Federico Faloppa  
*Brevi lezioni sul linguaggio*  
[Short lessons on language]  
222 pages (54,000 words)  
August 2019  
English translation sample available

“A journey into the world of language for scholars and laypersons alike.”  
*La Repubblica, Robinson*

What is a language? Faloppa asks himself. The answer is not straightforward, and it is open to different interpretations. However — according to *Ethnologue.com* — one of the most reliable sources on the subject, there are 7,099 languages in the world, roughly one for every million people. Where does this abundance come from? How do languages come to existence? Was there ever a “Ur-language” from which ultimately all other languages originated? And if so, who spoke it? How is it possible that in the entire living world, only humans have such advanced linguistic articulation? Are we born with a predisposition or do we learn to speak thanks to a cultural frame? Is it true that all languages have a communal structure? What is the relation between a sound and its meaning? How much do gestures, intonation and expressions help people communicate without words? What is the future of all the languages in the world? How many of them are dying out? Is it really true that people that can speak more than one language are able to see the world from different perspectives? Does the language define the world or does it create it?

All these are very intriguing themes because they focus on something that touches us on a deep level. Language is an essential component of our identity; the way we use it exposes our personality, and very few things for us humans are as personal as language. A noteworthy feature of this book is that it introduces the subject of language from a number of different points of view to give the reader a complete picture of contemporary linguistics and its fundamentally multidisciplinary nature. The fact is that anyone studying linguistic phenomena today is obliged to embrace not only cultural studies, from semantics to history, but also anatomy, evolutionism and cognitive sciences. With an authoritative yet simple and straightforward style, Federico Faloppa equips us with the essential tools in order to navigate the fluid and ever-changing linguistic universe.
Here is a quick summary on our territory:

**World**

**Europe**
Population: 739 billions
Active languages: 287, of which • 77 statutory • 74 developing • 31 healthy • 55 declining • 50 dying out

“[Faloppa] is a brilliant writer capable of explaining simple concepts (what is language? What is a sign?)… deftly and flowingly… The most enjoyable of books.”
Guido Barbujani, *Il Sole 24 Ore*

“In the ongoing conversation of his lectures, Faloppa often uses words like *imagine* and *imagination*. ‘Follow me and try to use your imagination to visualise what I’m about to tell you.’ ‘Let’s imagine we find ourselves in a field of flowers.’ It’s a way of conveying the magic of language and the extraordinary and fascinating mystery of its mechanisms.”
Giuseppe Antonelli, *Corriere della Sera, La Lettura*

“Using engaging language, Federico Faloppa takes us on an engrossing journey into the fluid, ever changing universe of languages and linguistics.”
Marco Aime, *La Stampa, TuttoLibri*

**Federico Faloppa** (1972) teaches History of Italian Language and Sociolinguistics at the Department of Modern Languages at the University of Reading, UK. Faloppa focuses on the study of ethnic stereotypes and the linguistic development of diversity. Among his publications are: *Parole contro. La rappresentazione del diverso nella lingua italiana e nei dialetti* (Garzanti 2006) [Words against. The representation of the other in the Italian language and dialects], *Razzisti a parole (per tacer dei fatti)* (Laterza 2012) [Racists with words (to silence the facts)].

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Premise / Language: a stranger? / Human language / Human, too human / In the name of Saussure / Indices, icons, symbols / Randomly speaking / If seven thousand seem a few / Counting one’s chickens (without the linguist) / (Language) group photo / Did you know that even languages can die? / I’ll take it (language) to the tomb / Slow, violent, natural, cultural deaths / Family problems / Parents and children / One upon a time there was Indo-European / A real nice type! / Where do I put the subject / A non-random order / Words, words ... / Little big morpheme / Two odd types / Gluing, melting / So different, so alike / The Universal Grammar / You can’t win them all ... / The importance of constituents / The trees of syntax (and some of their fruits) / The crux of the matter / Tell me quando quand... / In search of our ancestors / In the beginning was it sound? / Planet of the apes / How and why did we start to speak? / The study of the origin of language / A journey around sound / A couple that get on well: larynx and pharynx / Filling one’s mouth (with sounds) / Something of a special alphabet / Consonants and vowels / Good vibrations / Having a good ear / His majesty, the brain / Neurons and synapses / Necessary mapping / The king of the networks / Localising language? / Litmus paper: aphasias / Team play / Are we born to speak or do we learn? / The elusive LAD (Language Acquisition Device) / It’s a kind of magic / Effortless forced marches / ‘Parentheses’ / From sounds to words / How (and where) words are born / Speaking without words / I’ll read it to your face! / Eyes on me, please! / Hand to hand / Organising gestures / Sleights of hand ... / In the beginning was it gesture?
Take a map of Italy and search with your finger for the small village of Claviere, west of Turin, right on the border with France by the Montgenèvre mountain pass. Today the centre of the world is to be found there. Never mind if one of the most fashionable ski resorts in Europe is just a few kilometres away with all its tourism and business. The centre of the world in Claviere is exactly that because there begins the last stage in an epoch-making trek that has been made by thousands and thousands of men, women and children. Their journey began years ago, many thousands of kilometres away. From the ravaged womb of sub-Saharan Africa, masses of poor folk fleeing from war and famine with nothing left to lose set out on the long walk across the Savannah, crossed the Sahara, were locked up and tortured in Libyan internment camps, clambered onto barges that could barely stay afloat and were then held in Italian reception centres. Many of them died. But the few of them who have made it this far gather together today in the small central square of the tiny village of Claviere. That’s where the Alpine route begins, the contemporary equivalent of the miraculous parting of the waters of the Red Sea. From Claviere there are only twelve measly kilometres to go out of the four or five or six thousand travelled so far. A mere trifle. Safety is there waiting and it’s called Briançon, France. From there, so the story goes among the migrants, a new adventure will begin, one worth living for. But those twelve kilometres cling to the mountain slopes and are snowed up, combed by wolves and carabinieri and gendarmes. They’re no cakewalk.

Maurizio Pagliassotti often goes to Claviere. He knows the paths, he sees the faces, he speaks to the people. No one has their finger on the pulse of the situation at the centre of the world like he has. Maurizio also knows how the Alpine route has changed over time. Seventy years ago, along the very same mountain trails, passeurs used to smuggle ‘our’ badly-off from the South of Italy, on their way through to look for work in the mines of Northern Europe. Now even ‘regular’ migrants with documents and all the rest go through Claviere, people who simply no longer feel like living in an Italy that has become dangerous, that has decided it doesn’t want them any more.

Ancora dodici chilometri is more than a testimony, more than a reportage. It’s the saga of a global tragedy written in a voice that can’t be forgotten. As the waters of the contemporary Red Sea part and close again without pity on a humanity in rags whose story Pagliassotti has the courage to tell because the world needs to know.

Maurizio Pagliassotti is a writer and journalist. He writes for Il manifesto.
Facebook, which is populated by users who on average share about ninety contents a month, turns our gaze to the past every day, offering us an image, a video or a post that we have published in the course of 14 years of use. It’s even said that a future Facebook update will consist of creating a veritable memory database, consultable by means of a search by single words. The ubiquity of the past and of memories actually extends to all social networks. This immense quantity of material – private and professional – reflects the typical characteristic of the Web, which consists of the instantaneous overriding of the recent past in a static, infinite, all-reaching present, which, precisely because of its special nature, never allows the past to be really left behind. This book seeks to understand the consequences of social networks’ glancing at the past and, hence, the effects that the huge mass of personal material recorded and shared online produce in the dialectics between memory and oblivion.

German philosopher Friedrich Schelling argued that he who is able to write the story of his own life from its deepest roots summarises, in doing so, the entire history of the universe. The past becomes known and the known is narrated, albeit beginning from a process of reconstruction that clearly distinguishes the past both from the known and stated present and from the foreseen, prophesied future. Without a reconstruction separating the past from the present and geared to foreseeing the future, one is inevitably crushed by nostalgia for a past perceived as static and eternal. The narration of the story of one’s life (and the parallel summary of the history of the universe) is thus bound to failure.

What, it asks, is the impact of this gradual transformation on the mechanisms of our memory? Will Borges’s Funes be the man in the street of the future? And how can a total digital memory, devoid of oblivion, be related to the 21st-century disease par excellence, Alzheimer’s, that is to say the disease of forgetfulness? Analyzing in depth the concepts of cultural retromania, whereby we are now slaves of the past and regrets, and prone to archive, and of loss of future, typical of the age of sad passions, Sisto highlights how total digital memory risks – paradoxically – to generate total oblivion.

Praise for Death goes social. Immortality, memory and mourning in the digital age:

“A brilliant essay, packed with insights and information on how the web compels us to rethink our relationship with the end that awaits us all.”
Tommaso Pincio, La Repubblica, Il Venerdì
“Can the web help supersede a cultural model that envisages the repression of death from the social world? If so, at what price and with what risks? Drawing with equal scrupulousness on Derrida and Black Mirror, on Walter Benjamin and Simon Reynolds, Sisto challenges the bottleneck of dystopia and seeks the answers to these questions without prejudice … A meticulous, non-dogmatic read.”

La Repubblica, Robinson

“In recent times, the so-called fourth revolution – the technological revolution that thinks it can make us live forever with the use of machines – has ended up returning death into public discourse. Here Sisto, a research fellow at the University of Turin and lecturer on the Death Studies & the End of Life specialisation course in Padua, makes a rigorous scientific analysis of how technology is bringing death back into our lives.”

La Lettura, Corriere della Sera

“This new piece of work by Davide Sisto lays another (tomb) stone on the way to digital death … Bodiless, uncontrolled immortality. With no possible end. Sisto investigates these nightmares with enviable fair play.”

Blow up.

“A book that is, at once, engaging and profound.”

La Stampa

“It’s something of a leap from the romanticism of Friedrich von Schelling to the commemorative profiles on social networks. Davide Sisto, a Turin-born philosopher specialising in thanatology, managed it about four years ago.”

La Repubblica

La morte si fa social. Immortalità, memoria e lutto nell’epoca della cultura digitale
[Death goes social. Immortality, memory and mourning in the digital age]
149 pages (47.000 words)
2018
English translation sample available

Facebook is the biggest cemetery in the world. How many of your friends on the social network are not around anymore? How did the perception of death change with the arrival of the digital world?

