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Simonetta Agnello Hornby / Sibilla Aleramo /

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Francesco Stoppa / Arianna Cecconi /

Marco D'Eramo / Massimo Recalcati /

Federica Brunini



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Piano nobile / Piano nobile

Palermo, summer 1942. On his deathbed, the Baron Enrico Sorci sees the recent history of his family pass before his eyes, as in a lucid delirium. He sees the devotion of his wife, his daughters (Maria Teresa, Anna and Lia) and his sons (Cola, Ludovico, Filippo and Andrea), at the same time he sees the destiny of a city that, at the turn of the century, is full of opportunities and new wealth and of trains passing by loaded with goods.

Before dying, the baron orders to wait before announcing his passing. His relatives therefore gather around the large table in the dining room for a crowded symposium held amidst silence, twinkles, tensions, squabbles, ancient rivalries and new ambitions.

It is as if the noble floor of Palazzo Sorci were the center of the world, of a world that is coming to an end, with the allied bombing and the end of fascism, and of a world that is coming, full of hope but also characterized with a new and more aggressive criminality.

The events that unfold are at first told through its point of view and, after him, all the characters who are closely involved with the fate of the family take the floor. One after another they bring testimonies, visions and memories that intertwine, in a spiral of facts and passions, around the historical events taking place in Palermo from 1942 until April 1955.

Affected by war and the occupation, the city opens with great enthusiasm to new wealth and new alliances with politics and the underworld. Meanwhile, among the Sorci family, love stories, escapes, passions and fights are taken place. And everything flows, incessantly.

Agnello Hornby tells stories that are also part of the history of the whole country and she tells them with her ability to connect the overall vision and the power of details, an ability that her readers already recognize from her previous book *Caffè amaro*.

SIMONETTA AGNELLO HORNBY was born in Palermo but has been living in London since 1972 where she worked as a solicitor for the community legal aid firm specialized in domestic violence that she co-founded in 1979. She has been lecturing for many years, and was a part-time judge at the Special Educational Needs and Disability Tribunal for eight years. Her novels: *La zia marchesa* (2004), *Boccamurata* (2007), *Vento scomposto* (2009), *La Monaca* (2010), *La cucina del buon gusto* (2012, with Maria Rosaria Lazzati), *Il veleno dell'oleandro* (2013), *Il male che si deve raccontare* (2013, with Marina Calloni), *Via XX Settembre* (2013), *Caffè Amaro* (2016) e *Nessuno può volare* (2017) are all published by Feltrinelli.

PUBLISHERS OF *CAFFÈ AMARO*:

Spain: Tusquets

Germany: Goldmann

Albany: Dudaj

Portugal: Clube do autor



Una donna / A woman

A Woman, which describes Aleramo's decision to leave her husband and son and move to Rome, is a key text for understanding Italian women's writing of the twentieth century. It is a Bildungsroman whose endpoint is a new, emancipated female identity. This journey to emancipation has aspects of the heroic to it, but Aleramo is careful to underscore the compromises, risks and losses (most poignantly, of her son) along the way. This genre of the journey to emancipation through loss and guilt recurs in politicised works published much later in and around the feminist movements and key debates over divorce and abortion legislation (e.g. Orianna Fallaci's *Letter To An Unborn Baby*). *A Woman* also touches on several crucial symbolic aspects of the subordination of women under patriarchy – the silencing of women; sexuality, rape and the law; mother-daughter relationship, women's insanity (here of the protagonist's mother) – which all feature prominently in later and contemporary works, both literary and political.

SIBILLA ALERAMO

(14 August 1876 - 13 January 1960) was an Italian author and feminist best known for her autobiographical depictions of life as a woman in late 19th century Italy. Active in political and artistic circles, she wrote extensively on feminism and homosexual understanding; she was also a diarist and close to many literary intellectuals of the early part of the 20th century.

Andando e stando (1997)
Amo dunque sono (1998)
Il passaggio (2000)
Un viaggio chiamato amore (2000)
Orsa minore (2002)

PUBLISHERS:

Spanish (Spain only): Altamarea
Turkey: Yapi Kredi.
UK: Penguin Allen Lane
Netherlands: Uitgeverij Orlando bv



Libero di sognare / Free to dream

Everything begins in Travagliato, in the countryside of Brescia, where Franco Baresi was born and grew up in a humble family with good values. During his childhood, marked by the rhythms of rural life, Franco Baresi kicks a soccer ball around for the first time.

When he is fourteen, after the death of his parents, Franco Baresi becomes a football player for Milan's club.

Baresi describes a journey during which he managed to turn obstacles into motivation and to debut in the Serie A when he was not yet eighteen. We learn about his friendships, his encounters with Gianni Rivera, his special relationship with his brother Beppe (who played for Inter Milan), and with his masseuse, who will accompany Baresi throughout most of his career.

With crescendoing emotion, the story takes us through the stages of an extraordinary career, during which Baresi worked with great coaches including Nils Liedholm, Arrigo Sacchi, and Fabio Capello. The author analyses what made Baresi famous as well as known as one of the most intelligent players to understand the essence of the game and its emotional dynamics. The book also recounts moments of crisis, such as the mysterious illness that forced Baresi into a wheelchair only a few months from victory in Spain in 1982, and the fortitude needed to recover quickly from a serious knee injury during the World Cup in America in 1994.

Baresi's journey concludes here with his historical farewell match in October 1997 and with the first retirement of a shirt in the history of Italian football: Milan number 6.

FRANCO BARESI

was born on May 8th, 1960. He was a football player and for a long time captain of the Serie A club AC Milan and for Italy's national team. With Milan he was European and World champion multiple times; while playing for the national team he was the only player to win first, second, and third place in the World Cup. He continues to appear top of the rankings of the best football players of all time.



Giura / Promise me

Febo is thirteen and lives with his grandparents in a small village in the Apennines, in the shade of the Twin Chestnut Trees. The village is populated by frightening legends and by its bizarre and colourful inhabitants: Bue and his father Chicco; Slim and the seven Carta brothers; Pietrino, who is called Zanza and who is Febo's best friend; and Celso, the quiet Indian with his horse Strappafiori. And then there is Ca'Strega, where Luna lives. Luna is mute and wild and has an extravagant family whose figurehead is a grandmother with magical powers.

The destiny of Febo and Luna is sealed with a prophecy about a mysterious iron hand. Their paths diverge: Luna ends up in an institute run by nuns, where Doctor Mangiafuoco will help her recover her voice. Febo moves to the city to study and there he must deal with his parents: his megalomaniacal father, always on the verge of closing "an important deal," and his embittered mother. There is great distance between them, but Febo and Luna never stop thinking about each other, and never stop loving each other. Febo becomes a person of grand theories and declarations, whereas Luna is concrete and combative. Their destiny is to lose each other and find themselves again and again.

