

Roberto Piumini

HANS CHRISTIAN ANDERSEN AWARD 2022
AUTHOR



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Biography

Roberto Piumini was born in Edolo (Brescia).

He has received a degree in pedagogy from the Catholic University of the Sacred Heart (Milan) and later, from 1967 to 1973, he worked as a secondary school teacher in Varese.

He has led several seminars on expressive dynamics, bodily expressions, poetic writing and playwriting.

He has been a member of the theatre companies Teatro Uomo in Milan and La Loggetta in Brescia for three years. He has also trained in puppeteering for a year.

In 1978, he began his lengthy and fruitful literary career by writing numerous fairy tale books, short stories, novels, nursery rhymes, poems, plays, as well as lyrics for songs, musical theatre and choruses, translations, adaptations and extracurricular texts which have been published by more than seventy Italian publishers.

He has written approximately thirty poetry pieces (poems, ballads, narrative poems, songs) based on research material and testimonies given by groups of children, teens and adults all coming from different areas, including Omegna, Alessandria, Scandiano, Milan, Imola, Reggio Emilia, Rome, Modena, Castel del Rio, Tourin, Mestre, Lugano (Switzerland).

More than fifty of his works have been published abroad.

Since 1990, he published four adult novels, five short stories collections and some literary parodies, songbooks and narrative poems in partnership with a dozen publishers. He has also written texts in both verse and prose on illustrations and in art catalogues.

He has translated into verses Browning's poems, Shakespeare's *Macbeth* and his *Sonnets*, John Milton's *Paradise Lost* and Plautus's *Aulularia* with the addition of an apocryphal ending.

Piumini has collaborated with musicians on several books concerning songwriters, musical instruments and music genres, and has utilised audio material on many occasions.

He has narrated audiobooks of his own works as well as narrating the works of other authors.

He was one of the writers and creators of the RAI TV series *L'Albero Azzurro* and he has also written and hosted the radio programs *Radicchio* and *Il Mattino di Zuccherò*.

He has been writing musical pieces in collaboration with Italian and foreign musicians.

He has written screenplays for animated series and short films, as well as explanatory texts for museum visitors for the Marino Marini Museum and Palazzo Strozzi, to name a few.

In collaboration with choruses, musicians, singers and actors, or accompanied by his son Michele on the guitar, he stages his own works through reading shows and plays, offering both theatrical and musical entertainment for children, teens and adults alike.

Author's Portrait



A statement on Roberto Piumini's contribution to literature for young people

Roberto Piumini writes, narrates, reads, performs. He's a writer, a poet, a translator, a narrator, an actor, a radio and television scriptwriter, a playwright, a chorister. His voice is powerful, his written words can gather many adjectives around them, often superb. There is a Roberto Piumini who writes songs, who invites children to demand a happy city, there is a Roberto Piumini capable of writing about death with a strong life-scented prose as he did in his two novels, which can be considered contemporary classics by now. There is a Roberto Piumini that has yet to be discovered by those who have never stumbled upon one of his books on the bookshelves, and one to be rediscovered by all his eager followers. His short stories and novels, his poems and nursery rhymes can be found in many publishers' catalogues, from Mondadori to Einaudi to Nuove Edizioni Romane (which celebrates his publishing baptism), from Solferino to Piemme, to Carthusia and many others. His works are extremely high-quality and are capable of narrating Martin Luther King's life as well as the romantic drama between Romeo and Juliet, they can charm young readers by retelling the stories of Ludovico Ariosto with the right words, or by narrating the tale of Ulysses and of the dog waiting for his owner to come home. New tales for texts that adult readers have already encountered, a prose which has travelled all around the world looking for the truest feelings and has translated them into words in order to offer young people the emotions linked to good writing. The lightness of his pen transforms fairy tales into ballads and plays with the poetic text, viewing the rhyme both as a high linguistic exercise and, at the same time, as a simple style useful to communicate with children. Roberto Piumini writes, researches, invents. Roberto Piumini loves to ask his readers for their opinions, he creates a dialogue with large school groups, with library-goers, with bookshop regulars by putting his job as a writer alongside his role as an educator and as a promoter of books and literature. Piumini is also a translator and, among all the many works which have come to life through him, there is the wonderful text realized to make *Revolting Rhymes* (*Versi Perversi*) by Roald Dahl accessible to Italian children. Also, over fifty of his books have been translated into many foreign languages thanks to different narrative voices.

The nomination for the prestigious Hans Christian Andersen Awards starts from the desire to promote his published works beyond national borders, in order to share the extraordinary work of

HCAA 2020: Roberto Piumini- Italy- Author

a poet, of a word-maker, of a refined narrator, of a writer capable of charming new readers every day, of a translator considerate of other authors' voices, of a great promoter of reading.

His many, many stories, are often paired with the illustrations of the many Italian pencils which have intertwined themselves with his works.

Essays and interviews

Piumini and the secrets of writing (Piumini e i segreti della scrittura)

<https://scuola.repubblica.it/blog/news/roberto-piumini-e-i-segreti-della-scrittura/>

What to keep an eye on when you start writing a story and some food-related memories. The great YA writer, Roberto Piumini gives some advice to the students who are about to take part to the creative challenge “The history of what you eat” created by Repubblica@scuola and Laterza.

What do the young contestants need to look out for when writing a story?

When young people ask me what’s the most important thing to keep in mind when writing, I answer this: you have to write a story, any story, you have to write two, three, four pages and then leave those four pages alone for a week, even two.

And then what happens?

After time has passed, one or two weeks, you have to pick up those pages again, with the strange conviction that one of your enemies, one of those people who would put an hex on you, put something like ten or twenty useless, wrong, fake, repetitive, boring things in there and hid them well because they really are evil... and you have to find them and take them out, because they are there... the taking-out process is extremely important... and it helps to clear our own heads and show us what has to stay.

What is the purpose of leaving time between writing and rereading your story?

If you don’t wait, if that time doesn’t pass, passion and narcissism prevail when they should disappear instead... but even more so, you have to think this, think that there’s an enemy that you have to outsmart... it also helps to feed ones self-irony a bit... look at how much useless stuff I put in there...

How do you keep the reader’s attention?

I believe that what sparks my curiosity, my interest, is the same thing that sparks the reader's attention. If it works for me, it works for other people, without forgetting the convincing writing style of course, narrative and informal. But I don't have strategies, actually I think I'm making several mistakes from a narratological point of view. For examples, you shouldn't start a novel with three pages full of descriptions, but that's how I do it, I'd only have to swap the first chapter with the second one, and yet... Yet, that's how it works for me: if I'm having fun, it means it works.

From where do you begin writing a story? Where do you go looking for a story?

My prose is very sound-based, made to be read out loud... when I was very young I used to read books but I didn't have that many since I grew up in a family of farmer origins. I used to listen to the radio a lot, that's where I learnt my playful, effective style.

How can you tell when the story has come to an end?

I never have any doubts. I'm one of those writers who, most of the time, begin their story without knowing how to end it, without even picturing it, and I start to realize where I'm headed only when I'm halfway through the book or when I've written two thirds of the story. I have no doubts, then.

What memory to you most connect with food?

I don't eat chicken because when I was a child I saw my mother strangle them. From that moment, I tried it sometimes, as a bet. It tastes just fine, but I've decided it's not for me, or rather, my sensitivity decided that I wasn't going to eat chicken any longer. Maybe you could start writing a story from something like this: a rejection. There's always a food we don't like and often there's more then it seems behind that.

Roberto Piumini: writer, poet and narrator (Roberto Piumini: scrittore, poeta e narratore)

Caterina Gatti, *Children's Literature by Contemporary Italian Writers* / by Enzo Catarsi, Flavia Bacchetti / Tirrenia, Edizioni del Cerro, 2006, pg. 139 – 140.

The fundamental element in Piumini's works, especially when it comes to his poetry – although one can find it in all his texts, always imbued with poetic sensibility, no matter the genre – is the great focus on fantasy. Fantasy and reality blend together within him creating an extensive and complex narrative dimension, characterized by an informal and engaging writing style based on the specific use of the word: spoken, narrative and imaginary words, or again, words hidden inside other words, musical words and neologisms. Piumini, even thanks to his ability to build «toy-like-words» which amplify communicability, can be considered one of the most likely heirs to the great Gianni Rodari and, therefore, can be placed with Bianca Pitzorno (albeit for different reasons) in a privileged position within the context of children literature, next to the model Collodi-Rodari, as suggested by Fernando Rotondo (2002).

