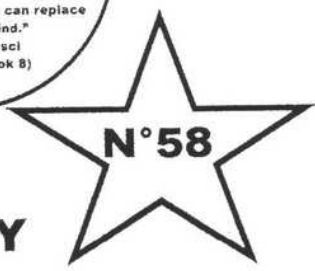


THE GRAMSCI MONUMENT.

NEWSPAPER



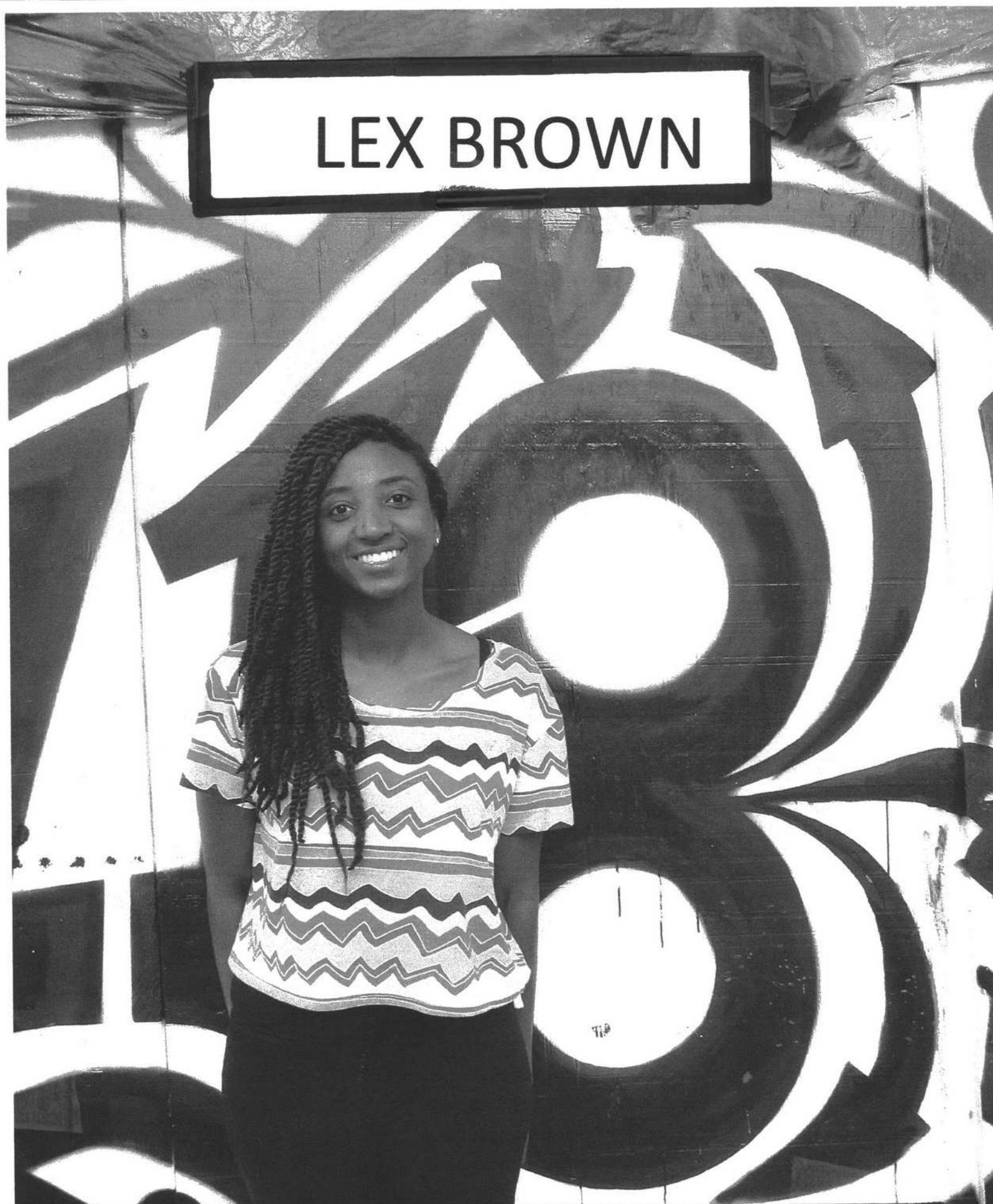
"A periodical, like a newspaper, a book, or any other medium of didactic expression that is aimed at a certain level of the reading or listening public, cannot satisfy everyone equally; not everyone will find it useful to the same degree. The important thing is that it serve as a stimulus for everyone; after all, no publication can replace the thinking mind."
Antonio Gramsci
(Prison Notebook B)



www.gramsci-monument.com

August 27th, 2013 - Forest Houses, Bronx, NY

The Gramsci Monument-Newspaper is part of the "Gramsci Monument", an artwork by Thomas Hirschhorn, produced by Dia Art Foundation in co-operation with Erik Farmer and the Residents of Forest Houses