STEFANO BENNI

is a celebrated journalist, writer, and poet. He has written for theatre and staged and performed in numerous shows with various jazz and classical musicians. For years he has hosted seminars on reading and the imagination. He is the author of many successful novels that have been translated and published in thirty countries around the world.

Bar Sport (1976)
 Prima o poi l'amore arriva (1981)
 Terra! (1983)
 I meravigliosi animali di Stranalandia (1984)
 Comici spaventati guerrieri (1986)
 Il bar sotto il mare (1987)
 Baol (1990)
 Ballate (1991)
 La compagnia dei Celestini (1992)
 L'ultima lacrima (1994)
 Elianto (1996)
 Bar Sport Duemila (1997)
 Blues in sedici (1998)
 6 Feltrinelli Editore

Teatro (1999)
 Spiriti (2000)
 Dottor Nù (2001)
 Saltatempo (2001)
 Achille pie' veloce (2003)
 Margherita Dolcevita (2005)
 La grammatica di Dio (2007)
 Pane e tempesta (2009)
 Le Beatrici (2011)
 Di tutte le ricchezze (2012)
 Pantera (2014)
 Cari mostri (2016)
 Prendiluna (2017)
 Dancing Paradiso (2019)

PUBLISHERS:
 China: Ecus
 France: Actes Sud
 Galizia: Rinoceronte
 Germany: Wagenbach
 Hungary: Scolar
 Japan: Kawade
 Shobo
 Romania: Nemira
 Russia: Vostochnaya

Serbia: Nova Knija
 Spain: Blackie Books
 Turkey: Cumartesi
 US: Europa Editions



La circonferenza dell'alba / The circumference of dawn

The pebbles and crystals are kept in glass jars, sorted into different colours. On each jar there are dates, a few words or the name of a place written with a red marker pen.

Giorgia is a fundraiser for an NGO that rescues women and children from a life on the streets in Asia, and this is how she records the important moments in her life – her emotional geology. The heart-shaped pebble recalls her parents' first meeting. The splinter of white rock represents her birth. There's one for her high school diploma, one for a birthday, another for a holiday by the sea. The small stone that Alex, her first love, used to unlock her heart. And the grey pebble polished by the patient waters of the lake: home.

After being away for years, Giorgia returns to her family home on the shores of Lake Como to clear and sell it. But shadows and surprises huddle in the old rooms and objects of her childhood: Alex, who still lives just beyond the garden, now a tired and embittered man; her mother, so distant and self-obsessed; her sister, a troubled wife and mother of a teenager who's growing up too fast; and above all the echo of the voice that belonged to her father Petar, who died twenty years earlier. An exceptional man who escaped Tito's Yugoslavia, a scientist who never tired of discoveries, he shaped his daughter's life with theories, games, scientific experiments and formulas, and continues to influence her even in his absence.

On the banks of an apparently still lake, absorbing and reflecting this varied human landscape, nothing is as it should or could be. Or is it?

FEDERICA BRUNINI

Federica Brunini, writer, journalist, blogger and tireless traveller, has written for newspapers and journals such as Corriere della Sera, L'Espresso, People, Grazia, Glamour and many international publications. Her published works include La matematica delle bionde (Giunti, 2013), Quattro tazze di tempesta (Feltrinelli, 2016) and Due sirene in un bicchiere (Feltrinelli, 2018). She lives, with her suitcase, in Milan and the wider world.

www.federicabrunini.com

Quattro tazze di tempesta (2016)
Due sirene in un bicchiere (2018)

PUBLISHERS OF *DUE SIRENE*:
China simplified characters: Xiron
Lithuania: Alma Littera
Netherlands: Xander
World Spanish: Planeta



Teresa degli Oracoli / Teresa the oracle

Teresa has always kept a secret of which she is now the sole custodian. She is an old, stubborn woman and, when she senses that her mind and memory are becoming unstable, she decides not to jeopardize what she has been keeping hidden for a lifetime. So, one night, she lays down in her bed and doesn't get up anymore: for ten years "silent and still, she stared at what others called emptiness that she had learned to interpret."

Her family, however, determined to not give up on her, brings her bed to the centre of the living room – which is the centre of the exuberant life of the house, an all-female house. Besides Teresa, there are her daughters, Irene and Flora, her cousin Rusì, the Peruvian caregiver Pilar and the granddaughter, Nina, who tells their story. They are not ready to lose Teresa and she feels it, so, before leaving, she gives them three oracles. One is written on her skin (as tradition says has happened to Epimenides), one is made of fog and poetry (as happened in the presence of the Pythia of Delphi), one becomes a lighting (according to the tradition of the Erythraean Sybil).

These are oracles that untangle the knot that is blocking their lives. And, by freeing their lives, Teresa finally frees herself.

"This is a story of invisible things, of prophecies and homemade oracles, of freedom and chance, of the difficulty of deciding, choosing, loving, growing up and dying. It is a family story, a story of silence and signs and the difficulty of interpreting them."

Only an anthropologist like Arianna Cecconi, who studies nocturnal dreams and ritual practices, would have been able to tell this story, with her writing and her imagery which are at the same time realistic and magical, and which dig at the bottom of our secrets, touching ancient chords to make them vibrate and to give us back a music that reveals and restores.

ARIANNA CECCONI

is an anthropologist who lives and works between Marseille and Italy. She is a researcher affiliated with the Ecole des Hautes Etudes en Sciences Sociales and teaches anthropology of religion at Università Milano Bicocca. Her primary areas of research are political violence, magical-religious practices, dreams and sleep: those are the results of a long ethnographic experience that began in the mountains near Pistoia, continued in the Peruvian Andes, then in Spain and takes currently place outside of Marseille. Alongside university teaching, she carries out training activities in non-academic contexts, collaborates with radios, theatre companies, schools and social and health centers. Since 2010 she has been collaborating with the visual artist Tuia Cherici on the Oniroscope project (<https://oniroresearch.wordpress.com>) and with the sleep centre at La Timone hospital in Marseille.

Teresa degli oracoli (Teresa the Oracle) is her first novel.

PUBLISHERS:
French rights: Marabout



Il destino del cibo / The future of food

In 2030 there will be 10 billion people. We are already almost 8 billion. Ten billion people who need to eat every day, at least twice a day, if they don't want to be ill and suffering. We can't continue exploiting the resources we have and this means one thing: we need to make radical changes in how we eat and produce food.

