

Roberto Piumini

HANS CHRISTIAN ANDERSEN AWARD 2020

AUTHOR



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Biographical information

Born in Edolo (Brescia Province), Roberto Piumini graduated in Pedagogy at Università Cattolica del Sacro Cuore in Milan and, after a brief spell in teaching, he became an actor and a puppeteer.

Since 1967 to 1973 he has been teaching literature at middle school and secondary school of Varese area. He taught many classes of descriptive dynamics, bodily expression, poetical and theatre writing.

He has been an actor for three years with theater companies as *Teatro Uomo* in Milano and *La Loggetta* in Brescia.

He has been gaining experience as puppeteer for one year.

In 1978 he started his long and rich literary career, authoring children's poems, fairy tales, stories, novels and plays. He has been publishing really many books of: fables, short and long tales, novels, nursery rhymes, poems, epic poems, song texts, musical theatre texts and chorales, translations, arrangements, extracurricular texts, with 70 Italian publishers.

He wrote about thirty poetical texts (poems, ballads, narrative poem, songs) on search topics and essays on groups of children, boys and adults, in many places, including Omegna, Alessandria, Scandiano Milano, Imola, Reggio Emilia, Roma, Modena, Castel del Rio, Torino, Mestre, Lugano (Svizzera).

He has about fifty books translated abroad.

Since 1990 he has been publishing four novels for adults, five tales collections, literary parody, collection of poems, narrative epic poem, with a dozen of publishers. Piumini written poetical and narrative texts on illustrations and in art catalogues. He translated into poetry form *Browning* epic poems, *Shakespeare Macbeth and Sonnets*, *John Milton Paradise Lost* and *Plauto Aulularia*, with the addition of an apocryphal end.

He has written in cooperation with musicians different books about authors, instruments, musical styles, with audio.

He has recorded talking books of epic poems and tales of himself and of other authors. Piumini has written and hosted *Radicchio and Il Mattino di Zuccherò* radio programs and still writes texts for music, in cooperation with Italian and foreign musicians. Roberto Piumini has written plots and scenplays for cartoons and fiction short films, and has written complement texts for museums visits, as *Marino Marini Museum* and *Palazzo Strozzi* in Florence.

He proposes reading shows and acting of his texts for children, boys and adults and shows of theatre and musical entertainment with choral, instrumentalists, singers and actor groups or accompanied on the guitar by his son Michele.

Portrait photograph



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

Roberto Piumini writes, narrates, reads, performs. He's a writer, poet, translator, narrator, actor, radio-television-drama scriptwriter, chorister. His voice is powerful, his written words can receive many adjectives, often superb. There is a Roberto Piumini who writes songs, who invites children to expect a happy city, there is a Roberto Piumini capable to write about death in a prose pervaded by a strong scent of life in two novels that are contemporary-classics by now. There is a Roberto Piumini to be discovered by those who have never found his books on the shelves, and one to be found again by all his passionate followers. His tales and novels, his poems, nursery rhymes can be found inside many publisher's catalogues, from Mondadori to Einaudi and Nuove Edizioni Romane (that celebrated his publishing initiation) from Solferino to Piemme, and then Carthusia and many others. There are high quality texts that are able to narrate Martin Luther King's life, Romeo and Juliet's loving ordeal, to fascinate young people with appropriate words proposing again Ludovico Ariosto and the drama of Ulysses the traveller and the dog waiting for his owner. New tales for texts that have already met the adult reader, a prose that has been turning all around the world looking for the truest feelings translated into words to offer the emotion of good writing to young people. Lightness of his pen translates fables into ballads and it plays with the poetical text, it considers rhyme as high linguistic exercise and, at the same time, simple expressive style to dialogue even with children. Roberto Piumini writes, looks for, invents, Roberto Piumini loves to ask for his readers opinions, he makes himself available for large school groups, for library users, for bookshop regulars, simultaneously writing and practicing book and reading education and promotion. Piumini translates and among the various works that have come to life, there is the wonderful text realized to bring *Versi Perversi* by Roald Dahl to Italian children. And over fifty of his books, through the voice of different storytellers, have been translated in many foreign countries.

The nomination for the prestigious Hans Christian Andersen Awards starts from the desire to promote his publishing production beyond national borders to share the special work of a poet, of a word maker, of a cultured narrator, of a writer able to wonder readers always new, of a translator careful with the voice of the other, of a great promoter of reading.

His stories, many and many, often couple with the illustrations of the many Italian illustrators that have drawn for his writings.

Silvana Sola

Appreciative essays and interviews

Piumini e I segreti della scrittura

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

Piumini and the secrets of writing

The thing that you have to be careful to when you begin to write a story and some memories about the food. The great writer for young people, Roberto Piumini wanted to give some advice to the students that are going to participate to the creative challenge "The History of what you eat" of Repubblica@scuola and Laterza.

When teenagers begin to write a story , they have to be careful to what?

When the youngest people ask me what is the most important thing to write, I answer like this: you write something, any story, you have to write two or three, four pages and leave these for pages for a week, also two.

And after, what happen?

After that time, one or two weeks, you have to pick up another time that pages, with the conviction that your enemy, one that have you sworn, put ten to twenty unnecessary things , wrongs , fakes , redundants ,heavy, he put into you, in a elegant way, because is really bad....and you have to search and get them off, because they exist.....the operation of removing is absolutely important... it need to clarify the thought to themselves, whats has to remain.

Why do we need the time of separation between the time of writing and the story and when you re-read?

If you don't wait, if that time didn't pass, prevail narcissism and passion, instead they have to be estinguished... but especially you have to think to that, think to the idea of the enemy and you have to mock him... It helps to fuel a bit of self mockery.... But look a little bit that there are so many things that aren't necessities...

How can you maintain the reader's attention?

The things that make me curious, my desire, are the things that i think make curious also the other readers. If it functions with me, it has to function also with the others, always with a convincing, narrative and everyday language. But i don't have strategies , I think that I make mistakes in a narratological way. For example, on shouldn't begin a romance with three pages of description, but it happens to me, on should put the chapter two to replace the one and vice versa, but.....but with me it fonction like this, if I'm amused, it works.

Where do you have to begin to write a story? How can you do to search a story?

My prose is so much sonore, done to be read aloud, when I was very young I read books but i didn't have so many of them, because i grown in a family with peasant origin, I've listened a lot of radio, and with that i've learned my type of word, amusing effective and strong.

How do you know that the story is going to end?

I've no doubts. I always begin without an idea for the end , not even imagine that. I begin to discover where we're going only after the firts half or 2\3. To that point I've no doubts.

What's the memory that you connect most to the food?