LEX BROWN

**OUR CHILDREN CLASS TEACHER
AND ALL AROUNDNER!**

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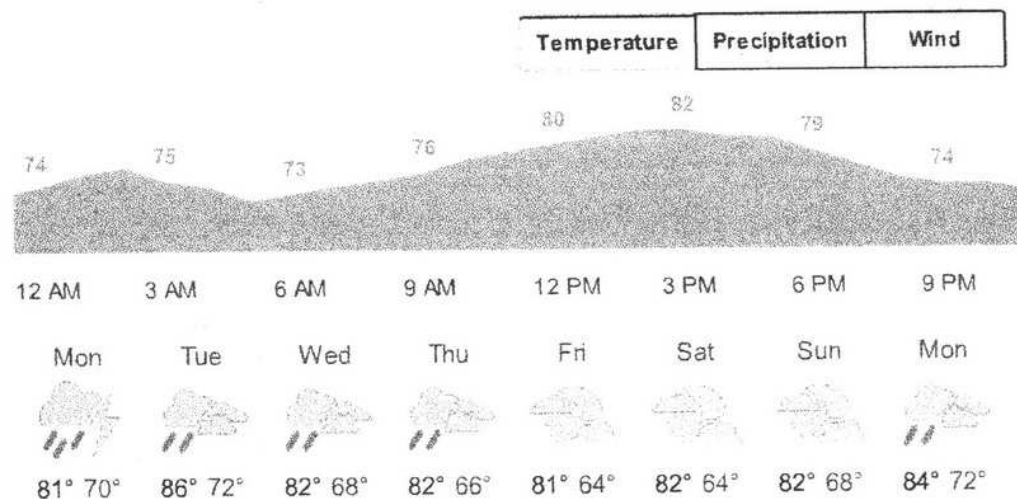
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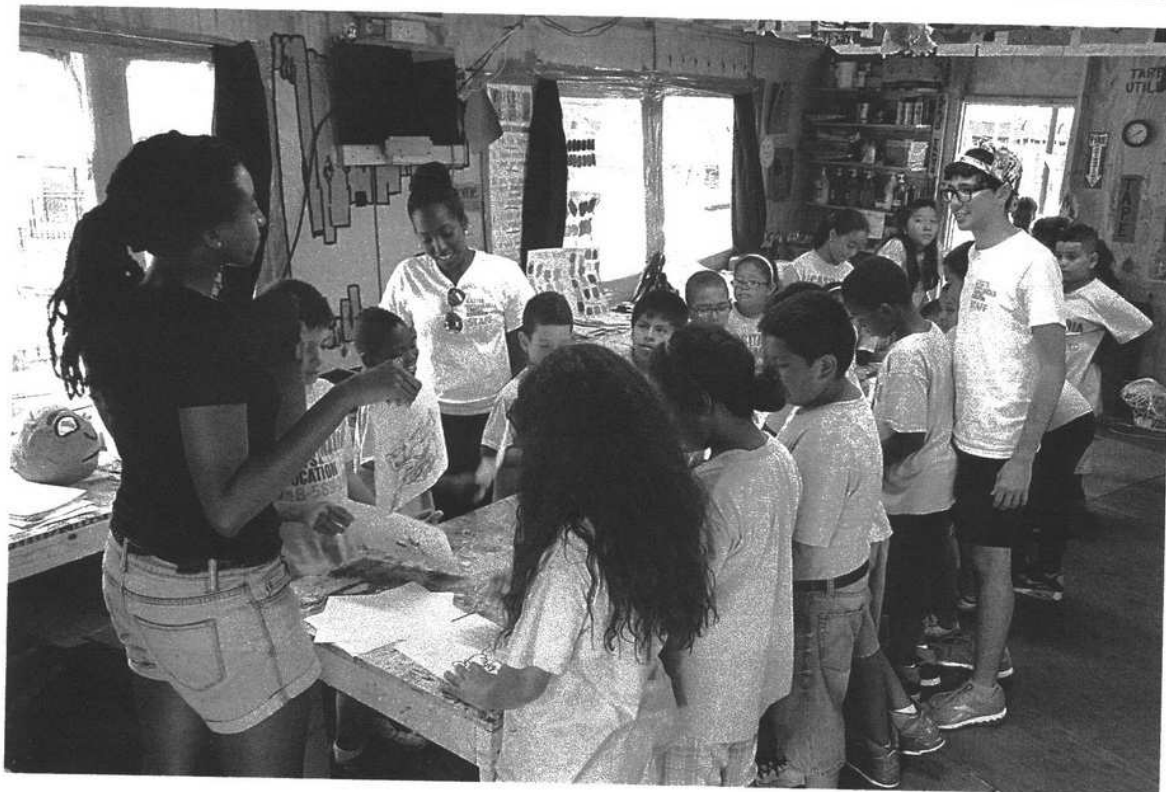