The extraordinary ability to create interesting, playful and simple stories (both in prose and in verse) born from a fantastic, creative and poetic relation between words, gestures and sounds is constantly underlined in Piumini's works, since the elements of spoken language, physicality and rhythm are strongly connected in his texts (in a way that conveys a particular dimension and value to them). He writes and narrates for the pleasure of communicating and with the essential characteristic of «orality, not only as orality, but also as presence, as physical colloquialism» (Giorgetti, 1989, pg. 62), far from the preaching speeches that hide moralizing pedagogical ideals. As for culture and education, he is characterized by a writing style that places voice and body constantly at the centre. Roberto Denti (1992, pg. 117) argues that this is «fundamental of two qualities: that of the imagination and that of the language» and aims to «give an experience of the word as high-quality as possible.»

List of awards and other distinctions

- **1979** Winner of the *Cento Prize* with the book *The Young Man Who Entered the Palace* (Il giovane che entrava nel palazzo);
- **1983** Winner of the *Andersen Awards* with the book *Tales from the Horizon* (Storie dell'orizzonte);
- **1984** Winner of the *Le Palme d'Oro Prize* with the book *Tales from the Horizon* (Storie dell'orizzonte);
- **1991** Winner of literary award *Piero Chiara*;
- **1995** Winner of the *Cento Prize* with the book *Denis and Bread* (Denis e Il Pane);
- **2011** Finalist for the prize *Settembrini* with the collection of stories *The Lover* (L'amatore);
- **2014** Winner of the *Graziosi Land of Herons Prize* for the career (Novara) and for *Mattia and his Grandpa* (Mattia e il Nonno).
- **2008** Candidate for Astrid Lindgren Memorial Award
- **2019** Candidate for International Hans Christian Andersen Award
- **2020** Gianni Rodari Award : Gianni Rodari Award is organised by the Cultural Department in collaboration with Parco della Fantasia Gianni Rodari, set in Omegna (Italy). This year, in occasion of the centenary of Gianni Rodari's birth, Roberto Piumini received the Gianni Rodari Award. Piumini together with the teacher Ersilia Zamponi wrote in Omegna, Catherine the Goat (La Capra Caterina). In honor of this award, we would like to cite Piumini's words about the creation of this novel for children. He believes that there are different ways for an author to meet his readers. Probably, the more common one is a book presentation at the bookshop: on those occasions, the writer answers the readers' questions and makes some auto-biographical observations; those meetings don't add anything to the experience of reading, because the conversation always takes a different course. Another kind of meeting is the so-called "reading" where the writer reads an excerpt from his book. In these encounters, the most important things are the effective performance of the author and what the public consequently perceives. Last, but not least,

another occasion for the reader to meet his readers is a meeting where the writer takes inspiration from other people to write a book. On the one hand, the author offers his formal expressive capacity of writing and, on the other hand, the readers tell him something about their experiences, perceptions and stories and show him photographs, maps or significant objects. Then, the author combines the received information and his imagination in order to create a new story. Through this technique, Roberto Piumini wrote Catherine the Goat; some students attending the middle school in Omegna and their teacher Ersilia Zamponi helped Piumini in the writing – they all worked together for a whole year.

Complete Bibliography

Short Stories for Children

- *Stories of Air, Land and Sea* (Storie di Aria, di Terra e di Mare), Roberto Piumini, Paolo Altan, ElectaJunior 2018;
- *The Five Islands* (Le Cinque Isole), Roberto Piumini, Paolo D'Altan, De Agostini 2017;
- *Luca's homes: the secret diary of a foster care* (Le Case di Luca: Diario Segreto di un Affidato), Roberto Piumini, Stefania Vincenzi, Manni 2017;
- *Children and Stones* (I Ragazzi e le Pietre), Roberto Piumini, Gianni De Conno, Carthusia 2016;
- *What ends well: Stories of Children Around the World* (Quel che finisce bene: Storie di Bambini Intorno al Mondo), Roberto Piumini, Giovanni Da Re, Il Battello a Vapore 2016;
- *Silly Stories For Every Occasions* (Storie Birbone da Recitare in Ogni Occasione), Roberto Piumini, Emanuela Bussolati, Lapis 2016
- *The 7 Kings of Rome* (I 7 Re di Roma), Roberto Piumini, Alice Beniero, Mondadori 2016;
- *And so the story began: Roberto Piumini's first short stories* (E la storia comincio': I primi racconti di Roberto Piumini), Roberto Piumini, Cecco Mariniello, Giunti 2016.

Novels for Children

- *The Girl and the Knight* (La Ragazza e il Cavaliere), Roberto Piumini, Giulia Tomai, Edizioni EL 2016;
 - *Folo, the Centaur* (Folo, il Centauro), Roberto Piumini, Paolo D'Altan, Einaudi Ragazzi 2015;
 - *Lela's Ball* (La Palla di Lela), Roberto Piumini, Cinzia Ghigliano, Interlinea 2014;
 - *Three Piumini Brothers* (Tre Fratelli Piumini), Roberto Piumini, Topipittori 2013;
 - *The Mystery of Selvignano* (Il mistero di Selvignano), Roberto Piumini, Antonio Boffa, La Scuola 2012.
- *Friends* (Amici in Vista), Roberto Piumini, Manuela Salvi, Silvia Vanni, 2020

Tales for Children

- *Dragons, Fairies And Knights* (Draghi, Fate E Cavalieri), Roberto Piumini, 2008
- *Bobbo and his friends* (bobbo e gli amici), Roberto piumini, anna curtì, 2014

- Bobbo, where are you going? (Bobbo, dove vai?), Roberto Piumini, Anna Curti, 2014
- Give Me A Pen (Datemi Una Penna), Roberto Piumini, Monica Zani, 2015
- The Juice Of Wisdom (Il Succo Della Sapienza), Roberto Piumini, Antonio Boffa, 2015
- Spaghetti And Tomatoes (Spaghetti E Pomodori), Roberto Piumini, Allegra Agliardi, 2015
- The Caluden Tree (L'albero Di Caluden), Roberto Piumini, Giulia Orecchia, 2015
- Bobbo's Reason (Il Perché Di Bobbo), Roberto Piumini, Anna Curti, 2015
- Bobbo Can Do It (Bobbo Ce La Fa), Roberto Piumini, Anna Curti, 2015
- Bobbo, What Are You Doing?(Bobbo, Cosa Fai?), Roberto Piumini, Anna Curti, 2015
- The Adventurous Bobbo (Bobbo All'avventura), Roberto Piumini, Anna Curti, 2015
- The Train That Didn't Leave (Il Treno Che Non Partiva), Roberto Piumini, 2016
- The Wild Horse (Il Cavallo Selvaggio), Roberto Piumini, Annalaura Cantone, 2016
- Princess' Dreams (Sogni Di Principessa), Roberto Piumini, Anna Godeassi, 2016
- The Warrior Horseman's Wife (La Sposa Del Cavalier Guerriero), Roberto Piumini, Chiara Nocentini, 2016
- Once Pops One Just Can't Stop (Una Tira L'altra), Roberto Piumini, Anna Curti, 2016
- Brave Games (I Giochi Coraggiosi), Roberto Piumini, 2017
- Malagna And The Longing Cat (Malagna E Il Gatto Voglioso), Roberto Piumini, 2018
- Mary's Belly (La Pancia Di Maria), Roberto Piumini, Cecco Marinello, 2018
- Bumba's Water (L'acqua Di Bumba), Roberto Piumini, Monica Rabà, 2019
- Adventures Of Brave Little Girls (Storie Avventurose Di Bambine Coraggiose), Roberto Piumini, Stefano Bordiglioni, 2019
- The Big Turnip (La Rapa Gigante), Roberto Piumini, Andrea Astuto, 2020
- Ciro And The Clouds (Ciro E Le Nuvole), Roberto Piumini, Cecco Mariniello, 2020
- Colours' Battle (La Battaglia Dei Colori), Roberto Piumini, Monica Rabà, 2020
- Cici (Cici), Roberto Piumini, Cecco Mariniello, 2020
- Grandpa And The Little Girl (Il Nonno e La Bambina), Roberto Piumini, Cecco Mariniello, 2020
- Friends For Reading (Amici da Leggere), Roberto Piumini, Elisa Paganelli, 2020

- Limeia's Seashells (Le Conchiglie di Limeia), Roberto Piumini, Chiara Casale, 2020

