

Feltrinelli
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Marsilio

SONZOGNO

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 GRIGNANI

Literary Fiction



ANTONIO G. BORTOLUZZI

was born in 1965 in Alpage, Belluno, where he still lives. Twice a finalist for the Italo Calvino award, he has won the Gambinus-Giuseppe Mazzotti Award and was a finalist for the Cortina d'Ampezzo Mountain Award and the Cai Leggimontagna

Literary Award. He is a member of the Italian Mountain Writers Group and his articles are published in national magazines and on the cultural pages of newspapers in northeast Italy.



Il saldatore del Vajont / The Welder of the Vajont

Sixty years separate us from 9 October 1963, the night of the Vajont dam disaster. It was 10:39pm when millions of cubic meters of rock and earth fell into the water and an immense wave rose into the sky and annihilated thousands of lives, entire countries, centuries-old stories and traditions in just a few minutes.

Sixty years is also the life of a man to whom many things have happened: the games played during childhood at the stream, the school trips, the adventure books read, love, children, friends, all of this plus forty years of factory life in the industrial area of Longarone, in the shadow of the dam, a tombstone still planted there in the middle of the mountains.

This book recounts this time, along with giving us a guided tour of the hydroelectric plant—the power plant in the Soverzene cave, the tunnels, the body of the dam, the crown, the landslide of Monte Toc—as part of a journey through the protagonist's memories of his peasant youth, his family, and his village. We read of confidences made by colleagues who lost loved ones to the disaster, stories that emerge alongside clear and corporeal images of life on the construction site and in the warehouse. The modern way of doing things has replaced the backbreaking work of men and women on steep meadows, with animals, in the Alpine valleys and on the mountains. All the expertise, the calculations, the metal, the sand, the bags of cement stacked and transported to the construction sites, the thousands of hours of work of skilled workers and craftsmen, all that enthusiasm of participating in an undertaking: now everything is finished in a few minutes.

This book evokes a “before and after” of Italian history, narrating the epic of construction, the idea of an Italy at the forefront of public works and industrial power, and finally the disaster, the deaths, the irremediable destruction, and what remains today. Having grown up in the mountainous peasant culture and worked in the industrial area of Longarone for many years, Bortoluzzi gives us a new lens onto the Vajont disaster that questions, many years later, not only those directly responsible, but us all.

Marsilio

144 pages / September 2023

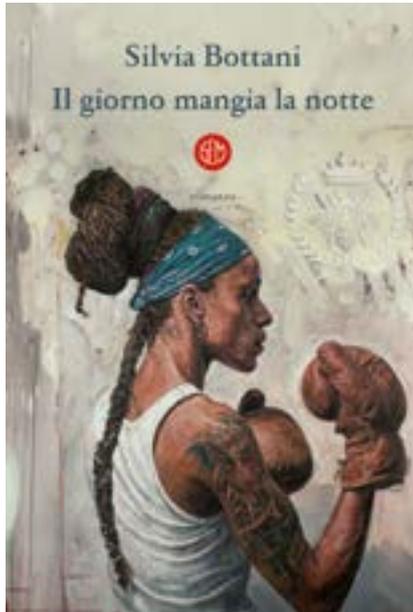
Come si fanno le cose (2019)



SILVIA BOTTANI

was born and lives in Milan. She's a journalist concerned with contemporary art who has written for several outlets includ-

ing Doppiozero, Riga, Sapiens, Arte, Rivista Segno, and CultFrame. *Day Eats Night* is her first novel.



Il giorno mangia la notte / Day Eats Night

Summertime in Milan. The lives of three strangers intertwine in a bustling city that offers little in the way of romance but much everyday grittiness. Giorgio is 55 and a pathological gambler. A former advertising man, he's now cynical, addicted to alcohol and cocaine, and separated from his wife, Marina, with whom he's still in love. Naima, a beautiful 25-year-old Italian girl of Moroccan origin, practices kickboxing and works as a support teacher in an elementary school. Stefano, Giorgio's son, is a pugnacious 28-year-old lawyer and neo-Fascist. Following an improvised and lethal robbery carried out by Giorgio against Naima's mother, the lives of these three protagonists intersect. The woman's death triggers a chain of events requiring them to reckon with the darkest aspects of themselves and with the consequences of a senseless act, all against the backdrop of a city evermore marked by social conflict. Victims and perpetrators find themselves pulled into the same maelstrom, where prejudice, violence, and bids for redemption define a population rife with contradictions and resistant to salvation. *Day Eats Night* is an important debut set in a perfectly evoked Milan.



288 pages / February 2020

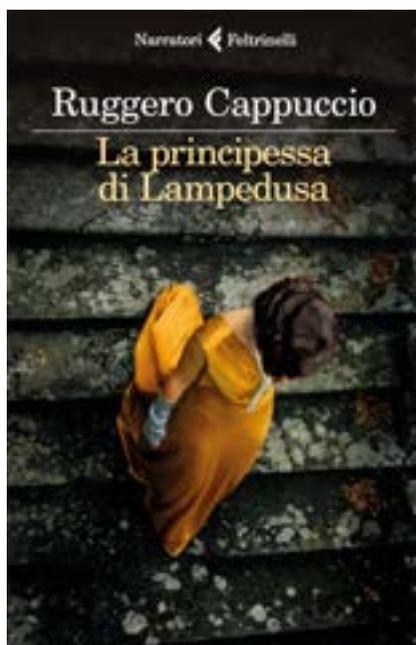
Un altro finale per la nostra storia (2023)



RUGGERO CAPPuccio

(Torre Del Greco, 1964) is a writer, playwright, and theater director. He has worked with Luca Ronconi, Riccardo Muti, Rimas

Tuminas, and Jan Fabre. His novel *La notte dei due silenzi* was a finalist for the 2008 Strega Prize.



La principessa di Lampedusa / The Princess of Lampedusa

Princess Beatrice Tasca di Cutò, the mother of Giuseppe Tomasi di Lampedusa, author of the literary masterpiece *The Leopard*, was an author in her own right: of a novel of which only a few pages remain. Here she comes alive again in this vivid and stylish historical novel.

May 1943. In a deserted Palermo, suspended in silence, a woman steps resolutely through the war's rubble. Her elegant dress contrasts with the gutted buildings, the streets made impassable by deep chasms and floods. Walking through a web of alleys, she reaches a magnificent eighteenth-century building enveloped in a cloud of dust from the violence of an Allied bombing. The woman is Beatrice Tasca di Cutò, the princess of Lampedusa. She has just arrived from Capo d'Orlando, where she'd taken refuge to escape the fury of war on Palermo, but her home lured her back. To stay.

Camped out in the palazzo's crumbling stables, Beatrice must find food and drink and face down the vagrants who take pleasure in the destruction of her house.

Eugenia, the twenty-year-old daughter of a well-known lawyer in the city, spies on Beatrice. Eugenia is amazed by the aristocratic woman's resolve and by her sensual attachment to her war-torn house. Before long, the two women have met. Despite some suspicion and resistance, the princess establishes an unprecedented complicity with Eugenia. One night, she confesses to the girl that in her refuge in Capo d'Orlando she started writing a novel called *The Eclipse*. The story is based on the decline of an era and a class, the aristocracy. Beatrice then begins to talk about her son, Giuseppe Tomasi, displaced with his wife to the countryside of Capo d'Orlando. Meanwhile, with the help of Eugenia, the princess plans the last grand ball in Sicilian history: a reception at Palazzo Lampedusa, with invitations extended to all the noble families. It is a singular, daring, unscrupulous proposal for a final ball under the bombs.