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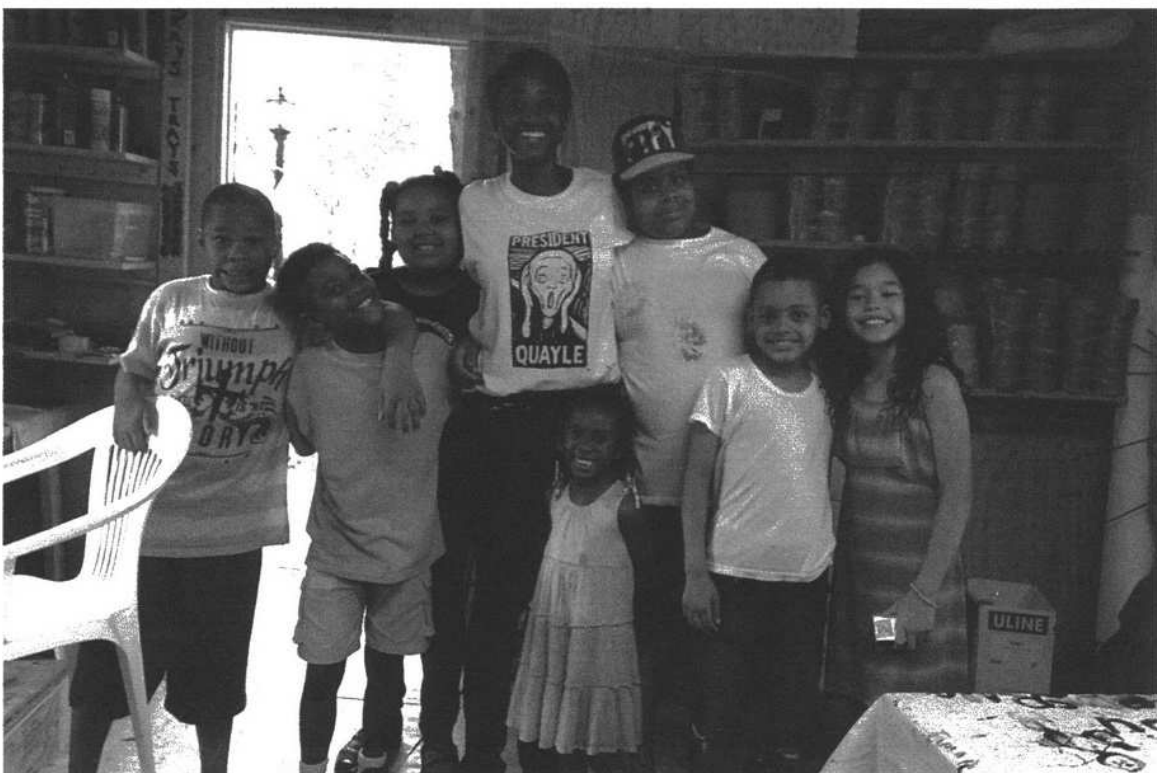
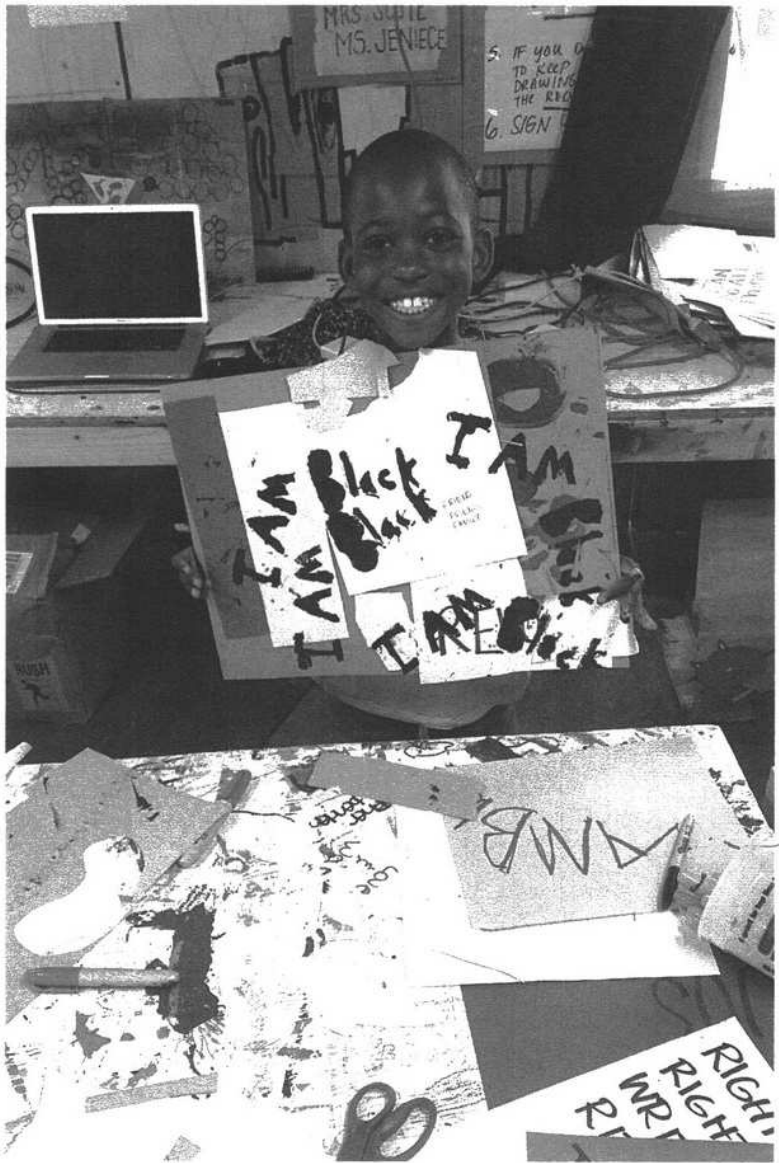


PICTURES FROM LEX BROWN DAILY CLASS ROOM









A TEXT FROM THOMAS HIRSCHHORN

LETTER TO THE RESIDENTS OF THE FRIEDRICH WÖHLER HOUSING COMPLEX (REGARDING THE BATAILLE MONUMENT)¹⁷

As an artist with a project in a public space, I ask myself the following questions: Am I able to initiate encounters through my work? And, if so, am I able to create events through my work?

The *Bataille Monument* is a precarious art project of limited duration in a public space built and maintained by the young people and other residents of a neighborhood. Through its location, its materials, and the duration of its exhibition, the *Bataille Monument* seeks to raise questions and to create the space and time for discussion and ideas. The *Bataille Monument* comes from below; it does not seek to intimidate anyone; it is not indestructible; and it is not intended for eternity.

The *Bataille Monument* is dedicated to the French writer Georges Bataille (1897–1962). I take responsibility for this choice; it is a form of artistic engagement. I am a fan of Georges Bataille; he is at once a role model and pretext. Bataille explored and developed the principles of loss, of overexertion, of the gift, and of excess. I admire him for his book *La part maudite* and his text “La notion de dépense.” Choosing Bataille means opening up a broad and complex force field between economy, politics, literature, art, erotica, and archaeology. There is a great deal of explosive pictorial and textual material. Bataille has nothing to do with Kassel. The *Bataille Monument* is not a contextual work; rather, the monument could as easily be shown in another neighborhood, in another city, in another country, or on another continent.