Combining different disciplines—from medicine to cosmology, marine biology to advanced genetics, agriculture to meteorology—some researchers have started to work for a different future. From simple gestures, great experiments have emerged, showing the way toward sustainable sustenance. We are learning how to cultivate meat; we are studying the extraordinary capacity of the sea to regenerate itself. Given what we know from space colonies, even the sky is closer. Agnese Codignola questions our food culture and helps us to see a different future, which is not only possible but in some cases already a reality. The food we eat *can* be healthy, sustainable, and fair to the entire planet, animals and humans included.

AGNESE CODIGNOLA

With a PhD in pharmacology from the University of Milan, Agnese Codignola has worked for seven years in research and is now a science journalist .

She writes for leading Italian publications about health, nutrition, environmental sustainability, and general science.

She has won numerous prizes, including Expo 2015's journalism prize. At Tedx Darsena she gave the lecture Will cultivated meat save us? and in January 2017 she published Il corpo anticancro (written with Michele Maio), an essay on immunotherapy, followed by Lsd.

Da Albert Hofmann a Steve Jobs, da Timothy Leary a Robin Carhart-Harris: storia di una sostanza stupefacente, in 2018.



Dominio / Supremacy

From the Colorado breweries to the faculties of Harvard and to the Nobel Prize winners in Stockholm, Marco d'Eramo guides us to the places where a war has been conceived, planned and financed. It was a real war, even if it has been fought without us knowing. The existence of this war has been recognized by one of the richest men in the world, Warren Buffet: "Of course there is a class war, and my class has won it. The rich people won it."

The victory was such that today terms like "capitalists", "exploitation", "oppression" have become cursing that we are ashamed to utter.

This days "it is easier for us to think about the end of the world rather than the end of capitalism".

The revolt from the above against the below affected different aspects: not just the economy and work but justice and education as well. This revolt has distorted the idea that we have of the society, of family and of ourselves. It has exploited every crisis, every tsunami, every attack, every recession and every pandemic. It used every weapon at disposal, from the IT revolution to the debt technology. It changed the nature of power, from discipline to control. It learned from the workers' struggles and studied Gramsci and Lenin. Perhaps the time has come to do the same and start learning from opponents. D'Eramo writes: "The work to be done is immense, titanic, frightening. But we must remember that in 1947 the supporters of neoliberalism had to gather in secrecy and they seemed to be preaching in the desert, just like we do now."

MARCO D'ERAMO

was born in Rome in 1947. After graduating in Physics, he studied Sociology with Pierre Bourdieu at the École Pratique des Hautes Études in Paris. As a journalist, he has written for Paese Sera and Mondoperaio as well as for il manifesto. His publications include: Gli ordini del caos (manifestolibri, 1991), Via dal vento. Viaggio nel profondo sud degli Stati Uniti (manifestolibri, 2004) and, with Feltrinelli, Il maiale e il grattacielo (1995) and Lo sciamano in elicottero. Per una storia del presente (1999).

Il maiale e il grattacielo (1995)
Lo sciamano in elicottero (1999)
Il selfie del mondo (2017)

PUBLISHERS OF *IL SELFIE DEL MONDO*:
Germany: Suhrkamp
Spain: Anagrama
UK & US: Verso
Slovenia: Modrijan



Ultima luna / Last moon

Villa Felice is a retirement home for the elderly in Frascati. This is where Alfonsina, a vivacious eighty-year-old woman, is spending her last years. Alfonsina, during her long life, had to face by herself the harshness of war and the deprivations of poverty but she was able to fight to have her son study and she managed to become one of the best dressmakers in Rome having started by being a simple seamstress.

Silvana is her gerontologist; Bruno is Alfonsina's only son, a journalist and writer who has lived in Japan for many years and has now returned to Italy for a few days in order to see her.

During that occasion Silvana and Bruno meet for the first time, but somehow they already knew each other because Alfonsina, who doesn't want to leave this world by leaving his son by himself, has talked with each of them about one another. She induces Bruno to invite the gerontologist out to dinner under the pretext of thanking her for her kindness to Alfonsina. This gesture, that Bruno makes only to please his old mother, turns out to be the beginning of a deeper bond.

In *Ultima luna* the interest in the other than oneself, that distinguishes Luce d'Eramo's lucid and flat writing, makes us enter in the residences for elderly, unknown and averted places, and makes us turn our gaze towards the extreme age of life, the last moon, a condition that is pitied, removed or ignored but never questioned. And the reader is forced to ask himself questions that are no longer avoidable.

LUCE D'ERAMO

was born in 1925 in Reims to Italian parents and died in Rome on March 6, 2001. Her books include Nucleo Zero (1981), Partiranno (1986), Ultima Luna (1993), Una strana fortuna (1997) and L'opera di Ignazio Silone (1971). In 1999 she published Io sono un'aliena ("I am an alien"), a "conversation" in which she retraces the steps of her existential and intellectual path.

PUBLISHERS OF *DEVIAZIONE*:

France: Le Tripode
 Germany: Klett-Cotta
 Greek: Klidarithmos
 Spain: Seix Barral
 UK: Pushkin Press
 US: Farrar, Straus & Giroux



La grande invenzione / The great invention

There is a 200 page book that no one has ever managed to read. It is known as the Voynich manuscript, after the Polish merchant who bought it in Frascati in 1912, and it is an illustrated codex handwritten in an unknown writing system: among the drawings of imaginary plants and nude women is a text written in sinuous and convoluted characters that no one has ever seen before. Is it possible to decipher this text?

And what are the animals, eyes, hands and utensils that the Minoan scribes engraved onto stone seals and clay tablets, in Crete, in the second millennium BC? It is the first European script and we still don't understand it. Also the first Chinese script is shrouded in mystery, as is the more recent rongorongo script discovered on Easter Island in the late nineteenth century.

Silvia Ferrara takes us on an amazing journey through the various scripts that are today still undeciphered, not only through the mysteries of history, but also into the depths of our mind. It is now almost certain that writing has been repeatedly invented from scratch several times. This means that the human brain has arrived at the same result in different eras and regions of the world. But how did this invention come about? And above all, why? In short: what brings us to writing? If today we use WhatsApp more than the telephone and emoji more than words, it does not mean that we have returned to hieroglyphics, but that we are resorting to iconicity, as necessary a tool to communicate today as it was in the first writings invented thousands of years ago. This is not a regression. Instead, we are moving forward, faithful to our nature, conforming to the rules of our evolution.

This book tells story that has not been told before, made up of flashes of genius from the past, the scientific research of today, and a vague and unpredictable echo of the writing of the future.