304 pages / January 2024

Fuoco su Napoli (2010)
La prima luce di Neruda (2016)
Paolo Borsellino (2019)
La notte dei due silenzi (2008, 2021)
Capolavoro di amore (2021)



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. Along-

side 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 and with the sleep centre at La Timone hospital in Marseille.



 Feltrinelli
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288 pages / May 2023

Publishers of *Teresa degli oracoli*
France: Marabout/Hachette
Germany: Verlag Romerweg

Publishers of *La girandola degli insonni*
France: Marabout/Hachette

La girandola degli insonni / Sleepless Pinwheel

What does sleep hide? Does it protect us from something? What does it reveal? Do we become someone different when we sleep? Aurora has been suffering from insomnia ever since Lupo, her last love, left her without an explanation. At night she feels as though she's forgotten how to breathe; she no longer trusts herself. Sleep scares her: "fear and the night are twinned." So she just stops sleeping. During the day, she teaches Italian in Marseilles, where she moved many years earlier, following a friend largely on a whim.

Aurora is now forty-two and has not been able to sleep for two years: she's exhausted and decides to go to The Sleep Center in search of a cure. The doctor tells her something unexpected: that she will have to spend a night at The Sleep Center, being filmed – a film she won't ever be allowed to see. "You might become frightened if you see it," the doctor warns her. This worries her to the point that when the doctor steps out of the room she impulsively removes three DVDs from his desk and hides them in her purse. Thus she enters the nocturnal realms of three strangers: Ismael, a boy with restless legs; Marius, an elderly luthier who lives in his dreams; and André, a sailor who falls asleep while sailing. These dreamscapes seem to blur the boundaries of film and reality, and Aurora feels an urge to meet these three people, which she does so by pretending to be an employee of The Sleep Center.

In connecting with those whose stories help her come to terms with her own, Aurora discovers how to sleep and breathe again – and in turn how to regain her trust in others, herself, and life.

Teresa degli oracoli (2020)



MAVIE DA PONTE

was born in 1987, near the sea and surrounded by stories. After linguistic studies and a doctorate in contemporary French

literature, she now dedicates her time to writing. *The End of a Marriage* is her first novel.



Fine di un matrimonio / The End Of A Marriage

The End of a Marriage begins with just that: the end of Berta and Libero's marriage. Berta has an art gallery and Libero has an affair; he's in love with another woman. Berta can't understand how this other woman, whom she never suspected and whose name she doesn't know, has appeared to claim her future. Yet it's true. Libero always said he was tired of his job and his life. But what about the other woman? Why did he need her? Berta doesn't know anything. She hopes to understand her situation better by talking about herself and her body, about what she can do with it now that she's almost fifty (neither young nor old) and alone. She talks about the end of her marriage in order to tell us about herself. In a novel as in life, there aren't simply "facts." Between one story and another, between the end of a marriage and the beginning of something else, there are thoughts, words, deeds, and omissions. Are there also regrets, doubts, and fears? Is it too late to have a child? Or for Berta to recover her relationship with his mother? She feels a desperate need to prove to herself that she's still alive. After all, falling in love is easier than sustaining a marriage, keeping a relationship going. Starting over is less tiring than trying to make amends: this is what Mavie Da Ponte's debut reckons with in every line. Or perhaps it suggests to us that it's too easy to declare yourself "in love" and for this reason the words should never be said. Do you agree? *The End of a Marriage* is at once a melancholic and funny novel, full of tenderness and surprises. It's the story of a woman who bends and breaks and does nothing; being whole is not the point. The point is to be happy.

Marsilio

400 pages / January 2023



CONCITA DE GREGORIO

is a writer and a journalist and a historical signature of the newspaper “la Repubblica”. She has been involved in political journalism for more than thirty years and is currently the director of the Hollywood Reporter in Italy. She has created and conducted programs for radio and TV including *FuoriRoma*, a fifty-episode investiga-

tion on Italian cities and their mayors. Her articles on the Andreotti trial and the G8 in Genoa were published in *Storia del giornalismo italiano 1860-2001* (Meridiani Mondadori, 2009). In 2019 she won the Arigo Benedetti award. She conducts the TV show *In Onda* (La7).



Un'ultima cosa / One Last Thing

The feminine and its firepower. Its beauty, strength, and light. Women who speak a final time, a last burst of revelation before eternal silence. Women including Dora Maar, Amelia Rosselli, Carol Rama, Maria Lai, Lisetta Carmi, and many others, from the twentieth century to the present day. Give these women a voice, says De Gregorio. “It’s a variation of my need, my curiosity, and my existential dedication—going back to when I was a girl—to communicate the most inspiring stories. To this day I search for fundamental answers to questions like: Why should we remain in this world? What force detains us here on earth? Typical questions of one’s teenage years, when you feel everyone and everything is against you. And so I went looking for who could provide those answers.” Each of these women delivers a speech at her own funeral, an address that is also an invective: words burning with passion and anger because of how the speaker was marginalized by history. Dora was Picasso’s muse; Amelia Pasolini’s friend and Carlo’s daughter; Carol was Warhol’s friend... they all are the something of someone: of a man. Concita De Gregorio has adapted some of these soliloquies for the theater. In this book she adds many stories with the aim to answer, through the voices of these women, a most pressing question: Where has humanity gone?



176 pages / November 2022

Publishers of *Un'ultima cosa*
Turkey: Destek Dukkan

Mi sa che fuori è primavera (2015)
Nella notte (2019)
Lettera a una ragazza del futuro (2021)



PAOLO DI PAOLO

is the author of several novels and winner of the Mondello, Vittorini, and Viareggio-Répacì Prizes, also a finalist for the Strega Prize. His work has been translated into several languages. Some of his books have evolved from dialogues with others including Dacia Maraini, Antonio Debenedet-

ti, Raffaele La Capria, Antonio Tabucchi, Claudio Magris, and Nanni Moretti. Di Paolo has published various nonfiction books as well, also theatrical texts and stories for children, one of which was a finalist for the Strega Ragazze e Ragazzi Prize.



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224 pages / September 2023

Romanzo senza umani / Novel Without Humans

A lone man walks along the shores of a large German lake. He left abruptly, packing only the essentials and a crumpled Post-It with a curious list of names. Perhaps Mauro Barbi wants to shield himself from the effects of a series of “emotional accidents,” as he calls them, that he himself caused. He’s plunged himself back into the lives of people he hasn’t seen for a long time, hoping to mend broken threads, seeking answers after the fact. He’s got it into his head that the memories of others should align with his own, that he can modify and repair the recollections of friends and fellow travelers, imposing on them his version of the facts. What kind of undertaking is this?

Maybe it has something to do with a small private ice age, a cooling process that has depopulated his existence and the reasons for which he now seeks. Can the great lake to which he’s dedicated years of study give him the clarity he longs for? He sees, or rather imagines, the immense sheet of ice that covered it shore to shore four and a half centuries earlier. The wan sun on a pile of dead birds, fallen like stones. The frozen ducks, the hungry wolves. The heart of a very long and frightening winter that overwhelmed Europe with its polar winds, furious hailstorms, and floods. It’s not a dystopia; it’s 1573. A remote season of extremes, one that made your teeth chatter, divested you of hope, drove you mad. How did he get out? How to escape? One gesture can make all the difference. It’s the end of a revelational journey, the start of the thaw.

Dove eravate tutti (2011)
Mandami tanta vita (2013)
Raccontami la notte in cui sono nato (2014)
Una storia quasi solo d’amore (2016)
Lontano dagli occhi (2019)



MARCELLO DÒMINI

(Bologna, 1965) is a surgeon and since 2004 has been a professor at the University of Bologna, operating and conducting research in the field of pediatric surgery. His novel *Di guerra e di noi* (2020) was published by Marsilio and won the John Fante Opera

Prima 2021 Prize, the Massarosa 2020 Prize, and the Raffaele Artese-Città di San Salvo 2020 Prize; it was also a finalist for the Manzoni 2020 Prize and the Acqui Storia 2020 Prize.



