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MICHELANGELO COCURULLO

THE BAMBOO CURTAIN

A significant review of reports from China by some of the greatest and most influential Italian intellectuals: Carlo Cassola, Franco Fortini, Alberto Arbasino, Luigi Malerba, Goffredo Parise, Vittorio Sereni, Mario Luzi, M.A Macciocchi, Giorgio Manganelli, Curzio Malaparte, Alberto Moravia, Carlo Bernari, Tiziano Terzani and many others, that provide us with an image of this great Asian country filtered through their differing sensibilities, but united through the common love of knowledge, facing the challenge which is, often, declared won by reason.

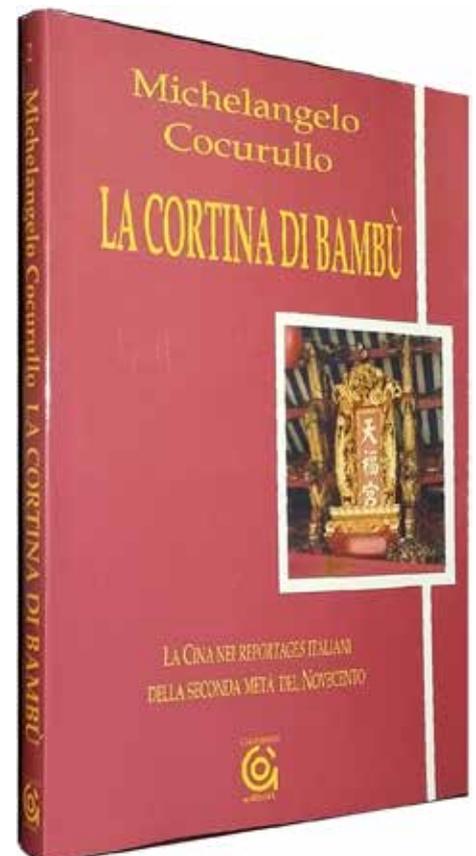
The text cannot, nor does it try to, present itself as a complete review of the travel impressions of all the Italians that have travelled to the People's Republic of China in recent times, rather it is inevitably limited to the most significant and influential speakers of the Maoist (1949-1976) and primo-reformist (1976-1989) periods. It constitutes instead a comparative discussion on the idea that the Occident had about China before the current neo-capitalist phase which began powerfully in the 90s. Alongside the similarities of views, the differences will be emphasised, or rather the dif-

fering perspectives of interpretation that can be drawn back to the particular cultural and political conceptions of each author, but also to the divergent developments in history, politics, society and economics of their countries of origin and of destination.

Historic essay on China in the Italian reportages in the second half of the 20th century. An indispensable work to know and understand China and its kaleidoscopic universe.

THE AUTHOR

Michelangelo Cocurullo was born in Sant'Agnello (Naples) in 1973. As a graduate in Humanities at the University of Genoa, he collaborates with some publishing houses and training institutes. This is his first book.



ROBERTO DANTÈS

DIRTY GOWNS

This is an incident that is not quite uplifting, that certainly never happened in reality, and that in any case can never occur in Italy. The imaginary local health authority of an imaginary country called Pernambuco is living through hours of anxious waiting. The change in majority in the region has led to a change of CEO. Carlos Arcano arrives on a January morning and is welcomed by Dr. Dantes, doctor of the company board staff of the previous CEO. The good intentions of the new CEO will soon clash with political demands and other human stresses. Dantes describes the mechanisms that characterize the health centre that, in spite of the managerial façade, shows permeability to a different logic (in fiction, of course). The fanciful narrative is centred on the story of Helga Butirroza, a doctor of rare beauty and sensuality that manages to attain career goals for which she has no professional qualifications. The happy ending is, as in all fairy tales, assured: the beautiful woman gets the job she coveted, the good doctor that

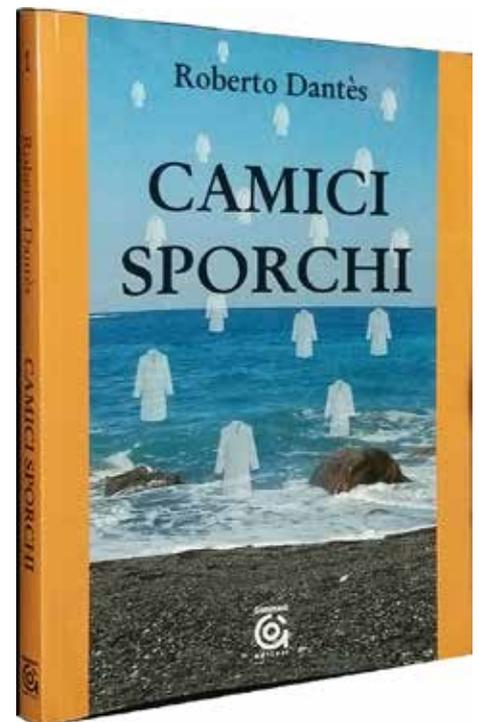
was impeding her path is fired, and order reigns in the local health authority of Pernambuco.