For a long time now, at least since modernity abruptly entered our lives, death has been forcefully pushed aside into an invisible corner. Our society hides death from sight, relegates it to the private sphere, in the privacy of darkened rooms, impossible to see from the outside. Death must not be exposed, almost as if it was a human weakness to hide and not an ineluctable fact for everyone. As if it was something to be ashamed of. This invisible death is particularly prominent in the western world, where the subject is almost taboo, where the mourning process has been “medicalized” and labelled as a psychotic syndrome, where ultimately the awareness of our finiteness is not considered a necessary value for personal growth and self-improvement that enables a more human social bond; which is how it should be. Death, that for the ancient Greek culture was considered part of life, is not welcome in our conversations. Recently, however, the digital revolution has had an unexpected effect on this. Not only it has revolutionised the way we communicate, radically changed our social structure and modified the relationship between man and work in ways that are still not clear: all of a sudden the impalpable digital sphere has also made death visible – and somehow acceptable. The first virtual cemetery (World Wide Cemetery) is from 1995, and its creator envisioned it as a place where the memory of the departed could live forever. Since then, however, the Internet has seen a vast array of solutions becoming available (mostly at a cost), all aiming to maintain the memory of your loved ones (or your own) in the most technologically advanced ways; even
with the aide of artificial intelligence, that is now able to analyse our personalities with increasing accuracy and therefore – for example – to send messages accurately similar to those that the departed would have written, years after her or his passing. An email from the afterlife is hard to forget.

Does all this sound a bit creepy? Sure, but behind this technology – Thanatechnology – there is clearly a forward thinking strategy, a new relationship between our society and death brought in by technological advancement. Davide Sisto researched the subject for years. His book focuses on this field – which is completely new – and has never been handled from a philosophical perspective. If the purpose of philosophy is to interpret the present – especially in times when values are shifting –, Sisto’s book is a great example of this, a starting point for thinking about the changes in the relationship between human thought and death in the digital age, the approaching of a Digital Age Education, and confronting that part of us that will remain when we will no longer be around.

**Davide Sisto** is a philosopher and a post-doc researcher in Theoretical Philosophy at the University of Torino. He is an expert in Thanatechnology, which is the study of death from a philosophical perspective and in relation to medicine, digital culture and the posthuman. He teaches “Death Studies & the End of life”, a master’s degree at the University of Padova and at the Collegio di Milano; he also collaborates with Infine Onlus of Torino, where he is member of the scientific committee and co-head of the blog “Si può dire morte” (We may talk about death). Sisto has also researched Romantic Philosophy, with particular focus on Schelling. In addition to numerous essays on national and international journals, he published *Lo specchio e il talismano. Schelling e la malinconia della natura* [The mirror and the talisman, Schelling and the melancholy of nature] (AlboVersorio 2009), *Narrare la morte. Dal romanticismo al post-umano* [Narrating Death. From Romanticism to posthuman] (ETS 2013) and *Schelling. Tra natura e malinconia* [Schelling, Between nature and melancholy] (Hachette 2016).

**Umberto Curi**

*Il colore dell'inferno. La pena tra vendetta e giustizia*

[The Colour of Hell. Punishment between revenge and justice]

221 pages

October 2019

Can a punishment compensate for the evil inflicted? This is a question that has accompanied reflections about law ever since antiquity. Revenge is to barbarity what justice is to civilisation. It is the equation that we all repeat to ourselves, pleased that we have left the summary violence of ‘blood calls for blood’ behind us. But are we sure that there is no link between revenge and justice? In reality, the punishment envisaged by both responds to the same principle, that of the proportionality between the gravity of the crime and the punishment imposed. Something archaic and unresolved is still at work in criminal prosecution, highly civilised as it may be.
‘Wherever will it end, wherever will it stop, placated at last, the force of vengeance?’ Thousands of years have gone by but the dramatic echo of Aeschylus’s anguished question has never died. We have become more civilised, we have devised advanced criminal systems, but punishment continues to be tinged with – to use Simone Weil’s expression – the ‘colour of hell’. On closer inspection, the idea of just retribution through punishment that fits the crime on which today’s legal civilisation is based is very old indeed: the justice it is designed to guarantee was also invoked by the biblical injunction ‘fracture for fracture, eye for eye, tooth for tooth’ and the law of retaliation of the Twelve Tables of Roman law. Born to deactivate the bloody inexorability of revenge, the retributive paradigm procures suffering for the offender without alleviating that of the victim, and appears to be devoid of any rational foundation. Along the way – a way he is very familiar with – from ancient Greece to modernity, from the Presocratics to Nietzsche, to Ricoeur and Girard, Umberto Curi pauses to reflect upon the substantial unreasonableness of punishment, the mythological content it involves, and attempts to unravel its aporias or break the mechanism by appealing to a different logic – the Pauline logic of mercy.


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“This return of philosophy to politics in its highest sense is all the more necessary in an age like ours, in which real political ideologies have fallen apart. Which is why this book is so welcome!”

Corrado Augias, bestselling author (I segreti del Vaticano. Storie, luoghi, personaggi di un potere millenario) and journalist (La Repubblica, L’Espresso, Panorama)

“Vocation” is a charged word, especially in times like our own, where multifaceted strategies of unburdening and exemption prevail. But Donatella Di Cesare has always operated against both blatant and disguised conformism, be it Heidegger’s metaphysical anti-Semitism, the connection between torture and democracy, or the philosophy of migration. In this new book she engages in a political and existential reflection on the role of philosophy in the era of liberal governance.

If philosophy discovered its political vocation when Socrates first addressed the polis – although from an eccentric position and a disconcerting one for power –, in present times its political power is no less than astounding. The world today is sucked into a “saturated immanence” that seems to preclude all exits, to be immune to non-condescending cognitive regimes, and to slide in a perpetual virtuality that resembles a state of exhausted numbness.

Because to think makes us strangers, displaces us and puts us against our time. It urges us to renounce all pretence of sovereignty, forces us to be alert. So philosophy today can be qualified through three Greek words, all starting with a privative prefix: atopy, uchronia, anarchy. And in today’s polis – locked up in a phobia of the outside – philosophy has to assume the responsibility to preserve existence (the existere that has the word outside in its very etymology) and bring justice to the living.

“A density of thought that opens up a very wide horizon … Using a language that is, in places, one of terse argument, in places of poetic passion, Di Cesare tells us that philosophy is the only road away from the shallow thinking that is tormenting us today. This is the manifesto of a safety device: philosophy.”

Furio Colombo, Il Fatto Quotidiano

“In this essay, Donatella Di Cesare … retraces the paths of great philosophers who “got their hands dirty” and effectively describes Marx’s achievement as that of a scholar who – after repeated defeats – “withdrew more and more into himself to discover prematurely the law of history that was to lead up to the last leap prior to the kingdom of freedom”. She issues … an outmoded challenge to those who (for some years now) have preached the end of history and the end of thought (“of ideologies” according to half-educated parrots), that is (supreme stupidity) the end of the perpetual motion of history. And in a “anarchic postscript”, she defends as a way out an indomitable denial of arche, command.”

Luciano Canfora, Corriere della Sera

“Can speculative thought safely avoid comparison with the polis? Donatella Di Cesare addresses the question lucidly, with an idea of a hegemonic vocation of the polis that was ever present in philosophy from Heraclitus to Heidegger.”

Federico Vercellone, La Stampa
“Donatella Di Cesare’s passionate essay proposes a reflection on the role of philosophy and makes an attempt to define it.”
Francesca Rigotti, *Il Sole 24 Ore*

“In the theoretical urgency that Roman philosophy has been cultivating in recent years, research is concentrating on the political responsibility of thinkers, based on a demand for justice for the displaced and the exploited, and the exercise of a freedom outside the traditional limits of political philosophy, which is of course not reserved only to philosophers but is so when it resonates in the community of women and of men.”
*Il manifesto*

“Today, to wear sackcloth and ashes, philosophical thought has waived its vocation for politics, withdrawing into an imperturbable normative function and no longer turning to *arche* the principle that governs, commands and shapes all human constructions. Indeed, it has now decided to submit itself to *arche*, supplying correctives to problems and doubts and perplexities, instead of posing and provoking them.”
*Avvenire*

*Stranieri residenti. Una filosofia della migrazione*
[Resident Foreigners. A Philosophy of Migration]
274 pages (96,000 words)
2017
English translation sample available

Rights licensed: World English (Polity Press), German (Matthes & Seitz), World Spanish (Amorrortu), Portuguese (Âyné), Finnish (niin & näin)

The over 60 million refugees in the world are not an “emergency”. In fact, they represent a phenomenon shedding light on the meaning of the verb “to inhabit”.

In a philosophical-political essay written in a clear and effective style, which debunks the stereotype of autochthony, Donatella Di Cesare distances herself from the myth of Mother Nature and of *jus soli*: exile – and not rootedness – is for Di Cesare the hallmark of our existence.

We are all “resident strangers”. We inhabit the earth but we do not have the right to claim property. We are all exiles, as in languages, where there are no proprietors, but only guests. With the end of modernity, global diaspora has unveiled a double deceit: the pretense of being autochthones, rooted in our native soil, entrenched in the assurance of our identity, on the one side, and the apparent alternative to this narrative, that is, the disenchanted embracing of technological motility, of continuous wandering on the other. In her reflection on inhabiting, Donatella Di Cesare proposes a third-way, which is both ethical and political: the “resident stranger”. “Resident strangers”, who break the atavistic bond with the place where they reside, with no feeling of nostalgia for lost motherlands, move beyond the mere demand of reception. Thus, conditions that are considered as dangerous by many – unwanted proximity, unwanted cohabitations – are actually the only ones allowing for cohabitation in a globalized world, where we are all received and called to receive.

“For the first time, *Stranieri Residenti* forces us to rethink the migration phenomenon, not only in the emergency context of today, but also on a more profound level.”
Roberto Esposito, *L’Espresso*

“As Donatella Di Cesare’s beautiful book demonstrates, the migration phenomenon does not exclusively concern the political, sociological or journalistic spheres, but calls strongly for philosophical reflection.”
*Il Sole 24 Ore*
“An essential book on contemporary culture. Reading it helps us understand.”

Furio Colombo, Il Fatto Quotidiano

“Di Cesare outlines a ‘monumental clash’, rendered more extreme by the ‘planetary exile’ condition brought by globalization. In her view, to reside and to migrate are not opposite concepts; the distinction between citizen and foreigner resident fades away.”