Boom! / Boom!

Ricciotti Chiusoli went to war and survived. His brother Candido died while collaborating with the Resistance; his uncles had to leave the country because they were Jews; his best friend, the father he never had, was the fascist mayor of Bologna, Leandro Arpinati, and was executed. Ricciotti decides to sell the family farm to his uncle and to open the first Alfa-Romeo dealership in Emilia-Romagna. Ricciotti is capable, cheerful, and content, in his personal life as well: he has a wife, three children, and no shortage of food. In the early 1950s, the Chiusoli dealership becomes the center of a world in full economic expansion. The children consume evermore paper as part of their studies and evermore red meat to fuel their aspirations; meanwhile the cost of infrastructures rises. Many new roads are built and every family wants a car.

In this new novel, Marcello Dòmini narrates the adventures of the Chiusoli family from the 1950s through the 1970s, through the economic boom that gives the novel its title, highlighting the adventure and the contradictions that reside in each man and family: the Fascism many Italians never came to terms with, industry that never really became a culture, and the desire to forge a new world while still feeling nostalgic for the old.

Marsilio

608 pages / May 2023

Di guerra e di noi (2020)



JANA KARŠAIOVÁ

(Bratislava, 1978) has lived in Prague, Oslavia and Verona, where she worked as an actress. After a long break, she resumed working in theater by running workshops

and attending creative writing courses. Her short story, *Sindrome Italia*, has been published on the literary magazine "Nuovi Argomenti". *Velvet Divorce* is her first novel.



 Feltrinelli
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160 pages / February 2022

Publishers of *Divorzio di velluto*
Czech Republic: Euromedia Group
Germany: nonsolo Verlag
Slovakia: literárna bašta

Divorzio di velluto / Velvet Divorce

How to overcome the loss of one's own roots? What remains?
How to reinvent a new identity?

Katarína returns from Prague to Bratislava to spend Christmas with her family. To the old misunderstandings that she has with her mother she also needs to justify the absence of her husband Eugene. But in those few days she spends in Bratislava she also meets her old university friends: Mirka, Dana and Viera, who moved to Italy thanks to a scholarship and is increasingly reluctant to go back to Slovakia.

Katarína and Viera find common ground in telling each other about their relationship woes: Viera tells her about Barbara, the teacher she had an affair with. Katarína tells her about Eugen, who had walked out on her a couple of months earlier leaving a note on the kitchen table. Katarína retraces her relationship with him: from the first time they met to their marriage, that perhaps happened too early, up to the pain of his abandoning her, which she still cannot talk about. Among these memories, fragments of life in Bratislava under communist rule emerge.

The revolution that led to the dissolution of the Czechoslovakian communist state is defined as velvet, and "velvet divorce" identifies the separation between Slovakia and the Czech Republic, a term which in the novel resonates with the separations between Katarína and her husband, between Viera and a country that became too strict for her lifestyle...

It is a story of heavy absences, of betrayals, of feared desires, of fractures that require a new order so as to heal – Katarína and her country are looking for themselves, both orphans of the past. Jana Karšaiová's versatile and profound writing, notable were it from a native speaker, is extraordinary for someone who has chosen Italian as her language.

"Jana Karšaiová's language is pared down such that it contains no syntactic or constructive complexity. It is more direct, more communicative, and so it can better express the sense of loss with which the love story crumbles."

Il Messaggero



LUIGI LO CASCIO

(Palermo, 1967) is an actor and director of the theater and cinema. He has written screenplays and also published adaptations

of works by Euripides, Kafka, and Shakespeare. In 2018 he made his fiction debut with *Ogni ricordo è un fiore* (Feltrinelli).



Storielle per granchi e scorpioni / Stories For Crabs And Scorpions

Though these are called “stories” they are to be taken with utmost seriousness, as games are always serious. With wry humor, they invite readers to reflect on their philosophical content while also taking them “with a grain of salt,” as recommended by Mr. Crab and Mr. Scorpion, who, in conversing with each other about literature and the condemnable habit of man writing only about man, open up the range of narrative possibilities to all kingdoms: animal, mineral, vegetable, even the realm of ghosts. And so here it is: a delectable succession of stories about humans, but also about cats and bacteria, flies that eat sofas, conspiracies and ghosts of soldiers who died in battles, goats who make you fall in love and flowers that emigrate to Norway. Reinforcing his talent as a writer in the tradition of Landolfi, Buzzati, Kafka, and Borges, Luigi Lo Cascio gives voice to our greatest fears and tiniest obsessions, stripping them down and taking them to the extreme, such that they seem paradoxical and grotesque, lyrical and moving.



192 pages / April 2023

Ogni ricordo è un fiore (2018)



GIUSEPPE LUPO

was born in Lucania (Atella, 1963) and lives in Lombardy, where he teaches contemporary Italian literature at the Università Cattolica of Milan. He has written several novels published by Marsilio and that have won many awards including the Viareggio Prize, the Campiello Selection Award,

the Vittorini Award, the Mondello Award, the Berto Award, the Grinzane-Carical Award, the Dessi Award, the Alassio Award, and the Frontino Montefeltro Award. He is also the author of several essays on 20th-century culture and writes for *Il Sole 24 Ore*.



Tabacco Clan / The Tobacco Clan

The Clan lives in a boarding school in Milan. The Clan studies chemistry or law, engineering or economics. The Clan has varied geographical and social origins. In the Clan everyone is male, as in Phileas Fogg's Reform Club, but to be admitted one doesn't need to have particular clothes; one only has to know how to laugh and make fun of oneself. The Clan has no dress code and listens to songs in English. When this novel begins, the Clan has aged: the Clan no longer lives in boarding school but has married and had children. Two of the Clan's children have fallen in love and are getting married in a nice restaurant on the lake. The Clan, after many happy years of retirement, has never lost contact. The Clan is often in touch, goes to the stadium, is aware of the tribulations and joys of a life that's not always easy. Even if the Clan is made up of several men, it perceives itself as an entity and moves as an entity. At the children's wedding dinner, the Clan has a language of its own: like the members of the Levi family in *Family Lexicon*, the members of the Clan could recognize themselves even in the dark thanks to the words they use and the anecdotes of their youth. Giuseppe Lupo is the most picaresque among the Italian writers: he experiences literature as an epic of modernity and, after *Gli anni del nostro incanto* (*The Years of Our Enchantment*), he tells the story of an equally adventurous youth with protagonists that are scholars, fathers, and professionals. Everyone in this book has a nickname, a secret name that brings a world back to life once you pronounce it. The author recounts the nostalgia, the tenderness, the adventures and light-heartedness of a group of men confronted by adulthood just as the 20th century was about to end, caught between their fathers who built an economic miracle and their children who live in uncertain and precarious times.

Marsilio

299 pages / October 2022

Atlante immaginario (2014)
L'albero di stanze (2015)
L'americano di Celenne (2018)
L'ultima sposa di Palmira (2018)
Gli anni del nostro incanto (2019)
Moderno antimoderno (2021)

Breve storia del mio silenzio (2021)
La carovana Zanardelli (2022)



ALESSANDRO MARI

is a narrator, performer and translator. With *Troppo umana speranza*, his debut novel, he gained the attention of the public and many critics; he also won the prestigious Viareggio-Rèpaci Award in 2011. He has since written several more books, which have been translated in Europe and

South America. He has written and hosted cultural television programs and has overseen translations of books including *Just Kids* by Patti Smith and *Common Types* by Academy Award-winner Tom Hanks. He is the creative director of Holden Studios.