Although the story is clearly far-fetched, it is told with such verve and participation to seem almost real.

THE AUTHOR

Roberto Dantès is the pseudonym of a physician born in Puerto Aleatorio (?) a bit after the middle of the last century. As a specialist in digestive diseases, hygiene and preventive medicine, the author was a consultant to the Council Member of Regional Health in the mid-80s and has gained experience in hospital wards, in preventive services, and in management staff. He cultivates a passion for theatre that has led him to write several plays. This is his first novel.

After abandoning the pseudonym, Roberto Santi released the pamphlet "I, Doctor Death" (Pironti, 2007) under his real name, in which he recounts the role he plays in the tragic story of Piergiorgio Welby.



BENEDETTO GAZZOLO

PALMISTRY

History and Technique

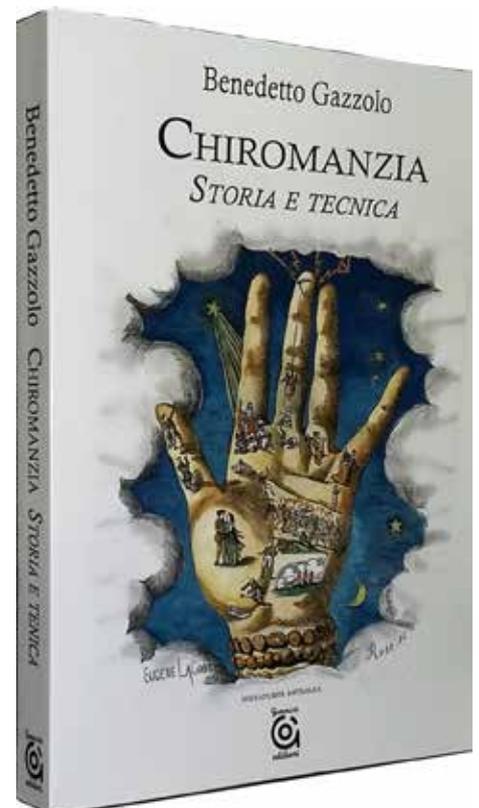
His passion for astrology came after having been appointed to redirect an inventory of a hundred books that were to be found in the first boat where he embarked with a cadet degree; amidst these, the volume "The Principles of Astrology" by Charles Carter struck him the most. It was 1955 and after having painstakingly read this book, written in English, he decided to investigate the topic further, and this began with the principles of Astronomy which he had already studied a while back at the Nautical Institute. From this first encounter with astrology, and having the good fortune of travelling the world, he was able to buy a number of books in English and French, a habit that he retains to this day and that has been responsible for his vast library containing about 3,500 volumes of Astrology and about 700 others on Palmistry.

The discovery of Palmistry occurred almost by chance, since the two subjects are very similar, so much so that the palm reading of a person can be compared to the casting out nines test to verify a horoscopic calculation. Astrology and Palmistry are two subjects that fascinate the curious person because they have reached us through millennia of history, of research and verifications. Exegetical

and historical essay on Palmistry and the technique confronted scientifically from one of the greatest national scholars. It is an illustrated book accompanied by practical examples. Nothing to do with empirical sciences and the esoteric.

THE AUTHOR

BENEDETTO GAZZOLO was born in Genoa on June 10th, 1936, and is heavily influenced by the Gemini sign since, as well as having the Sun under his sign, he also has Mercury, Venus, and Mars. He studied at the "San Giorgio" Nautical Technical Institute of Genoa, and after having sailed for about seven years he attained the license of Long Course Captain. He then enrolled in the department of Economics and Commerce at the University of Genoa where he graduated in 1971. He worked at the Provincial Administration of Genoa and after the institution of regional agencies he was transferred to the offices of Regione Liguria, reaching the position of chief operating officer. He retired in 1993 and has relocated to Lavagna where he founded the Centro Ligure di Studi Astrologici.



BRUNO LAUZI

BECAUSE TOMORROW I WAKE UP

AUTOBIOGRAPHY IN COUNTER MELODY

Sketches and portraits all round, spicy or pathetic anecdotes in the background, small and large individual miseries, dramatic events (Tortora affair, the suicide of Tenco), political events (the "descent into the field" of Berlusconi from a privileged and original point of view), acute and harsh critical judgments, grudges and public or private affections, are all woven into the story that Lauzi unravels on the thread of memory and an indomitable ethic passion.

What emerges is a clear picture, even if not always edifying, of the world of music and show business - not just Italian - in the last fifty years: where the talent and sometimes genius of artists coexist with human limitations that Lauzi's gaze - at times severe, painful, fierce - lays bare and denounces: with no gossip but without sparing anyone, not even himself.

An uncomfortable character who does not hold anything back, Lauzi never tries to be sympathetic but always and only sincere; with this "autobiography in counter melody" he offers us a compelling and important book: while he

tells in his own way, with love and fury, "the other side of the truth" that has never been said so far, Lauzi traces the history or rather the counter-history of fifty years of music and lifestyle in Italy.