I don't eat chicken, because when I was young I looked my mother to strangle the chicken. By that moment I've eaten chicken only few time for a bet, the taste is good, but I've decided, or better my empathy has decided that I wouldn't eat chicken anymore. Maybe a story can begin by that : to go back to the reasons of refuse. There is always a food that we don't like and almost always there something behind that.

Roberto Piumini: scrittore, poeta e narratore

Roberto Piumini: writer, poet and narrator.

Caterina Gatti, Young literature of contemporary italian writers / by Enzo Catarsi, Flavia Bacchetti / Tirrenia, Edizioni del Cerro, 2006

The fundamental basis of Piumini's work, especially in poetry – but we can say in the all wide work, that is always full of poetical breath, even in a variety of genres- is the large space given to fantasy. Fantasy and reality are blended into him creating a narrative cogent and complex dimension that is characterized by a personal engaging linguistic style, based on the particular use of word: spoken narrated imagined word or hidden inside other words, set to music and invented. Piumini, also thanks to his ability to build «toys made of words» that magnify communicability, can be considered one of the most respected heirs of great Gianni Rodari, together with Bianca Pitzorno, legitimately even if with different reasons, and so he can be placed in a privileged position in children's literature panorama according to the Collodi-Rodari imaginary line, as Fernando Rotondo argues (2002)...

The ability to create interesting, funny and simple stories (both in prose and in poem), that are arisen by a fantastic link between words, gestures and sound, is constantly highlighted in Piumini, because verballity, corporeity and rhythm are very strong elements and strictly connected to eachothers so to give a particular character and worth to written works. He writes and talks for the pleasure to communicate, with his essential quality of «verballity, not only as vocality, but also as participation, physical colloquialism». (Giorgetti, 1989, p.62), far from preacher's speeches, that hide moralizing pedagogism.

According to culture and training it is characterized by a voice and body writing style, constantly careful «fundamentally to two aspects: imaginary proposal and language» aiming to «give

a word experience at the most qualitative level as possible» as Roberto Denti argues (1992, p.117)...

List of awards and other distinctions

- **1979** Winner of “*premio Cento*” for the book: *Il giovane che entrava nel palazzo*, le Nuove Edizioni Romane.
- **1983** Il Premio Andersen (Andersen italian prize) with the book "Storie dell'orizzonte", le Nuove Edizioni Romane
- **1984** Premio Le Palme d'oro with the book "Storie dell'orizzonte",
- **1991** Winner of literary award “*Piero Chiara*”
- **1995** Winner of “*premio Cento*” for the book *Denis and bread* (Denis e il pane), Einaudi Ragazzi
- **2011** Finalist for the prize “*Settembrini*” with the collection of stories *The lover* (L'amatore), *Narrativa Italiana*
- **2014** Winner of “*Premio Graziosi Land of herons*” for the career (Novara) intended for the writer that knows how to tell the lowland, especially for *Mattia and his granpa* *Mattia e il nonno*, Einaudi

Complete Bibliography

Stories for Children

- Stories of air, land and sea (Storie di aria, di terra e di mare), Paolo Altan, ElectaJunior 2018
- LE CINQUE SOLE De Agostini 2017, Illustration of Paolo D'Altan
- LE CASE DI LUCA: DIARIO SEGRETO DI UN AFFIDO Manni 2017
Illustration of Stefania Vincenzi
- Children and stones (I ragazzi e le pietre), Gianni De Conno, Roberto Piumini, Carthusia 2016
- What ends well: stories of children around the world, (Quel che finisce bene: Storie di bambini intorno al mondo), Giovanni Da Re, Roberto Piumini, Il Battello a Vapore 2016
- Rascal stories to play in every occasion (Storie birbone da recitare in ogni occasione), Emanuela Bussolati, Roberto Piumini, Lapis 2016
- Seven Rome Kings (I 7 Re di Roma), Alice Beniero, Roberto Piumini, Mondadori 2016
- And the story began: Roberto Piumini's first stories. (E la storia comincio': I primi racconti di Roberto Piumini), Cecco Mariniello, Roberto Piumini, Giunti 2016

Novels for Children

- The girl and the horseman (La ragazza e il cavaliere), Giulia Tomai, Roberto Piumini, Edizioni EL 2016
- Folo, the Centauro (Folo, il Centauro), Paolo D'Altan, Roberto Piumini, Einaudi Ragazzi 2015
- Lela's ball (La palla di Lela), Cinzia Ghigliano, Roberto Piumini, Interlinea 2014
- Three Piumini brothers (Tre fratelli Piumini), Roberto Piumini, Topipittori 2013
- Selvignano mystery (Il mistero di Selvignano), Antonio Boffa, Roberto Piumini, La Scuola 2012

Poems, Epics and Ballads for children

- A as as great illustrated alphabet (A come... Grande alfabeto illustrato), Marameo 2018, illustrator Paloma Canonica
- Get Up Martin, Alzati, martin: ballata di Martin Luther King, Solferino Libri 2018
Illustrator Paolo D'Altan
- What poetry do you tell me (Che poesia mi racconti?), Einaudi Ragazzi 2018,
Illustrazioni di Manuel Tanco
- The see, Il Mare, The Gallucci 2017, Illustrazioni di Paolo d'Altan
- Hell in a few words (L'inferno in poche parole), Roberto Piumini, Einaudi Ragazzi 2016
- Pi, me, (Io, Pi) Cecco Mariniello, Roberto Piumini, Gallucci 2016
- Pistoia enchanted (Pistoia incantata) (Libro + CD), a cura di Alba Andreini, Cristiano Coppi, Roberto Piumini, Edizione ETS 2016
- The great war ballad (La Ballata della grande guerra), Roberto Piumini, FrancoAngeli 2015
- Onion, don't cry (Non piangere, Cipolla), Roberto Piumini, Gaia Stella, Mondadori 2015

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Theatre Books

The kiss herald (Il portatore di baci, Luciano Vighy, Roberto Piumini, Angolo Manzoni 2013

The house of bread – in the pocket to blu. (La casa di pane- In tasca a blu), Lorena Munforti, Roberto Piumini, Nuove Edizioni Romane 2010

The house on the tree (La casa sull'albero) by Bianca Pitzoro, Quentin Blake, Roberto Piumini, Nuove Edizioni Romane 2010

Brema musicians (I musicanti di Brema), Gianni Peg, Roberto Piumini, Nuove Edizioni Romane 2006

Narco comedy (La Commedia di Narco), Cecco Mariniello, Roberto Piumini, Nuove Edizione Romane 2004