Poems and Ballads for Children

- *A stands for... Great illustrated alphabet* (A come... Grande alfabeto illustrato), Roberto Piumini, Paloma Canonica, Marameo 2018;
- Happiness (La Felicità), Roberto Piumini, Sergio Olivotti, 2020
- The Great Christmas Star (La Grande Stella Di Natale), Roberto Piumini, Simona Mulazzani, 2020
- The Ballad Of The Months (La Ballata Dei Mesi), Roberto Piumini, Giulia Orecchia, 2020
- The Carousel Of Malcontents (La Giostra Dei Malcontenti), Roberto Piumini, Marisa Vestita, 2020

- *Get Up, Martin: Martin Luther King's Ballad* (Alzati, Martin: ballata di Martin Luther King), Roberto Piumini, Paolo D'Altan, Solferino Libri 2018;
- *What poem are you gonna tell me?* (Che poesia mi racconti?), Roberto Piumini, Manuel Tanco, Einaudi Ragazzi 2018;
- *The Sea* (Il Mare), Roberto Piumini, Paolo d'Altan, The Gallucci 2017;
- *Hell in a few words* (L'inferno in poche parole), Roberto Piumini, Einaudi Ragazzi 2016;
- *Me, Pi* (Io, Pi), Roberto Piumini, Cecco Mariniello, Gallucci 2016;
- *Pistoia enchanted* (Pistoia incantata) (Book + CD), Roberto Piumini, Alba Andreini, Cristiano Coppi, Edizione ETS 2016;
- *The Ballad of The Great War* (La Ballata della grande guerra), Roberto Piumini, Franco Angeli 2015;
- *Don't cry, Onion* (Non piangere, Cipolla), Roberto Piumini, Gaia Stella, Mondadori 2015.

Plays

- *The Kiss Herald* (Il portatore di baci), Roberto Piumini, Luciano Vighy, Angelo Manzoni 2013;
- *The Bread House – in Blue's Pocket* (La casa di pane - In tasca a Blu), Roberto Piumini, Lorena Munforti, Nuove Edizioni Romane 2010;
- *The Tree House* (La casa sull'albero), Roberto Piumini, Bianca Pizzoro, Quentin Blake, Nuove Edizioni Romane 2010;
- *The Musicians from Bremen* (I musicanti di Brema), Roberto Piumini, Gianni Peg, Nuove Edizioni Romane 2006;
- *Narco's Comedy* (La Commedia di Narco), Roberto Piumini, Cecco Mariniello, Nuove Edizione Romane 2004;

Graphic Novels for Children

- *Jesus and his Friends* (Gesù e gli amici), in "The Gypsy" (La zingara) by Simonetta Maione, story by Roberto Piumini, illustrations by di Francesca Biasetton, Maschietto Editore 2006.

Musical Books and Songs for Children

- *Dance, dance* (Balla, balla), Roberto Piumini, Nicoletta Costa, La Coccinella 2017;

- *Tiny Light Opera* (Operina della luce), Roberto Piumini, Andrea Basevi, Liliana Iadaluca, Emanuela Borra, Sillabe 2016;
- *At the aquarium with Scioli* (All'acquario con Scioli), Roberto Piumini, Silvia Bertoni, Sillabe 2016;
- *The Handsome Rooster* (Il gallo bello), Roberto Piumini, Paolo Capodacqua, Paolo Capodacqua, Alessandro Sanna, Gallucci 2015;
- *Foddy as Nature Wants* (Foddy come natura vuole), Roberto Piumini, Andrea Basevi, Giulia Bernini, Sillabe 2015;
- *Known Potions* (Note pozioni), Roberto Piumini, Giovanni Caviezel, 2012.

Mythology for Children

- *The Metamorphosis : Tales of Mythology* (Le Metamorfosi: Storie di mitologia), Roberto Piumini, Alessandro Sanna, Mondadori 2014;
- *Gods and Heroes of Olympus* (Dei ed eroi dell'Olimpo), Roberto Piumini, Fabio Visintin, Mondadori 2012;
- *Pegasus & the Unicorn, Sky Horses* (Pegaso & l'Unicorno, Cavalli del cielo), Roberto Piumini, Antongionata Ferrari, Emme Edizioni 2007;
- *Ulysses' Adventures* (Le avventure di Ulisse), Roberto Piumini, Francesca Ghermandi, Editori Riuniti 2003;
- *Three Smiles for Paris* (Tre sorrisi per Paride), Roberto Piumini, Paolo D'Altan, Einaudi Ragazzi 1997.

Reductions, Rewritings and Adaptations

- *Great Fables in a Few Words* (Le grandi fiabe in poche parole), Roberto Piumini, Raffaella Ligi, Einaudi Ragazzi 2016;
- *Peter Pan* (James Matthew Barrie), Roberto Piumini, Mondadori 2014;
- *Little Women* (Piccole Donne) (Louisa May Alcott), Roberto Piumini, Mondadori 2014;
- *The Jungle Book* (Il libro della giungla) (Rudyard Kipling), Roberto Piumini, Mondadori 2014.
- *The Prince and the Pauper* (Il principe e il povero) (Mark Twain), Roberto Piumini, Mondadori 2014.
- *Pinoke* (Pinocchio), Roberto Piumini, Federico Penco, 2020
- *The Giant Turnip* (La Rapa Gigante), Roberto Piumini, Andrea Astuto, 2020

- Cinderella The Cat And Other Fairy Tales By Giambattista Basile (La Gatta Cenerentola E Altre Fiabe Di Giambattista Basile), Roberto Piumini, David Pintor, 2020
- Mother Goose's Tales By Perrault (I Racconti Di Mamma Oca Di Perrault), Roberto Piuini, Cristiana Cerretti, 2020

Short Stories in Anthologies

- *The Song of the Botticino* (Canto del botticino), in “The Stone Adventures” (Le avventure di pietra), Roberto Piumini, Andrea Valente, 2012;
- *Her Story* (Storia di Lei), in “Don’t Step on our Rights” (Non calpestate i nostri diritti), Roberto Piumini, Unicef- Piemme 2009;
- *Tirabusciò*, Roberto Piumini, Fabrizio del Tessa, Gallucci 2007;
- *Once, There was a Princess* (C’era una principessa), Roberto Piumini, Octavia Monaco, Alessandra Cimatoribus, Anna Curti and Cécile Gambini, Einaudi Ragazzi 2006;
- *Rizzello and Sinfonò* (Rizzello e Sinfonò), in “The Great Tales” (Le grandi storie), Roberto Piumini, Silvia Forzani, Edizioni AVE 2006;

Poems in Anthologies

- *The Rooster Sings in the Morning* (Canta il gallo alla mattina), Roberto Piumini, Chiara Dattola, Simona Mulazzani, Filippo Brunelli, La Coccinella 2012;
- *Bumba*, in *Water Pretty Water* (Acqua bell’acqua), Roberto Piumini, Lilia Marcucci, Andrea Valente, Emanuela Bussolati, Antonio Vincenti, Sophie Fatus, Giusy Capizzi, Cristiana Cerretti, Giulia Orecchia, Giovanni Manna, Cristiano Lissoni, Attila Faravelli, Simone Del Baglivo, EMI 2008;
- *Kind Land Light Blue Air* (Terra gentile aria azzurrina), Roberto Piumini, Daniela Marcheschi, Adriano Gon, Einaudi Ragazzi 2007;
- *Source* (Sorgente), in “Drops of Voice” (Gocce di voce), Roberto Piumini, Antonella Abbiatello, Fatatrac 2006.

Translated Prose

- *Tom Sawyer’s Adventures* (Le avventure di Tom Sawyer) (Mark Twain), Roberto Piumini, Einaudi Ragazzi 2004;
- *Manuel and Didi: Winter Adventures* (Manuel e Didi: avventure d’inverno) (Erwin Moser), Roberto Piumini, Einaudi Ragazzi 2001;
- *Tiniest* (Minuscolo) (Erwin Moser), Roberto Piumini, Einaudi Ragazzi 2000;
- *Little Wolf’s Book of Badness* (Manuale di cattiveria per piccoli lupi) (Ian Whybrow), Roberto Piumini, Tony Ross, Fabbri 1999;
- *Cheepy Chick’s Holiday* (Le vacanze di Pigolino) (Lucy Kincaid), Roberto Piumini, Pamela Storey, Mondadori 1985.