The *Bataille Monument* has eight interconnected elements. There is no hierarchy among the elements. The individual elements should form different doors onto the monument, and it is also possible to understand each individual element as its own monument. The eight elements are:

- a sculpture of wood, cardboard, tape, and plastic
- a Georges Bataille Library, with books that refer to Bataille’s oeuvre, arranged according to the categories word, image, art, sports, and sex (a collaboration with Uwe Fleckner¹⁸)
- a Bataille exhibition with a topography of his oeuvre, a map, and books on and by Georges Bataille (a collaboration with Christophe Fiat¹⁹)
- various workshops through the duration of the exhibition, from June 8 to September 15, 2002 (a collaboration with Manuel Joseph, Jean-Charles Masséra, and Marcus Steinweg)
- a television studio that broadcasts daily a brief show from the *Bataille Monument* on the Kassel public-access channel
- a stand with food and drinks
- a shuttle service of personal cars and drivers to bring the visitors from Documenta 11 to the *Bataille Monument* (and back) and to bring the residents of the neighborhood to Documenta 11 (and back)
- a website with photographs from web cameras installed at the *Bataille Monument* (twenty-four hours a day, seven days a week)

I cannot produce the *Bataille Monument* alone. I am an artist; I have a project. I want to realize the project. I know that realizing the *Bataille Monument* requires the help, support, and tolerance of the residents, including the younger ones. So I don’t say: Do it as I do; but rather: Do it together with me.

The site for the *Bataille Monument* is the Nordstadt neighborhood of Kassel, specifically in the Friedrich Wöhler housing complex. It is a site that assumes the reality that the construction and maintenance can be achieved, that friction and engagement are possible. No special site is required for the *Bataille Monument*. The sites of individual elements are determined after consulting the residents of the housing complex and are connected to one another. The construction and maintenance are carried out by (among others) the young people of the Philippinenhof Boxing Camp; everyone is paid for his or her work.

I am not a social worker; I am not trying to revive this neighborhood. For me, art is a tool to get to know the world. Art is a tool to make me confront reality; art is a tool to experience the time in which I am living.

The *Bataille Monument* is intended to communicate knowledge and information; the *Bataille Monument* should permit connections and establish references; the *Bataille Monument* should include people; it is made for a non-exclusive audience.

The *Bataille Monument* is the third in a series of four monuments. I realized the *Spinoza Monument* in Amsterdam in 1999 and the *Deleuze Monument* in Avignon in 2000. I want to make the fourth and last monument in this series for Antonio Gramsci.



Thomas Hirschhorn
« Bataille Monument », 2002 (Skulptur)
Documenta 11, Kassel, 2002
(photo : Werner Maschmann)
Courtesy Gladstone Gallery, New York



Thomas Hirschhorn
« Bataille Monument », 2002 (Imbiss)
'Documenta 11', Kassel, 2002
(photo : Werner Maschmann)

1. "Why," Ludwig Wittgenstein asks, "should the language-game rest on some kind of knowledge?"¹
2. We must obviously distinguish between knowledge (the established systems of knowledge) and the language-game.
3. The language-game sustains all knowledge without being knowledge itself.
4. *Language-game* is Wittgenstein's term for this purely functional plane that marks the boundary between knowledge and the unknowable, between consciousness and the unconscious, between life and death, between logos and chaos.
5. It constitutes the frame and the consistency of the established reality.
6. Slavoj Žižek has accordingly emphasized the homogeneity of the language-game and the form of life with the symbolic order, which Lacan also calls the *big Other*.
7. The decisive step the late Wittgenstein's thinking takes, Žižek writes, is the *assertion* of an "irreducible—albeit imperceptible and ineffable—gap separating 'objective certainty' from 'truth.' 'Objective certainty' does not concern 'truth'; on the contrary, it is 'a matter of attitude,' a stance implied by the existing life-form where there is no assurance that 'something *really unheard-of* will not emerge which will undermine 'objective certainty,' upon which our 'sense of reality' is grounded."²
8. The function of the form of life and the language-game consists in *not obscuring* the *non-functioning* that the smooth processes taking place on the plane of reality threaten to conceal.
9. For we must distinguish between the reality of certainty that is the cognitive world of these processes—and truth, whose status is non-cognitive.
10. This distinction is irreconcilable.
11. It has the quality of an irreducible conflict.

¹ Ludwig Wittgenstein, *Über Gewissheit. On Certainty*, ed. G.E.M. Anscombe and G.H. von Wright, trans. Denis Paul and G.E.M. Anscombe (Oxford: Blackwell, 1974), 63e.