Texts on Drawings for Children

Jesus and friends (Gesù e gli amici), in La Zingara, testo di Simonetta Maione, un racconto di Roberto Piumini, illustrazioni di Francesca Biasetton, Maschietto Editore 2006

Musical Books and Songs

Dance, dance, (Balla balla) La Coccinella 2017, Illustrator Nicoletta Costa

Little piece of light (Operina della luce) (whit Andrea Basevi e Liliana Iadaluca) illustrator of Emanuela Borra, Roberto Piumini, Sillabe 2016

At the aquarium with sciolì, (All'acquario con sciolì), illustrazioni di Silvia Bertoni, Roberto Piumini, Sillabe 2016

The handsome cock (Il gallo bello) (con Paolo Capodacqua), testo di Roberto Piumini, music and voice of Paolo Capodacqua, illustraror Alessandro Sanna, Gallucci 2015

Foddy as nature wants (Foddy come natura vuole), Opera musicale per bambini, libretto di Piumini, music di Andrea Basevi, illustrator Giulia Bernini, Sillabe 2015

Known potions (Note pozioni), writ Roberto Piumini, music of Giovanni Caviezel, 2012.

Stories of Mythology for children

Metamorphosis : Story of mithology (Le Metamorfosi: Storie di mitologia), illustrator Alessandro Sanna, Roberto Piumini, Mondadori 2014

Gods and heroes of the Olimpo (Dei ed eroi dell'Olimpo), Fabio Visintin, Mondadori 2012

Pegaso & l'Unicorno, Cavalli del cielo, Antongionata Ferrari, Emme Edizioni 2007

Ulisse's adventures (Le avventure di Ulisse), Francesca Ghermandi, Roberto Piumini, Editori Riuniti 2003

Three smiles for Paride (Tre sorrisi per Paride), Paolo D'Altan, Roberto Piumini, Einaudi Ragazzi 1997

Reductions and Rewrites

Great fables in few words (Le grandi fiabe in poche parole), Raffaella Ligi, Roberto Piumini, Einaudi Ragazzi 2016

Peter Pan by James Matthew Barrie, Roberto Piumini, Mondadori 2014

Little women (Piccole donne) by Louisa May Alcott, Roberto Piumini, Mondadori 2014

Jungle book (Il libro della giungla) by Rudyard Kipling, Roberto Piumini, Mondadori 2014

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The prince and the poor man.(Il principe e il povero) di Mark Twain, Roberto Piumini, Mondadori 2014

Stories in collection

Botticino's poem, Andrea Valente, Roberto Piumini, The stone adventure (L'avventura di pietra) 2012

Story about her (Storia di Lei), in Don't step on our rights (Non calpestate i nostri diritti), Roberto Piumini, Unicef- Piemme 2009

Tirabusciò. Fabrizio del Tessa, Roberto Piumini, Gallucci 2007

There was a princess (C'era una principessa), illustrazioni di Octavia Monaco, Alessandra Cimatoribus, Anna Curti e Cécile Gambini, testo di Roberto Piumini, Einaudi Ragazzi 2006

Rizzello and Sinfonò (Rizzello e Sinfonò), in Le grandi storie, illustrazioni di Silvia Forzani, Roberto Piumini, Edizioni AVE 2006

Poems in collection

The cock sings in the morning (Canta il gallo alla mattina), Illustrazioni di Chiara Dattola, Simona Mulazzani e Filippo Brunelli, testo di Roberto Piumini, La Coccinella 2012

BUMBA, in Water beautiful water (Acqua bell'acqua), illustrazioni di Lilia Marcucci, Andrea Valente, Emanuela Bussolati, Antonio Vincenti, Sophie Fatus, Giusy Capizzi, Cristiana Cerretti, Giulia Orecchia, Giovanni Manna, Cristiano Lissoni, Musiche di Attila Faravelli e Simone Del Baglivo, EMI 2008

Gentle land azure water (Terra gentile acqua azzurrina), a cura di Daniela Marcheschi, illustrazioni di Adriano Gon, Roberto Piumini, Einaudi Ragazzi 2007

Source (Sorgente), in Voice drops (Gocce di voce), illustrazioni di Antonella Abbiatello, Roberto Piumini, Fatatrac 2006

Translation 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 di inverno) (Erwin Moser), Roberto Piumini, Einaudi Ragazzi 2001

Tiny (Minuscolo) (Erwin Moser), Roberto Piumini, Einaudi Ragazzi 2000

Spite handbook for young wolves (Manuale di cattività per piccoli lupi) (Ian Whybrow), Tony Ross, Roberto Piumini, Fabbri 1999

Pigolino's holidays (Le vacanze di Pigolino) (Lucy Kingaid), Pamela Storey, Roberto Piumini, Mondadori 1985

Stories for adults

The knowledgeable cyclist (Il ciclista illuminato), Roberto Piumini, Ediciclo, 2014

The author talks about himself (L'autore si racconta), Roberto Piumini, Franco Angeli, 2012

The mute waltz (Il valzer muto), Roberto Piumini, Manni, 2008

Endless pieces (Le opere infinite), Roberto Piumini, Manni 2006

Ladies and horsemen (Le donne e i cavalieri), Roberto Piumini, Aliberti Editore, 2004

Novels for adults

Amorous figure (L'amorosa figura), Roberto Piumini, Skyra 2013

The lover , Barbera Editore, 2011

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Women's God (Il Dio delle donne), Milva M. Cappellini, Roberto Piumini, EdiLet 2010

The last time wind came (L'ultima volta che venne il vento), Roberto Piumini, Nino Aragno, 2002

Land successors (Gli eredi della terra), Roberto Piumini, Piemme, 2002

Poems and ballads for adults

Silent love tools (I silenziosi strumenti d'amore), Roberto Piumini, Interlinea 2014

The sheets folder (Il piegatore di lenzuoli), Roberto Piumini, Nino Aragno, 2008

New Dante's comedy (La nuova commedia di Dante), Roberto Piumini, Feltrinelli 2004

No different gift you'll receive (Non altro dono avrai), Roberto Piumini, Interlinea 2004

Moral love (L'amore morale), Il Nuovo Melangolo 2001

Texts On Drawings

Scampia Storytelling, Rosa Tiziana Bruno, Giuseppe Guida, Roberto Piumini, Notes Edizioni 2015

Mizia, Alessandro Sanna, Roberto Piumini, Nuages 2011

Sixth degree (Sesto grado), Valeria Agostinelli, Roberto Piumini, Johan & Levi 2006

Circe's school (La scuola di Circe), Cecco Mariniello, Roberto Piumini, Nuages 2006

Cat's soul (L'anima dei gatti), Cecco Mariniello, Roberto Piumini, Nuages, 2004

Musical books and Songs for adults

The bearer of kisses (Il Portatore di baci), Patrizia Ercole, Roberto Piumini, Musiche originali di Andrea Basevi eseguite da Marco Vincenzi, Associazione Sant'Ambrogio Musica 2013

Poems in Collection

Words of pace: thirtythree poets for the third millenium (Parole di passo: trentatre' poeti per il terzo millennio), Roberto Piumini, Nino Aragno, 2003

Translation poems

Sonets (I sonetti) di William Shakespeare, Roberto Piumini, Emons Audiolibri 2014

Paradise Lost (Paradiso Perduto) by Milton, Roberto Piumini, Bompiani 2009

Next to the chemney and other poetries (Accanto al camino e altre poesie) (Robert Browning), Roberto Piumini, Interlinea 2001

Sonets (I sonetti) di William Shakespeare, Roberto Piumini, Bompiani 2000

Other publications

Theater shows for children

L'ACQUA DI BUMBA whit Roberto Piumini and Monica Rabà.