SILVIA FERRARA

is professor of Aegean Civilization at the University of Bologna. She studied at the Universities of London and Oxford and, after several years as a researcher in Archeology and Linguistics at Oxford, returned to Italy. In 2017 her research project won a European Research Council Consolidator Grant.

PUBLISHERS:

France: Seuil

Germany: Beck

Greece: Patakis

Spain: Anagrama

UK: Picador

US: FSG

Chinese – simplified characters: Chongqing Publishing & Media



Vittoria / Vittoria

Vittoria, a photographer from Genoa who has worked on some successful advertisements, has always managed to navigate the rough waters of life thanks to a good mix of common sense and irony. She thought she had even found love but, after Federico leaves her, the world crumbles upon her. Vittoria begins to feel confused, lost, and gets through a deep creative crisis: she is forty-six years old, has no partner, no job and doesn't know with which money she is going to buy dry food for Sugo ("Sauce"), her beloved cat. Until unsolicited advice gives her an idea... This is a book on friendship, on the ability to think out of the box. It is an invitation to dare. Vittoria is a women's fiction book with characters that you will love.

BARBARA FIORIO

(Genoa, 1968) received a classical education, has a degree in graphic design and a masters in Marketing. She worked for over ten years in the field of theatre promotion and has been the spokesperson of the president of the Province of Genoa. She teaches courses and workshops on communication and creative writing. She is the author of the humorous essay on fairy tales C'era una svolta (Eumeswill, 2009) and the novels Chanel non fa scarpette di cristallo (Castelvecchi, 2011) and Buona fortuna (Mondadori, 2013). Her books have been published in Spain and Germany.

“To many readers *Il gattopardo* is the greatest Italian novel of the twentieth century, perhaps the greatest ever, and uniquely relevant to modern Italy.”

The Economist

“An amazing meditation on time. The most perfect novelized account not just of something that happened a long time ago, but also of what time does to us, when you feel it travelling through our lives. Very moving.”

Simon Schama



Il gattopardo / The leopard

“For over twenty-five centuries we’ve been bearing the weight of superb and heterogeneous civilizations, all from outside, none made by ourselves, none that we could call our own. This violence of landscape, this cruelty of climate, this continual tension in everything, and even these monuments of the past, magnificent yet incomprehensible because not built by us and yet standing round us like lovely mute ghosts; all those rulers who landed by main force from every direction who were at once obeyed, soon detested, and always misunderstood, their only expressions works of art we couldn’t understand and taxes which we understood only too well and which they spent elsewhere: all these things have formed our character, which is thus conditioned by events outside our control as well as by a terrifying insularity of mind.”

Elegiac, bittersweet and profoundly moving, *Il gattopardo* chronicles the turbulent transformation of the *Risorgimento*, the period of Italian Unification. The waning feudal authority of the elegant and stately Prince of Salina is pitted against the materialistic cunning of Don Calogero, in Lampedusa’s magnificent memorial to a dying age.

“Sicily 1860: Prince Fabrizio has always lived contentedly with the ‘lovely mute ghosts’ of the past. But now, with the impending unification with Italy and his nephew’s undesirable marriage, he fears ruin. This is a beautiful meditation on change, with Sicily and its golden landscape in the starring role. Brilliant.”

The Observer

“One of the great lonely books.”

E. M. Forster

GIUSEPPE TOMASI DI LAMPEDUSA
Duke of Palma and Prince of Lampedusa,
was born in Palermo, Sicily in 1896.
Other than three articles that appeared
in an obscure Italian journal in 1926-27,
Lampedusa was unpublished in his own
lifetime. He began *Il gattopardo*, his only
novel, in 1954, at the age of 58. When
he died at the age of 61, the completed
manuscript for *Il gattopardo* had received
only rejections from publishers.

Racconti (1961)

PUBLISHERS OF *IL GATTOPARDO*:

Brazil: Companhia das Letras
Catalonia: Raval
Croatia: Vukovic & Runjic
Denmark: Gyldendal
France: Seuil
Germany: Piper
Greece: Harlenic Hellas
Japan: Sakuhinsha
Korea: Munhakdongne
Netherlands: Athenaeum
Poland: Czuly Barbarzynca

Portugal: Dom Quixote
Romania: Humanitas
Slovenia: Mladinska Knjiga
Slovakia: Ikar
Spain: Alianza, Edhasa
Sweden: Bonnier
Turkey: Can Yalinari
UK: Harvill Secker
US: Pantheon



Noi, partigiani / We the partisans

The Resistance and its memory consist of actions and places that have become vivid symbols of tragedy and heroism in Italian history. But memory fades and history repeats its mistakes. With this book, Gad Lerner and Laura Gnocchi, along with ANPI (the National Association of Italian Partisans), give voice to men and women who were very young in 1943, in some cases not yet even teenagers. What was going through their minds when they decided to take up weapons and fight for a freedom most of them had never known? These young people come from very different backgrounds: there is a Venetian boy from a good family who drops out of high school and goes to the mountains to fight, a fourteen-year-old girl who becomes a partisan messenger almost by chance, and the son of an antifascist who goes from being a factory apprentice to a combatant. *We The Partisans* is a choral coming-of-age story ultimately about a precious and endangered thing: the Italian democratic Constitution. Personal memories, dramatic episodes, family dynamics, and re-enactments of people unfairly forgotten intertwine in this collective account that is at once happy, melancholic, and hopeful, shining new light on the basic civil rights we must defend still today.

GAD LERNER

was born in Beirut in 1954 and has worked with the major Italian newspapers. Today he is a columnist for La Repubblica. He has also devised and hosted leading news and current affairs programs for the television channels Rai, La7, and laeffe. With Feltrinelli he has published Operai (1988, UE 2010), Tu sei un bastardo. Contro l'abuso delle identità (2005), Scintille (2009), and Concetta. Una storia operaia (2017).

LAURA GNOCCHI

is a journalist. She has edited various newspapers, including Il Venerdì di Repubblica. Her most recent television program is L'approdo, conceived with Gad Lerner.



