell'arte russa 1800-1900
 (1996), pages 325, with 354 colour plates

Taken from private collections in Russia, which have never been exhibited before, this catalogue contains 500 masterpieces of Russian painting from the nineteenth and twentieth centuries. Among the artists included in the catalogue:

- **Alexander Orloski** 1777-1832, the most famous portraitist of the court of the Tsars Alexander I and Nicholas I.
- **Luigi Premazzi** 1814-1891, Italian artist invited to the court of Nicholas I in 1834, one of the masters of watercolour.

• **Isaak Levitan** 1860-1900, important Impressionist landscape painter of the end of the 19th century and one of the innovators of Russian Realism.

• **Alexei von Jawlensky** 1864-1941, friend of Klee and Kandinsky, close to the Blaue Reiter (Blue Knight) and founder with Kandinsky of the Neue Künstlervereinigung (N.K.V., 1909)

• **Alexander Benois** 1870-1939, painter and scenery painter who influenced European scenography.

• **Konstantin Rudakov** 1891-1949, well-known illustrator of characters of Russian and European literature, ironical caricaturist of the customs and habits of the class that became wealthy during Communism.

A particularly interesting part of the catalogue presents works never exhibited before by the great abstract Russian painters: Malevich, Filonov, Tatlin, Lebedev and Akimov.



The Treasures of the Tsars
The Masterpieces of Russia. The Gold of the Scythians
I tesori degli zar
I capolavori della Russia. L'oro degli Sciti
 (1996), pages 233, with 183 colour plates

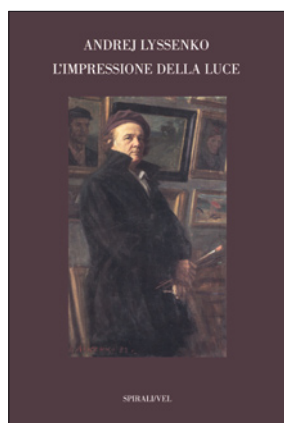
The precious objects and masterpieces illustrated in this catalogue were transported from the Hermitage Museum (the Tsar's winter palace in St. Petersburg) to Omsk, when this town was still the capital of anti-Bolshevik White Russia, from 1917 to 1919. They stayed there, concealed in the basement of the museum, unknown even to the Russians; all trace of them was lost in the history of art. The catalogue includes: thirty-seven pieces of Scythian gold – coins, medals, ornaments, jewels, harnesses – found in 1986 in

archeological excavations near the village of Sidorovka, dated 300 B.C.; sixty pictorial works of Italian art (such as paintings by Guido Reni, Alessandro Tiarini, and Rosalba Carriera), and of the Flemish, French and German Renaissance, as well as Western European paintings of the eighteenth and nineteenth centuries; ninety-eight masterpieces of Russian art dating from the sixteenth to twentieth centuries. Among the painters are: Orlovski, Premazzi, Bogolubov, Repin, Levitan, Polenov, Makovski, Lentulov, Falk, Alexandre Benois, Bakst and Petrov-Vodkine; 115 precious objects formerly belonging to the Tsars, including sixteen splendid miniatures by Fabergé. Of particular value is a throne of ebony, silver and velvet, which belonged to one of the four Tsarinas.

ART BOOKS

SPIRALI

Europe's Sky. Art in Russia



ANDREI LYSSENKO

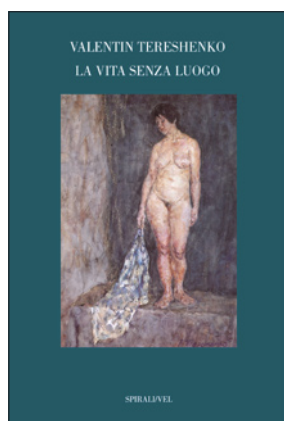
The Impression of Light *L'impressione della luce*

(1999), pages 262, with 224 colour plates

A representative selection of the Russian painter's works from the Forties to the Eighties

In his late years, Andrei Lyssenko lived mainly at Abramzewo, an artists' village not far from Moscow. Yet, his studio in Moscow shows artistic production spanning seventy years and extending from the region of Rostov to Samarkand, from St. Petersburg to the Black Sea, from the Kuban River to Moscow. Drawings that continue those he did in charcoal on the walls of his house as a child, or on paper with the first crayons and paints his mother bought him. Paper, cardboard, sheets, canvas. The walls and shelves of the small studio are crammed with works of art... Each one "drafts, fixes and writes a piece of Russian history and politics, a strip of sky and sea, the glimpse of a hill or plain, in a perpetual fable of light. Here, the ages, the houses, the towns, the rivers, the mountains, the fields, the climate and humans are modes of the eternal, rather than subjects of painting".