La Stampa

Tortura
[Torture]
Series: Sampietrini
218 pages (55,000 words) - 2016
English translation sample available

Times Higher Education Book of Week (20th September 2018)

Rights licensed: World English (Polity Press), World Spanish (Gedisa), Danish (Vandkusten), Serbian (Dereta)

The condemnation is no longer unanimous. After 9/11 attacks, the new apologists of torture have found in the “war on terror” ground to justify a practice that has never been abandoned. In the last years, it even seems to spread everywhere, both in democracies and in totalitarian regimes. Yet the “no” arising from indignation is no longer enough to defend the human dignity offended by torture. With her clear and incisive style, Di Cesare reconstructs the current “debate” in the USA and offers a critical overall framework of torture in the 21st century. Her intense narration shows the close connection between torture and power; it reveals the dissemination of torture inside the democracy.

Di Cesare interprets torture as an archaic and unsettling ritual that inserts the life into the state order. Any citizen may be tortured — not only the terrorist. How can we fight torture, if the culprit is the State itself? Who must account for government-sponsored torture? Di Cesare does not only denounce the collapse of human rights; she also stresses the illegitimacy of the State that violates the human body or allows its violation.

Di Cesare draws from the thought of philosophers, writers, dramatists, film directors and poets to sketch a completely new “phenomenology of torture”. The aim is to detect the peculiarity of an extreme violence – systematic and methodic – where the pain is calculated and measured in such a way that the victim does not die and the torturer can continue to exercise his sovereignty. For the victim, torture is death experienced in life. To survive does not mean to be able to erase that intimate and total violation. For Di Cesare, torture has become an administrative practice in the new century. Guantánamo, Abu Ghraib, the G8 in Genoa, the Italian “Years of Lead”, the tragic case of the Cambridge student Giulio Regeni and all the other cases that have recently created social alarm: torture has always been used as a tool for governing. The way it is done is so sophisticated that it is increasingly difficult to detect the use of torture. It threatens whenever police may abuse of the monopoly of force, whenever it hangs over any internment structure where a helpless person is “in the hands of a stronger one”: in maximum-security prisons, penal institutions, psychiatric departments, refugee camps, hospitals, hospices, centres for disability, institutes for the underage. Organized impunity, amnesty, amnesia, and silence: all of them are at the service of torture. The absence of crime favours it.

“Without hiding anything on torture, Donatella Di Cesare offers us an epic out of a grain of grief that has long been shut up in secret cellars. Her book is worthy of respect, for its philosophical, juridical, historical, and ethical quality. And it is also a compelling reading.”

Luigi Zoja, La Repubblica, Il Venerdi

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Luigi Zoja, La Repubblica, Il Venerdi
“Should we peep into this black hole from a philosophical point of view, as Donatella Di Cesare does? Definitely. For at stake is much more than a purely academic exercise on an abstract issue.”
Emanuele Trevi, Corriere della Sera

“A text that is radical in its political structure. Facing the abyss of the unspeakable.”
Wlodek Goldkorn, L’Espresso

“A rigorous survey, full of historical data and instructive on the present of torture.”
Furio Colombo, Il Fatto Quotidiano

Rights for Heidegger and the Jews licensed: World English: Polity Press; German: Klostermann; French: Seuil; World Spanish: Gedisa; Danish: Vandkunsten

Praise for Heidegger and the Jews. The “Black Notebook”

“Heidegger and the Jews is the book that had never been written on the relationship between the great twentieth-century philosopher and anti-Semitism. The book by Donatella Di Cesare is today the real editorial novelty in the discussion around Martin Heidegger and Nazism. Through the pages of Heidegger and the Jews, the so far undisclosed Black Notebooks, now partially published, shed new light and provide the outline of a real document of a time when a decisive part of the culture of the last century is summarized.”
Gianni Vattimo

“Pour Donatella di Cesare, Heidegger aurait donc bien livré son interprétation de la Shoah : il s’agirait d’une auto-annihilation des Juifs par les Juifs. Comment ne pas penser en effet aux ordres donnés par Reinhard Heydrich, quelques semaines après le début de la guerre, de créer des ‘conseils juifs’ (Judenräte) afin de laisser aux ‘Juifs ’ le soin d’organiser leur propre déportation ?”
Le Monde

“Di Cesare wrote that the Shoah for Heidegger is “presented as playing a decisive role” in a main tenant of Heidegger’s philosophy of the history of being”.
The Jerusalem Post

The world was born from the silence of nothingness. Drops of silence still brace its rowdy internal scenario, but with increasing bewilderment they are progressively retreating from the riotousness of contemporaneity. Today, at the beginning of the Third Millennium, many have the impression that a return to silence is both necessary and desirable. What kind of silence? In this short book, Remo Bassetti offers us a deft and entertaining ‘grammar of silence’ as an antidote to the clamour reigning around us.

The book ranges from Benedictine to Tibetan monks, from biblical silence to that of nature, from the compositions of John Cage to the psychoanalysis of Lacan and Ferenczi, from silence as a hierarchical tool to institutionalised silence, from the silence of heroes to the silence of mimes, from social attitudes to deaf-mutes to silence as a subversion of media logic (press blackouts). All, obviously, with a reflection on why certain contexts – such as politics, for instance – are proving to be so perniciously resistant to silence.

“A thorough examination of something we risk becoming unfamiliar with: from silence in religions to deafness, from the silence of prison and concentration camps to that of music.”

La Repubblica

Remo Bassetti is a writer and essayist. His books include Storia e storie dello sport in Italia, dall’Unità a oggi (History and Stories of Sport in Italy. From Unity to the present day) (Marsi1999), Derelitti e delle pene. Carere e giustizia da Kant all’indultino (Abandoned and Punished. Prison and justice from Kant to the mini-pardon) (Editori Riuniti 2003), La storia in dieci processi. Socrate, Gesù, Giovanna d’Arco, Dreyfus, Landru, Sacco e Vanzetti, Norimberga, i coniugi Rosenberg, Berlusconi (History in Ten Trials. Socrates, Jesus, Joan of Arc, Dreyfus, Landru, Sacco and Vanzetti, Nuremberg, the Rosenbergs, Berlusconi) (Nutrimenti 2010), Cosa resta della democrazia (What Is Left of Democracy) (Nutrimenti 2014). For Bollati Boringhieri, he has published Contro il target (Against the Target) (2008).

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How many times in school have we been told not to go off on a tangent? And subjects such as Math really do not tolerate any digression. Yet Michele Emmer, one of the most appreciated Italian mathematicians, enjoys exploring the side paths: he passionately tells us stories about numbers and people, finds non-Euclidean geometries where we least expect them, talks about dreams and marquetry, algorithms of the gods and happiness of calculus. In this essay, Math follows the principles of pleasure, leaving astounded all those people that were afraid of numbers or considered them too arid.

“Mathematicians’ work can be very concise; they only present the correct results, they do not talk about the doubts, the changes, the errors. They seem like immutable tables of the law, written the way they should be written. When you are narrating, however, you have to know how to tell a story. Being intelligent is not enough”. Here, intelligence and storytelling go hand in hand, wandering freely from prehistory to current events. Along the way they encounter Fields medal winners like Cédric Villani, who recently went from partial derivatives to politics, or the mystic Russian Pavel A. Florenskij, that fought relentlessly for Math not to be reduced to a “dying field”; they witness Luca Pacioli’s memorable “sermon” on Euclide in Venice, in 1508; they pause to observe the first square ever conceived by man, a parietal wall painting inside the Lascaux Cave; they move from cinema to art exhibits. Reading Emmer, we are left with the feeling that the entire living world is built on mathematical codes.

How did we discover that, despite what our senses tell us, the Earth is round? How did we determine the dimensions involved and discover the distances between Earth, Sun and Moon, predict the movements of the planets with precision, and come up with a complete model of how the cosmos works? How did we arrive at the experimental method and the first fundamental laws of physics?

The road that has led modern-day physics to understanding of the principal laws that govern the heavens and the Earth has been long and winding and, above all, incredibly interesting. Popular physics in general is concerned only with what has happened since Galilei and Newton, and, admittedly, in the four centuries since the former’s discovery of the experimental method, unbelievable scientific discoveries have been made at an exponential rate. But in the two thousand years before that, by gradually developing the necessary theoretical and technical tools, humanity made steps forward that were so revolutionary and difficult, and had intuitions that were so visionary that the history of science is not complete if it fails to recount the first part of this extraordinary saga. The ‘prehistory’ of physics lasted for more than two thousand years, during which debates and subtle argumentations followed one after another, rival theories were disputed and giants of thinking, from Thales of Miletus to Newton, all had their say. Then once the scientific method was consolidated in the modern era, science progressed ever more rapidly. Alessandro Bettini explains this fantastic thousand-year history with great clarity, giving priority to the actual words and texts of its protagonists. In this essay, he opens our eyes to a special world, from the Greek and Hellenist philosophers through Arab science to the crucial century of Copernicus, Brahe, Kepler and Galilei. This outstanding intellectual adventure saw history-making discoveries, but also false starts, regressions and blind alleys.
before arriving at Newton’s Great Synthesis, which eventually allowed man to look at the world and no longer see ghosts but – after learning a method to interrogate nature and its mysteries properly – what it effectively contains. By drawing directly on original sources, from Greek antiquity to the threshold of Modernity, and enabling us to read – firsthand, at last – the texts of authors who are rarely cited, Alessandro Bettini tells the story of the process that has brought us to what we know today as physics.

**Alessandro Bettini** is professor emeritus of Physics at the University of Padua and an experimental researcher in elementary particle physics. Vice-president of the Italian Physics Society, for six years director of the Grans Sasso National Laboratory and, before that, vice-president of the National Institute of Nuclear Physics, he has written more than 200 scientific articles in major international journals and university textbooks. They include: *Elettromagnetismo* (Electromagnetism) (Zanichelli 2001), *Introduction to Elementary Particle Physics* (Cambridge University Press 2008) and *A Course in Classical Physics* (4 vv., Springer 2016-2017). He has already written articles about physics for the general public and this is his first educational book on the subject.