PIUME SULL'ACQUA - whit Roberto Piumini and Paolo Capodacqua.

IL VECCHIO NEL GRANTURCO - Roberto Piumini and Michele Piumini.

Video

<https://video.corriere.it/ballata-grande-guerracosi-mondo-sprofondo-trincea/48fe706a-6367-11e4-bb4b-8f3ba36eacdf>

<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 of Bremens)
PINOCCHIO (Pinocchio)
HANSEL E GRETEL (Hansel and Gretel)
I TRE PORCELLINI (Three little pigs)
LA CICALA E LA FORMICA (The grasshopper and the ant)
Spain- castillan, catalan language (Ediciones del Laberinto, 2010)
- STORIE D'AMORE (Love stories)
Serbia- serbian language (Kreativni Centar, 2010)
- IL GIGANTE EGOISTA (the selfish giant)
LA LEPRE E LA TARTARUGA (The tortoise and the hare)
I TRE PORCELLINI (Three little pigs)
BIANCANEVE (Snow White)
POLLICINO (Tom Thumb)
Japan- japanese language (Nashimura Co. Ltd, 2010)
- IL CUOCO PRIGIONIERO (The prisoner chef)
Netherlands- dutch language (Tuttibooks, 2009)
- MILLE CAVALLI (A thousand horses)
Spain- spanish language (Ediciones Siruela, 2009)
- FRATELLINO E SORELLINA (Little brother and little sister)
SCARPAFICO
I MUSICANTI DI BREMA (The musicians of bremen)
Corea- corean language (Jangone Education & Publishing, Okcheon-gun 2007)
- DIARIO DI LA (La's diary)
Japan- japanese language (Aya Yoshitomi, 2005)
Albania- albanian language (Pegi, 201)
- SEME DI AMACEM (Anacem's seed)
China- chinese language (Fei Bao International Culture Co. Ltd, 2005)
- CIAO, TU (Hi, you)
Spagna- spanish language (Tambre, Vigo 2008)
Francia- french language (La Joie de Lire, 2005)
Grecia- greeke language (Costas A. Giannikos, Atene 2004)
TRE SORRISI PER PARIDE (Three smile for Paride)
Japan- japanese language (Takabatake Takemura, 2003)
- ROSASPINA (Briar rose)
Corea- corean language (Doosan Corporation Publishing BG, Seoul 2003)
- FIABE PER OCCHI E BOCCA (Fairy tales for eyes and mouth)

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Corea- corean language (Media 2, 2004)

Netherlands- dutch language (Nederlandse Uitgave, Uitgeverij, Zanzibar, Amsterdam 2003)

IL GIOVANE CHE ENTRAVA NEL PALAZZO (The boy who entered in the palace)

Venezuela- spanish language (Ediciones Maria di Mase, Caracas 1987)

Slovenia- slovenian language (Mladost, Zagabria 1983)

STORIE DELL'ORIZZONTE (Story of the horizon)

USA, (part.) The saint in the circus- english (language Tambourine Books, New York 1999)

USA, (part.) The knot in the tracks- english language (Tambourine Books, New York 1991)

Spain- spanish language (Alfaguara, Madrid 1990)

LO STRALISCO

Netherlands- dutch language (Querido, Amsterdam 1993)

France- french language (Hachette, Parigi 1992)

Spain- castillan and catalan language (Edebé, Barcellona 1991)

Germany- german language (Hanser, Monaco-Vienna)

Japan- japanese language (Komine Shore, Tokio)

MATTIA E IL NONNO (Mattia and grandpa)

China- chinese language (New Buds Publishing House, Tianjin 2007)

Norway- norwegian language (Det Norske Samlaget, Oslo 1996)

Spain- basque language (Desclée, Bilbao 1995)

France- french language (Gallimard, Parigi 1994)

Germany- german language (Hanser, Monaco-Vienna 1994)

Spain- castillan language (Edebé, Barcellona 1993)

Netherlands- dutch language (Querido, Amsterdam 1993)

Great Britain- english language (Penguin, Londra 1993)

Japan- japanese language (Shinko Shuppansha, Osaka)

LE TRE PENTOLE DI ANGHIARI (The three pots from Anghiari)

France- french language (Gallimard, Parigi 1996)

Mexico- spanish language (Altea, Città del Messico 1991)

Portugual- portuguese language (Caminho, Lisbona 1991)

Spain- spanish language (Altea, Madrid 1986)

MOTU-ITI

Germany- german language (Hanser, Monaco-Vienna 1997)

France- french language (Hachette, Parigi 1993)

Netherlands- dutch language (Querido, Amsterdam 1993)

IL SEGNO DI LAPO (Lapo's sign)

France- french language (Hachette, Parigi 1994)

L'ORO DEL CANOTEQUE (Canoteque's gold)

Germany- german language (Hanser, Monaco-Vienna 2001)

Netherlands- dutch language (Querido, Amsterdam 1997)

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France- french language(Gallimard, Parigi 1996)

UN AMORE DI LIBRO (A love of book)

Spain- spanish language (Edelvives, Madrid 2008)

Portugal- portuguese language (Pianeta Editora, Lisbona 1990)

IL MATTO VOLANTE (the flying loony)

France- french language (Gallimard, Parigi 1996)

Italy- english language (Edizioni EL, Trieste 1991)

Spain- castillan language (Altea, Madrid 1982)

Netherlands- dutch language (Querido, Amsterdam)

DENIS DEL PANE (Denis of the bread)

Netherlands- dutch language (Querido, Amsterdam 1997)

I CAPELLI DEL SOLDATO (Soldier's hair)

Spain- spanish language (Altea, Madrid 1983)

Netherlands- dutch language (Querido, Amsterdam)

LA STORIA DI ARDENTE (Ardente's story)

Spain- spanish language (Altea, Madrid 1983)

LA BALLATA DI HANSEL E GRETEL (The ballads of Hansel and Gretel)

Germany- german language (Schneider Verlag, Monaco 2000)

MESIPIÙ (MonthsMore)

Germany- german language (Carlsen Verlag, Reinbek 1987)

Great Britain- english language (Macdonald, Londra-Sydney 1987)

ATTENTO A TE, LETTORE! (Beware, reader!)