Translated Poetry

- *Mother Goose* (Mamma oca racconta) (Sylvia Long), Roberto Piumini, Sylvia Long, Fabbri 2005.
- *Eloise in Paris* (Eloise a Parigi) (Hilary Knight), Roberto Piumini, Hilary Knight, Piemme 2005;
- *Eloise at Christmas* (Eloise: Natale al Plaza) (Kay Thompson), Roberto Piumini, Hilary Knight, Piemme 2004;
- *Eloise Takes a Bath* (Eloise fa il bagno!) (Kay Thompson), Roberto Piumini, Hilary Knight, Piemme 2003;
- *Out of the Dust* (Oltre la polvere) (Karen Hesse), Roberto Piumini, Salani 1999.
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Short stories for adults

- *The Enlightened Cyclist* (Il ciclista illuminato), Roberto Piumini, Ediciclo 2014;
- *The Author tells his Story* (L'autore si racconta), Roberto Piumini, Franco Angeli 2012;
- *The Silent Waltz* (Il valzer muto), Roberto Piumini, Manni 2008;
- *The Endless Pieces* (Le opere infinite), Roberto Piumini, Manni 2006;
- *Ladies and Knights* (Le donne e i cavalieri), Roberto Piumini, Aliberti Editore 2004.

Novels for adults

- *The Enamoured Figure* (L'amorosa figura), Roberto Piumini, Skyra 2013;
- *The Lover* , (L'amatore), Roberto Piumini, Barbera Editore 2011;
- *The God of Women* (Il dio delle donne), Roberto Piumini, Milva M. Cappellini, EdiLet 2010;
- *The Last Time Wind Blew* (L'ultima volta che venne il vento), Roberto Piumini, Nino Aragno 2002;
- *The Heirs of the Earth* (Gli eredi della terra), Roberto Piumini, Piemme 2002.
- *Brod's Rose* (La rosa di Brod), Bombiani 2019
- *Tales For A Calm Voice* (Storie per voce quieta), Oligo 2019
- *Manzoni's Beard* (La barba del Manzoni), Marietti 2020

Tales for adults

- Gazes: Seven Stories About Painting (Gli sguardi: sette racconti sulla pittura), Marietti 2019

Poems and ballads for adults

- *The Quiet Love Tools* (I silenziosi strumenti d'amore), Roberto Piumini, Interlinea 2014;
- *The Bed Sheet Folder* (Il piegatore di lenzuoli), Roberto Piumini, Nino Aragno 2008;

- *The New Dante's Comedy* (La nuova commedia di Dante), Roberto Piumini, Feltrinelli 2004;
- *You Won't Receive Any Other Gift* (Non altro dono avrai), Roberto Piumini, Interlinea 2004;
- *The Moral Love* (L'amore morale), Roberto Piumini, Il Nuovo Melangolo 2001.

Writings On Drawings

- *Pictascripta*, Roberto Piumini, Monica Rabà, Nuages 2017;
- *Scampia Storytelling*, Roberto Piumini, Rosa Tiziana Bruno, Giuseppe Guida, Notes Edizioni 2015;
- *Mizia*, Roberto Piumini, Alessandro Sanna, Nuages 2011;
- *Sixth Degree* (Sesto grado), Roberto Piumini, Valeria Agostinelli, Johan & Levi 2006;
- *Circe's School* (La scuola di Circe), Roberto Piumini, Cecco Mariniello, Nuages 2006;
- *Cats' Soul* (L'anima dei gatti), Roberto Piumini, Cecco Mariniello, Nuages 2004.

Musical Books and Songs for Adults

- *The Kiss Herald* (Il Portatore di baci), Roberto Piumini, Patrizia Ercole, Andrea Basevi, Marco Vincenzi, Associazione Sant'Ambrogio Musica 2013.

Translated poetries for adults

- William Shakespeare, *Macbeth*, translated by Roberto Piumini, illustrated by Salvador Dalì, 2019

Poems in Anthologies

- *Words of the Pass: Thirty-three Poets from the Third Millenium* (Parole di passo: trentatré poeti per il terzo millennio), Roberto Piumini, Nino Aragno 2003.

Translated Poems

- *Aulularia* (Plautus), Roberto Piumini, Einaudi 2017;
- *Sonnets* (I sonetti) (William Shakespeare), Roberto Piumini, Emons Audiolibri 2014;
- *Paradise Lost* (Il Paradiso Perduto) (John Milton), Roberto Piumini, Bompiani 2009;
- *Next to the Fireplace and Other Poems* (Accanto al camino e altre poesie) (Robert Browning), Roberto Piumini, Interlinea 2001;

- *Sonnets* (I sonetti) (William Shakespeare), Roberto Piumini, Bompiani 2000.

Activities for Children

- *Bumba's Water* (L'acqua di Bumba), Roberto Piumini, Monica Rabà;
- *Feathers on Water* (Piume sull'acqua), Roberto Piumini, Paolo Capodacqua;
- *The Old Man in the Cornfield* (Il vecchio nel granturco), Roberto Piumini, Michele Piumini.

Video

- <https://video.corriere.it/ballata-grande-guerracosi-mondo-sprofondo-trincea/48fe706a-6367-11e4-bb4b-8f3ba36eaccf>
- <https://video.corriere.it/roberto-piumini-piu-linguaggio-ricco-piu-pensiero-libero-ragazzi-insegniamo-riconoscere-parole-valore/e74ff302-d766-11e8-9629-6aae524f65ea>

List of translated editions

- CAPPUCETTO ROSSO (Little Red Riding Hood);
- I MUSICANTI DI BREMA (The Musicians from Bremen);
- PINOCCHIO;
- HANSEL E GRETEL (Hansel and Gretel);
- I TRE PORCELLINI (The Three Little Pigs);
- LA CICALA E LA FORMICA (The Grasshopper and the Ant)
 - Spain (Castilian and Catalan), Ediciones del Laberinto, 2010.
- STORIE D'AMORE (Love Stories)
 - Serbia, Kreativni Centar, 2010.
- IL GIGANTE EGOISTA (The Selfish Giant);
- LA LEPRE E LA TARTARUGA (The Tortoise and the Hare)
- BIANCANEVE (Snow White)
- POLLICINO (Tom Thumb)
 - Japan, Nashimura Co. Ltd, 2010.
- IL CUOCO PRIGIONIERO (The Imprisoned Cook)
 - Netherlands, Tuttibooks, 2009.
- MILLE CAVALLI (A Thousand Horses)
 - Spain, Ediciones Siruela, 2009.
- FRATELLINO E SORELLINA (Little Brother and Little Sister);
- SCARPAFICO;
- I MUSICANTI DI BREMA (The Musicians from Bremen)
 - Korea, Jangone Education & Publishing, Okcheon-gun 2007.
- DIARIO DI LA (La's Diary)
 - Japan, Aya Yoshitomi, 2005;
 - Albania, Pegi, 2010.
- SEME DI AMACEM (Anacem Seed)
 - China, Fei Bao International Culture Co. Ltd, 2005.
- CIAO, TU (Hi, you), with Beatrice Masini
 - Spain, Tambre, Vigo 2008;
 - France, La Joie de Lire, 2005;
 - Greece, Costas A. Giannikos, Athens 2004.

- TRE SORRISI PER PARIDE (Three Smile for Paris)
 - Japan, Takabatake Takemura, 2003.
- ROSASPINA (Briar Rose)
 - Korea, Doosan Corporation Publishing BG, Seoul 2003.
- FIABE PER OCCHI E BOCCA (Fairy Tales for Eyes and Mouth)
 - Korea, Media 2, 2004;
 - Netherlands, Nederlandse Uitgave, Uitgeverij, Zanzibar, Amsterdam 2003.
- IL GIOVANE CHE ENTRAVA NEL PALAZZO (The Young Man Who Entered the Palace)
 - Venezuela, Ediciones Maria di Mase, Caracas 1987;
 - Slovenia, Mladost, Zagreb 1983.
- STORIE DELL'ORIZZONTE (Stories from the Horizon)
 - USA, (partial) *The saint in the circus*- Tambourine Books, New York 1999;
 - USA, (partial) *The knot in the tracks*- Tambourine Books, New York 1991;
 - Spain, Alfaguara, Madrid 1990.
- LO STRALISCO
 - Netherlands, Querido, Amsterdam 1993;
 - France, Hachette, Paris 1992;
 - Spain (Castilian and Catalan), Edebé, Barcelona 1991;
 - Germany, Hanser, Munich-Wien;
 - Japan, Komine Shoren, Tokyo.
- MATTIA E IL NONNO (Mattia and His Grandpa)
 - China, New Buds Publishing House, Tianjin 2007;
 - Norway, Det Norske Samlaget, Oslo 1996;
 - Spain (Basque), Desclée, Bilbao 1995;
 - France, Gallimard, Paris 1994;
 - Germany, Hanser, Munich-Wien 1994;
 - Spain (Castilian), Edebé, Barcelona 1993;
 - Netherlands, Querido, Amsterdam 1993;
 - Great Britain, Penguin, London 1993;
 - Japan, Shinko Shuppansha, Osaka.
- LE TRE PENTOLE DI ANGHIARI (The Three Pots form Anghiari)
 - France, Gallimard, Paris 1996;
 - Mexico, Altea, Mexico City 1991;
 - Portugal, Caminho, Lisbon 1991;
 - Spain, Altea, Madrid 1986.