THE AUTHOR

BRUNO LAUZI (Asmara 1937 - Milan 2006) is considered with Umberto Bindi, Gino Paoli and Luigi Tenco to be a founder of the so-called 'Genoese school' that gave rise to the modern Italian song. He has known and shared a passion for musicals and jazz with his friend and classmate Luigi Tenco at the high school 'Andrea Doria' of Genoa. After a lifetime of success as a songwriter, he has dedicated himself successfully to literature by publishing books of poems "I marinai" (Crocetti, 1994), "Riapprodi" (Rangoni, 1996), "Esercizi di sguardo" (Maritime Editions, 2002) and the novel "Il caso del pompelmo levigato" (Bompiani, 2005).



GIOVANNI DESCALZO

EVERY DAY

In "Every day", which is certainly one of the few factory novels of our narrative, Descalzo speaks of his experience in terms that could even be considered lyrical: a metallic poem of yelps and drum rolls [...]; an anesthetic unknown to the free, made of effort and research, of hard work and constant daily struggles. However, despite this emotional involvement towards life at the factory, his more deeply gratifying world existed outside the sheds and in "Every day" it is told in detail, preserving well the strong tone of a deep passion, the conquest of writing, in verse and in prose, with a whole corollary of love human figures only thinly disguised behind the names that are not enough to make them unrecognizable: the Dutch writer Nyman overshadows the figure of Arthur Van Schendel, a summer guest in Sestri Levante, who encouraged Descalzo to write; Professor Paoli is Piero Operti; the teacher is clearly Umberto Fracchia, who "had urged him to narrate about himself, to not to move away from his life in the stories, to write his pages only from his memories and experiences".

And "Every day" is the best, most complete and mature answer that Descalzo could have given to Fracchia's advice. The novel was followed by a great success in the reviews [...] and the corollary of the good reception accorded to "Every day" was its

inclusion of the Bagutta Prize finalists shortlist in 1951, where he reached the second round along with a book, Pantheon minor, written by Indro Montanelli, a well-known and powerful admirer of his. There were numerous photographs in the magazines showing Descalzo, on the night of 23 March, at the awards around the tables of the Milan trattoria that gave name to the prize: the self-taught worker had become a full member of the Italian literary world. Only a few months later, on September 13, 1951, there was a sudden end the life of this writer who has been able to tell, in pages that remain engaging to this day, the deep emotions of a man who believed in the beauty of the written word as a ransom from the injustices and humiliations which also had marked most of his days, if not all of them.

THE AUTHOR

In the two decades between 1930 and 1950 Giovanni Descalzo (Sestri Levante, 1902-1951) was one of the most active and respected writers in the Italian literary and journalistic society. His books of poetry - Uligine (1929), Risacca (1933), Paese e mito (1938) and Variazioni (1946) - were widely reported on and reviewed by leading critics and scholars, including Montale; his two novels - Esclusi (1937) and Tutti i giorni (1950) - were

both finalists in one of the most important Italian literary prizes, the Bagutta. He also published two refined books of lyrical prose - Interpretazioni (1934) and A volto di fiore (1948) - some travel and navigation books - Sotto coperta (1933), La terra dei fossili viventi (1938), Scogliere (1940) e Ai quattro venti (1943) - as well as a number of novels for children - Allungo corso (1943), Incoperta (1944), Baci gailmozzo (1946), Sudue oceani (1948) e Buba Scala, il nemico dei negrieri (1951).



FICTION
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LUCIANA VAGGE

RECOVERED TWIN

As a long farewell unfolds between the two protagonists, the story of a strange, rather unusual romantic relationship and its inevitable conclusion takes place. The fantasy story is animated by different counterpoints regarding the author's childhood and youth memories and of her travels.

The recovered twin is the joyous part, desirous of a freedom which exists in every woman and but which is often relegated to the darkness of the infamous common sense and mystifying banality.

*You are hidden
in a mysterious language,
my love, and I cannot meet you!
covered in fog, the mountains seem
[clouds.*

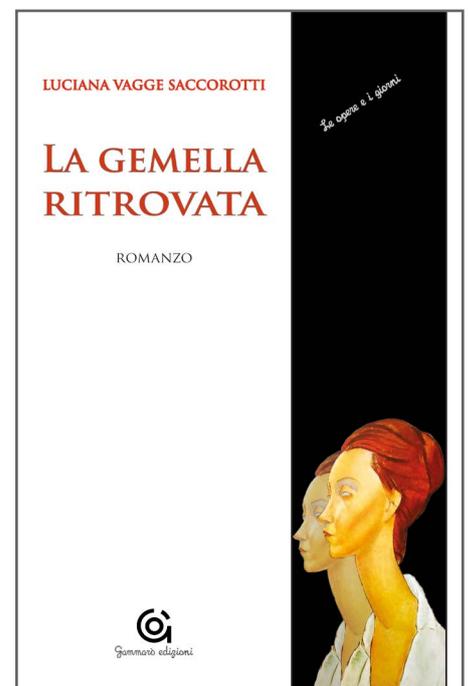
(*Sfulingo* (Scintille),
Rabindranath Tagore)

The author

Luciana Vagge Saccorotti is scholar of Arctic and subarctic aboriginals, as well as a researcher and scientific consultant for the "Charter of Arctic peoples" project, which is included in the program of the International Polar Year 2007-2009.