**Francesco Filippi**

*Mussolini ha fatto anche cose buone. Le idiozie che continuano a circolare sul fascismo*

[Mussolini also did a lot of good. The nonsense you still hear about fascism]

Preface by Carlo Greppi

Pages 131 (47.000 words)

March 2019

English translation sample available

Three months in the non-fiction Top-10 Charts since publication

More than seventy years on from the fall of fascism, as direct witnesses grow fewer and fewer, the Hydra is raising its ugly head again, especially on the internet – but elsewhere too. Phrases that were repeated jokingly for years, that until only recently seemed innocuous and funny, are now making themselves heard in Italy with a totally different aim in mind. And they’re taking root. Historiography has investigated fascism and the figure of Mussolini in every detail, and is continuing to do so. The picture that has been painted by the majority of scholars is one of a despotic, violent, short-sighted and largely incompetent regime. Those who know their history are in firm agreement about this, and there is no shortage of facts and figures to prove them right. But people who don’t know their history so well – and maybe have a precise political agenda of their own – find it easy to rehash the old jokes and pass them off as truths. It’s the same mechanism as that of *fake news*, so widely talked about today in relation to the internet. But it also repeats the propaganda method so dear to the fascists of the time: ‘Tell lies, tell them a lot and they’ll become a common truth’.

The only way to react against this new attack is to rely on the strength of study. All we can do is respond point by point to show the historical reality hidden behind attacks on the Net. Because one thing’s for sure: Mussolini was a terrible administrator, a very poor strategist, anything but squeaky clean, an inept economist and a ruthless dictator. The result of his twenty-year regime was general impoverishment for the population of Italy, a staggering increase in the number of injustices, the provincialisation of the nation, and, of course, a disastrous war. Mussolini was
above all the greatest butcher of Italians national history has ever seen. Trains running on time!? The reclamation of the marshes!? The truth as told in this slender volume is clear and there’s no getting away from it. It only takes an hour to read the book and it will be an hour well spent, one that will provide everyone with the tools to defend themselves from the resurgence of nostalgia we are currently witnessing.

“Un libro que pretende terminar con los mitos equivocados que circulan sobre esta etapa.”
La Vanguardia

“By dint of well-documented research, he explains what happened during the Fascist period to anyone who doesn’t know or doesn’t want to know.”
Corrado Stajano, Corriere della Sera

“A “militant” essay sparked by a wholly contemporary sense of urgency.”
La Repubblica, Robinson

“… Perceptive and much-needed … An effective text that reappraises all the legends about “good” fascism and Mussolini as an “excellent administrator”. The author demolishes the economy, domestic policy, foreign policy, the racial laws and the war with scientific historiography and original research.”
La Stampa

“[An] engagingly relentless study … original, detailed and cleverly documented.”
Il Sole 24 Ore

“[Filippi’s book] is gobbling up one edition after another and bookshops are now displaying it directly beside their cash desks.”
Il Fatto

“Rarely has a History essay had such an inspired title.”
L’Espresso.it

“[A] book that ought to be present in every school (and news desk).”
Left


Carlo Greppi (1982), a historian and writer, has collaborated with Rai Storia, organises journeys in memory with the Deina Association and is a member of the Scientific Committee of the Ferruccio Parri National Institute, which coordinates the network of Institutes for the history of the Resistance and the contemporary age in Italy. His most recent books are 25 aprile 1945 (Laterza 2018) and L’età dei muri. Breve storia del nostro tempo [The Age of Walls. A brief history of our time] (Feltrinelli 2019), and with David Bidussa has edited Come farla finita con il fascismo [How To Have Done With Fascism] (Laterza 2019). For Bollati Boringhieri he has edited Piotr M.A. Cywiński, Non c’è una fine. Trasmettere la memoria di Auschwitz [There Is No End. Transmitting the Memory of Auschwitz] (2017).
Andrea Tagliapietra

Filosofia dei cartoni animati. Una mitologia contemporanea

[The Philosophy of Animated Cartoons. A contemporary mythology]

450 pages (165,000 words)

May 2019

“From Donald Duck to Toy Story, the cult characters of animated cartoons used to be ignored by intellectuals. Yet they have a lot to teach us, explains a philosopher in a book. Erudite and amusing.”

Antonio Gnoli, La Repubblica, Il Venerdì

If Toy-Land really existed, it would be populated by animated cartoons: small children are convinced of the fact and, seeing cartoon’s worldwide success, many grown-ups continue to think so, too. The adults who wander around this never-ending Fun Land in their droves can now count upon an exceptional fellow traveller. In the company of the philosopher Andrea Tagliapietra, they will see their best-loved animated cartoons in a different, even more thrilling light – that of the history of ideas.

From Snow White to the latest instalment in the Toy Story series, animation has been populated by characters of marked individuality that, albeit only images and things – simulacra – are familiar to us as living beings. Ultra-refined big-budget technologies thus produce a theatre of experience that shapes our consciousness. And they do so through figures and plots on this side and that of the human in a dimension of non-organic, paradoxical dynamism with an autonomous reason of its own. A feast for thought.

‘In my memory, even if it was summer or spring, the day after seeing cartoons was always like Christmas.’ Like his baby boomer peers, Andrea Tagliapietra saw his first cartoons on television in black and white. A palette of shades of grey that would be regarded as unwatchable today used to suck viewers into a ‘festive and exciting sensory event’. It was only at the cinema that it was possible to relish in the marvel of magically unnatural, warm, saturated colours, in backgrounds, ambiances, fairy-tale characters and anthropomorphic animals. The entire history of the culture of our time – ethics, aesthetics, anthropology, social philosophy, economics (of production) – has unfolded in the long journey from the first Disney shorts to the apocalyptic grotesque of Sony’s Cloudy with a Chance of Meatballs. Whether they refer back to the reassuring pedagogy of Duckburg and Mouseton or to the anti-Disneyan genre that touches on hyperbole in the sadomasochistic circularity of the hunter-prey twosome of Wile E. Coyote and the Road Runner, cartoons challenge metaphysical immobility and stretch violations of physical laws to the limit. They respond to the fundamental magical-symbolic need – present in myths, legends and popular traditions since antiquity – to animate the inanimate and let things speak. Pure-state mythology in the heart of contemporaneity.

“An essay that reconstructs the mythology, ideas and philosophy of cartoons.”

La Repubblica, Robinson

“A reading guide and, at the same time, a perfect model to show the reader the complexity of the philosophical questions raised by that weird textual species that goes under the name of animated cartoons.”

Doppiozero.com

“A masterpiece of a text for teachers, parents, scholars and the section of society … that acknowledges the dignity of symbolic existence.”

Il Gazzettino

Stefano Quintarelli
*Capitalismo immateriale. Le tecnologie digitali e il nuovo conflitto sociale*
[Immaterial capitalism. Digital technologies and the new social conflict]
240 pages
February 2019
English translation sample available

“As the title *Immaterial Capitalism* suggests, [Quintarelli] tells us with great effectiveness about the type of society in which we are trying to find our bearings and to survive.”

Corrado Augias, bestselling author (*I segreti del Vaticano. Storie, luoghi, personaggi di un potere millenario*) and journalist (*La Repubblica*, *L’Espresso*, *Panorama*)

A lot of us live in a world that does not exist anymore, therefore operates with political strategies and mental frames that suited the old world, but are tragically inadequate to the new one. The old world was based on material capitalism, which built and exchanged things. Today, and even more in the immediate future, capitalism has changed face in a radical manner, and it is the exchange of information that rules and prevails. This causes unprecedented conflicts that need to be dealt with new tools.

In classic economy, to produce, reproduce and archive was very expensive, and the price of the product was included in these costs. In the intangible economy the only cost is the cost of production. Work hours are an unimportant variable, and the whole world becomes available “here, now”.

In economic terms the returns of material economy were decreasing (it becomes harder and harder to exploit resources); in the intangible economy they are often increasing (once a model is established, it grows by itself and it becomes exploitable). All this requires a proper revolution in the management of future politics, something we are not prepared for.

The traditional conflict between work and capital has been overweighed by the conflict with information. Controlling the intermediation of social and economical relations, it presses both and creates a new class conflict between intermediaries and intermediated.

This book gives us the basic tools to understand the scale of this Digital Revolution, using clear examples and with well-analyzed dynamics.
“The major new rift is the one between material and immaterial generated by the “digital revolution”. This book by Stefano Quintarelli, entrepreneur and president of the Steering Committee of the Agency for Digital Italy, is devoted to this this gigantic upheaval.”
Massimiliano Panarari, La Repubblica, Il Venerdì

“Quintarelli’s possesses very great specific expertise … [He] insists on the fact that “new technologies” are being renewed and are growing all the time, are much more than what they appeared to be, and are and are becoming more at an incredible speed: they are shaping and creating “businesses and society, human relations and politics” by addressing “every single person”. They are inventing and using our identity.”
Alfonso Berardinelli, Il Foglio

“[An essay] to help readers understand a present that, between digital technologies and social divisions, real and virtual, material and immaterial, is growing increasingly complex – with a hypothesis or two about the future. And a fixed point: there’s no turning back and many of us wouldn’t want to anyway.”
La Repubblica

“The digital revolution is taking shape with a power comparable to that of the industrial: a drastic, radical breaking point in the life of every human being. Are we ready to handle its consequences?”
Internazionale

“For anyone looking to approach these questions and come out feeling they know more than they did before, this is a helpful, clear book to read. A broad overview that socialises the reader with the vocabulary of the key words in the digital debate.”
Doppiozero

Stefano Quintarelli (1965) is an entrepreneur, expert in communication and computer science and an Internet pioneer. He became a congressman in 2013, and for few years he devoted himself to politics, contributing to the modernization of the country, specifically through the creation of SPID (an access system to Public Administration Services) and the formulation of a legislative proposal that introduced free access Wi-Fi to Italy. He is a member of the Leadership Council of Sustainable Development Solutions Network for the U.N. and part of the Group of high-level experts on Artificial Intelligence for the European Commission. He is also President of the Steering Committee for the Agency of Digital Italy.

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Andrea Cavalletti
Vertigine. Il pensiero e l’attrazione oscura dell’identità
[Vertigo. Thought and the dark attraction to identity]
230 pages (71,000 words)
February 2019
English translation sample available

World Spanish translation rights licensed to Adriana Hidalgo

“Andrea Cavalletti is one of the most innovative Italian philosophers. Under his watch everything appears in a new light”. Giorgio Agamben

An unprecedented investigation of the pre-Freudian psychiatric literature – an infinite source of surprises – and an exemplary study of the reasons that urged all the major philosophers of the 19th and 20th century to think of vertigo as intrinsically part of philosophy itself: Andrea Cavalletti reads these narrations through the lens of Hitchcock’s Vertigo.

Fear of emptiness, fear of heights: everyone knows what acrophobia is, and a lot of people are affected by it. Before Freud, the so-called “science of the soul” regarded it as the queen of mental illnesses; it destabilizes and poisons consciousness, making it override the ego with an illusory congestion. This acknowledgment was already anticipated by the big thinkers of the past, who not surprisingly commented on the uselessness of the rational mind to cope with the anxiety induced by the abyss.