- MOTU-ITI
 - Germany, Hanser, Munich-Wien 1997;
 - France, Hachette, Paris 1993;
 - Netherlands, Querido, Amsterdam 1993.
- IL SEGNO DI LAPO (Lapo's Sign)
 - France, Hachette, Paris 1994.
- L'ORO DEL CANOTEQUE (The Golden Canoteque)
 - Germany, Hanser, Munich-Wien 2001;
 - Netherlands, Querido, Amsterdam 1997;
 - France, Gallimard, Paris 1996.
- UN AMORE DI LIBRO (A Lovely Book)
 - Spain, Edelvives, Madrid 2008;
 - Portugal, Pianeta Editora, Lisbon 1990.
- IL MATTO VOLANTE (The Flying Loony)
 - France, Gallimard, Paris 1996;
 - Italy (in English), Edizioni EL, Trieste 1991;
 - Spain (Castilian), Altea, Madrid 1982;
 - Netherlands, Querido, Amsterdam.
- DENIS DEL PANE (Denis of Bread)
 - Netherlands, Querido, Amsterdam 1997.
- I CAPELLI DEL SOLDATO (The Soldier's Hair)
 - Spain, Altea, Madrid 1983;
 - Netherlands, Querido, Amsterdam.
- LA STORIA DI ARDENTE (Ardente's Story)
 - Spain, Altea, Madrid 1983.
- LA BALLATA DI HANSEL E GRETEL (The Ballad of Hansel and Gretel)
 - Germany, Schneider Verlag, Munich 2000.
- MESIPIÙ
 - Germany, Carlsen Verlag, Reinbek 1987;
 - Great Britain, Macdonald, London-Sydney 1987.
- ATTENTO A TE, LETTORE! (Beware, Reader!)
 - In Dutch with *Lees dit niet! - En andere griezelverhalen*, Lemniscaat, Rotterdam 1996;
 - in English with *Fingers on the Back of the Neck and Other Ghost Stories*, Lemniscaat, Rotterdam 1996.
- RUMORI DI LETTURA (Reading Noises)

- Portugal, Pianeta Editora, Lisbon 1990.
- TRE D'AMORE (Three of Love)
 - Spain, Manuel Salvat, Barcelona 1993.

Ten of Piumini's Best Works

- *The Stralisco* (Lo stralisco), Einaudi Ragazzi;
- *Motu-iti*, Einaudi Ragazzi;
- *Mattia and his Grandpa* (Mattia e il nonno), Einaudi Ragazzi;
- *The Three Pots from Anghiari* (Le tre pentole di Anghiari), E Elle;
- *Ulysses King of Voyage* (Il re dei viaggi Ulisse), NER;
- *Catherine the Goat* (La capra Caterina), Interlinea;
- *I Remember* (Io mi ricordo), *Quiet Potato* (Quieto Patato), *Sun, I was joking* (Sole, scherzavo), Giunti;
- *The Golden Canoteque* (L'oro del Canoteque), Einaudi Ragazzi;
- *Narco of Alidosi* (Narco degli Alidosi), Nuove Edizioni Romane;
- *Calicanto*, Einaudi Ragazzi.

Books Submitted to the Jury

- *Get up, Martin* (Alzati, Martin), Solferino, 2018;
- *Don't Cry, Onion* (Non piangere, cipolla), Mondadori, 2018;
- *Ulysses' Adventures* (Le avventure di Ulisse), Mondadori, 2017;
- *And so the Story Began* (E la storia cominciò), Giunti, 2016;
- *The Stralisco* (Lo Stralisco), Einaudi, 2016.

Published Reviews of Books Submitted to the Jury

Get Up, Martin (Alzati, Martin)

https://www.corriere.it/cultura/18_ottobre_07/roberto-piumini-alzati-martin-solferino-editore-39908476-ca45-11e8-8417-701d201b7018.shtml?refresh_ce-cp

Published by Solferino, “Get up, Martin” is a poem in octaves for young people and adults alike on the symbol of yesterday and today’s fight against racism.

(Corriere della Sera – Cultura)



Illustration by Paolo d'Altan

Writing a tale in octaves meant for young people - in 2018 - and adapting a story born and raised in the Fifties and Sixties to a metre whose sound reminds us more of Ariosto’s poems and of the battles between the moors and the paladins? Roberto Piumini did that: he took the octave and bent it so that it could tell the story of a modern hero with no armour but armed with a courage

stronger than iron. After all, the epic tone is fit for heroes and the octave is an heroic metre while also being narration-friendly.

This is how “Get Up, Martin” begins, a “ballad” – with verses and rhymes – on Martin Luther King, published by Solferino. It starts with that “get up” which isn’t a suggestion but an order given to reverend King, the future civil rights paladin – only fourteen years old at the beginning of the story – guilty of refusing to give up his seat to two white men on his bus ride back from a school contest in Atlanta. Back then, this was an everyday occurrence in the deep South, but it proved decisive for the destiny of young Martin who, from then on, choose to “stand up” to fight injustice without ever sitting down again.

The brief but intense life of reverend King – he was only 39 when he was assassinated in Memphis, on the 4th of April 1968 – is shaped by Piumini into an epic but familiar poem, which recognizes the man’s exceptionality without being too insistent. The style, bent to the restrictions of the rhyme, doesn’t change (“At that sudden command, in an instant,/ on the bus all noise stops./Everybody is looking at Martin and at the lady who is scratching her skirt with her nails”.) Less “poetic” words find their place in the narration without seeming out of tune (the public transport boycott of 1956: Martin and his parents “have called on the population/ to protest peacefully but with pride,/ they hope there will be, for now,/ a 60% adhesion”; Claudette Colvin’s protest, a seventeen-year-old from Montgomery who, in 1955, nine month before to Rosa Parks, refused to give up her seat to a white person: “Many heads/ on the sidewalks turn to stare/ while Claudette, dragged by her dress,/ screams with her extraordinary voice:/ “It’s my constitutional right!””).



A story which sometimes lets imagination fly through poetry. This happens, for example, with King's theory of the non-violent fight: "We are a minority: this cage/ will be opened if we'll be able to get/ the right reforms. Violence is like sand/ thrown to the wind, it makes us, and white people, and everyone else blind/ to the truth that resides in reason." Poetry can convey everything but it stops before the insane doctrine of the Ku Klux Klan, a theory so sick it can't be translated into verses.

Everything else is addressed. Everything, starting from a long time ago, from the origins of racial injustice and segregation which find their roots in the horror of slave ships travelling from Africa to Europe and America. These are the rawest and most tragic stanzas: the cry of thousands of people taken from their homes, from their lives and deported with no hope of going back. An infamy that reaches Martin's America – and perhaps even us. A cry that young King feels pounding in his head, "a constant and painful song, sung by one thousand, one hundred thousand trapped voices,/ living voices in dead galley."



Martin Luther King's ballad is the song of many others. Harriet Tubman, the "black people's Moses" who, between 1851 and 1860, helped almost 300 slaves escape through the "Underground Railroad". Claudette Colvin and Rosa Parks, who refused to give up their bus seats to white people. Jo Ann Robinson, Ralph Abernathy and Edward Nixon, activists who worked with King and John F. Kennedy. The great, extraordinary hero, is not alone: his fight, sang with gospel rhythms, lives through the courage of many. Only one voice doesn't join the others, that of James Earl Ray, the man that on the 4th of April 1968, in Memphis, picked up his shotgun and killed Martin Luther King.

Poet, narrator, actor capable of clever word-play, Roberto Piumini experiments a new way of telling a story which has already been told many times but has still much to say. Those who already know it can read it now in a new, unique format and those who – like the younger generations this book was meant for – don't know anything about the activist and Nobel prize winner who died forty years ago can discover Martin's extraordinary story. Paolo d'Altan's illustrations and the in-depth chapters at the end, full of historical details poetry can't delve into, will help them in this journey of discovery. Notably, Martin Luther King's famous quote "I have a dream" is missing from Piumini's poem: the famous dream of the Washington protest is narrated and evoked in a chapter titled "Dreams". Reverend King dreams during the night. He dreams of rafts, of crammed bodies, of boaters talking on their phones. A vision of the future and a sign showing that his fight is still alive and necessary.