She is the creator and coordinator of the "Un Nenec per amico" project which allows for an exchange of drawings between pupils of primary schools and schools of the Italian Autonomous District Nency Jamal, Western Siberia, Russia. In May 2011, the year of Italian culture in Russia, she has collaborated with the Museion, the youth section of the prestigious Pushkin State Museum of Fine Arts in Moscow to organize an exhibition of the drawings. She welcomed in Italy the Siberians children who had collaborated to the project.

She has also participated in a scientific expedition among reindeer herders of the Yamal Peninsula. She has conducted research in the field: Archipelago of Solovki / White Sea; among the ancient shamans of Tuva / southern Siberia; and among the Inuit of Greenland. Collaborator of the magazines "Slavia" (Rome) and "il Polo" (Fermo), with travel reports, articles and translations from Russian. She has translated from Russian and edited the *Leggende della Lapponia* and *Miti e leggende degli sciamani siberiani*, Xenia. She is the author of the book *Popoli artici e subartici. Dalla Penisola di Kola alla Cukotka*, Arctos.



GIUSEPPE SANNAZZARO NATTA DI GIAROLE DE SANCTO NAZARIO

A THOUSAND YEARS OF A FAMILY BETWEEN ART, FREEDOM AND TERRITORY

This book tells a story of a family that lived for over a thousand years between Lombardy, Piedmont, Monferrato, Naples and Spain, with forays into the Middle East. The author, a member of said family, defines it as "normal", and he still lives in the castle of Giarole founded by his ancestors in 1163, where he has continued the agricultural activity of his ancestors, whilst developing the tourism and cultural aspects by opening the castle to the public.

In fact, throughout the thousand years the Sannazzaros had important relationships with at least four emperors of the Holy Roman Empire (Frederick I "the Barbarossa", Federico II, Henry VII and Wenceslas of Bohemia) from which they obtained important concessions between 1163 and 1395, carrying out administrative, political, diplomatic and military roles of importance in the Marquis of Monferrato under Paleologus, in the duchy of Milan with the Visconti and Sforza; with Gonzaga in the duchy of Mantua and Monferrato, and in the kingdom of Piedmont and Sardinia under the Savoy.

The Sannazzaro supported the fine arts from the fifteenth century onwards, protecting artists of value including Guglielmo Caccio, known as "the Moncalvo", Pier Francesco Gualla, brothers Paolo and Emilio Rodolfo Morgari, and musicians, actors and theater performers in the eighteenth

and nineteenth centuries. There is also a brief but intense chapter on the Sannazzaros of Naples and the figure of the great poet and humanist Jacopo Sannazzaro.

The volume also collects interesting information, drawn mostly from the important family archive, on economic life in the eighteenth and nineteenth centuries in Piedmont, on the philosophical and political ideas - sometimes conservative but sometimes very liberal - and on technical and engineering innovations as applied to agriculture at the end of the nineteenth century. There are also curious and lively details about court life and the mundane rituals of nobility that can intrigue and captivate even the less experienced readers of history.

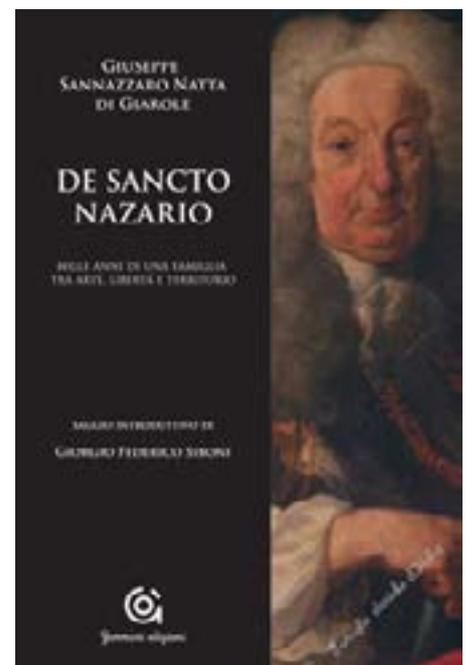
In short, a "normal" family.

THE AUTHOR

Born in Genoa in 1962, he has studied in Britain and has obtained a degree in Monetary Economics at Bocconi University in Milan. He has worked in finance, developing major industrial and infrastructure projects, traveling extensively around the world, and achieving significant results in the Middle East, China, Southeast Asia, Mexico, Argentina and Brazil, whilst also following projects of innovative startups and industry renewable energy.

Whilst continuing to pursue his pro-

fessional activity, he has moved into the family castle in Giarole, which he has opened to the public and where he also follows the farming and tourism activities. It has been a part of the municipal administration of Giarole for several years. He has always been fond of history, with a keen interest in the Middle Ages, Roman antiquity and the Middle East.