Qualcosa resta / Something Remains

Pedro has a suspicion, a hope, perhaps a faith: he believes his dog Lobo is capable of smelling death. And with a talent like that, Pedro thinks, maybe one could prevent our loved ones from dying. Or, at least, we might not lose them too soon. But then Pedro's partner Ida dies prematurely of a heart attack, and Pedro makes a shocking confession: "I killed her by breaking her heart." They had met at the veterinary clinic in Aridosà, a special city built on the ruins of a village: a place where old people can meet with dignity and where migrants can look after them, reinventing Italy in the process. Now that Ida is dead, Pedro feels guilty and despairs: unable to read Lobo's signals, he wasn't able to save her. Yet over time, thanks also to Ida's brother, our narrator, Pedro understands that Lobo is not attracted by the smell of death, but by the good that some people do. And so starting from Aridosà and following the scent of compassion, Pedro and Lobo begin a journey that is also an investigation into humanity.

After six years, Alessandro Mari returns to fiction with a symbolic yet concrete book. With levity, humor, and tenderness, realism and poetry, he moves among what matters most to human beings and literature: love, death, and the beneficial forces that comes from our ability to imagine something that perhaps can't be seen but can be felt.



192 pages / May 2023

Troppo umana speranza (2011)
Gli alberi hanno il tuo nome (2013)
Cronaca di lei (2017)



GIOVANNI MONTANARO

(Venezia, 1983) is a lawyer and the author of several novels, including *Tutti i colori del mondo* (Selezione Campiello Prize).



 Feltrinelli
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176 pages / October 2023

Come una sirena / How a Mermaid is Born

The story of Hans Christian Andersen, including his unresolved and, in modern parlance, fluid relationship with his body and sexuality, as well as his lifelong love for his best friend, reveals to us the profound modern relevance of an immortal fairy tale.

Most readers are familiar with the story of Andersen's *Little Mermaid*, but no one knows it really. *How a Mermaid is Born* is the adventurous story of the young Hans Christian Andersen, son of an alcoholic woman and nephew of a prostitute, a boy who grew up practically illiterate and left the small town of Odense for Copenhagen at the age of fifteen dreaming of a future as a dancer. His career at the Royal Theater ended in failure, but he still lived a breathtaking life: sent to study with a class of children, then forced to live in cramped apartments, he still managed, in part thanks to the friendship of illustrious Danish families, to self-publish his first books and become thought of as the greatest writer of his time.

This success took him thirty years, in which he invented many of the fairy tales we remember—and which were, in their way, the true story of his life. Andersen the Ugly Duckling, Andersen the Little Match Girl, Andersen the Princess and the Pea. Above all, Andersen the *Little Mermaid*. With fairy tales, Andersen revealed what he was otherwise unable to say, especially about his eternal love for both boys and girls, in particular his love for his best friend, Edvard Collin, son of his protector. Writing gave shape to his imagination, to his most intimate anxieties, transfiguring them into stories that are like reflective ponds in which we can reflect, and discover ourselves, even see what is most difficult to acknowledge or confess.

After years of discoveries and research, Giovanni Montanaro, with delicacy, depth, and joy, unites the fairytale of *The Little Mermaid* with its origin story: that of Andersen and a body Edvard was unable to love, a body Andersen himself didn't understand, that felt like half of him, like that of a mermaid.

Tutti i colori del mondo (2012)
Tommaso sa le stelle (2014)
Guardami negli occhi (2017)
Le ultime lezioni (2019)
Il libraio di Venezia (2020)



ELVIRA MUJČIĆ

was born in 1980 in Yugoslavia. After living in Bosnia and Croatia, she moved to Italy due to the war in the 1990s. She is a writer and literary translator who has published

several novels. She is also a playwright and has contributed to the literary magazine *Sotto il vulcano*. She lives in Rome.



La buona condotta / Good Conduct

In the aftermath of Kosovo's independence, elections for mayor are held in a small town on the border. There are 1362 Albanians and 1177 Serbs. What happens if a Serb who wants to get along with the Albanians is elected? Things are not going very well in Belgrade, where the new mayor continues to encourage ethnic rivalry. The arrival of the new mayor turns the lives of the protagonists upside down: the life of Miroslav, the elected mayor, who is terrified by conflict; the life of Nebojša, who is trying to save himself from a shadowy past and instead precipitates the collapse of an absurd system. And the life of Ludmila, the girl who believed in love and for this reason was considered crazy—Ludmila, who defends herself from reality by imagining the lives of others and inventing nursery rhymes.

Beginning with a true event, Elvira Mujčić creates an exciting story whose characters fight to escape the fate that history and politics have created for them. The recent past, the senseless and badly concluded war, the grudges and manipulations—all these weigh on them, yet they struggle to remain true to themselves. They show us that a better future can always arise even in the most adverse conditions, thanks to individual men and women, in defiance of governments.

CROCETTI EDITORE

240 pages / February 2023



VALENTINA PARASECOLO

(Todi, 1984) was a correspondent for the broadcasts “Servizio Pubblico” and “Announo.” After working at Vice she joined the staff of Rai’s “Petrolio” in-depth program.

Since 2018 she has been working as a press officer for the European Parliament. *Private Chronicles* is her first novel.



Cronache private / Private Chronicles

Dora Bois wants to become a seamstress. Giovanni Pirtorsi is a graverobber. They are young and they live in Maremma, a place where life is suspended between a dying peasant world and a rising bourgeois modernity. They meet one night when Giovanni injures his leg while digging. They fall in love but after a few weeks must separate because Giovanni receives a job offer as a photographer for the newspaper Modern Times – also because his injured leg doesn’t allow him to jump into Etruscan tombs as he used to.

After a period in a mental hospital, Dora becomes engaged to Angelo Pent, a psychiatrist, and moves to Ferso, a town on the border between Lazio and Umbria. Angelo and Dora integrate well into the small community: she opens a tailoring shop and Angelo becomes mayor.

And it is in Ferso, at the end of the 1960s, that Dora and Giovanni meet again.

Sergio Rambaldi, a 12-year-old boy who disappeared mysteriously, is found dead on the shore of the lake. Dora and Giovanni conduct parallel investigations and uncover a scheme by the royalist front. But their leads proliferate and become confused, and the interest of the press, including the newspaper Giovanni works for, wanes when it becomes clear the child’s death has to do with political conflicts no one wants to reveal.

Marsilio

432 pages / May 2023



VALERIA PARRELLA

lives in Naples, where she graduated in Classics. She is the author of novels, short stories, screenplays, and plays. Her work has won the Campiello Opera Prima Prize and the Mondello Opera Italiana Prize and was a finalist for the Strega Prize and the

Renato Fucini Prize. She is the author of *Lo spazio bianco* (Einaudi 2008, 2010 and 2018), which inspired the eponymous film by Francesca Comencini. For years she has written for *Grazia* and *La Repubblica*.



Piccoli miracoli e altri tradimenti / Small Miracles and Other Betrayals

The measure of the short story is a little miracle, a place in literature where “small” does not diminish the quantity of the miracle but rather makes it precious. The short story is a microcosm containing everything. From the stories of the Symposium to *Lo cunto de li cunti*, from Scheherazade who saves her life with 1,001 stories to the queen of the Decameron; Banti, Borges, Carver, Landolfi, Munro, Ortese: the tradition of stories is grandiose and spans eras, genres, and latitudes. The story is the bedtime fable that accompanies our dreams, it's the parable of sacred writings, and like all miracles it must be perfect. A novel is a reassuring person who offers you his arm; he may have a little rotundness here and there that pulls on the buttons on his shirt. Instead, the story is Botticelli's Venus: its dimensions are minimal, perfect and enough.