Netherlands- dutch language (in Lees dit niet! - En andere griezelverhalen, Lemniscaat, Rotterdam 1996) and english language (in Fingers on the Back of the Neck and Other Ghost Stories, Lemniscaat, Rotterdam 1996)

RUMORI DI LETTURA (reading's noise)

Portugal- portuguese language (Pianeta Editora, Lisbona 1990)

TRE D'AMORE (Three of love)

Spain- spanish language (Manuel Salvat, Barcellona 1993)

Ten of the most important titles by Roberto Piumini

- *Lo stralisco*, Einaudi Ragazzi
- *Motu-iti*, Einaudi Ragazzi
- *Mattia e il nonno*, Einaudi Ragazzi
- *Le tre pentole di Anghiari*, E Elle
- *Il re dei viaggi Ulisse*, NER
- *La capra Caterina*, Interlinea
- *Io mi ricordo*, Quieto Patato, Sole, scherzavo, Giunti
- *L'oro del Canoteque*, Einaudi Ragazzi
- *Narco degli Alidosi*, Nuove Edizioni Romane
- *Calicanto*, Einaudi Ragazzi

9 List of the books sent to the jurors

- *Alzati, Martin* – Get up, Martin, Solferino, 2018
- *Non piangere cipolla* – Don't cry onion, Mondadori, 2018
- *Le avventure di Ulisse*, Ulysse's adventures, Mondadori, 2017
- *E la storia cominciò*, And the story started, Giunti, 2016
- *Lo stralisco* – Splendormere, Einaudi, 2016

(Published) reviews of the books submitted to the Jury

Roberto Piumini, a dedicated book to Martin Luther King and to migrants In the bookshop for Solferino «Alzati, Martin», a poem in octaves that tells to the boys (and not only) the symbol of the fight against racism of yesterday and today

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

Corriere della Sera – Cultura (italian newspaper)



Illustration by Paolo d'Altan

You can write, in 2018, a story in octave, destined for children and adapting to a story born and raised in the fifties and sixties a meter that - to listen - brings us straight to the Ariosto poems and battles between moors and paladins? Roberto Piumini did it: he took the eighth rhyme and bent it to tell a modern hero, without armor but armed with a more resistant iron courage. After all, the epic tone of the poem is appropriate for the heroes and the octave is a heroic meter, but also a friend of narrative.

It begins like this "Alzati, Martin", "ballad" in verses and rhymes of Martin Luther King, in bookstores for Solferino. It starts from that "risen up" that is not an invitation but a command, addressed to Reverend King - future civil rights paladin at that time of fourteen years old - guilty, returning to Atlanta with a teacher after a school competition, not to have left his seat on the bus two white men got on board. An ordinary episode in the deep America of those years, but decisive for the fate of the adolescent Martin who, since that time, will choose yes to "get up" but to fight without never stopping.

The short story - King was only 39 years old when he was murdered in Memphis on April 4, 1968 - but more than intense of the Reverend, in Piumini's story it becomes an epic family tone, which recognizes the extraordinary nature of man without charging it emphasis. The tongue, bent to the cage of the rhyme, remains that of every day ("At that command abruptly, in a moment, / in the bus, the noises go out./ All look at Martin and the woman, who scratches her nails the skirt"). The words that are not so "poetic" find their place in the narration, without jarring (the boycott of public transport in 1956: Martin and his "have invited the population / to protest in peace, but with weight, / hope there will be, for the moment, / 60% adhesion », the protest of Claudette Colvin, seventeen year old from Montgomery who in 1955, nine months before Rosa Parks, refused to leave the place to a white man: "Many heads, / on the sidewalks, get up to look, / while Claudette, pulled by the dress, / screams, with her exceptional voice: /" It is my constitutional right! "»).

Illustration by Paolo D'Altan



A short story, which from time to time takes the freedom of a flight, made possible by poetry. King's theory of non-violent struggle, for example: "We are a minority: this cage: / it will open if we know how to obtain the right laws. Violence is sand / thrown to the wind, which does not show, / to us, to whites, to all people, / the truth that lies in reason "). Poetry says it all, it stops only - and states it - in front of the crazy doctrine of the Ku Klux Klan, a theory so sick that it can not be translated into verses.

The rest, he confronts him. Everything, and starts from far away, from the roots of racial hatred, of segregation, which finds in the horror of ships loaded with slaves that make their way from Africa to Europe and America. These are the crudest, most traumatic rooms in the book: the tears of millions of people who have been torn from their homes, from their life and deported without hope of escape. An infamy whose shadow stretches to Martin's America - and perhaps up to us. A song that the King boy hears in his mind, "continuous and painful dirge, called / by a thousand, one hundred thousand voices closed, / living voices in death".



Paolo D'Altan

The "ballad of Martin Luther King" is the song of many. Harriet Tubman, the "Moses of the Blacks", who between 1851 and 1860 caused almost three hundred slaves to escape along the routes of the "Underground Railway". Claudette Colvin

and Rosa Parks, who refuse to get on the bus to make room for whites. Jo Ann Robinson, Ralph Abernathy, Edward Nixon, activists like and together with King, John F. Kennedy. The hero - great, very great - is not alone: his battle, sung on the rhythms of gospel, lives on the courage of many. A single song does not join the others, that of James Earl Ray, the man who, on April 4, 1968, in Memphis, takes up his shotgun and kills Martin Luther King.

Poet , narrator , actor , capable to play with words , Roberto Piumini's experiment is a new way to tell a story already battuta but ancora able to impress.

Who already knows that , that here read in a different way, and who – like guys for who the book is tough-ancora don't know anything of the activist Nobel Prize dead 40 years ago.

To help them, on this journey of discovery, the warm illustrations Paolo d'Altan and the final cards, with the historical details that poetry cannot deepen. Martin Luther King lacks in these verses the literal quotation of the most famous phrase, "I have a dream": the famous dream of the march in Washington is told and evoked in a chapter entitled "Dreams". Dream at night, Reverend King. Of rubber boats, crowded bodies, smugglers talking on a cell phone. A vision of the future, and a sign that his struggle is still alive and necessary.