Montaigne stated that if a philosopher was going to be hanging mid-air in a cage on top of the Notre-Dame towers, he “will see, by manifest reason, that he cannot possibly fall, and yet he will find (unless he has been used to the plumber’s trade) that he cannot help but the sight of the excessive height will fright and astound him”. Pascal agreed: “put the greatest philosopher on a plank that is wider than need be; if there is a precipice below, although his reason may convince him that he is safe, his imagination will prevail”.

It is only in the last two centuries that philosophy has come to the conclusion that vertigo is not simply an effect of an occasional unbalance to overcome, but something with its own existence. Our identity appears uncertain, kinetic, opaque, vertiginous. The consciousness paradigm and its alleged stability has been analysed through whole theoretical traditions, from Kierkegaard to Husserl, from Heidegger to Merleau-Ponty, from Lévinas to Jankélévitch.

With a very effective and enlightening move, Cavalletti juxtaposes the philosophical themes of the eccentric dislocation of the ego, the “abyssal” inversion between the close and the far, typical of intentionality, to Hitchcock’s cinematographic rendition of falling into the void. The director fretted on that scene for fifteen year, eventually shooting it with an ingenious movement and counter-movement of dolly and zoom, now a standard in cinema technique. That “push and hold back” that triggers the vertigo effect is the habitual condition of subject and intersubjectivity: in order to reach myself I have to see myself from down there, with other people’s eyes. “Then, my here flees over there and pulls me in”.

“Cavalletti possesses the flair needed to assemble an inebriating, spellbinding narrative … like a lord showing a guest round his estate, he takes the reader through the various branches of learning that have addressed vertigo: from medicine to psychology, from philosophy to cinema.”

Marco Filoni, La Repubblica, Il Venerdì
“What Cavalletti’s book seeks to bring out is the basic connection between vertigo and identity along a trajectory that extends from classical medicine to Heidegger and takes the disorder from the periphery of pathology listings to the very heart of philosophy.”

*Il manifesto, Alias*

“A true “battle-hardened” book of philosophy … and, at the same time, the most comprehensive comment available on a classic over which whole volumes have already been written.”

Andrea Cortellessa, *Il Sole 24 Ore*

“One of Italy’s most innovative philosophers.”

*L’Arena*

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Rights to *Suggestione* licensed to: French: Climats/Flammarion; World Spanish: Adriana Hidalgo

Praise for *Suggestione* [Suggestion]

“Magic, charlatanry, the use of suggestion made by dictators, the beginning of a psychology of crowds, growing critical awareness in the intellectuals are the themes on which the author gathers a myriad of precious observations and references to books neglected by the critics”.

Gianni Vattimo, *L’Espresso*

“His diagnosis on the messianic charm – rather than magic – making crowds grow cemented inside an illusory identitarian conformism draws our attention on a disturbing junction”.

*Corriere della Sera, La Lettura*

Salvatore Natoli

*Il fine della politica. Dalla “teologia del regno” al “governo della contingenza”*

[The Aim of Politics. From “Kingdom theology” to “contingent governance”]

120 Pages (27,000 words) - May 2019

“[Natoli] questions the destiny of politics, but his exploration actually concerns the entire experience of humanity. Starting from the idea of *éschaton*, or *eschata*, ‘things of the future’, which originated in Judaism only to be readapted by Christianity, and has had a decisive influence on the history of the West ever since, from the Middle Ages to Modernity.” *Avvenire*

Do rulers rule with an ideal model in mind to which they aspire?
If so, what is that model?

There is a question that has cut across political philosophy for more than 2,500 years: Is the point to be aspired to in the governance of human affairs an a priori given or is it shaped in the course of time?

In theological and political terms, the question is tantamount asking what the eschaton, the world’s destiny, is and how the concept has changed over time.

From its Hebrew origins to the radical change imprinted by Christianity, Natoli traces the various historical phases of this crucial concept with enviable clarity and competence, following its sudden turnabouts from Antiquity to the Middle Ages, from Modernity to the Enlightenment, from highly religious ‘Kingdom theology’ to very lay ‘contingent governance’, where the end to aspire to in political action is diluted in the immanence of life on earth.

“One of Italy’s most important philosophers not for how he appears but for what he thinks, for how he thinks, for how he writes it, and for the art of philosophising that has accompanied him for decades among the passions of the world and the great questions that vex the people of the world, between suffering and faith, between savoir-faire and self-edification.” *Il Foglio.it*


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May 26 2019: the European elections. Never before has Europe’s destiny depended so much on the outcome of the people’s vote. This book is necessary for understanding the risks we are running.

Between the dream and the nightmare of the Europe of different political factions is reality, a reality that we need to be acquainted with if we are to vote mindfully in the crucial ballot ahead.

For about Europe we hear lots of things, many of which inexact, distorted or openly false. Stare in Europa (Being In Europe) is a necessary book, a political book in the noblest sense of the term.

“A book programmatically wired to correct prejudices and fake news.”
Il Foggio

“Asking where we have gone wrong, as Perissich does, is a civil duty for all, no one excluded. Admitting that a lot has gone in a different direction to the one it was reasonable to expect just ten years ago is the key to fighting the break-up in progress.”
Il Sole 24 Ore

“Riccardo Perissich … is ready to deny a plethora of fake news.”
La Stampa

“The strong point of this book is that it clarifies “disaggregation”, an ambiguous and hackneyed term used in the political and media debate as a sort of warning about what not to do to prevent Europe coming to an end.”
Il Foggio

“A book … that seeks to go to the heart of the debate that has been developing in Europe over the last few years.”
Giorgio La Malfa, Il Mattino

“Perissich performs a careful check-up on the evident and not so evident mechanisms of the Community engine. Here this former European functionary … dispenses nuggets of rotund knowledge.”
La Stampa

Riccardo Perissich (Milan, 1942) has worked in the European institutions since 1966 together with Altiero Spinelli. Vice-president of the Council for the United States and Italy in 2017, in January 2018 he was made Senior Fellow of the School of European Political Economy–LUIS. Among his numerous other posts, he is also a member of the Board of Directors of the Institut Jaques Delors–Fondation Notre Europe (Paris). He has published L’Unione europea, una storia non ufficiale [The European Union, an Unofficial History] (Longanesi 2008) and contributes regularly to Italian and foreign newspapers and magazines on problems of European and international politics.
Cosimo Schinaia  
*Pedofilia e psicoanalisi. Figure e percorsi di cura*  
[Paedophilia and psychoanalysis. Issues and healing practices]  
New revised, updated and expanded edition  
October 2019 - 352 pages

New revised edition of a reference book translated into six languages

Rights to the first edition licensed to: French (L’Harmattan); World English (Karnac Books); Portuguese (Editora da Universidade de São Paulo); World Spanish (El Duende); German (Psychosozial Verlag)

Cosimo Schinaia has filled a gap in psychoanalytic literature since Freud’s times. His definitions for notions of abuse have become established and have been entered in Salvatore Battaglia’s *Grande Dizionario della Lingua Italiana* (2004 and 2009 supplements).

The first edition of Schinaia’s book was published in 2001: in the meantime, paedophilia has aroused a great deal of interest, also due to the transformations in its social dimension. On the one side, after a long concealment, it has begun to emerge within the Catholic Church. On the other, with its unlimited offer of paedo-pornographic images, the World Wide Web has triggered the re-aggregation of internal eroticized instincts that were previously disorganized, which are very likely to be acted upon. Yet, therapy has been hesitant in providing a thorough approach to the paedophile’s psychopathology, its resistance due to the difficulty in overcoming disgust for similar behaviours. Schinaia believes instead that psychoanalysis is the “only device offering a way out from the polarization between blaming and acceptance that seems to limit and impoverish the debate on paedophilia nowadays.” The most promising therapeutic approach seems the one based on the distinction between different kinds of paedophilia, one which acknowledges their diverse phenomenology and clinical complexity. Paedophilic perversity is not to be confused with paedophilic perversion, or with incestuous sexual abuse (paedophiles who have children are in most cases non-abusing parents). This is the only way to
really understand who a paedophile actually is, “what kind of feelings he has, what kind of emotions, what are the reasons for his behaviour.”

Cosimo Schinaia, psychiatrist and psychoanalyst, is full member in charge of training of the Società Psicoanalitica Italiana and full member of the International Psychoanalytical Association. He directed the psychiatric hospital of Cogoleto and the national health system Mental Health Department in Genoa. Among his publications, Dal manicomio alla città. L’”altro” presepe di Cogoleto [From the mental hospital to the city. Cogoleto’s “other” crib] (1997), Il dentro e il fuori. Psicoanalisi e architettura [Inside/Outside. Psychoanalysis and architecture] (2014) and Interno esterno. Sguardi psicoanalitici su architettura e urbanistica [Inside/Outside. Psychoanalytic views on architecture and city planning] (2016).

Luigi Zoja
Centauri. Mito e violenza maschile
[Centaurs: myth and male violence]
2016 – 144 pages (30,000 words) + 9 illustrations
English translation sample available

Rights licensed: World Spanish (Fondo de Cultura Económica); German (Psychosozial Verlag)

More fragile and unstable than female identity, male identity struggles to reconcile nature and nurture. As the paternal pole – a fairly recent cultural construction in evolutionary terms – becomes progressively weaker, regressive instinctual behaviours and archaic cruelty resurface. Such a trend is evident in the recent re-emergence of mass rape.

In Greek mythology, Centaurs, half-human half horse creatures, were famous for their sexual frenzy which often led to rapes. In fact, centaurs did not know any other form of sexuality. In analytical psychology, the centaur archetype is reactivated each time that masculinity regresses to the animal herd. The psychic contagion that Zoja calls centaurism functions like possession: it unleashes orgiastic instincts in male gangs, who become prey to a delusion of omnipotence that dulls their mind, abolishes guilty feelings and generates a negative ecstasy, something “like a pogrom, out of control”. Mass rapes, in times of both war and peace, are as old as humankind, but they have been peaking since the end of World War II and through the present age. They can be aimed at genocide in ethnic conflicts or they can be a form of “entertainment” (for example in the practice of jack rolling, in South Africa); sometimes they are sexual assaults performed in public (which has recently happened in Cologne). In all these cases, the aggressors’ drive is rooted in a pre-civilized layer of the unconscious and does not seem to know remission nor punishment.