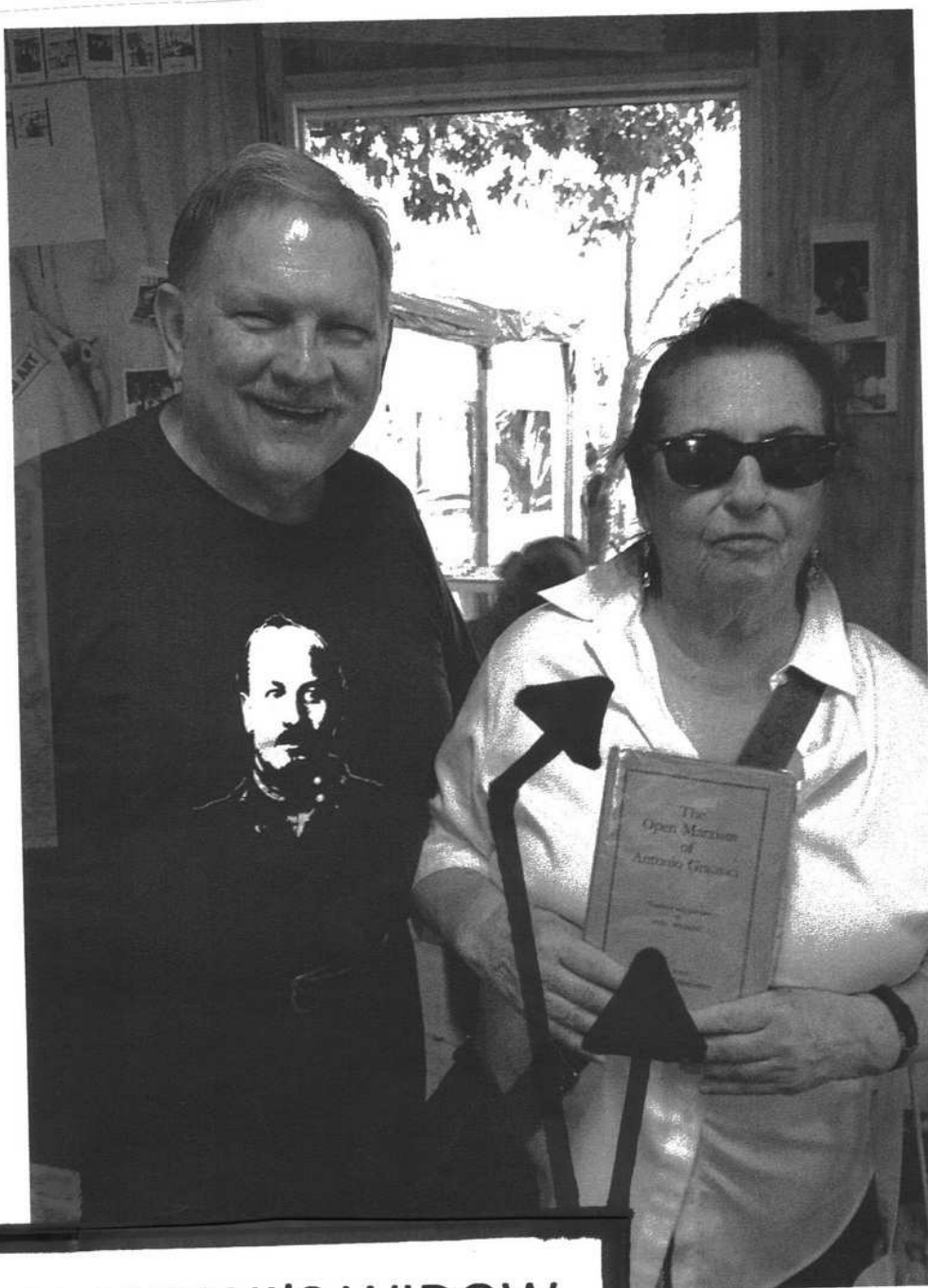
² Slavoj Žižek, *For They Know Not What They Do. Enjoyment as a Political Factor* (London: Verso, 2002), 151.



The Open Marxism of Antonio Gramsci

Translated and Annotated
by
CARL MARZANI

NEW YORK
Cameron Associates
1957



SPECIAL VISITOR: CARL MARZANI'S WIDOW,
CHARLOTTE POMERANTZ MARZANI. CARL
MARZANI WAS THE FIRST TRANSLATOR OF
ANTONIO GRAMSCI'S WORK IN THE U.S.

Antonio Gramsci

Antonio Gramsci is a name practically unknown in America, yet he is one of the leading thinkers of the last half-century. An Italian Marxist, he died in Mussolini's jails in 1937. When he was arrested in 1926 he was 35 years old, married, with one child and another on the way whom he never saw. At the time Gramsci was a Deputy to the Chamber (a Congressman) and secretary of the Communist Party of Italy.

After being moved from jail to jail he was finally transferred to a penitentiary in Bari in July, 1928. For the next six years, until his health completely broke down, Gramsci studied and wrote, filling thirty-two notebooks with notes, observations, and essays. He wrote over a million words, which made up six volumes when they were published between 1947 and 1954. States a recent Italian encyclopedia: "The thirty-two notebooks written in prison constitute a very important document of Italian culture. . . . His letters from prison are outstanding as an expression of humanity as well as culture."

Gramsci is a Marxist of the caliber of the early Kautsky, and he compares favorably with Plekhanov and Rosa Luxemburg. He is a Marxist in the great tradition of Marx himself, a thinker with an open mind, disciplined in the search for truth. The daily newspaper *Ordine Nuovo*, which he edited, carried on its masthead the motto "To Tell the Truth Is Revolutionary." Today, when Marxists throughout the world know the consequences of a lack of probity and sobriety in theory and practice, Gramsci's austere words are fresh and invigorating:

"We must not conceive of a scientific discussion as if it were a courtroom proceeding in which there are a defendant and a prosecutor who, by duty of his office, must show the defendant guilty. It is a premise in scientific discussion that the

interest lies in the search for truth and the advancement of science. Therefore the most 'advanced' thinker is he who understands that his adversary may express a truth which should be incorporated in his own ideas, even if in a minor way. To understand and evaluate realistically the position and reasons of one's adversary (and sometimes the adversary is the entire thought of the past) means to have freed oneself from the prison of ideologies, in the sense of blind fanaticism. One has then arrived at a critical frame of mind, the only fruitful stance in scientific research."

To speak of Gramsci as a Marxist with an open mind may strike many people as a contradiction in terms, because the behavior of a considerable number of Marxists has bolstered ruling class propaganda that Marxism is a dogma. Marxism is not a dogma though there are Marxists who are dogmatists, just as science is not dogma though there are scientists who are dogmatists. Marx himself made this point when he averred that he was no "Marxist."