© Paolo Colaiocco

E siccome lei / And since she

In over thirty-five years of her career, Monica Vitti has worked for the theater, cinema, variety shows, radio and TV. She has been defined as “an Italian icon” but Vitti has nothing of the fixity of icons. Her personality is unique precisely because it contains many personalities: she is mature and fragile, funny and melancholic, tender and merciless, courageous and lost. She takes your breath away and she makes you laugh, she is the girl with the gun and the queen of alienation, she is a blonde femme fatal and a friend always ready with a joke. She is all this and there is no contradiction in this. *And since she* is not a novel and is the opposite of a biography: it is a choral portrait, the sum of all the women that Monica Vitti has personified in movies, from the beginnings in the fifties with Edoardo Anton e Glauco Pellegrini to the latest movies directed by her husband Roberto Russo in the eighties, passing through Antonioni, Risi, Monicelli Buñuel, Sordi, Brass and Scola. In this book Claudia from *L'Avventura*, the thief Teresa, Modesty Blaise and Assunta Patanè are reunited for the first time and are told one by one along with all the other women. There is not a predefined order in the report of this stories nor a hierarchy of importance: some stories are told in the first person, others in the third; there are monologues, letters, imaginary interviews, scattered notes, telegrams, lists and travel diaries.

In each story Eleonora Marangoni captures a character with her refined and versatile style but, at the same time, she composes, fragment after fragment, a larger picture being able to capture in a prism the composite essence of Vitti's personality and her countless and memorable faces. This is also done through some beautiful black and white portraits of the actress.

ELEONORA MARANGONI

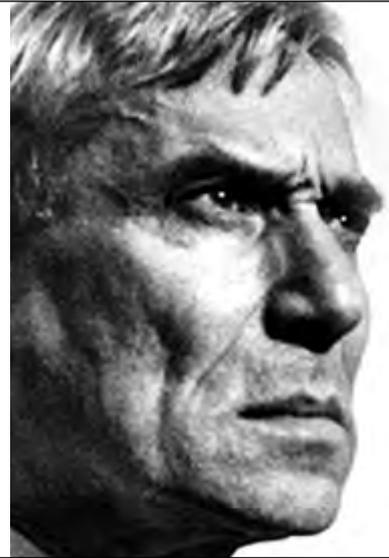
was born in Rome. She graduated in Paris, majoring in Comparative Literature Studies, and she works as a copywriter and communication consultant. She is the author of the essay Proust et la peinture italienne (Michel de Maule, 2011), the illustrated novel Une demoiselle (Michel de Maule, 2013), Proust. I colori del tempo (Mondadori Electa, 2014) e Viceversa, il mondo visto di spalle (Johan e Levi, 2020) and essay about images/figures seen from their back in the arts and literature. Lux, her debut novel, was shortlisted for the Strega Award (submitted by Sandra Petrignani), won the Neri Pozza Award, the Megamark and Pop prizes.

“*Doctor Zhivago* belongs to that small group of novels by which all others are ultimately judged.”

Frank Kermode, *Spectator*

“A single act of defiance and genius.”

Isaiah Berlin, *Sunday Times*



Il Dottor Živago / Doctor Zhivago

One of the greatest love stories ever told, banned in the Soviet Union until 1988, *Doctor Zhivago* is the epic story of the life and loves of a poet-physician during the turmoil of the Russian Revolution. Taking his family from Moscow to what he hopes will be shelter in the Ural Mountains, Yuri Zhivago finds himself instead embroiled in the battle between the Whites and the Reds, and in love with the tender and beautiful nurse Lara.

“The best way to understand Pasternak’s achievement in *Doctor Zhivago* is to see it in terms of this great Russian literary tradition, as a fairy tale, not so much of good and evil as of opposing forces and needs in human destiny and history that can never be reconciled... Zhivago is a figure who embodies the principle of life itself, the principle that contradicts every abstraction of revolutionary politics.”

John Bayley

“From his schooldays, Pasternak tells us, Yury Zhivago had dreamed of writing ‘a book of impressions of life in which he would conceal, like sticks of dynamite, the most striking things he had seen so far.’ *Doctor Zhivago* was that book. It was packed with dynamite and, as Pasternak expected, it blew up in his face.”

Ann Pasternak Slater

BORIS PASTERNAK

was born in Moscow in 1890 and after briefly training as a composer resolved to be a writer. He published a large number of collections of poetry, written under the burden of Soviet Russia’s stringent censorship, before his most famous work, *Doctor Zhivago*, was published in the West – remarkably, daringly, brilliantly – by Giangiacomo Feltrinelli in 1958. Pasternak died in 1960.

Autobiografia (1958)

PUBLISHERS OF *IL DOTTOR ZIVAGO*:

Arab Countries: Almutawassit
Brazil: Editora Bestseller
Bulgaria: Trud
Catalonia: Grup 62
Czech Republic: Euromedia
Finland: Tammi
France: Gallimard
Germany: Fischer
Hungary: Partvonal
Montenegro: Nova Knijga
Netherlands: Oorschot

Portugal: Sextante
India (Malayam): Sahitya
Israel: Keter
Recalcati: Odile Jacob
Romania: Polirom
Spain: Galaxia Gutenberg
Sweden: Bonniers
Turkey: Yapi Kredi
UK: Harvill Secker
US: Pantheon



La tentazione del muro / Tempted by a wall

Massimo Recalcati listens to the epochal invocation of the sense of communal life, that may have lost its guiding star. With a deep investigation on the rhythm and contradictions of our time, Recalcati writes a catalogue of words which refer to aspirations, desires, instincts and contradictions: foreigner, hate, education, ignorance, fanaticism, freedom, brotherhood.

In order to find a civil lexicon we don't have to deal with our ideal of perfection but with the insuperable nature of our imperfection. There is no human life without absence. The goal, then, is to discover a new humanism that helps us remember that every life is more important than any cause and that teaches us how to take care of each other.

In a series of short and powerful lessons, this great psychoanalyst offers to his reader *Civil lexicon*, the sequel to his *Love lexicon*.

MASSIMO RECALCATI

is an analyst and member of the Association of Italian Lacanian Psychoanalysis. He is also the director of Italy's Research Institute of Applied Psychoanalysis and in 2003 he founded Jonas Onlus, a center of clinical psychoanalysis for new symptoms. He writes for La Repubblica and teaches the psychopathology of eating behavior at the University of Pavia. He has published numerous books that have been translated into several languages, including Cosa reste del padre? (2011), Jacques Lacan: desiderio, godimento e soggettivazione (2012), Non è più come prima (2014), and L'ora di lezione (2014). With Feltrinelli he has published Il complesso di Telemaco (2013), Le mani della madre (2015), and Il mistero delle cose (2016); he also serves as editor of the Eredi series ("Heirs").