In this book of stories written by a reader of stories, there are other small miracles, that is, stories invented and collected at the crossroads between the human and the divine. There, if you look closely, is a pantheon waiting to be told: in cities, bars, on the beach, among the homeless, during a tennis match.



128 pages / January 2024

La Fortuna (2023)



PAOLO SORRENTINO

(Naples, 1970) is an award-winning film director and screenwriter (*One Man Up*, 2001; *The Consequences of Love*, 2004; *The Family Friend*, 2006; *Il Divo*, 2008, Prix du Jury at the Cannes Film Festival; *This Must Be the Place*, 2011; *The Great Beauty*, 2013, Oscar® and Golden Globe® Award for Best

Foreign Film; *Youth*, 2015; *The Young Pope* TV series, 2016; and *The Hand of God*, 2021, Silver Lion at the Venice Exhibition). Sorrentino is also the author of the novel *Hanno tutti ragione*, a finalist for the Strega Prize in 2010, and two collections of short stories.



La grande bellezza (nuova edizione) / The Great Beauty (new edition)

This volume, which celebrates the 10th anniversary of the theatrical release of *The Great Beauty*, contains everything that accompanied the film's creation, starting from the screenplay written by Paolo Sorrentino and Umberto Contarello (a text that is also a secret door into the imagination of a director) to the paintings and photos and sketches of the scenes and set, to the gallery of faces portrayed in the auditions. All this is introduced by Sorrentino and there is also an appendix of national and international texts attesting to the exceptional reception of *The Great Beauty*. This book is an unforgettable journey behind the scenes of what is already a modern cinematic classic.



256 pages / May 2023

France: Editions Séguier

Hanno tutti ragione (2010)
Tony Pagoda e i suoi amici (2012)



LORENA SPAMPINATO

was born in Catania in 1990. She has lived in London and Rome and graduated in Political Science. Her most recent novel,

Il silenzio dell'acciuga (Nutrimenti, 2020), was proposed for the 2020 Strega Prize by Lidia Ravera.



 Feltrinelli
Editore

208 pages / March 2023

Piccole cose connesse al peccato / Little Things Related To Sin

Annina and Enza share a room in their grandmother's old house in a small town near Taormina where there is nothing but a few ice-cream parlours and the beach. Enza is older than Annina, a beautiful young woman, and is expecting to pass the summer in boredom, punctuated with arguments with her mother. But the holiday period takes an unexpected turn for the two girls when Bruna shows up again. Bruna is a wild girl who carries with her grief and a thirst for revenge, and who is in close contact with a group of boys who grew up in disadvantaged and violent families and whose lives consist in a struggle between one not exactly legal activity and another.

Enza and Annina's mothers would be terrified if they were to discover that their daughters were hanging out with these people. Yet it transpires that even the leader of this group, Mirco, is a more sensitive person than one would expect.

The danger, in reality, should not be attributed to the men in this group but to the rivalry that arises between the girls, to their desire to become women and to the confusion of their desire.

It is Annina, the youngest, who tells us the story of this summer that marks a tragic break between childhood and adulthood.

Lorena Spampinato has written Bildungsroman which is unusual both because of the constellation of female figures present in the novel and also for the particular writing style: dense, refined, evocative.

And, in the background, the shimmering Sicilian summer, which becomes a theatre for adolescence: parties, challenges and the conflict between generations.

Feltrinelli
Editore



Marsilio

SONZOGNO

CROCETTI EDITORE

G R I B A U D O

Upmarket Commercial Fiction



SARAH BARBERIS

is a freelance translator and journalist for *Internazionale*. She oversees communication for the Scuola Holden, but above all she's a great *sottana*. If you don't know

what that means, just read her adventures on her Instagram profile @etimofuggente, where she writes about love and etymology, a passion that never wanes.



SONZOGNO

270 pages / June 2023

Come fare l'amore / How to Make Love: A Story of a Downtrodden Woman

Give it away on the first night? Maybe it works for others, but for Teresa it's always a mess. She becomes attached and confuses the intimacy of bodies with that of feelings. In short, she remains a *downtrodden woman*.

As if this isn't enough, this time it's late summer and Teresa is on a small island in the Mediterranean, with a moon aglow with hormones, a rumbling volcano, and a stranger with a deep voice. Resistance is impossible, even if Teresa already knows how things will go: a one-night stand, goodbye and thank you. And Tommaso doesn't want to know anyone's backstory. He's a professional fugitive, works in international mergers, and lives with his suitcase packed and his passport in his pocket. But now he's taken a sabbatical to understand what he wants from life. This is how Teresa and Tommaso meet; this is how they end up in bed together.

Needless to say, Teresa falls in love instantly; meanwhile he's intrigued by the fact that she looks like a mess. But then Teresa, for the first time in her life, decides not to pine after Tommaso. For the first time in her life, it's the man who pines after her. But between the desire to be free and the fear of being alone, neither of them really knows which direction to take. Between words and silences, their relationship evolves, until they surrender to the clearest evidence: love is not something that happens only to those with charm, good genetics, self-esteem, or a great ass. It's something that can be done, and anyone can do it.

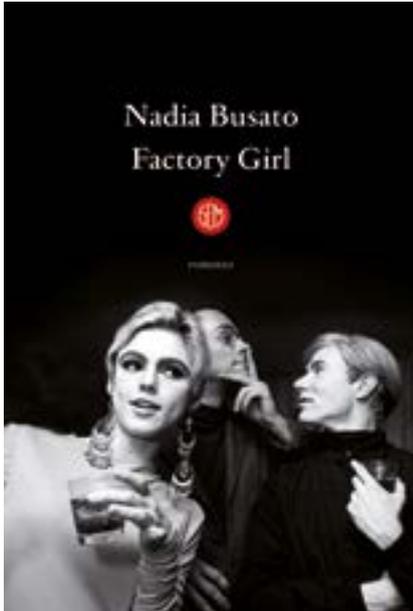
“For anyone looking for a sexy, intelligent, and quintessentially summery novel, this is ideal.”

Vanity Fair



NADIA BUSATO

writes for theatre, radio, cinema, and television, and is the author of multiple acclaimed novels.



Factory girl / Factory Girl

Despite its legendary aura, the Factory did not represent the same land of freedom and emancipation for all who frequented it. Andy Warhol dominated it; he was its undisputed father-master. Women remained on the margins: one by one they evolved from adoring their “creator” to being aware of having been exploited.

Isabelle Collin Dufresne, an artist known as Ultra Violet, has been searching for survivors for decades. Remorse for the tragic end of Edie Sedgwick torments her: beautiful and fragile, Warhol’s inseparable androgynous double, had no choice but to take her life, amid the total indifference of those she considered her real family.

Ultra Violet, narrator of this novel, tries to reconstruct what seems to be the key to the mystery: the last film with Edie, entitled *The Andy Warhol Story*, with a set transformed into a ring and footage that mysteriously disappeared from the Factory. What did Edie reveal that was so compromising the footage had to be destroyed? Ultra Violet’s investigations tell another version of the Factory and of New York’s counterculture: that of Edie and the other girls, branded for decades as crazy murderesses, and whose voices have been all but erased.

Based on extensive research and documentation, including interviews with John Giorno, Warhol’s former partner, Nadia Busato brings back to life the electric atmosphere of the Factory and its shadows.



300 pages / May 2022

Publishers of *Factory Girl*
France: Editions de la table ronde

Padania blues (2020)



LAURA CALOSSO

is a journalist, studied political science and German literature. She has worked in medium and large companies dealing with press and product quality certification. She made her debut in 2011 with the novel *A*

ogni costo, l'amore (Mondadori) and has also published two books with SEM, including *La stoffa della donna*, on which two episodes of REPORT, the Rai3 investigative broadcast, were based.