GIANPIETRO GRECCHI

NAPOLEON DIES

A SUSPICIOUS DEATH

Manzoni, of a Bonapartist family, regrets the sad death of the Emperor but does not wonder what may have happened on St. Helena. On the island, however, very grave things had occurred while someone in London pulled the strings behind the scene. The British Governor Lowe, the man most hated by the French prisoners, returned home after burrying Napoleon convinced that the time had come for him to receive honors. He immediately asked King Charles IV for a consultation, but it was denied to him with contempt. Then he turned to the mastermind of the whole affair, the foreign minister Castlereagh, who did not receive him either. Moreover Lowe could not even take refuge in a pub because everywhere there were portraits of Bonè, as people familiarly called the son of the people who became an Emperor. Feeling hated by his own country, the "jailer" decided to speak out and write a book to explain the "whole" truth. His "masterpiece" was not bought by anyone and his books were burned. But somethings were obviously saved, and remembering this Mus-

solini sought to publish at all costs Lowe's book since it could show the world the wickedness of the English. This is precisely the book, which we have been lucky enough to track down, which recounts extremely serious things concerning the premature death of Napoleon and the role played by the British Foreign Minister Castlereagh. Fate is curious at times: the minister survived only a year and a half longer than the Emperor, committing suicide in a horrible way. However he was not buried on a street corner with a stake in the heart, as required by the law for suicides, but rather in Westminster Cathedral.

THE AUTHOR

Gianpietro Grecchi began his journalistic career at the *Avanti!* directed by Pietro Nenni. He then moved to Rome and worked at "Rassegna sindacale" which was directed by Tato, future Secretary of Berlinguer. He was eventually hired at *Il Giorno* by Italo Pietra to work with the foreign affairs editorial staff. Other promotions followed, paralleling his age, and became Chief editor of the main office. He has had

the opportunity to make frequent trips abroad and has become passionate particularly with Egyptian history. Once retired, he studied Egyptology in Bologna under the guidance of Pernigotti.



FAUSTO FIGONE

MOUNT LORETO'S MINE

"The story told here is that of a mining adventure full of twists, of inventiveness, of humble or famous actors, of fortunes and misfortunes, of earnings, bankruptcies, foreign companies of alternating reliability, not to mention (as in the best feuilleton) the discovery of gold. [...] Fausto Figone, employing a strict historical approach that is also anthropological, takes us by the hand and leads us to glimpse unsuspected social aspects of that race to modernity, to profit, to an indiscriminate access of environmental resources better known as the Industrial Revolution[...]

This is therefore an essay of local history, that due to the characteristics of the subject being discussed and the methodology of the study, goes beyond local interest."

Roberto Maggi

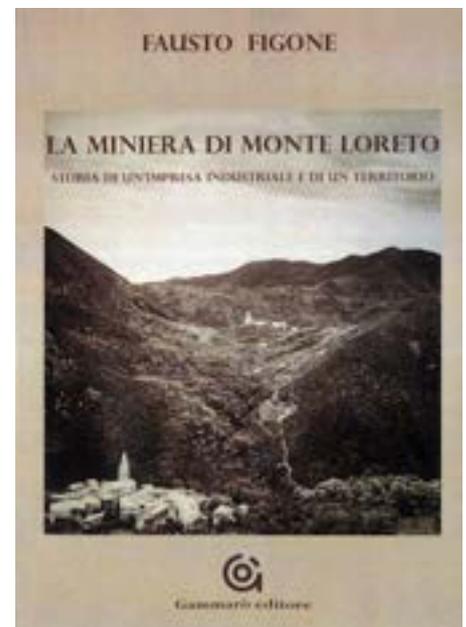
"Amid the events of glorious entrepreneurs (which are almost never successful) and amid the stories of miners / farmers (historically almost invisible individuals), the everyday life of village communities emerges (which

becomes consolidated and survives). The story of Lorenzo Gardella stands out for its tragic originality.

Fausto Figone stages the protagonists of the story well, often using illuminating biographies"

Fabrizio Benente

The book links the story of the apogee and the sinking of the mining activity with the human experiences that have accompanied it. It is read with satisfaction until the very last line.