Luigi Zoja confronts us with these eternal, unruly centaurs: everyday news reach back to a millenary history.

“Luigi Zoja … explores the origins of male regression, when the link between biology and culture breaks and the ancient predator archetype comes up. ... In the Greek Myth the centaurs, half animals and half men, represent the pack that identify the Eros with the orgiastic possession and the rape. Since the Episode of the Sabine Women and earlier, warriors have kidnapped and raped the enemy’s women and, during the centuries, hordes of men felt justified for their crimes committed during and after wars and
invasions. After a long time, the same scenario took place in the Latin America. As well as in the cruel 20th-century Europe: the Nazis in Germany and the sexual raids of the Red Army. Up to the 21st Century, when mass rape were carried out during the celebrations of the New Year’s Eve in Cologne in 2015. These episodes clearly show that, when the barriers are broken down, “the centaur, sleeping in the male psyche since prehistory” always wakes up”.

La Repubblica

“Packs of males excited by the collective rape: the hunt goes on since the dawn of history, goes almost unaltered through the process of civilization, reaches its peak in the middle of the Nineteenth Century and it gains much importance into the news even today. Either it is a war crime, or it is aimed at a genocide, or it is the “normal” brutality in the peacetime routine, the collective rape is the expression of the same instinctiveness of the most ancient barbarity. It is the shadow cone of male identity. This is the main focus of psychoanalyst Luigi Zoja, whose international reputation is due to an investigation on the other male polarity: fatherhood. The conciliation between biology and culture, which is more fragile and precarious in the man than in the woman, has always been subject to imbalance, whose extreme form, in the Greek Myth, is represented by Centaurs, half animals and half humans. Their horde does not know any other form of Eros but the orgiastic excitement of the rape, “untamable as in a pogrom”. Unlike the single rapist, the group is not aware of committing a crime”.

chetempochefa.blog.rai.it

Rights for The Father: English: Brunner-Routledge; Spanish: Penguin/Taurus; German: Walter Verlag; French: BPE Editions; Portuguese (Brazil): Axis Mundi; Chinese: China Social Sciences Press; Russian: Publishing Group URSS; Czech: Prostor; Lituanian: Ciklonas; Slovenian: Zalozba Tangram; Korean: Renaissance Publishing.

Praise for The Father: Historical, Psychological and Cultural Perspectives:

“Society has elaborated a myth of the father able to praise his sacrifice without downplaying his features: a father is wise as a king, strong as a warrior, waited upon by his Penelope-like wife. Yet, what happens when Penelope becomes emancipated and society dismisses its good old heroes? The myth of the father falls to pieces, and with it the model which sons look up to when they come to shape their own identity”.

La Repubblica, Il Venerdì

“We have always known that Homer’s two heroes are Achilles, in the Iliad, and Ulysses, in the Odyssey. Still, there is a third hero: Hector, the towering figure in the siege of Troy. In his brilliant Hector’s gesture Jungian psychoanalyst Luigi Zoja outlines Hector’s portrait, the portrait of familiar and unassuming hero, free from the hybris characterizing both Achilles and Ulysses. Hector is father and warrior at the same time”.

La Repubblica, L’Espresso


Nothing is more real than our immaterial part: the psyche. To define it, though, is an exercise in acrobatics. Our eyes may well look in any direction, but they will never see the pupil. In much the same way, our psyche does not have an external Archimedic point on which it can rest. A person’s psychic processes are observed only through his psychical singularity. Luigi Zoja, world-renowned Jungian psychoanalyst (his works are translated into fourteen languages), has started from this very point. And he has gone very far. His research ground is interspersed with persistent misunderstandings that demand a solution: for example the derivation of depth psychology – psychoanalysis – from the main branch of general psychology. In fact, the contrary is true. The very notion of cure radically differs from the medical model, in which healing means to restore the pre-disease state. Psychoanalytical work moves the patient away from his/her starting point, because – as Freud clearly understood – “the essence of mental disease lies in a return to earlier states of affective life and of functioning.” Entering into a dialogue with the great scholars of the psyche, Zoja has happily found his way, off the beaten path.

“Although we are used to the concept of unconscious, we tend to underestimate one of its main aspects: intrusiveness. Few of us would think of giving it a key role in economic crises, in wars, or even just in the management of the artistic heritage. Yet, if we trace back the history of humankind as if it were a long psychoanalytic session, we notice the signs of this intrusion are everywhere. An essay by psychoanalyst Luigi Zoja, *Psyche*, shows this clearly, reminding us that the study of what Jung called “collective unconscious” has an inestimable predictive value”.

*La Repubblica, Il Venerdì*

“Zoja, one of the most important Jungian analysts, resolves some misunderstandings, starting from the one about the theoretical foundations of psychoanalysis, that cannot be equated to the model of natural sciences, or to the medical model of cure as restoration of a previous state. Among his great merits, last but not least is the effort at adjusting the concept of “mind”, and so of psychoanalysis, to the changes in the individual and in contemporary society”.

*L’Unità*

“A valuable little book”.

*La Repubblica*

“Un prezioso vademecum sull’opera di Jung”

*Il Manifesto*
How can we analyse today the problem of the beginning of philosophy? How can we avoid the sterility of the contrast between *mythos* and *logos*, and explore the multiple styles of thought which emerged on the confine between mythology and the dawning reason? Maria Michela Sassi goes back to the canonical questions – when thought was born, its specific nature and its distinctive forms – in order to reconstruct the texture of archaic knowledge through its vanishing points, its accelerations in time, its cognitive techniques (starting from writing), the habit of intellectual competition. All these things made possible what we were used to calling “the Greek miracle”. Such definition, however, is misleading: the idea of origins conveys itself a charm that gives a sense of wonder and alters the features of what really happened in that far past between the Asian shores of Ionia and the shores of Magna Graecia. The beginning of the long process which led to the birth of philosophy was characterized by geographic polycentrism and disciplinary polygenesis: from Miletus to Elea, from Ephesus to Agrigento, some people started to reflect on the cosmic order, elaborated doctrines on the soul, wrote in the solemn Homeric metre or, later on, abandoned prosody in favour of an assertive prose, articulated like the laws of the *polis*. In order to define the category of the “pre-Socratics”, the prefix – however fortunate it has been – is not enough. The three Ionic “scientists”, the rhapsodist Xenophanes, the mathematician and “shaman” Pythagoras, the oracle-like Heraclitus, the inspired Parmenides, the “demonologist” Empedocles: all these thinkers share the same tension towards a reason which, by questioning traditionally recognized viewpoints, revolutionized the panorama of Greek knowledge. Such philosophical disposition was fixed, once for all, in Alcmeon’s 1st fragment: “The gods have certainties both on invisible and on mortal things; men can only conjecture”.

“Readers will come away with a much more nuanced understanding of the origins of philosophy in Greece and the many contributing factors.”
David Lorimer, *Paradigm Explorer*

“[Sassi’s] understanding of ancient societies and philological tradition will enrich how surveys of ancient philosophy are taught.”
P.W. Wakefield, *Choice Reviews*

“Maria Michela Sassi’s recent book *Gli inizi della filosofia: in Grecia* is in my view among the most illuminating contributions to the much-debated topic of how, why and in what form the Greeks of the 6th and 5th centuries BC created philosophy. Its constructive blend of cultural history, anthropology and philosophical analysis makes it a particularly good text to think with. It is therefore regrettable, if also a sign of the times, that far too few Anglophone readers are familiar with it. An English translation is the obvious solution.”
David Sedley, University of Cambridge
“This elegant study shows how a variety of historical, social, and cultural questions and factors eventually led to the formation of a new discipline called ‘philosophy’ in ancient Greece. Sassi displays an admirable blend of anthropological and philosophical sensitivity that is perfectly adapted to the subject and illuminates it in many new ways.”

André Laks, author of *The Concept of Presocratic Philosophy*

“An erudite, balanced position … in which the words that follow colons suggest a limitation (no Buddha, no prophets) and, at the same time, an overture, because Greece means Italy and Asia Minor – in short, the Mediterranean.”

*Il Sole 24 Ore*

“A most learned book, yet of an absorbing clarity”.

Simona Maggiorelli, *Left*

“Michela Sassi gives up every monocausal explanation and describes a scenario of “multiple” yet unanimous rationalities”.

Federico Condello, *Il Manifesto*

**Maria Michela Sassi** teaches History of Ancient Philosophy at Pisa University and is married to Salvatore Settis. She has written *Le teorie della percezione di Democrito* [Democritus’ theories of perception] (La Nuova Italia, 1978), as well as a number of essays, published on specialised reviews, on ancient thought (particularly pre-Socratic philosophers, Plato and Aristotle) and on the history of classical studies in the 18th and 19th centuries. She has edited Plato, *Apologia di Socrate – Critone* [The apology of Socrates – Crito] (Rizzoli, 1993), and the collections of essays *La costruzione del discorso filosofico nell’età dei Presocratici / The Construction of Philosophical Discourse in the Age of Pre-Socratics* and *Tracce nella mente. Teorie della memoria da Platone ai moderni* [Traces in the mind. Theories of memory from Plato to modern philosophy] (both published by Edizioni della Normale, 2006 and 2007 respectively).

By the same author Bollati Boringhieri published *La scienza dell’uomo nella Grecia antica* (1988).

**Giorgio Agamben**

*Stasis. La Guerra civile come paradigma politico. Homo sacer, II, 2*

115 pages

February 2019

Translation rights: Agnese Incisa

An essay that has brought back to the public’s attention a concept always considered unacceptable by modern political philosophy: civil war, that ancient Greeks called *stasis* and considered it a fundamental aspect of life in the *polis*.

War and game are antithetical paradigms that immediately evoke their respective theorists, Carl Schmitt and Johan Huizinga, and in the 20th century they become criteria for political access. For Schmitt, danger is embedded in man, exposing him to the threat of violent death: in a
peaceful world there would be no distinction between friends and enemies. As politics rely on this distinction, it would cease to exist.

To the opposite side of the tragic paradigm is the playful one described by Huizinga, that places within the realm of play all wars that are not “proper wars”: like the the agonistic wars, primary forms of ritualized or initiation fighting that, throughout the years, evolved into a bloody affair. Originally, fights that did not have the annihilation of the adversary as their goal were actually a way to forge relationships (Plato mentions this in The Republic when he writes that the Greeks fight among themselves with the intention to reconcile). This “serious game”, notes Giorgio Agamben, has then been seized by the State, which deploys the agonistic function in different ways: which is when the enemy takes on non–human characteristics in order to be killed.