Bordighera Grand Hotel / Grand Hotel Bordighera

The year is 1899. As the century draws to a close, Europe is rife with the carefree and optimistic spirit of an age that sees a bright future. It is in this dreamy time that the aristocratic Lily, a red-haired, petite, and attractive sixteen-year-old, leaves London for Italy together with her petulant aunt, Lady Amabel. Destination: the Hotel Angst in Bordighera, a hotel renowned in European high society and an obligatory stop for English people staying on the Ligurian Riviera. Stirring the hearts of Her Majesty's subjects is their anticipation of the imminent arrival of Queen Victoria and her court. But Lily cannot give herself over to this atmosphere of worldly levity. In fact, her father is in serious financial difficulty and has agreed to manage a tea plantation in Ceylon. Before leaving the old continent, he decided to invest a lot of money in his daughter's sojourn. And now Lily has a task: to find a rich husband to restore the family's finances. However, things go differently than expected. The world is changing. Epochal news heralds the tumultuous beginning of the twentieth century while uncertainties about the queen's journey complicate plans. In the golden light of the Mediterranean, hearts race and Lily manages to live the dream of love for an instant—but then history takes over. Intertwining narrative fiction and a documentarian's rigor, against the backdrop of heady years in which everything seemed possible, Laura Calosso paints a fresco of a world of irresistible charm, from blasé aristocrats to artists consumed by restlessness to businessmen ready for anything. From an established and always original author, an unforgettable and roaring story of love, intrigue, and the Belle Époque.



368 pages / June 2023

A ogni costo l'amore (2011)
La stoffa delle donne (2017)
Due fiocchi di neve uguali (2019)
Ma la sabbia non ritorna (2020)



PIERO COLAPRICO

is crime writer and journalist, lives in Milan. He was special correspondent and editor-in-chief of La Repubblica and has written many articles on crime and corruption (he is the “inventor” of the term Tangentopoli). Together with Giuseppe D’Avanzo, he was the first to unravel the mystery of

Silvio Berlusconi’s call to the police headquarters and his so-called “bunga bunga” in Arcore. He is now the artistic director of the historic Teatro Gerolamo. He has published both journalistic non-fiction and crime fiction.



256 pages / January 2023

Requiem per un killer / Requiem For A Killer

Marco Michele Sigieri is a police superintendent of the homicide squad in Milan. He is also a hitman for Don Benigno Morlacco, boss of the 'Ndrangheta in Northern Italy. With over twenty years of experience and fourteen people killed, Marco Michele has managed to lead a secret double life in which he’s respected by both police and criminals. But “if you sow death, death comes for you,” so he’s not surprised when he’s diagnosed with a tumor that leaves little hope. The disease changes his perspective: when Don Benigno orders him to murder Gualtiero Dugnani, a lawyer of a disgraced clan, demanding an execution that will make him laugh, Marco Michele fulfills the request spectacularly. When Don Benigno asks him to intimidate a top manager who resists Mafia funding, Marco Michele apparently respects the orders, while also plotting to use his boss’s plans to create havoc and pursue his own personal plan for justice, one that perfectly suits his dual identity as a murderer and member of law enforcement. But Mira, the top manager, is cannier than she seems, and Marco Michele becomes dangerously involved with her. Disillusioned, erudite, and ironic: it’s the killer himself who tells us his story. And in the background is Milan, captured in all its voracious, rapacious beauty and energy. In giving his killer the keys to the narrative, Colaprico creates a corporeal and irresistible anti-hero and a noirish thriller.

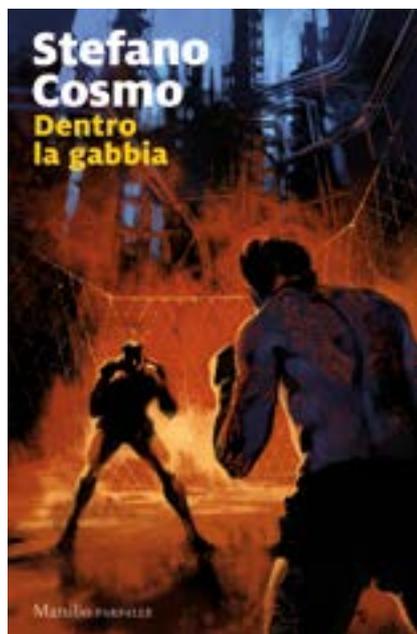
Le cene eleganti (2011)
Le indagini del maresciallo Binda (2013)
Il bandito Cavallero (2016)
La strategia del gambero (2017)
Le cinque vite di Giorgio Scerbanenco (2019)



STEFANO COSMO

was born in 1982. With a degree in human rights, since 2007 he has been a social worker for an outreach project supporting the victims of human trafficking. He was part of the Sabot writing collective, led by Massimo Carlotto. He is one of the authors

of *Padre Nostro*, published by Rizzoli, and he has written a number of short stories published in local and national newspapers. He is an expert and researcher in the field of martial arts.



Dentro la gabbia / In The Cage

Moreno Zanon is an MMA champion, competing in mixed martial arts, or cage fighting. He has a body covered in tattoos and a chequered past. He's convinced he's left all that behind him, but fate is about to prove him wrong. Just when everything seems to be heading in the right direction, with an important meeting on the horizon and a new romance blossoming, Sergeant Di Ciolla tells him that his brother Marco has been knifed in jail because of a debt to a hardened gambler, a former member of the Mala del Brenta (the Venetian mafia). To repay him, Moreno is forced to become the main attraction at Combat Circus, a sort of modern Colosseum where fighters confront each other in fierce, clandestine battles. But nothing is what it seems and the only way for Moreno to escape the spiral of blackmail that's closing around him is to fight and forge an alliance with someone else who, like him, seems destined to lose. Set among the abandoned factories of Marghera, near Venice, suffocating in the sweltering heat of summer, Cosmo's gripping novel transports the reader to the city's shadowy urban and human underbelly, where the legal and illegal are blurred, social marginalisation is rife, and the enchanting beauty of Venice is way out of reach. Through a noir lens, he tells of those who are fleeing their past, in search of redemption.

Marsilio

256 pages / February 2023



PIERFRANCESCO DILIBERTO (PIF)

otherwise known as Pif, has for many years been a writer and reporter on the satirical sketch show *Le Iene*. For MTV he created *Il Testimone*. He directed *La mafia uccide so-*

lo d'estate (2013) and *In guerra per amore* (2016). His first novel, *...che Dio perdona a tutti* (2018), is published by Feltrinelli.



 Feltrinelli
Editore

224 pages / November 2022

La disperata ricerca d'amore di un povero idiota / To Make a Catch You Need a Match

'Love isn't a mathematical formula; arithmetic calculations won't help you to fall in love.' At least, this is what Arturo thinks – until the moment he bumps into an old school friend, the irritating Gianfranco Zamboni, now a computer engineer.

This meeting is pivotal, because after years of working with his nose to the grindstone, it has just dawned on Arturo that in the meantime his contemporaries have got married or are living in couples; many of them have produced children and some have even already separated. So, while he is planning his fortieth birthday as though he was twenty-five – with hard liquor and a DJ – the guests keep asking him 'Can I bring my kids?' or 'Will there be an entertainer for the little ones?' Arturo realizes it's time to think about a future he'd always backed away from. But how will he find the perfect partner? He worries that he's too used to being on his own to allow a woman to disrupt his routine... unless of course he were to fall in love. And then Zamboni reappears in his life and reveals he's running a project to create an algorithm that will at last succeed in pinpointing what it is that creates the chemistry between two people. In fact, it will identify your soulmate. And since Arturo loves a good quote, he takes on board Mae West's maxim 'Between two evils I always pick the one I never tried before' – and signs up for the trials. Through the app he learns that he has seven soulmates in the world. Against the advice of his friend Carlo, an incurable romantic, Arturo sets out into the world filled with hope – despite being awkward and shy – to meet his soulmates. From Siena to Greenland, from Japan to Sweden, Arturo will learn a lot about himself and about relationships as he travels the world. But can love really be determined by an algorithm?