GIORGIO BÀRBERI SQUAROTTI

ENTELO, ULYSSES, THE MATRON AND THE GIRL

Depth of culture, passion for literature, precision of detail, security of information: these, with the addition of the special sensitivity that we also find in his work as a poet, are the reasons that make Barberi Squarotti one of the most careful and credible scholars of our literature, and in particular of contemporary Italian poetry. Some evidence of this can be found in his rich bibliography, which aligns monographic volumes (such as the one dedicated to Sbarbaro in 1971, when very few were aware of the greatness of the Ligurian poet) with thematic ones (such as *Gli inferi e il labirinto - The underworld and the labyrinth, Da Pascoli a Montale* of 1974 or *La Forma e la vita, the novel of the '900* in 1987), from profiles of periods and movements (on the realism of 1958) to an evaluation of the Italian literary production (like poetry and fiction of the late twentieth century of 1978), from curating authors and works for numerous texts for school use, to essays published in specialised journals like "Il giornale storico della letteratura italiana" or "Lettere Italiane" and those more oriented towards military intervention like "Paragone" and "Aut-aut", and reviews in the newspapers; and then hundreds of prefaces -often pre-

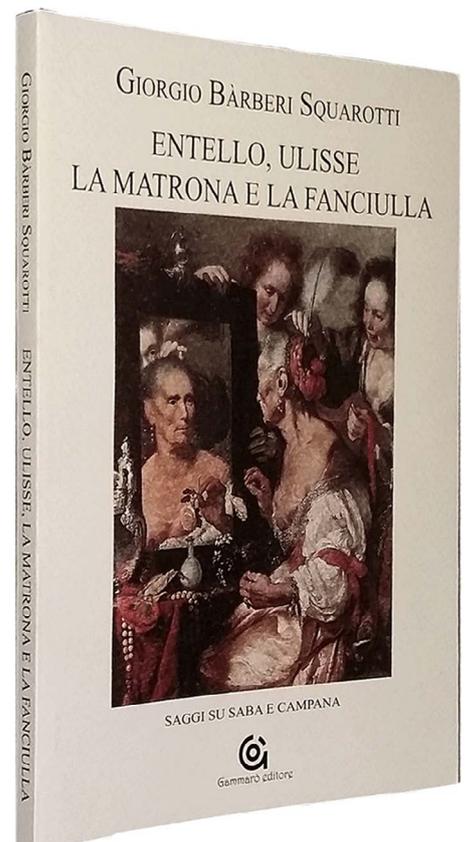
fixed to pages of previously unknown authors that then came to be known- and just as many reports presented at conferences and public meeting occasions.

It is an indispensable book to learn about 20th century Italian poetry.

THE AUTHOR

Giorgio Barberi Squarotti was born in Turin in 1929. As a student of Giovanni Getto, in 1952 he graduated with a thesis on the literary work of Giordano Bruno. From 1967 to 2003 he taught Italian literature at the University of Turin. He has published a number of works concerning figures and epochs of Italian literature: from Dante to Marino, from Petrarch to Ariosto, from Boccaccio to D'Annunzio, from Tasso to Sbarbaro, to Montale, Pavese and other contemporaries. As well as being one of the greatest critics of our time, he is also provided excellent evidence of being a poet. He is the scientific director of the *Grande Dizionario della Lingua Italiana UTET*. His many works include: *Invito alla lettura di Gabriele D'Annunzio*, Mursia, 1990; *La simbologia di Giovanni Pascoli*, Mucchi, 1990; *Parodia e Pensiero, Giordano Bruno*, Greco e Greco, 1997; *I miti e il sacro. Poe-*

sia del Novecento, Pellegrini, 2003; *La teoria e le interpretazioni*, Guida, 2005; *Poesia e ideologia borghese*, Liguori, 1976.



GIORGIO BARBERI SQUAROTTI

THE CICADA, THE SCISSORS AND THE DRUNK

MONTALE, SBARBARO AND OTHER LIGURIA

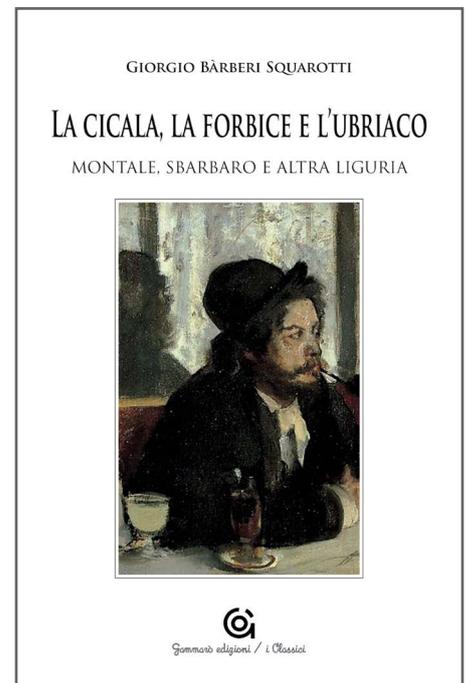
From the bottomless reservoir of research and reflections made by the work of Giorgio Barberi Squarotti, essential for a conscious knowledge of our twentieth-century literature, originates this volume which contains nine key essays by Giorgio Barberi Squarotti dedicated to Ligurian poets from Sbarbaro and Montale to Barile, Descalzo, Grande, Giudici.