You have just opened the book and find you on an unimaginable path: indeed, how is possible to imagine the imagination? This book is an absolute masterpiece because it's got the courage to do it.

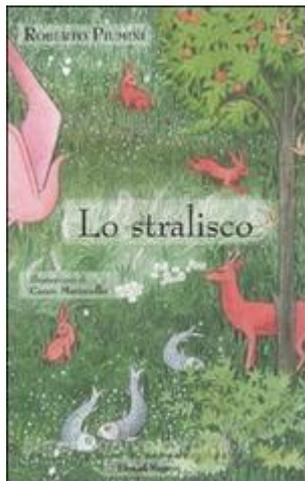
You are in an East of exquisite literary piece. Sakumat is a painter, and he's called to do a delicate job: a very rich man's son has a serious illness that forced him to live inside a room, without ever seeing the light of the sun. The painter will have to paint him some landscapes to make him know the world and distract him. And then, maybe, won't a contact so unbridled and continuous with creativity and imagination save him from death?

The novel doesn't answer these questions in a negative way, it demolishes them. The painter start painting for the child, Madurer, and finds out that is not possible to know the world with painting or in any other way. He found out that knowing is a form of distraction and the distraction won't do anything against the pain, it covers all of us, not only who dies. In fact, to die is a common and everyday destiny, from which the creativity neither the imagination could save us (the painter learns to consider them as a separate virtue).

In fact, the child dies at the end, because we must die; and the painter understands that when we let speak the imagination, we figure out death and her being without borders, her being eternity and totality. The death is black only because she doesn't have images (technically we imagine only in absence of images).

The child dies and the painter stop painting. And this is the most touching (and it is doubly, for the heart and for the mind) happy ending that our contemporary literature has ever known.

The Stralisco it's an amazing and fantastic book on the fantastic.



Splendormere, Lo Stralisco

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

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Splendormere

"My only son, Madurer, is very young and suffers from a rare disease, which keeps him indoors. I wish to have my son's rooms decorated with pictures and colors to give him a glimpse of the outside world. That's why I've brought you here. You'll be given a warm welcome and a handsome reward for your work. Please say you'll accept my request."

In Stralisco (1987b) linguistic modes, feelings and topics, that will be steady in Piumini's works and thoughts, are summed up: a linear but effective skinny form of expression; the sense of life with good and evil, sense of death that doesn't have to annihilate; the worth of friendship, love and personal feelings in different meanings and especially the worth of creative fantasy and of thoughts freedom (items that are easy to find in texts as Motu-Iti. The seagull island (1989) (Motu Iti. Lisola dei gabbiani), Mattia and his granpa (1993a) (Mattia e il nonno), Canoteque's gold (1995c) (L'oro del Canoteque), just to mention some more successful).

Caterina Gatti, Roberto Piumini: writer, poet and narrator. The Tusitalas : Young literature of contemporary italian writers / by Enzo Catarsi, Flavia Bacchetti / Tirrenia : Edizioni del Cerro, 2006

(...)The Splendormere became popular for his precious balance between narration rhythm and language accuracy. It talks about the difficult story of a child deprived of any life hope by a fatal destiny, and of his short earthly redeeming happiness thanks to the wonderful support of a painter: he succeeds to create and symbolize for him a becoming world on walls of the house where he is forced to be locked in. R.P. succeeded to write a novel that adults can also appreciate, through a narrative happiness that rarely can be found in children's literature, except for "classics", that are already legitimized by years of success.
From Roberto Denti reviewer outline

All the taste of food in Roberto Piumini's verses, by Giuseppe Fantasia. Tutta la bontà del cibo nei versi di Roberto Piumini

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



Poetry and food. According to Roberto Piumini, one of the most important Italian children authors, already winner of the Hans Christian Andersen Award, it's a perfect duo. Among verbal arts, poetry is the most authentic and seductive: it works with images, noises, shapes, colours, sounds and words, he told me when I met him in Bologna at the presentation of his new book, *Non piangere cipolla*, published with a new edition by Mondadori.

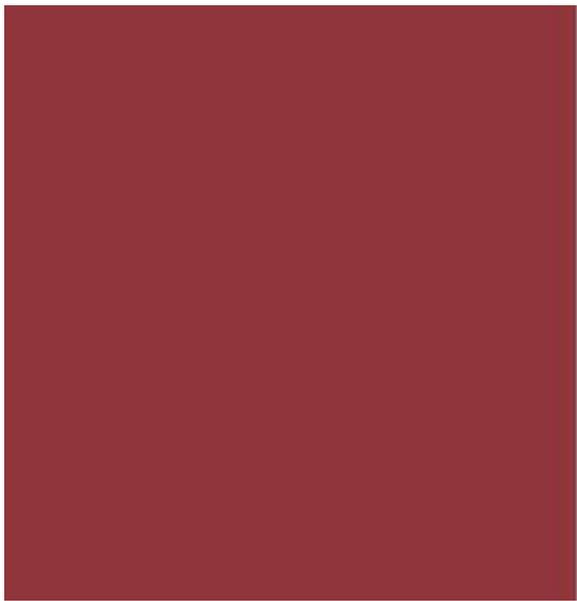


“Compared to the one of 1992, I simply had some reviews, I just changed some words and I just added or removed some commas, nothing more, he cared for pointing out to me, while we linger over leafing through book pages adorned by Gaia Stella's wonderful illustrations.

It's a current book more than ever, conceived as a restaurant that cooks and offers only quality food to his guests only; tasty, healthy, nourishing food: for mouth, eyes, ears and food for mind, which is good; as you can read on the short preface.

Words are like food and chefs are word poets, they can cook them the best. So we go from of water- that slips in the mouth, in the throat and comforts us - to; of grape; round gold and deep sugar, in a bunch and full of life.

Then there is orange; a ball with a beautiful colour as if it was cooked by the sun, that you can eat enjoy all its taste, chocolate, that is when you take a piece off and your hand still stays a bit stained, but also when you put it in the mouth and let pirates teeth go down.



Onion must be treated with love, it has to be slowly heated, a bit stirred again not to get out of the frying pan into the fire. While the breaded cutlet, must be stung with salt and then peppered a bit, being careful because it doesn't be quiet while frying, but it sizzles and rustles.





Ice cream is a mild delicacy; where tongue slowly swims in the sea, pasta is very hot and until firm; that boils cooking from rigid and hard with various manufacture,





And the risotto, the author finds it tasty, but not the overcooked one.



