

Le Ore Classici Contemporanei Bompiani

Il capolavoro di Tondelli torna in una edizione celebrativa arricchita di interviste e articoli curati da Fulvio Panzeri. “Camere separate è forse un adagio condotto sull’interiorità e sul rinvenimento delle motivazioni profonde – per il protagonista – dell’amare e dello scrivere. Il primo romanzo che ho scritto dopo il compimento del trentesimo anno. Come scrive Ingeborg Bachmann: ‘Quando un uomo si avvicina al suo trentesimo anno di età, nessuno smette di dire che è giovane. Ma lui, per quanto non riesca a scoprire in se stesso nessun cambiamento, diventa insicuro; ha l’impressione che non gli si addica più definirsi giovane. Sprofonda e sprofonda.’” Pier Vittorio Tondelli

La letteratura è il solo specchio dentro cui la vita, riflettendosi, giunge per un momento a dire se stessa. È l’idea centrale di questo romanzo misteriosamente bello. Tre donne lo abitano. La prima è una donna famosa, una scrittrice famosa: Virginia Woolf, ritratta a un passo dal suicidio, nel 1941, e poi, a ritroso nel tempo, mentre gioca col dèmone della sua scrittura. Le altre due sono donne che abitano luoghi e tempi diversi. Clarissa Vaughan, un’editor newyorkese di oggi, colta nel giorno in cui darà una festa per Richard, l’amico amatissimo, forse l’unico vero amore, che adesso sta morendo di AIDS. E Laura Brown, una casalinga californiana dell’immediato dopoguerra, bella e inquieta, desiderosa di fuggire dalla noia di un matrimonio ordinario. Che cosa lega il destino di queste tre donne? All’apparenza, la “Signora Dalloway” creata da Virginia sembra essere l’unico motivo in comune, ma un secondo e più nascosto filo attraversa e annoda il destino delle tre protagoniste. Cunningham fa pensare a un ventriloquo: usa la voce di Virginia Woolf come fosse la sua. Però stranamente è lì dentro che

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sentiamo risuonare un'eco. È un'eco inconsueta ma pure familiare: la voce di un vero scrittore.

Domenico Starnone's thirteenth work of fiction is a powerful short novel about relationships, family, love, and the ineluctable consequences of one's actions. In February 1925, the 58-year-old world-famous playwright Luigi Pirandello met Marta Abba, an unknown, beautiful actress less than half his age, and fell in love with her. She was to become, until his death in December 1936, not only his confidante but also his inspiring muse and artistic collaborator, helping him in his plans to reform Italian theater under the Fascist regime. Pirandello's love for the young actress was neither a literary infatuation nor a form of fatherly affection, but rather an unfulfilled, desperate passion that secretly consumed him during the last decade of his life. Bitterly disillusioned by the conditions of the theatrical world in Italy, Pirandello and Abba shared a dream of going abroad to earn their fortune and returning to Italy with the means to establish a national theater dedicated to high artistic standards. In March 1929, when Marta finally yielded to family pressure and left Pirandello alone in Berlin to revive her Italian stage career and to end rumors over their involvement, he endured a devastating heartbreak and fell into a life-threatening depression--more profound and long-lasting than any of his biographers have yet imagined. The hundreds of letters

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Pirandello wrote to Abba during these years are the only source that reveals the true story of his relentless torment. Selected, translated, and introduced here for the first time in any language, these powerful and moving documents reward the reader with the unique experience of living in intimacy with a profound poet of human pain. Here Pirandello encourages his beloved in her difficult career as actor/manager, rejoices in her triumphs, and desperately implores her to return to him. The letters are filled with glimpses of this major artistic personality at some of his most distinctive moments--such as the award of the Nobel Prize, his meetings with Mussolini, and Marta's long-dreamed-of success on Broadway--but they remain foremost an authentic confession of a Pirandello, without the mask of his art, telling the story of his real-life tragedy. In 1986, two years before she died, Marta Abba authorized the publication of the present correspondence so that the world might understand how deeply Pirandello had suffered. This English-language volume contains a selection of 164 letters from the complete edition of 552, which Princeton University Press will publish in cooperation with Mondadori, in the original Italian, in 1995. Originally published in 1994. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important

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Politica, cultura, economia.

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An analysis of the relationship between detective fiction and its setting, this book is the most wide-ranging examination of the way in which Italian detective fiction in the last 20 years has become a means to articulate the changes in the social landscape of the country.

Leo is an Italian writer in his thirties. Thomas, his German lover, is dead. On a plane to Munich, Thomas's home town, Leo slips into a reverie of their meeting and life in Paris, nights in Thomas's flat in Montmartre and a desperate, drug-induced flight through the forests of northern France that spells the end for Leo and Thomas languid, erotic life together. Leo travels to find anonymity. Structured in three musical movements, *Separate Rooms* is a story of ideal love, broken by absence and separation. When Thomas was alive, he and Leo had separate rooms in order to preserve the urgency of their passion. Now, Leo faces solitude, the impossible striving of memory to recreate life and the hostility of a prejudiced world. *Separate Rooms*, Tondelli's last book, is a powerful novel of the strength of love and the trauma of death.

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