The Stralisco (Lo Stralisco)

<https://www.fantasymagazine.it/argomenti/lo-stralisco>

You have just opened a book and you find yourselves on an unimaginable path: how could you, after all, imagine imagination? This book is an absolute masterpiece because it has the courage to do so.

You are in a beautiful and literary Orient. Sakumat is a painter and he is asked to do a delicate job: a rich man's son has a severe illness which prevents him from ever leaving his room and see the light of day. The painter will have to paint landscapes for him in order to let him know the world and distract him. Could it be that being so close



to creativity and imaginations will save him from death? The novel doesn't give a negative answer to these questions; it destroys them. The painter begins to paint for the child, Madurer, and realises that it's not possible to know the world, not through painting and not in any other way. He finds out that knowledge is a form of escapism and that escapism can't do anything against pain, which concerns everyone, not only those who die; dying is, after all, a shared and daily destiny which can't be avoided neither through creativity nor through imagination (which the painter has learnt to consider as two distinct virtues).

The child dies at the end because we all have to die; and the painter understands that when we let imagination talk, we picture death and its boundlessness, its eternal and total nature. Death is black only because it doesn't have images in it (we technically only imagine in the absence of images).

The child dies and the painter stops being a painter. And this is the most moving (and twice so, for the mind and for the heart) ending that our contemporary literature has ever known.

The Stralisco is a great fantasy book on the fantastic.



Roberto Piumini: writer, poet and narrator (Roberto Piumini: scrittore, poeta e narratore)

Caterina Gatti, *Children's Literature by Contemporary Italian Writers* / by Enzo Catarsi, Flavia Bacchetti / Tirrenia, Edizioni del Cerro, 2006

In *The Stralisco* (1987b), one can find condensed linguistic modalities, emotions and themes that will become typical of Piumini's works and theories: a slim expressiveness, linear but effective; the meaning of life with its good and its evil, the meaning of death which does not annihilate, the value of friendship, of love and of affection in its many forms, and especially the importance of creative imagination and of freedom of thought (elements easily identifiable in works such as *Motu-Iti. The Island of the Seagulls* (Motu-Iti. L'isola dei gabbiani) (1989), *Mattia and his Grandpa* (Mattia e il nonno) (1993a), *The Golden Canoteque* (L'oro del Canoteque) (1995c) only to cite a few of the more famous ones).

All the tastiness of food in Roberto Piumini's verses, by Giuseppe Fantasia.

https://www.huffingtonpost.it/giuseppe-fantasia/tutta-la-bonta-del-cibo-versi-roberto-piumini_b_7213736.html

The dishes described by Piumini's imagination become veritable tasty nursery rhymes thanks to his "special ingredients": the joy of sound, the word-plays, the metaphors and a lot of originality which certainly is the most important and fundamental ingredient.



Poetry and food: according to Roberto Piumini, one of Italy's most important children's authors and winner of the *Hans Christian Andersen Award*, it's a perfect combination. When it comes to writing, poetry is the most authentic and compelling form: it utilizes visual images, noises, shapes, colours, sounds and words. He told me all this when I met him in Bologna, at the presentation of the new edition of his book *Don't Cry, Onion* (Non piangere, cipolla), published by Mondadori.

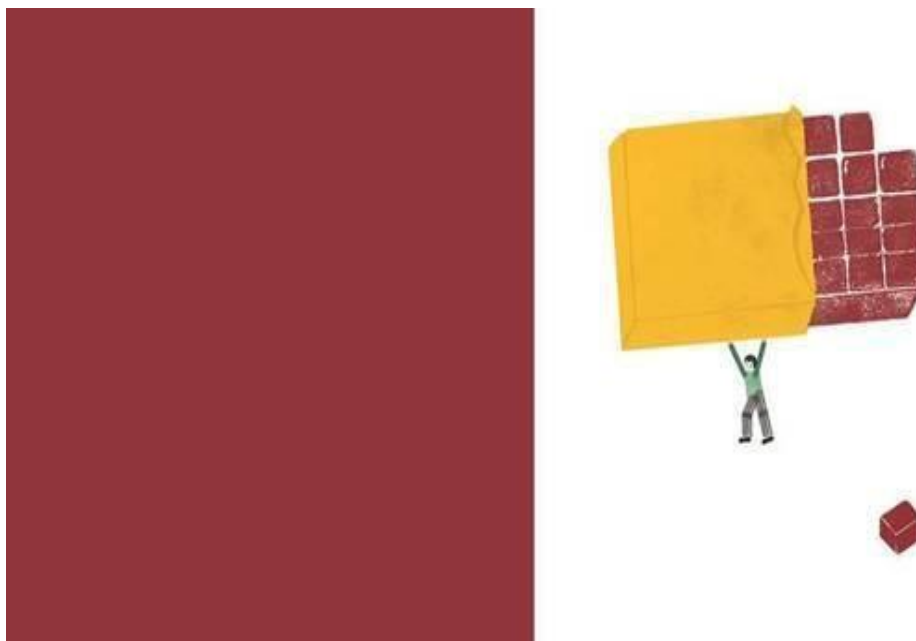
"Compared to the 1992's edition, I simply reviewed it a bit, changed a few words, added or removed some commas, nothing more," he felt like pointing out to me as we flipped through the pages of the book, decorated with Gaia Stella's wonderful illustrations.

It's an extremely relevant book, conceived as a restaurant that cooks and provides his customers with quality food, "tasty, healthy, nourishing food: for the mouth, the eyes, the ears and for the mind, which never hurts," as you can read in the short preface.

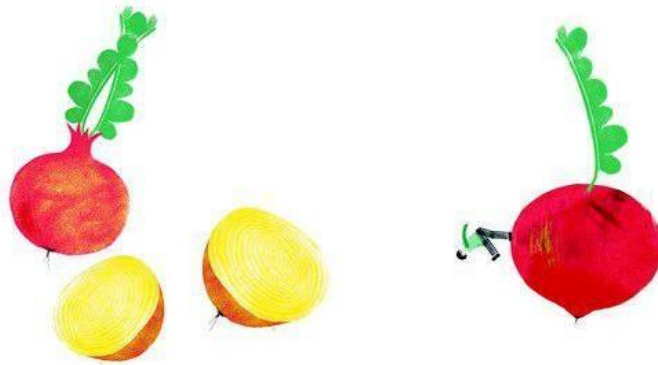
Words are like food and chefs are the poets of words, they are the ones who know how to cook better than everyone. Therefore, we go from “A” as in “acqua” (water) – which “slides inside the mouth, down the throat and comforts us – to “U” as in “uva” (grapes) – “roundish gold and sweet sugar, a bunch full of life.”



Then there’s the orange, “a ball with the colour of an earthenware tile cooked in the sun”, to be eaten in all its tastiness, the chocolate, “that stains your hands when you take a piece of it”, and that “you put it in your mouth and bite into like a pirate.”



Onions must be taken care of, slowly heated and stirred a bit “to avoid going from the frying pan to the fire.”



Whereas the schnitzel “has to be seasoned with a pinch of salt and a little pepper,” keeping in mind that “while it fries it doesn’t keep quiet but sizzles and rustles.”



Ice cream “is a fine delicacy” and “the tongue swims slowly into its sea,”



Pasta is “flaming and al dente” and “cooks, boiling its hard and stiffshell”,



And the author finds risotto tasty, “but not when it’s overcooked.”