...che Dio perdona a tutti (2018)



ALBERTO TOSO FEI

From Venetian stock going back to 1351, Alberto Toso Fei descends from an ancient family of Murano glassmakers. A writer, essayist, and journalist, passionate about history and an expert on legends, he bases his work on the recovery of oral tradition that risks being lost. His storytelling gives life to recitals, TEDx addresses, and online events; for television he makes documentaries and is a

consultant on various programs. He's written more than 20 titles translated into multiple languages, including *Veneziaenigma* (winner of the Gambrinus-Mazzotti), the graphic novel *Orientalia* (illustrated by Marco Tagliapietra and selected for the Strega Prize), the book-game *The Ruyi*, and *I Graffiti di Venezia* (with Desi Marangon). This book is his fiction debut.



Il piede destro di Byron / Byron's Right Foot

Straddling Sherlock Holmes and Dylan Dog, this is the first novel by one of the greatest connoisseurs of the history, mysteries, and legends of the Serenissima: Venice.

During a boat trip with his girlfriend in the Venetian lagoon, Alessandro Nicoli finds an ancient gold coin near the small, abandoned island of San Giacomo in Paludo. For the former journalist-turned-investigator, it's the beginning of an inquiry that winds through the streets and canals of modern Venice, leading him to confront two murders with no apparent connection, an exorcist friar who claims to know the secret of time travel, and the enigmatic truths hidden in a centuries-old book, the *Hypnerotomachia Poliphili*, all while the ominous shadow of Lord Byron, the famous poet who lived in Venice amid scandal, hovers over everything. Torn between the ghosts of the past and the fears of the present, between the fear of dying and the struggle of living, Nicoli will have to face multiple difficulties and vicissitudes to be able to unravel one by one the mysteries hidden in the stone corpus of the city, discovering how the original spark and ultimate answer to every question is love.

SONZOGNO

230 pages / May 2023

“With unparalleled narrative mastery, Alberto Toso Fei makes the eternal and unique mysteries of Venice shine.”

Giancarlo De Cataldo



SIMONE FILIPPINI

(born 1991) is an advertising screenwriter and a guitar teacher. An avid Potter fan, Beatles lover, funk music and horror-movie

aficionado, he grew up on (wholemeal) bread and Stephen King.



Marsilio

256 pages / January 2024

La fabbrica del diavolo / The Devil's Factory

An abandoned factory in the small Italian province. Three kids alone against the world. A disturbing mystery to solve. Simone Filippini's narrative debut is a universal story about the difficulty of growing up when no adult wants to listen to you.

On his thirteenth birthday, Kevin receives shocking news: he and his family will leave Toronto to move to Marostica, a small Venetian village of ten thousand inhabitants. Destabilized by the change and at odds with his father, he forms a precious friendship with Chiara and Andrea, two peers who are as isolated as he is. It is with them that, on Halloween night, he goes to explore an abandoned factory, coming across a sinister suitcase dripping with blood, which appears to contain an animal's organs. Something strange is happening, but no one wants to listen to three kids.

When a series of seemingly satanic murders rocks the town, nothing is easier than accusing Nabil, a homeless Moroccan who can count only on his dog and the support of Kevin, Chiara, and Andrea. Only they believe in his innocence and only they will fight to prove it, without realizing they have wound up in a very, very dangerous game.

Simone Filippini's novel is a disturbing noir set against the backdrop of the small Italian province, steeped in respectability and unspoken prejudices. The three protagonists are unforgettable: victims of bullying and misunderstood by their parents, they daily suffer their failed integration but at the same time are animated by the fervor of adolescence and the desire to become better adults than those around them.



ALESSIA GAZZOLA

(Messina, 1982), received a high school diploma in the Classics and a degree in Medicine and Surgery, with a specialty in Forensic Medicine. Her very successful series dedicated to the amorous and professional adventures of Alice Allevi has been translated into

German, French, Spanish, Turkish, Romanian, Serbian, and Japanese. Endemol and Rai1 have created a television drama based on the first three novels that will be broadcast in prime time in the fall, with Alessandra Mastronardi playing Alice Allevi.



 Feltrinelli
Editore

224 pages / May 2016

Publishers
Germany: Thiele Verlag

Non è la fine del mondo / It's Not the End of the World

Emma De Tessent. An eternal intern, thirty, pretty, from a good family, brilliant in her studies, and steady in her values (almost always). Residence: Rome. For the moment—but only for the moment—with her mother. She is guilty of having named her daughters after the protagonists of a Regency novel in the belief that having romantic names would be an advantage (and to ensure they would be teased).

What she doesn't like: A commotion. Diets. Nightlife. The sound of the vacuum cleaner. Rudeness.

Her idea of happiness: a storm with howling gusts of wind. A candle, a sofa, a blanket. A slightly racy romance novel, strictly set in the Regency era. A box of cookies: any kind is fine, so long as merely looking at them is enough to declare war on the arteries.

Forbidden dreams: the cottage with the wisteria where she always takes refuge when she feels down. A man she can't (shouldn't!) have. A real job. What saves her from the spinster stereotype: her allergy to cats.

The day the film production company she works for doesn't renew her contract, Emma feels truly like one of the romantic heroines in her novels: alone, battling adverse fate and the end of the world.

Dejected and depressed, after many unsuccessful interviews she finds refuge in a children's clothing store, where she is hired as an assistant. And thus, everything changes.

Just when she's convinced the storm has passed, the past comes knocking on her door: the world of cinema wants her back, the tenacious and eternal intern.

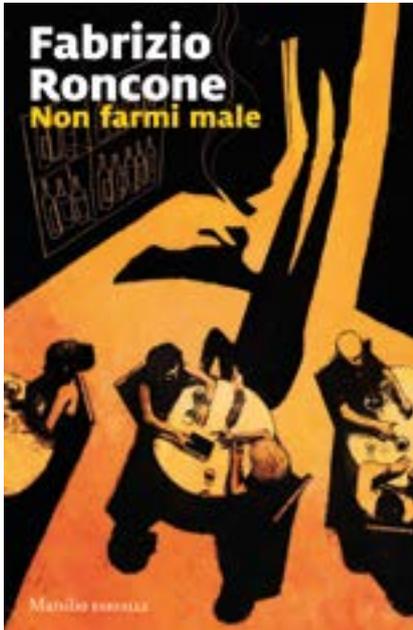
Should she return to chasing her dream or stay where she is, in a little paradise of tulle and pastels? And why did the famous writer she'd long tried to convince to give her the film adaptation rights to his novel finally decide to do so? What's behind his mysterious choice? And what does the charming producer who suspiciously continues to hang around the shop where she works want from her?



FABRIZIO RONCONE

is a special correspondent for the newspaper *Corriere della Sera*. His crime novel *La paura ti trova* was published by Rizzoli in 2016. In 2019, with Aldo Cazzullo, he wrote

the thriller *Peccati immortali* for Mondadori. In 2021, *Razza poltrona*, a work of political non-fiction, was published by Solferino.