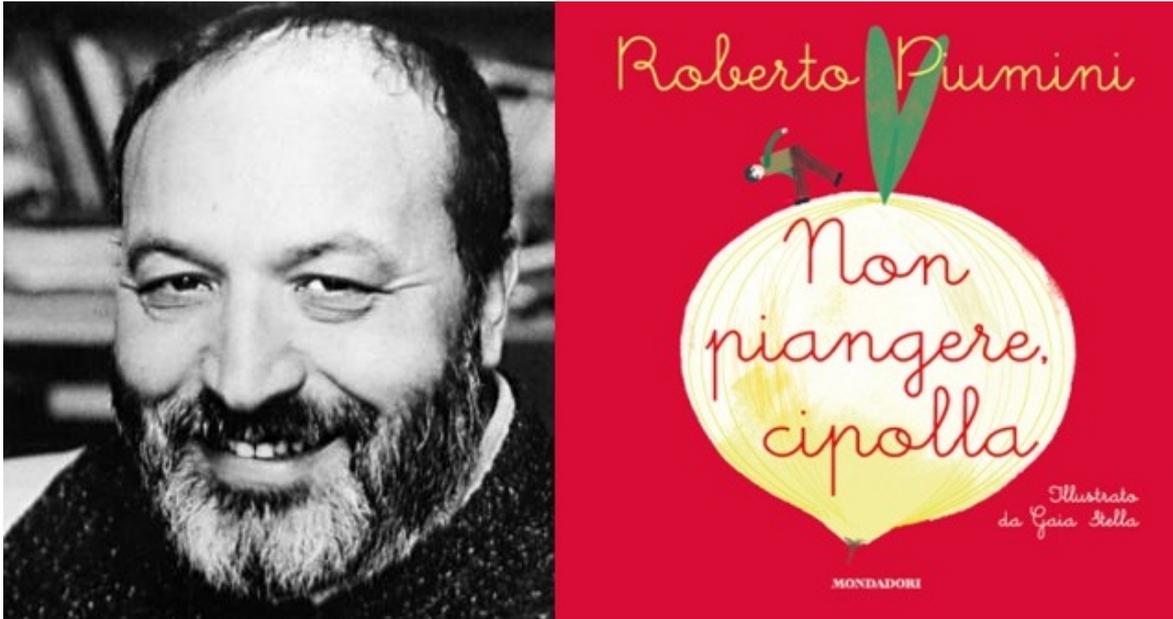
The courses described by Piumini's inspiration, that become real juicy nursery rhymes realized with his special ingredients: the pleasure of sound, the pun, the use of metaphors and a really lot of originality, that surely is the most important and essential ingredient of all. Poetries have all to be read and enjoyed, but especially to share with people you love. The final outcome is guaranteed: joy guaranteed and any collateral effect.

How to bring children closer to reading. The Roberto Piumini's "recipe". Come avvicinare i bambini alla lettura. La "ricetta" di Roberto Piumini

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

Attention and body memory, true and not targeted playfulness, the focus on narrative presentation, all "laced" with verbal language.

According to the author of the book "Non piangere cipolla", this is the recipe to bring children closer to reading a book.



Body attention and memory and attention, true and not targeted playfulness not targeted, the focus on narrative presentation, all "laced" with verbal language. This is the recipe to bring children closer to reading a book, according to the author of the book "Non piangere cipolla", a set of tasty nursery rhymes about food, written by one of the authors most beloved by children. A great 'gastronomic' set of catchy poetries for all children, sweet-tooth and not, that the author will present during the next Bologna Children's Book Fair.

"Non piangere, cipolla" aims to bring children not only closer to reading, but also closer to enjoy food: how was born the idea of this set of "gastronomic" nursery rhymes?

"Non piangere, cipolla" does not have the specific target to bring closer to reading attraction, much less gastronomic, but it proposes the word playfulness, the language moving and funny surprise, in the occasional theatre of food, that fits very well with the play of "meaning" of poetry.

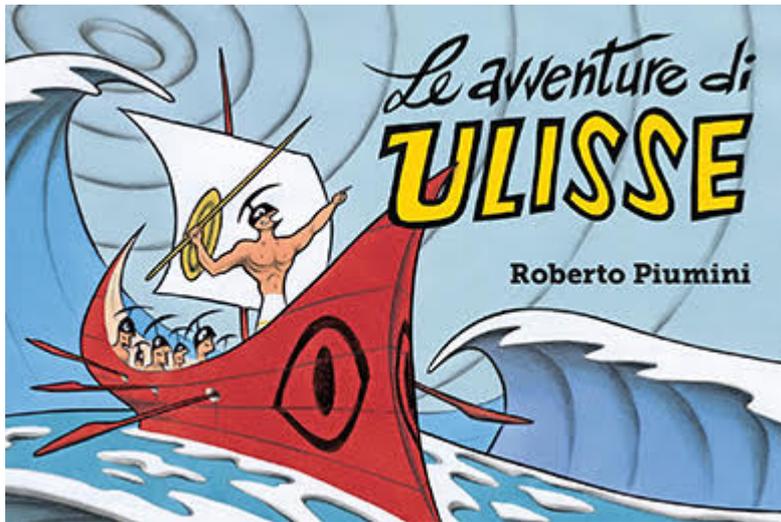
What are the ingredients a book must have to catch the attention of the youngest readers?

I would say the same "ingredients" of every kind of good communication activity targeted to children: attention and body memory (motion, sensory, perception); the true and not targeted playfulness; the attention in narrative presentation, and not as a "speech". This is all realized through the verbal language, a good literariness able to create a good imaginary, and not the dizzy accession to meaningless and even bad words.

How can the children publishing business keep “competitive”?
I answer by the side that relates to me: writing, linking my answer to the previous one. Competition is not the matter, but to give the best possible experience, also to keep high the the reading pleasure and, I say again, the imaginary experience.

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 Ulisse? An ancient, strong, smart and very determined King. He has no enemies: he was a King and lived in peace. Roberto Piumini, famous and appreciated children's author tells the story of the greek hero using merry rhymes. Polyphemus, Eolo's winds, Circe, mermaids, proci, storms, Calypso and the fight: a short story with rhymes to bring young readers closer to greek mythology, through adventures, ordeals to pass with curiosity and talent. A wonderful illustrated comic book that fascinates both for images and for text with rhymes. A libro book, through which children Will discover Odisseo's myth I mito di Odisseo



being moved by rhymes and entertained by Francesca Ghermanti's illustrations. She is an illustrator and cartoonist, she has been cooperating since 1985 with several journals and publishers in Italy and abroad.