**Bernd Brunner**

*Bears. A Brief History*

70,000 words

World English rights, Yale University Press (2007 and 2009); Italian (Bollati Boringhieri, 2010); Turkish (E Yayinlari, 2011); Japanese (Hakusui-sha, 2010)

“There should be at least one animal book under every tree. Bears: A Brief History fills the requirement nicely. … [A] little gem.”


This engaging book examines the shared history of people and bears. Hopscotching through history, literature, and science, Bernd Brunner presents a rich compendium of the interactions between the two species and explores how bears have become central figures in our inventory of myths and dreams. He reveals the remarkable extent to which human feelings about bears have been—and still are—mixed. People have venerated, killed, caressed, tortured, nurtured, eaten, worshipped, and despised bears. Interestingly, the varied dealings of humans with bears
raise the same question over and again: do our images of bears have much in common with the animal as it really is?
The book uncovers new and little-known stories and facts about bears in European, North American, Japanese, Russian, and South and Southeast Asian cultures. Taken together, these perspectives show us new things about the animals we thought we knew so well. Quirky and bizarre anecdotes, scientific information on bears threatened with extinction in some areas, a discussion of the phenomenon of “bearanoia,” and more than one hundred historical illustrations contribute to this unique account of the shared history between bears and humans and the continuing presence of bears in our personal and collective dreams.

“Brunner adroitly details the ways bears have been demonized, revered, and anthropomorphized by cultures that see them in contradictory terms, both lazy and fierce, wily and dim-witted.”

*The New Yorker*

“Brunner’s ... richly informative book ... shows that our special relationship with bears ... has been, since prehistoric times, the site of some of our deepest fears and wishes.”

John Carey, *The Sunday Times*

“Moving with a brisk tread between actual bear behaviour and the myths and tales that partner it, Brunner reminds us with dry wit and great illustrations that we get bears wrong.”

Boyd Tonkin, *The Independent*

*Beats is a veritable fount of arcane ursulania and a delight on every page, not least in the plethora of engravings and illustrations; the perfect Christmas book.*

Philip Hoare, *The Sunday Telegraph*

“As this beguiling book makes clear, the bear is among the most fundamentally unknowable of all the wild creatures of the earth.”

Sinclair Mckay, *The Daily Telegraph*

“Brunner has put together a wonderful book, a vivid cultural history of interaction between human beings and bears.”

Simon Barnes, *The Times*

“[A] fascinating study of all things ursine and the special role that these often woefully mistreated creatures have played in our lives.”

*The Sunday Times*

“Bernd Brunner’s book is a perfectly polished gem that studies our shared history from the early attempts at classification, through the various hideous cruelties we have inflicted on them to the wonderful discovery that despite our feelings for them, bears are not interested in us at all.”

Toby Clements, *The Daily Telegraph*

“A small, beautifully designed book, *Beats* examines the shared history of people and bears: a sad, often brutal story punctuated here and there with humor and charm.”

*The New York Observer*

**Bernd Brunner** works at the crossroads of literature, science and history. He has written for Lapham’s Quarterly, *The Paris Review Daily, Courrier International*, TLS, *Wall Street Journal Speakeasy, Aeon, Quartz, The Public Domain Review, Cabinet, and various German newspapers and magazines*. A fellow of the *Logan Nonfiction Program*, Bernd has lectured at the *Bard Graduate Center, the Carnegie Museum of Natural History, the American Museum of Natural History, the Goethe Institutes of Washington D.C. and San Francisco, the Bancroft Library and the Botanical Garden of the University of California at Berkeley*. He is the author of *The Ocean at Home: An Illustrated History of the Aquarium* (*Princeton Architectural Press 2005*).
Since the very first time man began measuring the space around him, wonder never ceased. The question "Where are we?" looks like an easy one and yet the answer is anything but simple. The question is still open. Conclusions are always provisional, always questioned by new findings. The space gets bigger and bigger, the notion of "where" becomes broader. It is not just the Big Bang or the universe expanding: it is our perception of the space that broadened over time, becoming more and more complex and making us smaller and smaller, lost in a "where" now limitless.

In this short but dense and enjoyable book, Maccararo and Tartari bring us from the fuzzy space of the valleys inhabited by Homo Erectus to the cosmogonic myths of ancient cultures, introducing us to the first representations of the world. Leafing through their book we will learn that the great Empires of the Bronze Age already created sophisticated conceptual maps, while the stars already helped travellers to find their way. Heavenly space constantly intersected with the space on earth, and in classical antiquity the space began to dilate. During the Middle Ages calculation and navigation tools became more refined. Eventually, the discovery of a new continent radically changed our notion of "where", and subsequent exploration rapidly filled with names the spaces previously left blank on ancient parchment maps. In the Modern Age, lenses made the sky bigger, leading to the discovery of new planets. Stars quickly turned into galaxies, while new theories literally reshaped the world. "Where" is now an elastic, time-related, limitless and ever changing concept.

"We manage to immerse ourselves in a universe which is a billion times bigger than us. It is a wondrous achievement and its history, well depicted in Tommaso Maccararo and Claudio Tartari’s book, ultimately coincides with the history if thought and science."
Vincenzo Barone, *Il sole 24 ore*

"In this book, dense and complex … Once finished reading, what is left is mostly the excitement of the intellectual challenge taken by humanity in the course of thousands of years (and with an extraordinary acceleration in recent times) and the beauty of theories recently developed by scientific research, giving shape to our “place”.
Mauro Capocci, *Le Scienze*

"A small but dense book about man’s interminable journey, eager to find out his place in the universe, a “place” not only in the topographical sense, but also a question about human existence, a “where am I” that leads to a “where am I going?”.
Piero Bianucci, *La Stampa*

**Tommaso Maccaro** (Pavia 1951) is an astrophysicist. He has done research in Italy, the UK and the US and has published more than 250 papers on major international journals. He has been head of committees within the ESO and the ES, as well as head of Brera's Osservatorio
Astronomico and president of the Istituto Nazionale di Astrofisica. He has been recently writing on a number of popular journals and newspapers.

Claudio M. Tartari (Milano, 1951) graduated in Medieval History at the University of Milan. He has been chief librarian in a library with a historical-legal focus in Milan.

Gabriella Greison

*Sei donne che hanno cambiato il mondo. Le grandi scienziate che hanno rivoluzionato la fisica*

[Six women who changed the world. The great scientists who revolutionized physics]

2017 – 288 pages (58,000 words)

English translation sample available

Six lives in a compelling narration
Six extraordinary women
Six short novels you’ll be happy to get lost in

Marie Curie (1867-1934), Lise Meitner (1878-1968), Emmy Noether (1882-1935), Rosalind Franklin (1920-1958), Hedy Lamarr (1914-2000), Mileva Marić (1875-1948). These are the magnificent six. Except for Marie Curie their names are essentially unknown to the general reading public. They are just ordinary women names.

These women were all born within a lapse of fifty years and they worked through the most crucial and roaring years of the twentieth century, years of atrocious wars (which they experienced first-hand), and of great advancement in sciences. These women advanced sciences.

There’s a Polish chemist who could not attend university, the Jewish physicist whom the Nazis hated, the German mathematician whom nobody loved, the English crystallographer whose discoveries were snatched, the Hollywood star who became a military engineer and the Serbian theorist overshadowed by her husband.

So what about Hedy Lamarr? Wasn’t she an actress?

Yes, she was an actress. The Hollywood diva, the first full nudity in the history of cinema (1929), defined by all sides the most beautiful woman in the world before Marilyn Monroe. But she was also an engineer, and a talented one. She invented modern wireless communication, the very one we use with our phones.

Of course, the six heroines presented by Gabriella Greison are not the only six women in sciences, but, with their will, their skills, their talent and hard work, they paved the way for fellow women scientists to come in an all-men world. They gave us their discoveries. But they also made us aware of the fact that women could, in fact had to, be allowed to choose science as their career. Their centuries-long banishment has already come at a very high price for humankind.

Six terrific stories, with a touch of fairytale. They are not always cheerful stories, they do not always have a happy ending, because they are real stories, of achievements and failures. We laugh and cry, as should be.

Still, thanks to these six icons of twentieth-century science and to their example it was less hard for other women to find their way and to give us the fruits of their knowledge and imagination.
To name but some of them: Amalia Ercoli Finzi, Fabiola Gianotti, Barrè Sinoussi, Elizabeth Blackburn, Carol Greider, Barbara McClintock, Wu Chieng-Shiung, Vera Rubin, Jocelyn Bell, Lisa Randall, Jennifer Doudna, Emmanuelle Charpentier… These names might not ring a bell to the general reading public, but for the first time these women were the principal investigators of huge research teams, carrying out cutting-edge research. More and more women are following in their wake: they love sciences, they graduate in sciences, they take a Ph.D. in sciences and they’ll be free to give us the fruits of their brilliant minds.
For all this we have to thank our six magnificent women: Marie, Lise, Emmy, Rosalind, Hedy e Mileva. Thank you.

**With the L'incredibile cena dei fisici quantistici ([The incredible dinner of quantum physicists](Salani, 2016, 35.000 copies sold)), Gabriella Greison has become a star of popularization in Italy. Her Monologo quantistico [Quantum monologue] has been staged in theatres throughout the country. Her way of popularizing physics has set a landmark.**

“Greison portrays the fictionalized life of six brave women of science of the 1900s that, despite overwhelming difficulties, have left a mark in the field of science and made an impact on humanity.”
Alessio Cozzolino, *Corriere della Sera*

“On a total of five hundred Nobel Prize winners, only eleven are women scientists. This alone demonstrates that the road ahead is still long. … For this reason Gabriella Greison decided to gather in a book the stories of six women that changed the world, six great physicists that made history.”
Cristina De Stefano, *La Repubblica*

“The author wants us to understand how these women’s real vicissitudes – personal and professional – can ‘represent something other’ and be somehow meaningful for generations to come.”
Eva Grippa, *D La Repubblica*

“In the past two years Greison, a journalist, has become a phenomenon on both the online and the offline scenes.”
Marianna Rizzini, *Il Foglio*

“The author structures the book – an homage to its heroines – in an original and intriguing way: six shorts novels.”
Giulia Ciarapica, *Il Foglio*

“Six stories of women that had to fight strenuously to affirm their individuality.”
Domenico Ribatti, *La Gazzetta del Mezzogiorno*

“A book that literally shines, starting from the cover.”
Alberto Mosconi, *Galileo*

**Gabriella Greison** is a physicist, a writer and a professional journalist. After completing a MA degree in Physics at Milan University, she worked at Paris École Polytechnique for two years. She has collaborated with several research institutes and scientific museums and she has contributed to several magazines and dailies. At the moment she is scriptwriter and host of the TV show *Pillole di fisica* [Physics 101], a weekly show on RaiNews24. Her latest book, *The incredible dinner of quantum physicists* has been published in 2016. She’s been recently staging her play *1927. Quantum Monologue*, where she focuses on the humane side of twentieth-century physics who made history. The play is always highly demanded throughout the country.
Rossana Rossanda

_Questo corpo che mi abita_
[This body that inhabits me]
Edited by Lea Melandri
2018 – 128 pages (26,000 words)

World English rights licensed to Seagull Books

A ninety-three-year-old girl who’s had an intense life, a committed and passionate fighter of injustice. Rossana Rossanda is still the “twentieth-century girl” of her famous autobiography; yet, nothing is more remote from her than the pretense of youthfulness, or its ideological cheap version. Even when she considers her ageing body, Rossanda still adopts her rational and sharp attitude, which she never gave up when taking stance on political events.