Andrei Gavrilovich Lyssenko, a Russian painter and master of Neo-Impressionism, was born in Sandat, Russia, in 1916. He studied at the Professional School of Art in Krasnodar and at the Surikov Institute of Art in the Soviet capital. A pupil of Lentulov and Gerasimov, he dedicated himself particularly to producing works with human figures, female portraits and Muscovite landscapes. He joined the Union of Russian Painters in 1948 and was awarded the title of "Artist of Merit" by the Soviet government in 1973. A prolific painter from the beginnings of his career, he travelled and exhibited extensively both in his country and abroad. His works can be found in important museums, galleries and private collections in Russia, Europe, USA, Canada, Australia and Japan. In the Eighties and the Nineties, Lyssenko was already an accomplished artist, well-known in Europe and the United States. From his dacha near Moscow, he continued to produce important works and to teach until the age of eighty-four.



VALENTIN TERESHENKO

Life with No Place

La vita senza luogo

(2001), pages 424, with 345 colour plates

Still-lives, Russian and European portraits and landscapes, scenes of everyday life in a superb collection of over 300 colour plates

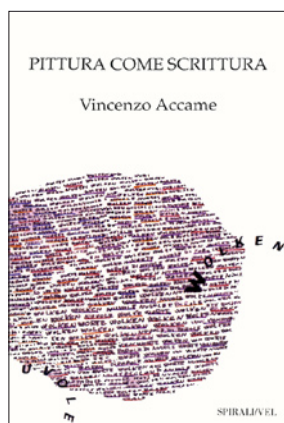
"In his own way, a way that is never contentious, Valentin Tereshenko draws the essential part of Russian, European, Mediterranean and Siberian memory towards Impressionism, towards graphics and towards its writing. He gathered the fruits of avant-garde art and of what was being produced in Siberia, Belarus or the Ukraine and never became fashionable in Moscow. Valentin Tereshenko is the intellectual dispositive of what is to come. And the shadow of totalitarianism no longer threatens, ahead".

Valentin Tereshenko was born and brought up in Siberia. There, in the tough conditions of his childhood, his life took an important turn in 1950, when he met a German artist, Bruno Andreevich. It was Andreevich, in fact, who first opened the way to his interest in art, persuading the nine-year-old Tereshenko to spend his time drawing and painting in his studio instead of getting into fights in the street. It was a road he would follow for the rest of his life, leading him eventually to international success. Tereshenko's work reflects the various influences that have operated on his life. Of mixed ancestry himself (Orthodox and Catholic, Russian and Polish), he was exposed to German, Byelorussian, Russian and Siberian teachers at art school in Irkutsk, Siberia, and in the prestigious academies of Leningrad and Minsk. Other masters inspired him through the works he was able to admire in several museums across the country. These include Vincent Van Gogh, Ilya Repin, Michail Vrubel', Vasily Polenov, Ivan Shishkin, Isaak Levitan and, particularly, Marc Chagall.

ART BOOKS

SPIRALI

Artists in Europe



VINCENZO ACCAME

Painting as Writing

Pittura come scrittura

(1998), pages 334, with 192 colour plates

Word and image, sign and poetry: Vincenzo Accame's visual writing, between research, interdisciplinarity and innovation

For some time, the space between word and image has proved to be one of the most fertile sources of artistic exploration. In recent decades, in fact, research into "writing" has opened up unimaginable prospects, while at the same time, painting has tended increasingly to reflect itself, renouncing the idea of projection, which started with Marcel Duchamp and the avant-gardists at the beginning of the twentieth century. For years, Accame has been

one of the most important figures involved in this area, both on a creative and a theoretical level. His argument, which began in the early Sixties with the shattering of the verbal sign, has developed through a progressive appropriation of the sign, in the sense of the primary reference of each type of writing. Word and image have integrated in Accame's work through an interactive function that involves a whole series of elements in the space of the canvas (or sheet of paper). And each of these elements is considered as a sign. In *Il segno poetico* (The Poetic Sign), Accame assembled the historical and theoretical basis of his work. Here, the entire process of development of that work, from 1966 till today, is presented for the first time.