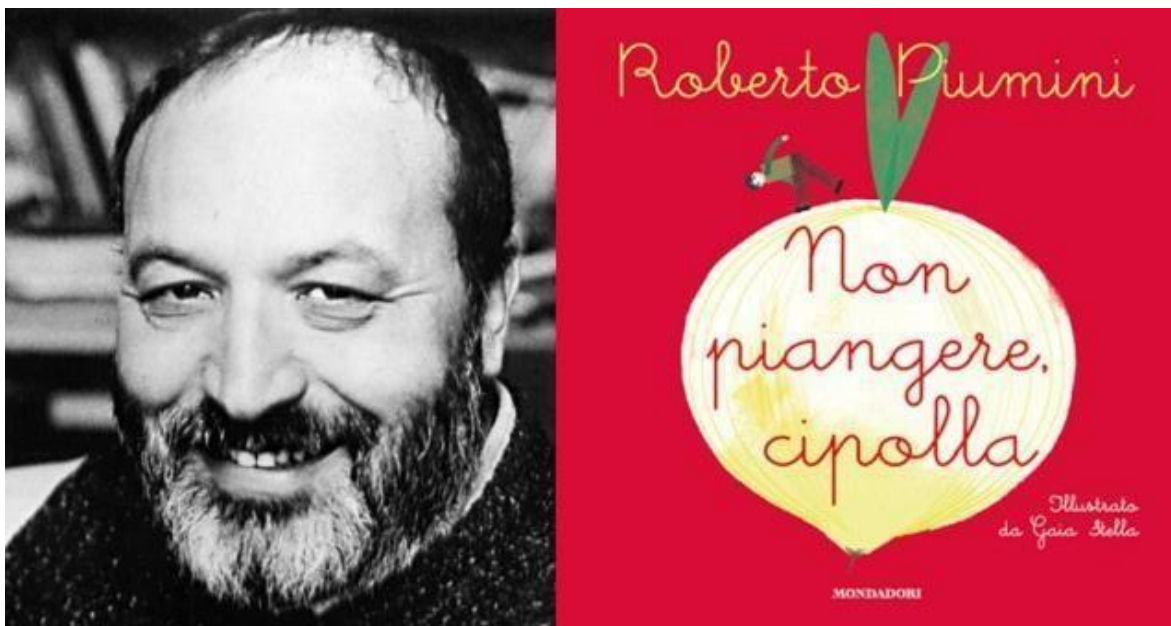


The dishes described by Piumini’s imagination become veritable tasty nursery rhymes made with his “special ingredients”: the joy of sound, the word-plays, the metaphors and a lot of originality which certainly is the most important and fundamental ingredient. Piumini’s poems are perfect to be read and tasted, but more importantly, to be shared with the people we love. The outcome is certain: a whole lot of joy and no side effects.

How to bring children closer to reading. The Roberto Piumini's "recipe".

<https://libreriamo.it/cresciamo/come-avvicinare-i-bambini-alla-lettura-la-ricetta-di-roberto-piumini/>

An attention to details and body memory, a true and light playfulness, a carefulness in presenting things from a narrative perspective, and everything "seasoned" through verbal language. According to Roberto Piumini, author of *Don't Cry, Onion* (Non piangere, cipolla), this is the "recipe" that helps to bring young people closer to reading books...



MILAN - An attention to details and body memory, a true and light playfulness, a carefulness in presenting things from a narrative perspective, and everything "seasoned" through verbal language. According to Roberto Piumini, author of *Don't Cry, Onion* (Non piangere, cipolla), this is the "recipe" that helps to bring young people closer to book reading. *Don't Cry, Onion* is a collection of tasty nursery rhymes on food by one of children's most beloved authors. An amazing "gastronomic" collection of catchy poems for all children, food-lovers and not, which the author will present during the *Bologna Children's Book Fair*.

***Don't Cry, Onion* aims to bring children closer not only to reading, but also to food-loving: how did the idea for this collection of "gastronomic" nurseryrhymes come to be?**

Don't Cry, Onion doesn't exactly have the purpose of drawing children to reading, nor does it have gastronomic purposes. It simply offers that playfulness connected to words, that sensible and joyful surprise that comes from language, from food, which is very suitable for the poetic game of playing with meaning thanks to its sensory and emotional values.

What ingredients does a book need in order to catch younger people's attention?

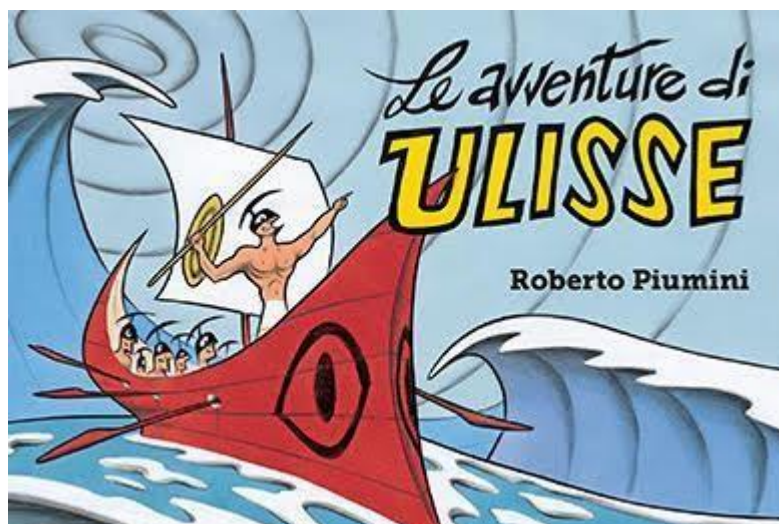
I'd say the same "ingredients" that every kind of communication directed to children needs: an activity targeted to children, an attention to details and body memory (movement, senses, perception), a true and light playfulness, a carefulness in presenting things from a narrative perspective and not as a "dialogue". All this created through verbal language, a good "literariness" able to realize a well-rounded picture and avoid meaningless, and often ugly, words.

How can the children publishing industry keep its "competitiveness" alive?

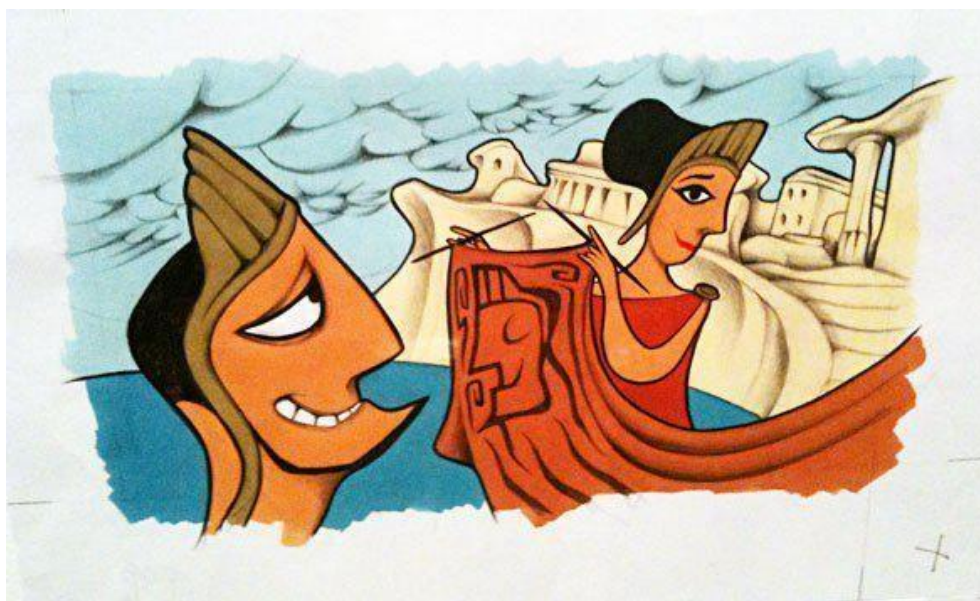
I answer for the part that concerns me: by focusing on writing, with reference to the previous answer. It's not about being competitive, it's about offering the best possible experience and keeping the taste for imagination and, I'll say it again, the imaginative experience strong.

Ulysses' Adventures (Le avventure di Ulisse)

<http://www.ragazzimondadori.it/storie-e-non-solo/le-avventure-di-ulisse-le-rime-di-piumini-e-le-illustrazioni-di-ghermandi-per-conoscere-leroe-greco/>



Who was Ulysses? Roberto Piumini, the well-known and loved children's author, tells the story of the Greek hero through playful rhymes. The text is brought to life by one of Italy's most famous illustrators and comic book artist, Francesca Ghermandi, with her illustrations and unique style. Polyphemus, Eolus' winds, Circe, the mermaids, the Proci, the storms, Calypso and the great fight: a rhyming tale which aims to bring young readers closer to Greek mythology through adventures and trials to be faced with curiosity and wit. An amazing illustrated book with fascinating drawings and rhymes.