In this collection of articles Rossanda feels the onset of the fragile temporality of decline, the amiable dissonance between “the autobiography of a political I” and the “everything is sexed”, the motto of feminist orthodoxy. A personal perspective that, especially nowadays, addresses our perplexities and invites us not to surrender to conformism.

Facing the body: one’s body, examined without shedding tears in its everlasting imperfection and in its incipient ageing. And the bodies of other women close to us, or unreachable as film stars. Thoughts spring from that very mental spot, they originate in the very distance between the self and the relentless materiality that inhabits it. “This body that inhabits me and that I inhabit escapes me and comes back from all sides, as the eel of my consciousness, an eel that sticks to ‘me’.” For Rossanda, “embracing immediately the female biological specificity, one apparently opaque and unperceived, like breath, is impossible.” Yet, the heresy of failed identification does not express itself with as much emotivity as would a grammar.

Perhaps these very pages, against their own intention, do throb, and they reach intimate spots even when they apparently deal with something else, with the memoirs of French women revolutionists, with cinema, or with canons of beauty.

Extract

“Your body changes its way of moving over the years, yet it’s not like being ill. I’ve had so many illnesses, the most known ones. Yet I’d rather say I passed through them: either you died, or they passed. In my case, they passed. The disfigurements of old age are something else. I watch my hands on the keyboard, as I write. They were “form”, oh yes they were. They were beautiful. So beautiful that, if someone said to me “how beautiful your hands are!” I used to answer, “yes, they’re the most beautiful ones I’ve ever seen”, thus closing the argument and making myself obnoxious by stating the truth. They were the hands of Verrocchio’s girls, long, tapering, sinewy. I liked being plain yet having beautiful hands: for it is a secret beauty, in a way, one only you are aware of, not a garish kind of beauty. Still, these hands of mine have gone mad. Each joint has a little bump on it, a little horn, bumpy, uneven, as if it were pushing under the bone to come out. On my left forefinger, which has typed so many words, there’s some sort of crooked knob. The veins on the back of my hand are bluish – I actually liked them this way on my mother – and there are brown spots. Never mind. The skin is strange, it looks like a tortoise. Hands are always there, you cannot forget them. They tell me my body is leaving me. It does. I don’t. Again, we are not together. I watch it, and I’m outraged.”
“An astounding and intimate confession. … one wonders if in fifty years there will still be mothers like these, able to astonish you every time, taking things one step further in a variety of topics: femininity, sex, love, women’s erotic desirability. The enigma of the body and the mystery of death.”

Simonetta Fiori, *La Repubblica, Il Venerdì*

“[Rossanda] is close to being a hundred years old, “last century’s girl”, an aristocratic between politics and culture, often compared to Nike of Samothrace – the Louvre’s masterpiece – by friends and partners. Is it because of the broken wings? Is it because –metaphors aside – *Questo corpo che mi abita* [This body that inhabits me] is leaving? Actually – as the lady herself points out - “lui se ne va, non io” – the body is leaving, I am not.”

Bruno Quaranta, *La Stampa*

“These writings are exquisite. Of course Rossanda does not renounce her totalitarian political choice at any point; however, she does seem to trace a path: from the first essay, *Autodifesa di un io politico* –Self-defence of the political identity-- which clearly illustrates her position already in the title, to the last one, *Questo corpo che mi abita* (that gives the title to the collection), where the incipient old age forces her to see, with the signs of the inevitable decay, the things that up until that moment were ignored or put to the side in order to focus elsewhere.”

Alberto Asor Rosa, *La Repubblica*

“Rossanda is asking herself, and all of us, a question that nowadays seems to have finally reached both Western and Eastern societies: what chances are there for women not to be owned by the body they inhabit? How can they avoid being invariably reduced to a pre-scripted body (on an illusory edge, as RR writes, “between maternity and seduction”) without negating or neglecting it? A colossal issue still to be investigated, that explains the awkwardness, the silence, the messy choices of so many women and men that cannot imagine themselves outside the dualism that has haunted centuries of social and political history.”

Maria Nadotti, *Doppiozero*

“*Questo corpo che mi abita* has been a revelation. Women’s bodies slide away and come back: “come fosse l’anguilla della mia coscienza”, – like an eel inside my conscience –, an eel attached to “me”.”

Barbara Stefanelli, *Corriere della Sera, Io Donna*

“It is not grievous but undignified; it is not an illness, just the body aging, and Rossana Rossanda looks at it the same way that Joan Didion does: with precision and no mercy. Sometimes she despises it, but always with curiosity. “The body is always intriguing.”

Annalisa Benini, *Il Foglio*

“A magnificent essay.”

Giulia Crivelli, *Il Sole 24 ore*

Former member of parliament and journalist **Rossana Rossanda** (1924) is a prominent Italian intellectual. In charge of the PCI (Partito Comunista Italiano) cultural policies during the Sixties, she was expelled from the party in 1968, together with Luigi Pintor, Lucio Magri, Valentino Parlato, Aldo Natoli and Luciana Castellina, with whom she founded *il manifesto*, first movement and later daily newspaper. She currently lives in Paris. She’s the author of several political essays, and she has recently published her memoir and essays on major existential issues, among which *La vita breve. Morte, resurrezione, immortalità* [Brief life. Death, resurrection, immortality] (with Filippo Gentiloni, 1996) and *La ragazza del secolo scorso* [The girl from the last century] (2005). With Bollati Boringhieri she published *Note a margine* [Margin notes] (1996) and *La perdita* [The loss] (with Emanuela Fraire, 2008).
Massimo Recalcati

_Melancolia e creazione in Vincent Van Gogh – Nuova edizione_

[Melancholy and creation in Vincent Van Gogh – New edition]

2014

158 pages + 8 coloured plates

Rights licensed: French (Ithaque), W/Spanish (Gedisa), Chinese (Beijing Chensheng Culture Comunication)

Nobody has ever connected Van Gogh’s melancholy to his painting, thus acknowledging the autonomy of art and without relying solely – and simplistically – on biographical evidence. Massimo Recalcati has finally done it. Establishing new and fruitful connections between facts, Recalcati moves from the source of Van Gogh’s psychosis within his family – Vincent was born on the first anniversary of his brother’s death and bore his name – through his choice of living as an outsider because of the disgrace of being a substitute-son, to his total devotion to painting, to the “high yellow note”, that is, to the incandescence of Southern light as he was able to capture it on the cloth.

Did you think you knew each and every shade of Van Gogh’s palette and life? Recalcati will show you how much we have been missing.

“We owe Recalcati a deep renewal of psychoanalytic studies in Italy”.

Roberto Esposito, _La Repubblica_

“Recalcati’s book goes over the painter’s life, tracing his efforts to find a possible symbolical inscription, in spite of the experience of refusal. His painting is the ultimate attempt to reach the absolute through light and colour”.

_L’Unità_

“A concise but solid reading of Van Gogh’s work from a psychoanalytic angle”.

_La Repubblica_

Lea Melandri
*Amore e violenza. Il fattore molesto della civiltà*
[Love and violence. The disturbing factor of civilization]
2011
145 pages
Subject: Sociology/Psychology

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An essay which reflects on the most barbarous everyday stories: those who kill, rape, persecute women are mainly their husbands, fathers, sons, lovers. An attempt to give an answer to the questions, enigmas, contradictions that still persist in the relationship between the sexes, in spite of the new awareness promoted by the liberation movements. The book does not limit itself to invoking rhetorically more protection for the victims and more severe punishments for the aggressors, but delves into the very roots of the relation between the sexes, in its most intimate implications.

There is an unsuspected link between love and hate, love and violence: men rage against the body that gave them life, care, and their first sexual stimulations. It is necessary then to question what the family was over the past centuries and what it has become now, the bonds of dependence it creates, the changed condition of women, divided between house and work, the difficulty on the part of men to face an unprecedented feminine freedom. At the same time, today we witness a new role of women as protagonists on the public scene, where starlets, “escorts”, “backhander-women”, exchanges of sex, money and careers have come into the limelight, involving some of the highest offices of state. A new phenomenon which raises disquieting questions: are the bodies we see on stage freed or prostituted? Have these women taken possession of their lives and live them freely or are they voluntary slaves who think they can turn to their own advantage what used to be the condition of their social, cultural and political subjection in the course of history?

“One of the noble mothers of Italian feminist thought and a close observer of the psychological and social changes which go hand in hand with gender roles”.
Mente & Cervello

“Never predictable and never accommodating”
Simonetta Fiori, *La Repubblica*

“This is a book by a seasoned, experienced, and quite committed Italian feminist thinker who has much to offer to our current context. Linking love and violence as she does, Melandri asks us to face the disturbing fact that deep, often almost atavistic, ties between son and mother, and then husband and wife, are the source both of intense bonds of love as well as furious clashes of hate and violent acting out. For this insight, and for the careful way she works out her argument in this book, Melandri should be read by an English-language audience, and this fine translation will provide the means for it to do so. “
Rebecca West, University of Chicago

In the Seventies Lea Melandri created, with psychoanalyst Elvio Fachinelli, the review “L’erba voglio”, one of the freest and most incisive voices of politico-cultural dissent and of the anti-authoritarian critique of society. In the same period she took an active part in the women’s movement. From 1987 to 1997 she edited “Lapis. Percorsi della riflessione femminile”, a