Vincenzo Accame, born in Loano (Savona) in 1932, lived in Milan all his life, specialising in Art and Literature. He presented his "visual writing" at a few dozen one-man exhibitions from the late Sixties onwards, and at numerous collective exhibitions in different countries. His theoretical and historical works on writing include Quale segno, Archivio Nuova Scrittura 1994, to which numerous articles, papers and presentations can be added. His activity as a translator of poetry from French into Italian was intense, particularly as regards the works of Alfred Jarry, to whom he dedicated two monographs (1974 and 1993). Apart from his numerous volumes of visual writing, including Ricercari, Tool 1968, Prove di linearità, Ea 1970 and Luoghi linguistici, 1989, he also edited an anthology of poetry, Poesia francese del Novecento, Gruppo editoriale Fabbri-Bompiani-Sonzogno-ETAS 1986, and Tendenze dell'arte oggi 1960-1980, Fabbri 1981.

By the same author, also published by Spirali:

Il segno poetico (The Poetic Sign), non-fiction, 1981;

La pratica del falso (The Practice of Falsehood), non-fiction, 1995.



MARCO CASTELLUCCI

God's Watercolour

L'acquerello di Dio

(2008), pages 309, with 210 colour plates

The appointment with colour in an ingenious watercolourist

The colour of a talented watercolourist. Each of his paintings is accomplished. But still each of his paintings demands yet another. There is no sentimentalism in them: they are a text, they are works which it is not enough to see; they must be listened to, passing through silence and the art of silence. As the artist himself remembers, talking about his artistic inspiration: "I've never had any working hours... my hours are out of hours, I paint when I feel disposed towards it, when something attracts me. The technique of

watercolour was imposed on me by my activity, because watercolour gives me an instantaneous result; the immediacy, the freshness offered by watercolour is one of the aims I wish to achieve in art". This teaching can be seen in the watercolours presented here in beautiful colour images.

Marco Castellucci (1936) lives in Bologna, where he was born. He worked in teaching initially, then in publishing. It was the great Giorgio Morandi who first recognised his talent for watercolour as a young boy, he encouraged him to study art at senior high school and then go on to the Academy of Fine Arts, and he taught him scene painting. Cleto Tomba, Alessandro Cervellati, Antonio Natalini, Paolo Manaresi, Quinto Ghermandi and Farpi Vignoli were also among his masters. His works have been shown in collective and one-man exhibitions.

By the same author, also published by Spirali:

Il ritratto della pittura (The Portrait of Painting), art books, 1993;

Paesaggi e ritratti dell'acquerello (Landscapes and Portraits of the Watercolour), art books, 1995.



ENZO NASSO

*Art
L'arte*

(1999), pages 284, with 267 colour plates

A selection of nearly 300 works by this eclectic and multi-talented artist who anticipated the techniques of collage and décollage

“These works are not art remembered, but art written and read. The enamels, the cuirassiers with their corresponding non-sense rhymes, the collages, décollages, portraits and sculptures: each thing is written as it proceeds from irony and its variant, satire. Then it finds how, through the signature and by means of the name itself, body and scene converge in the cipher”.

Enzo Nasso was born in Taurianova, near Reggio Calabria, Italy. He lived in Rome, where he worked as a journalist and was active in cinema and television, as well as in the figurative arts, for over fifty years. As Arts Editor of a number of major Italian daily newspapers, he also contributed on a theoretical level to the avant-garde artistic movements in Italy after the war. In 1961 he founded the Laboratorio di ricerche cinematografiche (Film Research Laboratory), which has assisted the development of underground directors and actors in Italy significantly. Various critical works have been written on Enzo Nasso the poet, writer, artist and cinematographer (including the volume *La personalità del gioco*, edited by Annalisa Saccà, Fordham University Press and Lincoln Center, New York). He has published several volumes of poetry: *Paura dello spazio*, *La giraffa* 1948; *Poesie*, *Porfiri* 1952; *Un nome giallo*, *Porfiri* 1956; *Dissidio*, *Porfiri* 1971; the “meta-novel” *Il nome della mimosa*, *Ciuffa* 1987 and the anthology of socio-political essays entitled *Ta-pù*, *Turani* 1993.