ROBERTO PIUMINI The adventures, DIESSE Firenze, Didattica e innovazione Scolastica, Silvia Magherini

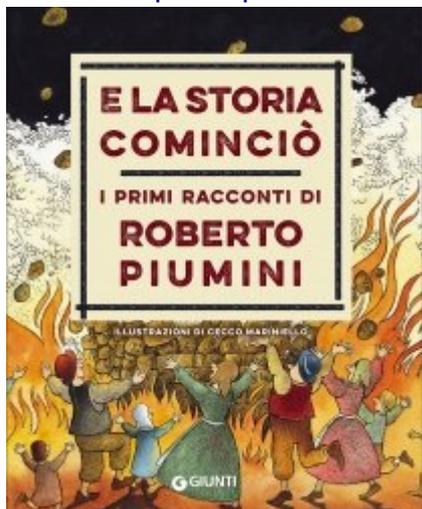
<http://www.diessefirenze.org/>

The short story is written in third person and tells some Odissea's important episodes that constitute nine chapters of the volume following the chronological order, but not the narrative one.

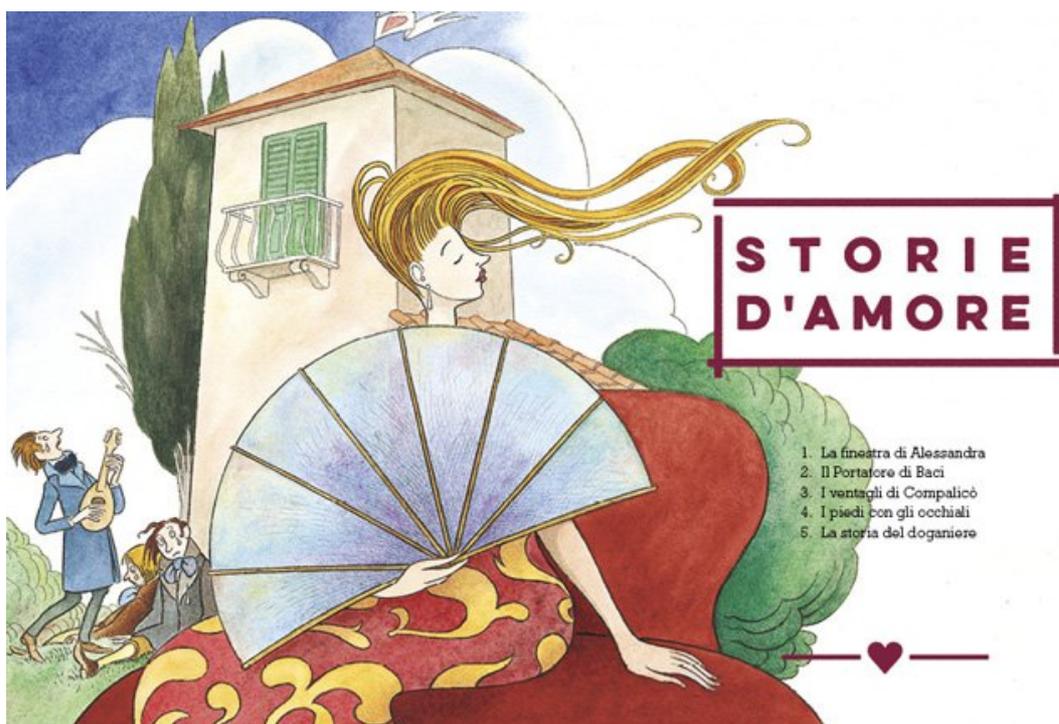
The all focus is on the pure narration of events, that nimbly occur supported by the use of dialogues with short sentences

and by the lack of descriptions or details on the character's disposition (nor, least of all, of other characters). Piumini simplifies the original version just saving the main narration, omitting events referred to it, but not necessary to understand the plot. Eventi of the text uses simple words and a fluid style it succeeds to keep the refined style of Omero's text.

And the story begun. First short stories by Roberto Piumini. (E la storia cominciò) Cecco Mariniello Illustrations. 8 Years and up. 29 marzo 2015 GIUNTI JUNIOR, <https://www.ilsole24ore.com/art/cultura/2017-05-16/scusa-puoi-spostare-sole-173211.shtml?uuid=AEFOsmEB>, italian press



(...)This precious collection brings together the stories of Il giovane che entrava nel palazzo, the first Roberto Piumini's book, edited by Nuove Edizioni Romane in 1978 and winner of the Premio Cento in 1979, and of Storie dell'orizzonte, with which the author won Andersen Award Baia delle favole nel 1983 and the Premio Le Palme d'oro in 1984. Those titles marked a no return stop in the matter of children literature and they constitute the onset of one of the most important authors of our country, when he still was unknown, but his writing already was extraordinary. With the new Cecco Mariniello illustrations and the author introduction. This edition brings together 37 stories into 6 sections: Love stories, war stories, Teste fine, Legends, jokes and deceptions, singing hands.



Classic short stories: style, summary and fantasy

Racconti d'autore: stile, sintesi e fantasia

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

March 27th 2017 La Stampa, Opinioni heading, italian press



(...)A qualitative writing, combined with a competent search of imaginary and fabulous; classic illustrations in black and white; and short story dimension, an ideal style to bring boys and literature closer together: as short as necessary not to lose attention, or for reading-out-loud voice; a series of circumstances that let the author combine summary, style and authenticity. And the story begun (*E la storia cominciò*) (Giunti, 2016, 226 pp, from the age of 8 years) brings again in the bookstores, even if they're not in the ordinary order, two Roberto Piumini short tales collections: *The young man entering the palace* (*Il giovane che entrava nel palazzo*) (1978) and *Horizon Stories* (*Storie dell'orizzonte*) (1982, Andersen Prize for the Best Book 9/12), both formerly published by Gabriella Armando working for Nuove Edizioni Romane, to whose lively view the author dedicates this new edition. Nearby the first edition of the two volumes the author received (in 1986) the Andersen Prize as the best writer. Inside *And the story begun* (*E la storia cominciò*), we find again the best of Piumini style, together with careful Cecco Mariniello images spaced-out by some illustrated pages. He talks to fable's narrative dimension and he plays completely free with language, sayings, Story (especially medieval).



In short stories we meet short-sighted lovers, besieged cities, miraculous fields, spiteful masks and shared chefs that defeat freedom making pizza. In the volume's introduction, the author also tells another story: his genesis as writer, nearly happened for fun during a theatre activity, perhaps caused by the earthquakes tremors in 1976. I wrote many stories, one each day, as they had amassed inside time by time, waiting to come out. [...] When they became fifty [...], I chose twenty of them in order to send them to a publishing house: the Nuove Edizioni Romane. The rest of the story is already popular: now we know during that year a basic chapter of Italian children's literature has been written (...).



HCAA 2020: Roberto Piumini- Italy- Author