Even in his fascinating exploration of Ligurian poetry Giorgio Barberi Squarotti shows his ability to draw a large map in which the different points, though seemingly distant, are in fact, more or less subtly, all connected to each other so as to build an engaging storyline (and not at all marked by academic arrogance) that realises how art, and therefore also the literature, is a continuous give and take of readings and models that are metabolized and endorsed and even, why not, about students who surpass masters as well as masters who remain unreachable. In this challenging path, marked almost every step by the pleasure of discovery, Giorgio Barberi Squarotti leads the reader with a steady hand. The great critic addresses what is one of the most interesting phenomena of twentieth century Italian literary, Ligu-

rian poetry, studying its most significant representatives. After reading the nine essays the reader, in addition to achieving an in-depth analysis of the authors, has the perception of being in the middle of a complex, articulate and attractive literary landscape full of appeals and dialogue.

The author

Giorgio Barberi Squarotti was born in Turin in 1929. A student of Giovanni Getto, in 1952 he graduated with a thesis on the literary work of Giordano Bruno. From 1967 to 2003 he taught Italian literature at the University of Turin. He has published a number of works concerning figures and times of Italian literature: from Dante to Marino, from Petrarch to Ariosto, from Boccaccio to D'Annunzio, from Tasso to Sbarbaro, and also Montale, Pavese and other contemporaries. As well as being one of the greatest critics of our time, he is also provided excellent evidence of being a poet. He is the scientific director of the *Grande Dizionario della Lingua Italiana UTET*. His many works include: *Invito alla lettura di Gabriele D'Annunzio*, Mursia, 1990; *La simbologia di Giovanni Pascoli*, Mucchi, 1990; *Parodia e*



Pensiero, Giordano Bruno, Greco e Greco, 1997; *I miti e il sacro. Poesia del Novecento*, Pellegrini, 2003; *La teoria e le interpretazioni*, Guida, 2005; *Poesia e ideologia borghese*, Liguori, 1976.

GIORGIO BARBERI SQUAROTTI

POETRY, THE SACRED AND PATINOIRE

ESSAYS ABOUT GOZZANO AND PAVESE

From the bottomless reservoir of research and reflections made by the work of Giorgio Barberi Squarotti, crucial to a conscious knowledge of twentieth-century literature, this volume contains six essays by Giorgio Barberi Squarotti: dedicated to Guido Gozzano (subject for decades of his studies) and Cesare Pavese, two writers that are also Piedmontese and particularly congenial to him, as well as having strong contact points between them which are briefly alluded to the two words "the sacred and the patinoire" that we find in the book's title. But once the six essays are read, each dealing with a specific and original theme, the impression that captures the reader is that, in addition to the obvious deepening of the main topics, of being in the middle of a complex, articulate and seductive literary landscape full of calls and correspondence. Perhaps this is precisely the main reason for the validity, topicality and enjoyment of literary essays written by Giorgio Barberi Squarotti: it is his ability to draw a large map in which the different points, though seemingly distant, are in fact, more or less thinly, all connected to each other so as to construct an absorbing storyline (which is by no means marked by academic arrogance) that report how the art and, therefore, also the literature, is a continuous labor of give and

take, of readings and models metabolized and endorsed and even, why not, of students who surpass teachers as well as of teachers who remain unreachable. And along this challenging path, marked almost at every step by the pleasure of discovery, Giorgio Barberi Squarotti leads the reader with a sure and wise hand.

The more we advance in the new century and become painfully aware that the contemporary literary critique now lacks firm reference points and flounders in the pursuit of "simple formulas" that are of no use to readers or writers, the more we realize how much the lessons of a scholar like Barberi Squarotti has been and is.

THE AUTHOR

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tific director of the Great Dictionary of the Italian Language UTET.

Among his many works we mention: *Invito alla lettura di Gabriele D'Annunzio*, Mursia, 1990; *La simbologia di Giovanni Pascoli*, Mucchi, 1990; *Parodia e pensiero*: Giordano Bruno, Greco e Greco, 1997; *I miti e il sacro. Poesia del Novecento*, Pellegrini, 2003; *La teoria e le interpretazioni*, Guida, 2005; *Poesia e ideologia borghese*, Liguori, 1976.



GIORGIO BARBERI SQUAROTTI

THE LAST HEART OF NOVECENTO

LANDSCAPES FOR POETRY

This volume originates from the bottomless reservoir of research and reflection established through his work, critical to a conscious knowledge of our literary twentieth century. It contains three essays on Campana (The d'Annunzio of Campana; the Genoa of Campana; Campana: the matron and maid) and four on Saba (the selfish girl and the "old"; The woman as "animal"; Giovannino and Bertolucci; Pascoli and Saba; Ulysses and Entello: Saba). After reading it, the reader achieves a deepened understanding of the main topics and discovers the thrill of being in the middle of a complex, articulate and seductive literary landscape which is filled with references, cross references, and correspondence. Perhaps this is precisely the main reason of the validity, modernity and pleasantness of Giorgio Barberi Squarotti's literary essays: their ability to draw a large map where different points which maybe apparently distant, are in fact more or less thin, in touch with one other. This allows for the construction of an absorbing storyline (not at all marked by academic omniscience) that realizes how much the art and, therefore also the literature, is a continuous give and take of readings, metabolized models, personal facts and also, why not, of

students who surpass their teachers as well as of teachers who remain unreachable. And in this challenging path, marked almost every step by the pleasure of discovery, Giorgio Barberi Squarotti leads the reader with a safe and prudent hand.