By the same author, also published by Spirali:
Poesie (Poems), poetry & classics, 1999.



VIVIANA NICODEMO

*Necessity of Anatomy
Necessità dell'anatomia*

(2007) pages 136, with 100 black and white photographs and accompanying poetic texts by Milo De Angelis, Mariella De Santis and Duilio De Rui
Introduction by Armando Verdiglione

Women, nudes, the anatomy of the image in the intense photographs by an unconventional modern artist

“Viviana Nicodemo does not offer you the burden of memories, nor does she lay the load of representations at your door, she does not force you to choose between good and evil, by placing them before you”. An absolute tranquillity pervades the work of

Viviana Nicodemo: bravery, hybris and humility. Home: the modern city. Unspatial. The window and the door. You are never faced with the image of the body, but rather with the anatomy of the image. The event and its writing, rather than mere representation, are at the heart of Nicodemo's works: creations that are meant for listening, not for viewing.

After studying Classics, Milanese artist and photographer *Viviana Nicodemo* qualified as an actress at the Piccolo Teatro Civic School of Drama in Milan. After a period of performing in the theatre, she began to devote herself to visual arts in 1995, taking part in contemporary art and photography exhibitions, including “Hic et Nunc”, curated by Angelo Bertani with the installation *Asclepiei*. Passionate about poetry, she has read numerous poets, including Dante, Rilke, Bachmann and De Angelis.



MIMMO ROTELLA

The Hour of the Lizard

L'ora della lucertola

(2007), pages 452, with 263 colour illustrations

II edition, revised and enlarged with a new preface by Paolo Pillitteri

The ship's log of the master of décollage: his life, his journeys and his encounters with the leading world figures in art

The *Hour of the Lizard* is the ship's log of the master Mimmo Rotella, from 1970 to 2001. Next to the travel notes, on the front page, photographs from Rotella's archive – many of them unpublished – act as if they were echoing the text. The artist is always in search of a new image, both in his décollages but also in the works defined as Mec-Art, which are the projection of an image on emulsified canvas, as well as of the artypo. The volume also contains the well-known *Poesie fonetiche*, which suggest that Rotella's experience is an experience which goes beyond painting itself, approaching also writing, reaching the artistic "miracle". Introducing the book, there is an interview with Rotella by the editor Armando Verdiglione in 2002, in which many elements of his country and of his infancy, of his artistic education in America and of his journeys emerge. Rotella went to Paris, Rome, Milan and New York, where he exhibited in the foremost galleries of the world, and where he made contact with the most important artists of the second half of the twentieth century.

Mimmo Rotella (1918-2006) was born in Catanzaro, in the Southern Italian region of Calabria; he studied at the Naples School of Fine Arts in the Thirties and, in 1945, he moved to Rome. Here, he carried out research and experiments with photography, décollages, assemblages, phonetic poetry and primitive forms of music. He spent the years 1951-1952 in the United States, thanks to a grant from the Fullbright Foundation of Kansas City, initially as a student, then as an artist. In 1961 he took part in the Nouveaux Réalistes group (composed of the artists Arman, César, Christo, Deschamps, Dufrene, Hains, Yves Klein, Martial Raysse, Niki de Saint-Phalle, Spoerri, Tinguely, Villeglé). In 1963 he made his first works of mechanical art (Mec-Art), by printing photographic images on emulsified canvas. At the end of the Sixties, he made the artypoplastiques, rough prints, colours and perceptions transferred onto rigid, plastic supports. In 1992 he received the title of Officiel des arts et des Lettres from the French Culture Minister Jack Lang. His art is considered among the most innovative of the twentieth century, and his décollages (compiled for the first time in Rome in the Fifties) influenced Italian art and can be found beside those of Fontana, Manzoni, Burri and De Chirico in all the international collections.