The deeper one's Marxism the less one's dogmatism. But a prerequisite for deepening one's knowledge of Marxism is to take Marxism seriously. This is the foundation of Gramsci's thought, as it was Lenin's. Marxism is a world view, the modern world view, the greatest the human mind has so far created. World view is a term Gramsci uses constantly. He means by it a system of philosophy so embracing as to cover all of human experience, knowledge, and activity: art, science, politics, economics, sociology, psychiatry—everything. Christianity, for example, is a world view.

Gramsci never wearies of the assertion that Marxism is an independent philosophy; it does not need to be blended with Freud, Jesus, logical positivism, or what have you. It is autonomous, original, capable of inner self-development. Gramsci rebukes a writer on the left in Italy who wrote that Marx was one of a series of great scientists. Not at all, says Gramsci, ". . . none of the other scientists produced an integrated world view. Marx intellectually originates a historical era which will probably last for centuries, that is, until the disappearance of a political

society and the advent of a self-administering society." In a charming footnote he goes on to point out that the left-wing author is less clear-sighted than the Catholic "Monsignor Olgiatti, who in his little volume on Marx finds that the only parallel to Marx is Jesus. For a prelate this parallel is quite a concession, since he believes Jesus was divine."

What most interest and excite Gramsci are the problems connected with the development of a workers' state. He writes:

"From the moment when the oppressed class comes to power creating a new type of state the necessity arises to construct concretely a new moral and intellectual order, that is to say, a new type of society. This entails the development of more universal concepts, of more subtle and decisive ideological weapons. . . ."

And again:

"In the phase of struggle before taking power the science of politics is primarily developed; in the phase of state power *all* the superstructure must be developed, *or the state itself may disintegrate.*" [Italics added.—Ed.]

Gramsci is the analyst of the superstructure, par excellence. In area after area—sociology, politics, mass psychology, literature, etc.—he deepened Marxism, sometimes going further than Lenin, for in many areas Lenin *acted* as a Marxist but did not write and develop the lessons of his experiences. It is no accident that Togliatti and the Italian Communists have shown such political skill, for the legacy of Gramsci is alive among them. Togliatti was co-editor with Gramsci on the *Ordine Nuovo*, and many of the older Italian Communists learned their Marxism in the political struggles led by Gramsci in the 1920's.

Gramsci is concerned with the problems of transition from the old society to the new, the problems *after* socialist state power is established: the role of intellectuals in such a state, the dilemmas of freedom versus security, all the problems which are today so much to the fore. That is why Gramsci sounds so contemporary; that is why his writings are so important. His insights are bright weapons in the arsenal of progressive mankind as it fights

for man's very existence in the most titanic struggle in the history of the species; as it fights against the dark, sanguinary past embodied in the present, including some somber reflections in the socialist states themselves.

Gramsci's writings are now being translated. There is a profound poetic justice that this Communist intellectual whose voice fascism stifled, physically destroying him in the process, should be heard today at this juncture in history when his insights are most needed and, most important, when his wisdom can be heeded.

Take the problem of freedom of science and art in a transition society which is not stable and where the old ideologies are powerful and operative throughout the population. This is one of the basic problems of contemporary socialist states. Gramsci argues that in a transition state, where the society is not stable, there is the problem of "setting limits on freedom of discussion and propaganda" and he asks who will set these limits, and in fact can "these limits be determined at all"? His answer is unequivocal:

"I think not. It seems to me that of necessity the search for new truths . . . must be left to the free initiative of the individual scientists—even if scientists continually re-examine those very premises which seem most essential, fundamental, and settled once and for all."

As a political leader Gramsci is aware of the problems which freedom creates for a transitional government and he suggests that while the scientist must be free the results of his inquiry may be subject to examination before being made public.

Gramsci sharpens the theoretical tools of the working class, fighting against the vulgarization of Marxism, particularly its reduction to mechanistic determinism. He can understand its appeal and even usefulness before the assumption of state power, when ". . . the class struggle seems to be a series of defeats for the working class. Mechanistic determinism is then a formidable morale builder, making for cohesion, perseverance, patience, and

stubbornness. The worker says to himself 'I have been defeated for the moment but the logic of history works for me in the long run, etc.' What seems to be an act of individual will is actually an act of faith, a travesty. . . . But when the oppressed class becomes the ruling class, responsible for the economic activity of the masses, then mechanistic determinism becomes a clear and present danger. . . ."

It is therefore time, says Gramsci, to "render a funeral elegy to determinism, burying it with full honors."

In area after area he shows concretely the distinction between vulgar determinism and Marxism. Read *Politics and Ideology*, which he begins:

"We must fight theoretically as primitive infantilism the attempt to explain every fluctuation of politics and ideology as an immediate reflection of some change in the economic base of the structure."

He goes on to point out in a brilliant passage that the contrary may be true, that

". . . any specific political act may have been an error on the part of the administrators of the ruling classes, an *error which historical development rectifies through the parliamentary 'crisis' in the governments of the ruling classes.* Mechanical historical materialism does not consider the possibility of error but assumes that every political act is determined by the economic base of society. . . ." (Italics added.—Ed.)

To one of Gramsci's acute awareness of the importance of the superstructure in society the significance of art could not be minimized. Literature and the theater, painting, music, all engaged his serious attention. Marx's proud motto from Terence, "Nothing human is alien to me," applies equally to Gramsci. At the very time of the sharpest political struggles with rising fascism, of exhausting party activities, when he was busy with reports and analyses for the movement, busy with editorial responsibilities, writing political and polemical articles, he still found time for the theater and for literature. In some two years he wrote over 150 reviews for the party paper.