Il complesso di Telemaco (2013)
Le mani della madre (2015)
Il mistero delle cose (2016)
Mantieni il bacio (2019)

PUBLISHERS OF
LA TENTAZIONE DEL MURO:
Greece: Kelethos
World English: Polity Press

PUBLISHERS OF
MANTIENI IL BACIO:
France/Albin Michel
Greece: Kelethos
Japanese: Hayakawa
World English: Polity Press
World Spanish: Anagrama
Portugal only: Gradiva Publicacoes Lda

“To write originally about Venice must be one of the greatest challenges a writer can take up. Every year, hundreds of books on the city are published, but none resembles this one... Scarpa warns his readers to beware the lethal ‘aesthetic radioactivity’ projected by the buildings and paintings of Venice. I fear his sharp eye and quick ear can only make that bewitching disease more acute.”

The Independent



Venezia è un pesce / Venice is a fish

How has Venice changed over the last twenty years? *Venice is a fish* is back in a new revisited and enhanced edition with new chapters, twenty years after the first edition. This is a book that became a classic, it is a journey through the fragile complexity of the most beautiful city in the world.

“You’re walking on a vast upside-down forest, strolling above an incredible inverted wood. It’s like something dreamed up by a mediocre science-fiction writer, and yet it’s true. Let me tell you what happens to your body in Venice, starting with your feet.” Tiziano Scarpa wanders through the city, recounting the customs and secrets that only Venetians know. He has written an “author’s guide” that is a love letter to his city, a city that you need to “feel” with your feet, a city that has a heart, ears, mouth, a nose and eyes. A city that requires a physical, emotional and mental commitment in order to be truly understood. Venice is a city “sui generis” and consequently it needs to be visited with “sui generis” ways: at random, *aimlessy*. Venice is not only an urbanistic anomaly but it is also an unprecedented way of living, it is existence reinvented from the ground up.

Scarpa’s Venice has also a fascinating tail in addition to his other body parts: an appendix in which the author offers a selection of the best literature that has been written on Venice and by Venetian authors.

TIZIANO SCARPA

(*Venice, 1963*) is an Italian novelist, playwright and poet. He has written numerous books that have been translated in several languages. Einaudi published *Occhi sulla graticola* (1996), *Amore*® (1998), *Cos’è questo fracasso?* (2000), *Nelle galassie oggi come oggi*. Covers (written with Aldo Nove and Raul Montanari; 2001), *Cosa voglio da te* (2003), *Corpo* (2004), *Groppi d’amore nella scuraglia* (2005), *Stabat Mater* (2008, winner of the *Strega Prize 2009*), *Le cose fondamentali* (2010); Rizzoli published *Kamikaze d’Occidente* (2003); Fanucci published *Batticuore fuorilegge* (2006); Mondadori published *Amami* (written with Massimo Giacon; 2007); with Laterza *La vita, non il mondo* (2010). With Feltrinelli he published *Venezia è un pesce* (2000).

PUBLISHERS
OF *VENEZIA È UN
PESCE*:
Croazia: Sys Print
France: Bourgois
Germany: Wagenbach
Korea: Danielstone
Romania: Tritonic
Russia: Atticus

Spain: Editorial
Minuscola
Sweden: Laurella
& Wallin
UK: Serpent’s Tail



Incursioni / Intrusions

In 1937 Duchamp cut his head off. In this untitled work, a dreamy woman appears next to the artist's severed head. The woman is wearing an old-fashioned dress of a priestess or a maenad and is holding a tailor's tape measure in her hands. How does one look at Duchamp's work? What is that tape measure measuring? Can one decipher the enigma of an assembly challenging or even expelling those who are observing?

Salvatore Settis begins his intrusions into the work of some of the greatest artists of our time. Duchamp, Guttuso, Bergman, Jodice, Pericoli, Bruskin, Penone, Viola, Kentridge and Schutz represent a shock wave of the contemporary art, a wave overwhelming established rules and habits.

Does their work really involve a drastic rejection of tradition or the ability to forget about it? Settis writes: "There is a perpetual tension between 'ancient' and contemporary, a tension which is continuously rearticulated in the flow of critical languages and taste, in the mechanisms of the market and in the functioning of institutions. Sometimes this happens in controversy with the art of the past, but without ever being able to ignore it."

The space of the historical-artistic discourse, the notion of art itself and the contexts that are necessary for the artistic production belong to a centuries-old process, in which ancient practices keep being disaggregated and recomposed. Every artist knows that, and probably his audience knows that as well. The quotation, the parody, the stratification of memory and the return of a gesture are just some of the traces of the relationship that binds today's masters with those of the past. The courage of the intrusion from one artist to another, from one work to another, is a way of exploring connections and distances without having to give up the essential condition of knowledge: the ability to feel like a foreigner in every place.

SALVATORE SETTIS

is an archaeologist, an Art historia and Chairman of Scientific Council of Louvre Museum. From 1994 to 1999 he was the director of the Getty Center for the History of Art and the Humanities in Los Angeles and from 1999 to 2010 of the Scuola Normale Superiore in Pisa. From 2007 to 2009 he was Chairman of the Superior Council of the Italian Ministry of Cultural Heritage, and he is one of the founder of European Research Council. He published books both on classical art (Laocoonte. Fama e stile, 1999) and on modern art (Artisti e committenti tra Quattro e Cinquecento, 2010). His last book is titled Cieli d'Europa. Cultura creatività uguaglianza (2017).

“A stand-out novel: sincere, grotesque, with an extraordinary quality to the language.”

Tuttolibri

“Tony Pagoda, the protagonist of *Hanno tutti ragione*, is a character that stays with you, lingering long in the mind.”

L'Espresso

“An astonishing baroque first novel.”

Le Monde



Hanno tutti ragione / Everybody's right

Even literary critics dream. They dream that the best is not in the past. Paolo Sorrentino's first novel, *Hanno tutti ragione*, is that dream come true. It is the story of Tony Pagoda, a Neapolitan singer with a colorful past. We meet him in the early 1980s, in a blooming and wildly happy Italy. Tony is a picaresque hero: he has talent, money, women, and an extravagant lifestyle – but he is not superficial. Among his friends are both extraordinary and miserable specimens, all of whom teach him something along the way. With his exuberant and restless wisdom, Tony is like a contemporary Falstaff, comically revealing the true substance of humans, winners and losers alike. When life gets complicated, Tony seeks silence on a short tour in Brazil. The new setting appeals to him and he decides to stay: first in Rio, then Manaus, where he feels himself crowned by a new freedom (not to mention obsessed with cockroaches). He lives eighteen years in humid, Amazonian exile – and then someone offers to sign a check for an outrageously high sum to bring him back to Italy, where yet a new life awaits.

About *Hanno tutti ragione*, the critic Antonio D'Orrico has said: “After I had read this beautiful novel I thought of Ezra Pound, who saw the magnificence of Venice and asked God what kind of punishment humans should expect for such an early reward.”

