EDITORIAL

Translated by Simona Cattabiani

"... We know that every literary text exists in the moment it comes to light, only to fall into a sort of hibernation, a suspended flowering, until a reader comes along to bring it back to life, but a life that reflects that reader's own varied experience and understanding.
Balzac read by Freud is not Balzac read by Marx ..."

The quote is taken from a small book by Alberto Manguel[1], and accompanies the statement:
Art originates because language is destined to fail.
Art welcomes a secret participant: the viewer, the listener, the reader.

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Dear readers of the *Psicosintesi* magazine,
we offer you a collection of articles and images that are just waiting to be brought to life by you, and which we hope will then live on in your reading and life experiences.

Our journey with you through the subsequent publications is always inspired by psychosynthesis, which *'... is based above all and primarily on the love that each of the members (of the institution of psychosynthesis) shows for it ... by giving their time ...'* [2]

Together we participate in this gathering of mutual giving of time and attention. On our part, with the selection and offering of content, on the part of the authors, with the fruit of their spirit and talent. The translators who translate words and content into our language or into a language commonly understood by those who are not Italian, and those who physically organise and make the work available, give their time and effort. And certainly you, readers, as the main participants, also give. A cooperative community, radiating psychosynthesis: a practice that is indefinable due to the breadth and variety of its application and its vitality.

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In these pages, art is immediately defined in terms of beauty, in a piece by Roberto Assagioli who chooses it as one of the ways of expressing beauty.

Art as craftsmanship. Elena Morbidelli writes about the art of leadership, and we read her text with renewed interest in the first pages of this issue, after hearing her speak at the Padua Congress in 2023. We explored this art with her and Lucia Bassignana in the concrete and organised setting of the School of Leadership and Group Counselling at the Institute of Psychosynthesis: a school that has reached the age of twenty-five and is currently preparing to launch a new three-year programme with students who will become the next generation of psychosynthesists.

From the website: www.sabrinamezzaqui.it

With Sabrina Mezzaqui, we gather ideas and reflections on how to conceive and create contemporary art: a choral experience, a group movement that has its roots in the dawn of modern art.
We have defined it as an applied and displaced psychosynthetic modality.

The cover of this issue is one of her works: “The ability to change with circumstances, 2021-2023”.

Art and culture, necessary to each other.

Culture and civilisation, an in-depth analysis of this theme that Giuliana Pellizzoni addresses in her text, highlighting the relationship between these entities: culture precedes civilisation. The text accompanies us in discovering the author’s point of view, which invites us to a “collective dream” for the construction of a new culture and civilisation.

Theatre also takes centre stage. Giovanni Calabretta, trainer at the Institute of Psychosynthesis, theatre director, actor and playwright, recounts his artistic odyssey through the discovery of theatre, first as a personal experience and then as an expression of his profound existential insight, which he shares with his students, actors and psychosynthesis practitioners.

There is often talk of the affinities between psychosynthesis and theatre, and in particular to that sort of meta-theatre that we can stage by observing our subpersonalities and their transformation, thus becoming simultaneously spectators and directors of our inner parts. Giovanni suggests further insights through the comparison of important authors and theatrical registers that help us understand the multiplicity of our existences.

Art as a path to healing and transformation.

We are delighted to welcome Angela Militello, a psychotherapist who works in pediatric and adolescent oncology through art therapy, who presents us with an engaging experience ‘... capable,’ as the author writes, ‘of giving voice to difficult experiences and promoting emotional well-being.’

Meditation, a form of art for life.

Thay’s (Thích Nhất Hạnh) meditation with a group of Vietnamese practitioners can be found in Tan Nguyen’s article on Compassion, preceded by empathy and self-compassion.

Marcello Aragona also writes about meditation; in particular, he explores and studies for us the vertical relationship between the Master and the disciple, describing it as materially similar to that between the Self and the ego.

Laura Rodighiero talks to us about MacMindfulness: an interesting point of view. She makes us reflect on the fact that meditation is often "... now proposed as a psycho-physical aspirin, a consumer product", thus debasing its meaning and importance.

As Lina Malfiore writes, the magazine is published at the equinoxes and aims to accompany you for six months until the next issue.

Thus, we have enriched these pages with a valuable contribution from Marcello Spinello on our relationship with money. He spoke about this during the International Congress in Abano in 2024, and here we can reflect on some of the concepts Marcello invites us to consider: the sense of integrity, conscious frugality, and the concept of enough. The latter, particularly, may become decisive in our choices.

Marcello also suggests a meditation on money, on the relationship we have or can have with this energy, which is neutral in itself but has many meanings and powers.

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Still on the heels of the Abano conference, it is truly a pleasure to present Zsuzsanna Tóth-Izsó's research on Giovanni Papini, also presented in the programme of the Abano 2024 conference.
In the biography of this Hungarian friend, it is interesting to read, among other things, that Zsuzsanna is an Italianist and scholar of early 20th-century Florence, with a particular focus on Giovanni Papini. The document she has presented to us is so rich and interesting that we have divided it into two parts... creating a little suspense and postponing the second and final part of the article until the next issue in April 2026.

Photograph of Laura Rodighiero

Ami Lamb, a Swedish psychosynthesis friend, joins our panel of authors and writes about bibliotherapy and poetry. These are topics dear to all of us who often read about them in Assagioli's writings.

Tolstoy inspires Sergio Guarino's article, which traces his human and

spiritual profile through references to some salient moments in his life, which Sergio believes may have influenced the genesis of some of the artist's works, works that represent one of the pinnacles of literary art of all time.

At the end of August, trainers, group leaders and some directors of the Psychosynthesis Centres organised the Vallombrosa meeting, which has already been mentioned several times. Massimo Pedicone, on behalf of the organising group, entertains us with a detailed and engaging account of this experience.

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We are now coming to the end, and before I take my leave, I would like to mention that the International Meeting at Casa Assagioli in Florence has just taken place. This has been an annual event since 2013, honoured by foreign friends of psychosynthesis and others.
The Gruppo alle Fonti, which organises it with love and dedication, has sent us a first-hand account, which we are publishing in this autumn issue, a few days after the end of the event. Here, then, is a new alphabet of emotions, sensations and thoughts, presented by Raffaella DiSavoia, whom we are pleased to mention also in her capacity as vice-president of the Institute of Educational Psychosynthesis and member of the executive committee of the EPA (European Psychosynthesis Association).

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Finally, but for you at the beginning of this journey in this issue, I would like to express my gratitude to you, our readers, who are the secret participants in our work: the magazine lives through your reading.

Obecni Dum Ceiling, Prague - A. Mucha

Note

1. The reverse of the tapestry – Alberto Manguel
2. Quote – Ida Palombi 1967