In jail the breadth of his interests continues. A single example is here quoted at length to give a flavor of his penetrating criticism. He sees a magazine article on Sinclair Lewis' *Babbitt* and he puts pen to paper:

"It would be interesting to analyze the reasons for the great European success of *Babbitt*. It is not a great book; it is constructed too schematically and the mechanism shows. Its importance seems more cultural than artistic; the critique of mores prevails over art. The existence of a literary current of realism in America which begins to be critical of its mores is a cultural fact of great importance: it means that self-criticism is widening, that a new American civilization is being born, conscious of its strengths and its weaknesses.

"The European intellectuals have already lost this function to a large extent: they no longer represent cultural self-criticism, the self-criticism of the ruling class. They have either become direct agents of the ruling class or have separated into a little caste with no national roots. They laugh at *Babbitt*, his mediocrity, his naive stupidity, his standardized mentality. They don't even think of the question: do *Babbitts* exist in Europe? The fact is that the standardized petty bourgeois does exist in Europe, but on a regional and local scale, rather than on a national scale. The European *Babbitts* are historically inferior to the American *Babbitt*; *they are a national weakness whereas the American Babbitt is a national strength.*

". . . *Babbitt* is a philistine in a country in motion; the European petty bourgeoisie are philistines in conservative countries, rotting away in the swamps of a parochialism which preens itself as a great culture. . . . The plain fact is that no European writer has been able to present the European *Babbitt*. The European writer is no longer capable of self-criticism and therefore he is an imbecile and a philistine—only he doesn't know it."

It should be remembered that this was written twenty-five years ago. In the last few years leading American writers have been shying away from critical appraisal of American mores. If the drift should continue Gramsci's scathing criticism will apply to our writers.

This critique of *Babbitt* shows a remarkable knowledge of American society. Gramsci is very interested in the United States,

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to subdue the industrial and agricultural workers and to subject them to servile labor: they will try to smash inexorably and irretrievably the organs of political struggle of the working class (the Socialist Party) and they will seek to incorporate the organs of economic struggle, the unions and the cooperatives, in the machine of the bourgeois state."

This was written before the Italian ruling class had fully formulated its program in the nascent Fascist Party. The insight of Gramsci was to be dreadfully vindicated in the terrible suffering of the Italian people in the two decades that culminated in the catastrophe of World War II.

They were terrible times, and Gramsci was conscious of his responsibilities, conscious too of the sharpness of the struggle, the need for hardness and he had an explicit awareness of the psychological toll involved, the resulting cruelty and a degree of dehumanization. There is an anecdote of Lenin listening to music and coming out muttering that he mustn't go again because it is too affecting and makes for "softness" and that it is no time for softness or the rabid bourgeoisie will destroy everything. A similar incident is recorded by Gramsci in one of his letters. He writes of his fight with an old, beloved professor:

"In November, 1920, I wrote against Professor Cosmo a violent and cruel article such as can only get written at a critical moment in the political struggle . . . our cordial personal relations of teacher and ex-student were broken."

He goes on to write a moving tribute:

"I conserve of Professor Cosmo a memory full of affection and I would say of veneration were it not that this word does not adequately express my feelings. He was, and I believe him still to be, a man of great sincerity and moral stature, with many streaks of that native ingenuity (originality) which is often a characteristic of great erudite scholars."

A sensitive man, Gramsci, a great man, strengthened by the tens of thousands of fellow-workers whose tenacity, loyalty, and self-sacrifice he recorded for the future:

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as the strongest capitalist power, but he is interested in all aspects of it. His writings are peppered with jottings on our country, though they are of unequal weight. Here are two samples:

"*On American delinquency.* It is usual to explain the growth of organized delinquency in the United States by reference to Prohibition and smuggling. . . . This is true. But another important factor should be sought in the incredible brutality of the American police. The tough cop always creates the gangster. This factor has been very effective in pushing normal workers into professional delinquency."

"*On American philosophy.* Study the position of Josiah Royce in the frame of the American view of life. What importance and what function has Hegelianism had in this view? Can Marxism expand in America and surpass empiricism-pragmatism without a phase of Hegelianism?"

This last is a most astonishingly penetrating insight. The reader will be well advised to read Gramsci slowly and to ruminate on what he has to say in the light of current arguments on socialism, communism, the Soviet Union, Hungary, Poland, and so on. His paragraphs are packed with meaning.

Gramsci was a *Marxist* theorist, that is, a theorist active in the society of his time. He had nothing in common with those intellectuals who believe themselves arbiters of history and consider it their mission to put, as Gramsci wittily said, "diapers on the world." He was in and of the class struggle. He was an intellectually sober and emotionally passionate activist, a devoted political leader of the working class, acutely conscious of the demands of the time. He knew that Italy was at a turning point of its history; either the working class moved forward to the assumption of power or reaction would win in the most violent and brutal manner. He wrote in 1920:

"The actual phase of the class struggle in Italy is the phase which precedes one of two alternatives: either the working class conquers political power, opening the way to new modes of production and distribution that will permit a renewal of productivity; or an enormous reactionary victory of the propertied class will take place. No violence will be overlooked

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"The Communist Party today is the only institution that can seriously confront the various Christian churches . . . the Communist is certainly not inferior to the Christian of the catacombs. On the contrary. The ineffable end which Christianity promised its champions was a sufficient justification for heroism, for martyrdom, for sanctity. For those who believe in a heavenly reward and eternal beatitude, the great human forces of will and character do not need to come into full play.