Ulysses, King of Voyages (Ulisse Re dei viaggi)

<https://www.diessefirenze.org/wp-content/uploads/2017/09/Il-re-dei-viaggi.pdf>



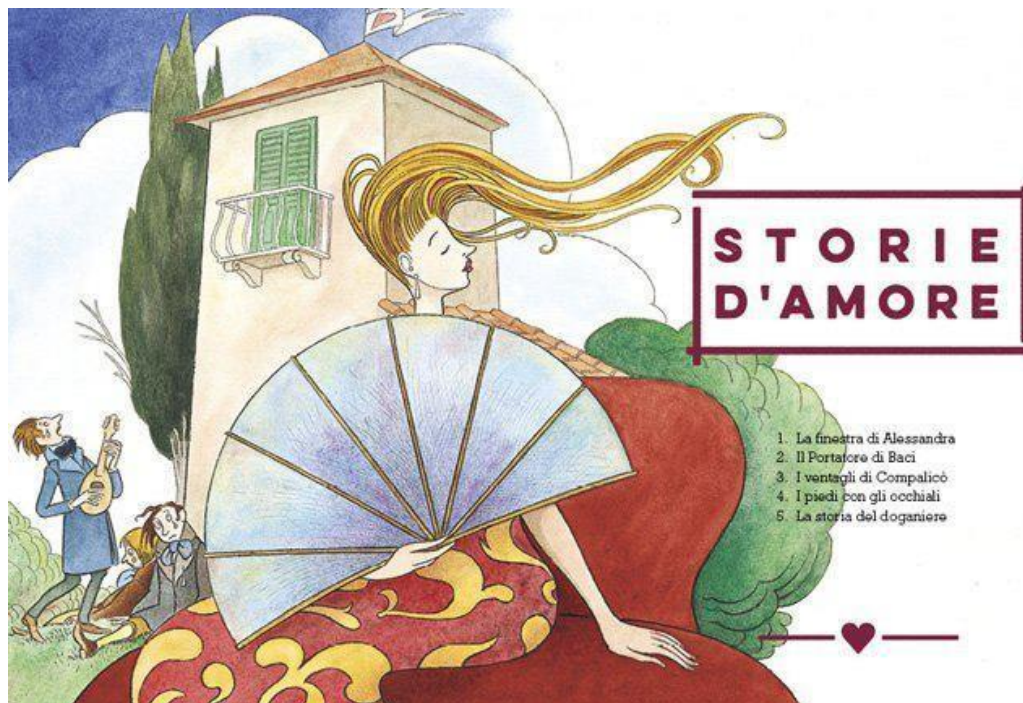
The short story is written in third person and its nine chapters tell some of the most important episodes of the *Odyssey* (the departure, the Trojan horse, Polyphemus, Eolus, Circe, the mermaids, Calypso, Nausicaa, the repatriation) maintaining the chronological order but not the narrative one. Everything focuses on the clear narration of the events which follow quickly one another thanks to the short dialogues and the lack of descriptions of the setting and of the protagonist's personality (or of any of the character's personalities). When going from one episode to the other, if it's necessary, there is a brief summary at the beginning of the chapter recounting the events that happened in the meantime. Piumini simplifies the original version, keeping only the main plot and leaving out the points not necessary for plot development (the different elements through which Penelope recognises Ulysses, for example). Although the vocabulary is easy and the style is smooth, the text manages to preserve Homer's courtly tone. Cecco Mariniello's illustrations are placed either at the beginning of each chapter like illuminated initials, or after the text, sometimes covering two consecutive pages. These illustrations represent the most decisive moments of each episode.

And so the story begun (E la storia cominciò): Roberto Piumini's first short stories

<https://www.ilsole24ore.com/art/cultura/2017-05-16/scusa-puoi-spostare-sole-173211.shtml?uuid=AEFOsmEB>

(...)This amazing collection contains the short stories from *The Young Man Who Entered the Palace* (Il giovane che entrava nel palazzo), Roberto Piumini's first book, edited by Nuove Edizioni Romane in 1978 and winner of the Cento Prize in 1979, as well as the short stories from *Tales from the Horizon* (Storie dall'orizzonte), winner of the Andersen Award "Fairy Tale Bay" (Baia delle favole) in 1983 and of the Palme d'oro Prize in 1984. These titles marked a point of no return for children literature

and they constitute the first successes of one of the most important Italian authors who was still relatively unknown at the time but whose writing was already extraordinary. With the addition of new illustrations by Cecco Mariniello and the author's introduction, this edition collects 37 stories, divided into six sections: Love Stories, War Stories, Smart Heads, Legends, Jokes and Tricks, Singing Hands.



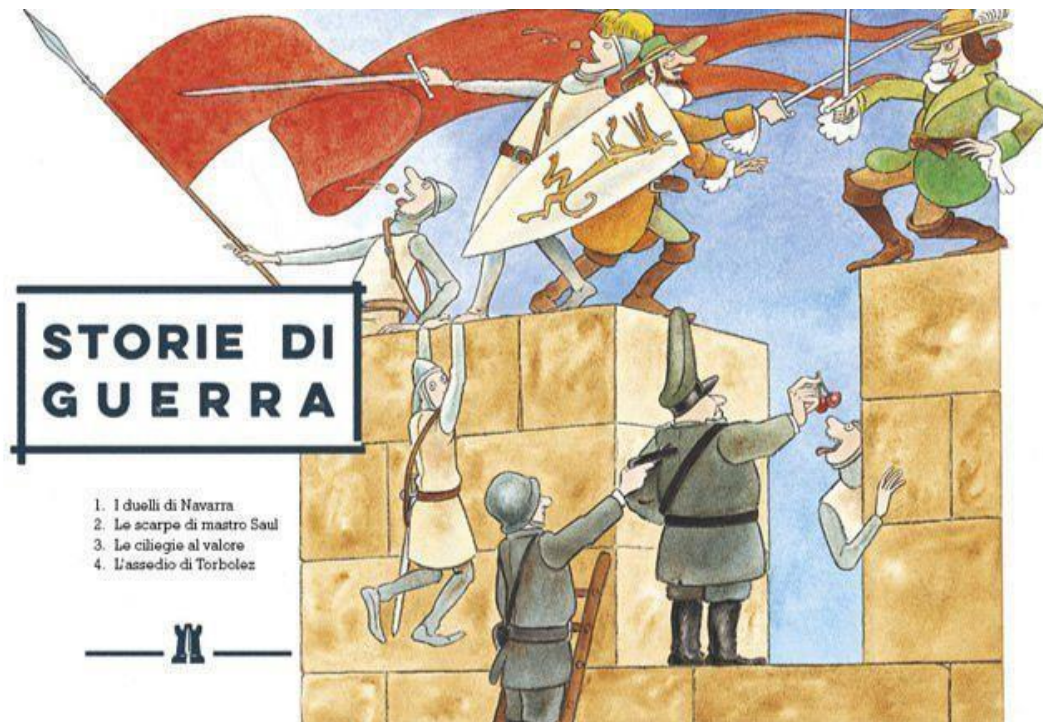
Classic short stories: style, summary and fantasy

<https://www.lastampa.it/2017/03/27/blogs/premio-andersen/racconti-dautore-stile-sintesi-e-fantasia-ObfzWzDxa9Au4UcnHhZoyO/pagina.html>



(...) Before telling you all about the new titles presented at the Bologna Children's Bookfair, where the finalists for the Andersen Awards will be announced, we are taking a week-long break to recommend you some extremely special books which have become available again this year. What do they have in common? A high level of writing, combined with a competent exploration of fantastic and fabulous themes, classic black and white illustrations, and short story format, ideal to help young people approach literature: short enough to keep the reader's attention, or to be read out loud; a limitedness which forces the author to mix briefness, style and originality. *And so the Story Begun* (E la storia cominciò) (Giunti, 2016, 226 pp, for 8-year-olds and up) brings back to bookstores, albeit without their original order, two of Roberto Piumini's short story collections: *The Young Man Who Entered the Palace* (Il giovane che entrava nel palazzo) (1978) and *Stories from the Horizon* (Storie dell'orizzonte) (1982, Andersen Prize for the Best Book 9/12), both originally published by Gabriella Armando for Nuove Edizioni Romane. It is to Gabriella's "keen gaze" that Piumini dedicates this new edition. Not long after the publication of the original

volumes, the author won (in 1986) the Andersen Prize for best author. Between the pages of *And so the Story Begun*, alongside Cecco Mariniello's detailed illustrations (alternated with a few coloured panels), we find Piumini at his best, communicating with the narrative universe of the fairy tale and playing freely with language, figures of speech and history (especially Medieval history).



In the short stories we meet short-sighted lovers, besieged cities, miraculous fields, trickster masks and imprisoned cooks that gain their freedom back by making pizza. In the introduction to the volume, the author tells us another story: his genesis as a writer happened almost by chance during a theatre gig, perhaps because of the earthquakes of 1976. He wrote many stories, one each day, because they had amassed inside him more and more as time passed and now they wanted to come out. "(...) When they [the short stories] became fifty (...), I picked twenty of them and sent them to a publisher: the Nuove Edizioni Romane." The rest of the story is already well-known: now we know that during that year a vital chapter of Italian children literature was written (...)