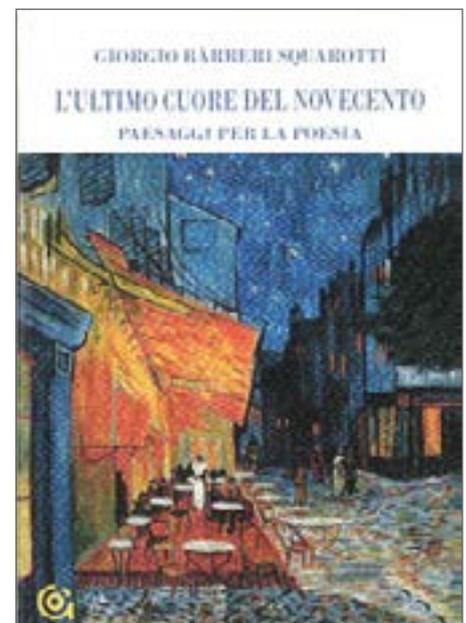
After reading the six essays the reader, in addition to achieving an in-depth analysis of the authors, has the perception of being in the middle of a complex, articulate and attractive literary landscape full of appeals and dialogue

THE AUTHOR

Giorgio Barberi Squarotti was born in Turin in 1929. A student of Giovanni Getto, in 1952 he graduated with a thesis on the literary work of Giordano Bruno. From 1967 to 2003 he taught Italian literature at the University of Turin. He has published a number of works concerning figures and times of Italian literature: from Dante to Marino, from Petrarca to Ariosto, from Boccaccio to D'Annunzio, from Tasso to Sbarbaro, and also Montale, Pavese and other contemporaries. Alongside his works of critique which place him among the greatest of our time, he also provides excellent works

as a poet. He is scientific director of the Great Dictionary of the Italian Language UTET.

Among his many works we mention: *Invito alla lettura di Gabriele D'Annunzio*, Mursia, 1990; *La simbologia di Giovanni Pascoli*, Mucchi, 1990; *Parodia e pensiero: Giordano Bruno*, Greco e Greco, 1997; *I miti e il sacro. Poesia del Novecento*, Pellegrini, 2003; *La teoria e le interpretazioni*, Guida, 2005; *Poesia e ideologia borghese*, Liguori, 1976.



VINCENZO GUEGLIO

HEARTS FROM ANOTHER WORLD

THE DRAMA OF CHRISTOPHER COLUMBUS

A skeptical Bartolomeo, foreboding disaster and steeped in nostalgia for Genoa, attempted in vain to convey a bit of common sense to the troubled Christopher, who, however, dismissive of calculations that differed from his, remained unattainable by any reasoning that contrasted with the mission with which he feels invested. The text, often comical, intertwines information on the life of Columbus with the bigger story: it stages, among other things, the division of the world between Spain and Portugal (with the Pope's crucial mediation); and the last moments of the Descubridor filled with glory and humiliation, embittered by doubts and remorse, but firm in his dignity, which is indeed enhanced by a new and painful wisdom. "You have the gift of being right even when you are wrong" - Joao II, king of Portugal had once said to him. "That is like saying that I'm wrong even when I'm right" – pondered the aged Christopher on his deathbed, recalling the huge load of crimes that his venture has brought upon the world.

THE AUTHOR

Vincenzo Gueglio (Sestri Levante, 1946) has published the following novels:

Il privilegio di Fernand Gachet, Savona, Sabatelli, 1987 (1985 Tigullio prize for unpublished); *Dieci toni di grigio*, Milan, Greek & Greek, 1993; *Mario !*, ivi, 1994 (special jury mention at the Prix Pavese 1995); *The resulting*, ivi, 1994; *Il demiurgo*, ivi, 2000; *Sogni*, ivi, 2000; *Mario!* new illustrated edition, Genoa, F. Frilli, 2004; *Il tempo di esistere* (in collaboration with E. Rovigno), Gammara, 2006; *Da un bosco in cima al mare* (in collaboration with Rudi Ciuffardi), Gammara, 2006.

As a critic he edited, among others, the following issues: Jonathan Swift, *Gulliver's Travels*, Classici Frassinelli, Milan 1999; Francesco De Sanctis, *Mazzini*, Genoa, Fratelli Frilli, 2005; Giuseppe Mazzini, *I sistemi e la democrazia*. Thoughts, with an Appendix on *La religione di Mazzini*, Milan, Greco & Greco 2005; Guido Gozzano, *Verso la cuna del mondo*, ivi, 2007.

He has collaborated, and still collaborates at present, with prose and es-

says in various journals of literature and literary criticism: *Resine*, *Nuova Prosa*, *Otto-Novecento*, *Problemi*, *Critica Letteraria*, *Proteo*, *Il Lettore di Provincia*, *Nuova Antologia*, *Horizonte* (Italianistische Zeitschrift).