PAOLO SORRENTINO

is an internationally regarded director and screenwriter, best known for his films *One Man Up*, *Consequences of Love*, *The Family Friend* and *Il Divo*, which won the *Prix du Jury* at the 2008 Cannes Film Festival, *This Must Be The Place*, starring Sean Penn and Frances McDormand, and most recently *The Great Beauty*, winner of the Golden Globe, BAFTA and Academy Awards for Best Foreign Language Film in 2014. *Hanno tutti ragione* is his first novel.

Tony Pagoda e i suoi amici (2012)

PUBLISHERS OF
*HANNO TUTTI
RAGIONE*:

Arab Countries:

Almutawassit

Croatia: Vuković&Runjić

Czech Republic: Dybbuk

France: Albin Michel

Israel: Kinneret

Germany: Aufbau

Netherlands: Lebowski

Serbia: Booka

Spain: Anagrama

Turkey: Everest

UK: Harvill Secker

US: Europa

Russia: Gorodets Publishing House

Macedonia: Antolog Books



L'età dei desideri / Age of desires

“The first vocal exercise in our history was a shout. Screaming at life when we are born means immediately opposing to life, resisting the traumatic reality that strikes us. Life will continue to maintain its unsustainable traits”, because it will force us, at any age, to grow and to transform. Each one of us, in fact, during his existence, experience two transformations that break all balances in one’s life. These two moments are adolescence and old age, the ages par excellence of life, the ages of desire, in which the experience of one’s body and of the world changes completely and results in a new way of feeling things. Being a teenager means squandering in order to inherit and being old means learning the art of setting. Francesco Stoppa shows as how adolescence and old age “are the ages in which to say yes to life, in the first case by climbing the stage, in the second case by knowing how to get out of it”. How can salvation be found? How does one deal with the absolute unsustainability of the metamorphosis that necessarily catches us unprepared? From this completely new perspective, we discover a new meaning regarding relationship between generations, because there is a void that only the mutual gaze between a parent and a child, a teacher and a pupil can fill. With a suggestive language and with the help of some poignant clinical references, Stoppa explores the enigmas, contradictions and challenges that animate each generational transition.

FRANCESCO STOPPA

is a psychotherapist and a member of the Scuola di Psicoanalisi dei Forum del Campo Lacaniano, is Professor at ICLsS Institute to train psychotherapists and at Philosophy School in Trieste. He is an Editor of the periodical “L’Ippogrifo”. He is the Author of: libri: La restituzione. Perché si è rotto il patto tra le generazioni (Feltrinelli, 2011) e La costola perduta. Le risorse del femminile e la costruzione dell’umano (Vita e Pensiero, 2017). He edited the essay: La rivoluzione dentro. Per i 40 anni della legge 180 (Libreria al Segno editrice, 2018).



© Adolfo Freciani

Genesi / Genesis

‘Perhaps the Greeks were right and Chaos came first. The many observations made by modern physics would seem to confirm that the origin of the material universe lies in the simplest hypothesis: that everything began with a tiny quantum fluctuation in the void.’ What happened in the first few moments of the universe’s life? Has the science of the twenty-first century really given new life to Hesiod’s account of the origins of everything, encapsulated in his splendid, electrifying line: ‘In the beginning there was only Chaos’? And is the universe today the organised and reliable system that it seems, or is it still ruled by Chaos?

In the search for an answer, teams of men and women daily explore the furthest reaches of the material evidence, using huge telescopes and powerful particle accelerators to reconstruct the detail of the subtle mechanisms that gave the wonderful world around us its familiar features, trying to understand the unique and mysterious event that led to the birth of the universe and to gather clues to its purpose.

So could we say that modern particle accelerators, like the ancient Greek accounts, are seeking an answer to the oldest question of all? In that case, the construction of a cosmogony is no longer a matter for specialists, and myth and science ultimately have the same function: to help human beings find their place in the universe, because ‘no civilisation, however big or small, can survive without the epic story of its origins.’

GUIDO TONELLI

is a particle physicist. He is one of the main protagonists of the discovery of the Higgs Boson at the LHC. He is a professor of General Physics at the University of Pisa (Italy) and a CERN visiting scientist. He is the recipient of Fundamental Physics Prize (2013), and Enrico Fermi Prize from Italian Physics Society.

PUBLISHERS:
 UK & Commonwealth: Profile
 USA and Canada: FSG
 Netherlands: De Bezige Bij
 Greece: Dioptra
 World Spanish: Ariel
 Germany: Beck
 Russia: Corpus
 Brazil: Companhia das Letras
 Portugal: Penguin Random House

Chinese: Imaginist
 Turkey: Yakamoz Kitap Yayıncılık



Al contrario / The contrary

Giustino Salonia, a local doctor, lives and work in a small town in the Sicilian hinterland during the years of Fascism. He is a man with a restless soul, full of contradiction, with an unhappy marriage and a frustrating job since it is a period during which people are constantly dying of pneumonia and malaria.

His medical office becomes the heart of the town since everyone comes by the doctor office: a girl who risks dying from an illegal abortion, for which the doctor ends up falling in love platonically; Domenico Frangipane, known as Mimi Stallatico, a wise man who has a deep connection and respect for the earth and who proudly opposes himself against the new crops promoted by the Institute of wheat; a federal officer, a rich and wealthy landowner taking advantage of public funding; Ignazio, a poisonous matchmaker and Don Ettore's slave, the man that compelled the doctor; Primarosa, a generous girl with many children and a violent husband, who works for the Doctor's family...

When the war begins, men are forced to leave for the front and a community of women starts forming in the town: without their husbands and their overbearing fathers these women live the most beautiful period of their lives despite the war.

The doctor, in order to get away from his grim wife, leaves for the war as a volunteer and when he comes back he is forced to face new challenges: infectious diseases are vanishing thanks to the antibiotics brought by the Allies but the farmers, at least those who are not emigrated to the cities in North of Italy or to Germany, are becoming workers for the asbestos factories. So, the doctor must face a new and terrible disease: lung cancer.

Yet, his life flourishes again: he finally discovers the secret that drives him in making decisions based on the contrary of what people expect from him and this will set him free.

GIUSEPPINA TORREGROSSA

was born in Palermo. She spends time in Sicily and in Roma where she worked as gynecologist for more than twenty years. She is the author of several books, such as L'assaggiatrice (Nottetempo, 2007), Il conto delle minne (Mondadori, 2009, translated into 10 languages), Manna e miele, ferro e fuoco (Mondadori, 2011), La miscela segreta di Casa Olivares (Mondadori, 2014), Panza e prisenza (Mondadori, 2012), Il figlio maschio (Rizzoli, 2015), Cortile Nostalgia (Rizzoli, 2017), Il basilico di Palazzo Galletti (Mondadori, 2019), Il sanguinaccio dell'Immacolata (Mondadori, 2019).