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SAVERIO UNGHERI

The Beauty of Difference

Il bello della differenza

(2000), pages 329, with 317 colour plates

Vibrant sculptures, allusive anatomies: a dramatic object art, free of conventions, which combines artistic imagination with technical skill

Saverio Ungheri's is a third, impossible avant-garde. The avant-garde that comes from a reading of his experience. The avant-garde that can no longer exist, appear or even be enunciated as avant-garde: an inaugural act of quality. Saverio Ungheri questions modernity. And he draws it towards the incredible. A modernity that is no longer semiological. He questions the avant-garde movements and reads them. His is not only art, not only invention. It is poetry of art and of invention. It is the writing of this poetry. Saverio Ungheri questions the machine and technics. He explores them and crosses through them. He does not mediate them. He does not inscribe them in the common of knowledge, sense or truth. Saverio Ungheri questions civilization and does not represent it. No zoological approaches. No animal imagery. And no value holds before the absolute value, intellectual quality, towards which the machine and technics turn as they are written.

Saverio Ungheri was born in Rizziconi, near Reggio Calabria, in 1926. He graduated from the Academy of Fine Arts in Rome in 1950. By the Fifties, he had already started to produce and exhibit numerous paintings, frescoes, decorations and pulsating sculptures. He is part of the "astralist" group with David, Del Sole, Monachesi and Trotti.

ART BOOKS

SPIRALI

The Private Collection



VALENTINA MICHAILOVNA GOLOD

The Nobility of Beauty. The First Private Museum in St. Petersburg
L'aristocrazia del bello. Il primo museo privato di San Pietroburgo
 (1994), pages 248, with 288 colour plates

Beauty, elegance and nobility are among the hallmarks of Valentina M. Golod's unparalleled art collection

Valentina M. Golod's collection is unique even for a city like St. Petersburg. From furniture to mirrors, from paintings to miniatures, from sculptures to elegant little statues with precious stones, to snuff boxes, to miniature boxes – all this and more is assembled inside an old apartment in St. Petersburg, recreating the atmosphere of the aristocratic life in the last century. Part of the collection was left to Valentina Michailovna

by her parents, while she herself bought many objects, even in the Thirties and Forties. Thanks to a great deal of research, to the exchange of one piece for another, and to complex restoration, the collection has acquired a harmonious style and enormous artistic value over the years. Indeed the house where these treasures are kept earned itself the name of "Pavlovsk's little palace". In recent years, even works by modern artists have found their way into the collection.

Valentina M. Golod: an extraordinary woman, who knew how to create an unrepeatable world around herself, one where there is no room for everyday life, or so it seems. The passion that drives a person to collect works of art is quite unique and, unlike the desire for profit, is motivated by an infinite quest for beauty and grace. Valentina Michailovna's decision to leave her own collection to the Hermitage, to Pavlovsk's palace-museum and to other museums in St. Petersburg is therefore understandable.



NINA MOLEVA BIELUTIN

The Garden of Time
Il giardino del tempo
 (1992), pages 292, with 134 colour plates

A staggering catalogue of paintings, sculptures and Russian icons collected over the centuries by the Bielutin family

Nina Moleva and her husband Ely Bielutin live surrounded by Dutch chairs, seventeenth-century tapestries, small black leather armchairs, inlaid with mother-of-pearl. The studio, in seventeenth-century Spanish style, is well-preserved and still contains notes and letters left by the previous owner, while the French *bouffe* desk, from the epoch of Louis XIV, inlaid with brass and tortoise-shell, contains the drafts and drawings of the owner. Nina Moleva inherited this rare furniture collection from her grandfather, Ivan Matreev, who was the last staff officer at the service of Tsar Nicholas II.

Nina Moleva Bielutin was an art historian and critic. Her husband Ely Bielutin was a painter, art theorist, poet, as well as founder of the School of New Reality, the only public artistic current in Communist Russia. Together, they devoted themselves to the collection of priceless works of art, an enthusiasm that stemmed from their families' culture, art and love of collecting.

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SPIRALI

Via Fratelli Gabba 3, 20121 Milan (Italy)

Tel. +39 028054417

Fax +39 028692631

rights@spirali.com

www.spirali.com/rights.php