"But look at the Communist worker. Week after week, month after month, year after year, after eight dehumanizing hours at the machine, he goes on disinterestedly to give eight hours to his party, his union, his cooperative. In the history of mankind, he is a much greater man than the slave or the artisan who defied all dangers to go to the clandestine prayer meeting. Likewise Rosa Luxemburg and Karl Liebknecht are greater individuals than the great saints of Christ."

The tribute that Gramsci pays to Rosa Luxemburg and Karl Liebknecht is fully applicable to himself. Consider this man, for ten years in Mussolini's jails. Even in the most humane prisons, the physical and psychological pressures of imprisonment are a terrible ordeal; what must it have been like in a fascist jail? Add the burden of pain and fatigue as tuberculosis ravages the organism; insomnia, hemorrhages, faintings, deliriums. In August, 1931, the most serious symptoms appear and by March, 1933, the first complete physical breakdown. He recovers somewhat and continues writing until 1935, when he can no longer work as the disease burns the last remaining reserves of the body.

Watch him at work, day after day, fighting with the penal administration and with the government up to Mussolini himself for the right to get a few books, a few magazines. Denied any Marxist writings, he has to quote from memory, paraphrase, use in his study of Croce only what Croce gives of Marx, in other words make his argument on Croce's own grounds. He has to think of the censorship, avoid the well-known words and names, so he develops a code: Marxism is called the philosophy of praxis (from the Greek, to do; practice); Marx is called the founder of the philosophy of praxis and Engels the second founder; Lenin

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is the greatest modern theorist of praxis; *Capital* becomes the critique of political economy, and so on.

Yet he continues writing; an assiduous, incredible labor. How the greatness of humanity is reaffirmed by the tenacity of his will, particularly in the last few years as he writes with wasted body, death a hovering companion. The enormous effort is reflected in the physical act of writing. The first notebooks were neat, in a clear and regular calligraphy. At the end, the handwriting wavers, wanders, is erratic and weak. But the thinking remains lucid, vigorous, trenchant, while the style continues poised and professional, spiced with humor, irony, and a genial twist of phrase.

Protest grew in Europe and his release was sought by the most eminent men of the time, including such diverse figures as Romain Rolland and the Archbishop of Canterbury. Mussolini was forced to transfer Gramsci to hospitals in Formia and Rome. But it was too late. Gramsci died on April 27, 1937. He died as fascist troops and Nazi squadrons poured into Spain. Nazism and fascism marched arrogantly forward, everywhere triumphant. Yet eight years later, as spring came again to Italy, the carcass of Mussolini hung by its heels at a gas station in Milan.

Gramsci's thought remains, and Gramsci's example.

CARL MARZANI

New York City
October 15, 1957

Translator's Note

Gramsci's last volume appeared in 1954 and by the following year Cameron Associates had considered a translation. For various reasons the work was postponed until recently leg injuries forced the translator into bed and he began to work. Soon after, it became known that a volume of Gramsci's selected works would be brought out by International Publishers, so the translator stopped.

Nevertheless the material already translated, mostly the philosophic notes, was so interesting and many points so relevant to American problems that it seemed useful to edit it and publish it. The reader should remember constantly that these are notes written in jail, with the facts often taken from memory, the formulations unpolished, the contents of unequal importance. In a real sense, this is Gramsci thinking out loud.

The translator has felt no compunction in removing a few footnotes and a few paragraphs of esoteric references which would be meaningless to the American public. Some paragraphs were cut as repetitious, some terminology rephrased for better comprehension, and coded expressions, like praxis for Marxism, were "decoded."

ABOUT CARL MARZANI, Editor and Translator

A graduate of Williams College and Oxford University, Mr. Marzani has taught economics at New York University. He served in the Spanish Republican militia in 1936. During World War II, he served in the Office of Strategic Services where he achieved prominence as the man who picked the targets for Doolittle's famous raids over Axis Japan. After the war, Marzani held a responsible position in the State Department Intelligence Office until he resigned in protest against the scuttling of Roosevelt's foreign policy. Since then Mr. Marzani has been on the staff of the United Electrical, Radio and Machine Workers, which position he left in 1954 to become a co-editor of Liberty Book Club and Executive Vice-President of Cameron Associates.

CAMERON ASSOCIATES, Inc.

100 West 23 Street, New York 11, N. Y.

ERRATA (ERROR IN PRINTING ON ISSUE NO. 57)

LETTER FROM ANTONIO GRAMSCI TO PIERO SRAFFA (PUBLISHED IN LETTERS FROM PRISON, VOL. 1, EDITED BY FRANK ROSENGARTEN)

January 2, 1927

Dearest friend,¹

I've received the books that you mentioned in your penultimate letter and a first batch of the ones I ordered. So I have plenty to read for some time. I thank you for your great kindness, but I would not want to abuse it. Yet I assure you that quite frankly I will turn to you whenever I am in need of something. As you can imagine, there is no opportunity to spend much here, just the opposite; sometimes one can't spend one's money even when the purchase is necessary.

Life flows by without novelties or surprises; our only concern is the arrival of the steamer, which is not always able to make the four weekly crossings (Monday, Wednesday, Friday, Saturday) to the great disappointment of those of us who always anxiously wait for mail. There are already about sixty of us, thirty-six of whom are friends from various locations; the Romans are on the whole predominant. We have already started school,² divided into several courses: course one (first and second elementary grades), course two (third elementary), course three (fourth and fifth elementary), the complementary course, two courses of French (beginner and advanced), and a German course. The courses are set up in relation to the educational level of the students in those subjects that can be reduced to a certain exactly determinable set of notions (grammar and mathematics); therefore the students of the elementary courses for example attend the history and geography lessons of the complementary course. In

RESIDENTS OF THE DAY



AALIYAH & DESEANA