Il racconto dei ritorni / The story of returns

The return. It sometimes happens that the essence of a journey is all there: in the suspended time in which everything is closing up, when the adventures start being summarized in memories in the effort to make what one experienced coincide with the meaning of the life previous to the journey that seems by then very distant.

Returning means setting out for home loaded with knowledge and experience and inevitably find yourself different from how you were when you left. Thus, talking about the return means also talking about one self and about the mature age, the moment in which one has to come to terms with what one did in life, looking back as if one were at the end of a journey. There isn't necessarily sadness linked to the return. One can also find the meaning of the choices one made: by remembering and thinking about what one finds, one can reach a state of greater fullness and deeper understanding. In fact, one would never be able to really understand what one has done unless one finds the courage to return.

Stories about returning from a trip or returning home at the end of a life can reveal something new about the past and, at the same time, reveal something more about ourselves.

So, this is the story: for Alessandro Vanoli the sense of return can be found in the *Odyssey* and in the *nostoi*, in the great archetypes of Ulysses and Agamemnon, but also in the exemplary adventures of the great travelers, above all the one of Christopher Columbus who was unable to see what was new and unable to grasp the epochal significance of his journey. The stories continue, between history and literature, from Casanova's return to Venice, to the Promethean adventure of Neil Armstrong who saw the Earth from the Moon.

Vanoli writes: "Reflecting on the return is reflecting on a fundamental moment of our life and therefore on what we are."

ALESSANDRO VANOLI

(Bologna, 1969) worked as a Professor and researcher in many universities, among those the University of Bologna and Università Statale of Milan. He also taught Arabic language in different institutions. He organizes cultural festivals and educational projects. He mainly focuses on Mediterranean History, relationships between the Christian and the Muslim world and the Islamic presence in America. Among his publications: Quando guidavano le stelle. Viaggio sentimentale nel Mediterraneo (2015), Storie di parole arabe (2016), Storia del Mediterraneo in 20 oggetti (with Amedeo Feniello, 2018) and Inverno (2018).



Il ponte della Ghisolfa / Ghisolfa bridge

Ghisolfa Bridge is a collection of nineteen inter-connected stories published by Giovanni Testori in 1958. It formed part of a larger cycle of works, a kind of “human comedy” entitled *The Secrets of Milan*, “where everything—names and situations, characters and environments—keeps to itself, intertwines with itself, confirms itself.” *Ghisolfa Bridge* reflects “the world of Milan’s periphery, populated by poor devils who pull the cart at the factory or to the shops, but also idlers ready for anything, prostitutes and lads learning from the school of life, thieves and bosses licensed to blackmail if not outright to kill, aspiring athletic champions and the shady nouveaux riche.” The characters of *Ghisolfa Bridge* are all very young, workers, bartenders, who, in a Milan on the brink of the economic boom, struggle to survive, living on the outskirts among the big gray buildings (Roserio, Ghisolfa, Porta Ticinese), going to gyms to cultivate their ambition of becoming cycling or boxing champions, passing their Sundays at the “pictures” or dance halls, falling in love. A poignant portrayal of an erstwhile Milan, *Ghisolfa Bridge* is the book that inspired Luchino Visconti to make the classic film *Rocco and His Brothers*.

GIOVANNI TESTORI (1923-1993), an art critic, poet, dramatist, and novelist, was one of the most complex and important intellectual personalities of the twentieth century. In the 1950s he evoked the outskirts of Milan in the series *The Secrets of Milan* and the dramatic text *L’Arialdia*. In the ’70s, in his first theatrical trilogy (*L’Ambleto*, *Macbetto*, and *Edipus*), he invented a dramatic language all his own. After *Conversation with Death* and *The Interrogation of Mary*, in the 1980s he wrote two “*Brancatrilogies*” for the actor Franco Branciaroli and brought to the stage one of his masterpieces, the novel *In exitu*. His last work, a kind of testament and a hybrid of theater and poetry, was *Tre lai*.

I segreti di Milano (2012)
Il ponte della Ghisolfa (2013)
La Gilda del Mac Mahon (2014)
Il Fabbricone (2015)
Il gran teatro montano (2015)
L’Arialdia (2017)



Eredi / Heirs

“Heirs” is an important new series directed and curated by Massimo Recalcati. It brings together short monographs of authors, that are not weighed down by philological or critical apparatus, but rather provide an account of how one writer’s thinking owes much to his or her forefather. This series will not provide a historical snapshot of a particular line of thought, but will instead reconstruct it from the standpoint of a symbolic debt – of something owed by the subsequent generation to the one that came before.

We will bring together important contemporary teacher and intellectuals to consider the genesis of their own thought and research within the context of the thinking of a predecessor who could be considered a symbolic father-figure.

These short books will therefore not only consist of introductions to the work of the masters, but will also work as a way of highlighting the concept of legacy as something that is always alive and is never really completely exhausted. Legacy will be seen not as the passive acquisition of goods or genes, concepts or intuitions, but as a process, as Freud stated via Goethe, of “re-conquering.”

This series will ask, through very different voices, what it means to be truly the heir of a piece of thinking. What brings one to rethink the teaching of one’s teacher? What is it in it that is still alive?

These questions will move from philosophy to literature, cinema and psychoanalysis, sociology and history of art, and beyond.

BOOKS IN THE SERIES THAT HAVE BEEN COMMISSIONED SO FAR:

- Giorgio La Malfa on John Maynard Keynes*
- Romano Màdera on Carl Gustav Jung*
- Susanna Mati on Friedrich Nietzsche*
- Claudio Paolucci on Umberto Eco*
- Silvano Petrosino on Emmanuel Levinas*
- Riccardo Panattoni on Giorgio Agamben*
- Luca Bagetto on Saint Paul*
- Franco Fergnani on Jean-Paul Sartre*
- Gaetano Lettieri on Saint Augustine of Hippo*
- Carlo Sini on Enzo Paci*
- Diego Fusaro on Antonio Gramsci*
- Rocco Ronchi on Gilles Deleuze*
- Silvia Lippi on Sigmund Freud*
- Simone Regazzoni on Jacques Derrida*
- Maurizio Balsamo on André Green*
- Federico Chicchi on Karl Marx*
- Franco Fergnani on Jean-Paul Sartre*
- Luigina Mortari on María Zambrano*
- Vanni Codeluppi on Jean Baudrillard*
- Laura Boella on Hannah Arendt*

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