Marsilio

256 pages / January 2020

Non farmi male / Don't Hurt Me

Marco Paraldi is a former journalist who has opened a wine bar on the edge of the Campo de' Fiori, in Rome. In his fifties, he has a brusque manner and a few idiosyncrasies – he smokes cigars, he's thinking about writing a detective novel but can't get started, he supports Roma and he loves to cook for his friends. And he veers between enthusiasm for his new project and nostalgia for his old job. One Saturday night, he's on his way back from a party in Capalbio, some miles outside Rome, with his sister Caterina, when a strange couple ask him for a lift: Giorgia, a bewitching teenage girl, reckless and self-assured, and Nick, a rich Roman with a broken-down SUV. A few days later, the young girl turns up in the wine bar and tells him a troubling story about her friend Noemi, who has disappeared into thin air. For Paraldi, it's an opportunity to return to investigative journalism. At his side is Chicca, a Roman princess who is courting him, without much success: together they discover an invisible Rome where evil is everywhere and good is only on the surface. A city populated by unscrupulous dealers and corrupt ministers, ruthless robbers and romantic transexuals, merciless money-lenders, washed-up porn actors and champagne-drinking secret agents. The investigation unfolds at smart parties on city centre roof terraces and in the desperate, lonely multi-ethnic tower blocks on the outskirts, in squalid lap-dancing clubs and in the decadent luxury of the wealthy Parioli district. When Paraldi discovers the truth, the reader realises that hopes of redemption may be in vain. And that justice is in the hands of men whose motives are evil.



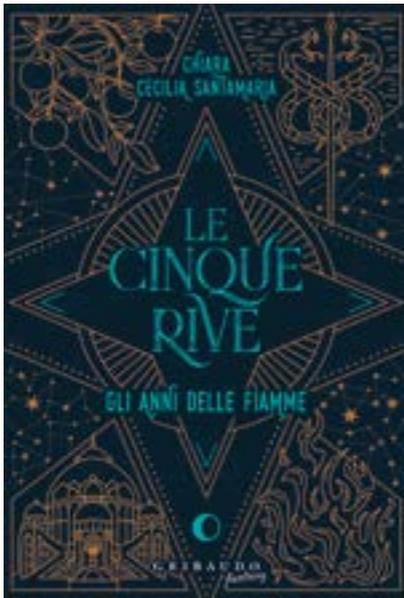
CHIARA CECILIA SANTAMARIA

(@machedavvero) was born in Rome, where she recently returned to live. For a long time she lived in London and Milan. She has always written, including for *Vanity Fair*, *Gioia*, and *Cosmopolitan*. Her blog machedavvero.it is among the most read on the Internet and her Instagram profile is

widely followed. A highly rated influencer, she deals with lifestyle, cinema, TV series, books, and travel. With Rizzoli she published *Quello che le mamme non dicono*, which sold 20,000 copies. This is her first fantasy novel.

Le cinque rive / The Five Shores

What would you do if they told you *you* were the villain of the story?



G R I B A U D O

560 pages / May 2023

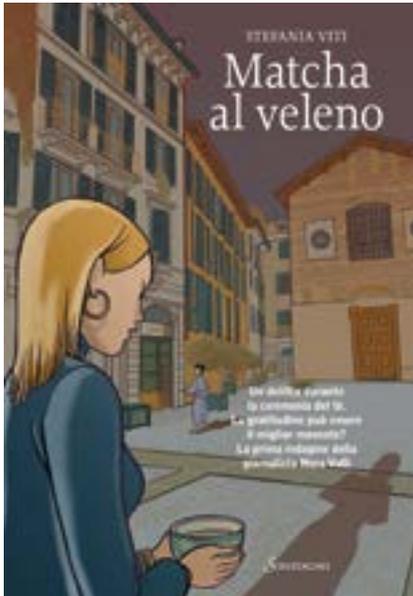
In the lush Riva di Vidrian, preparations are underway for the Destination Ceremony, which every year assigns the children of the village to the family most suited to their Xen, their “center,” which declares their place in the world. The Ceremony is coordinated by the Priests of the Circle, the religious authorities of the Riva, and during the ritual one of the children, Aral, mysteriously disappears. Bram, an apprentice Priest, overhears a conversation and learns that the kidnapping seems linked to the return of Sarshan Kean, the Cursed Empress. One hundred years earlier, in fact, the five states of the lands of Penthral, called Rivas, were the scene of a violent war unleashed by the powerful Empress of Riva di Morva, mistress of magical arts. The cruelties perpetrated by the so-called Cursed Empress and her army have shocked all the other Rivas. Following the conflict, the other four Rivas of Penthral—Alta, Terrena, Vidrian, and Sama—allied themselves, creating the Federation, forging a compact and united front and guaranteeing lasting peace. Bram is unwillingly involved in the search operations together with a group of Priests and Daring Ones, the army, and during the mission he meets Deva, who has just escaped the extermination of her family. This meeting will change their lives forever: against their will, they will begin a journey that will be only the first step in a series of events destined to change not only themselves but also the fate of the Five Rivas, revealing the truth about their tragic past. Deva and Bram will have to reexamine their identity, contend with lies and betrayals, choose a side, and finally reconstruct themselves around what they believe is good and “right.”



STEFANIA VITI

is a journalist and graduate in Japanese Language and Literature, lived in Tokyo for approximately ten years. She writes for national and international newspapers

and has published books on Japanese food and culture; she also edited and translated *A Dictionary of Japanese Food* by Richard Hosking (2022).



Matcha al veleno / Poisoned Matcha

Milan at the end of February. In the Brera neighborhood, master Yamafuji Sowa inaugurates the new headquarters of the Tsubaki tea school by celebrating the koicha temae, the exclusive ceremony during which guests taste a highly prized blend from a single cup. For the occasion the most prominent personalities of the Japanese community are invited: opera singers, theater actresses, and other exponents of the cultural world as well as members of Milan's upper class, among which are Ludovica Cattaneo, a central figure in the Milan social scene. But unexpectedly something goes wrong: after drinking the tea the woman collapses on the floor. At first glance it would seem to be a heart attack, but Nora Valli, intrepid fashion journalist and lover of Japan, immediately senses a different type of suffering. But what? And who among the refined guests of the ceremony could be guilty of such a crime? Suspended between opposite passions – chased by Agata, her director, and spurred on by Gigi, her mentor and editor-in-chief – Nora decides to follow her instinct in trying to unravel the tangled threads of an apparently unsolvable case. Simultaneously she is trying to put her heart in order: who will win her love? Her charming colleague Arturo, or the mysterious police chief Malacarne?

SONZOGNO

254 pages / February 2023

 Feltrinelli
Editore



Marsilio

SONZOGNO

 CROCETTI EDITORE

 GRIGNANI

Non Fiction



ROSARIO AITALA

has been a judge at the International Criminal Court in The Hague since 2018. On 17 March 2023 he signed the arrest warrant against Vladimir Putin for war crimes. On 23 June 2023 Aitala's name was entered

into the wanted persons database of the Russian Interior Ministry, so a Russian arrest warrant is now formally pending against him.



240 pages / November 2023

La scelta del male / Choosing Evil

“A particular collective version of evil requires a capital letter. It is the absolute Evil of mass atrocities. Absolute because it is total, definitive, inconceivable and irreconcilable with the very idea of humanity.”

Rosario Aitala is a judge at the International Criminal Court in The Hague where, among others, he holds the file on the Russian invasion of Ukraine. The conflict overturned the international order that seemed to have resisted the Cold War and the dissolution of the Soviet Union. It marks the end of peace and a new beginning of European history, prematurely considered finished. A story that we understand superficially. We are at the mercy of mystifying narratives, first of all about the nature of Evil: violence and mass atrocities, Aitala claims, are not mere manifestations of evil, incomprehensible deviations of human nature. They are calculated political choices.

During the twentieth century, a method was refined that sets the dynamics of power against the bodies of the innocent and defenceless. People kill, rape, torture and persecute so as to govern; to dominate territories, resources and souls; to annihilate dissent and to subjugate will. Power is soaked in innocent blood because politics puts its own raw interest before moral law.

Times, places, circumstances change, but the script repeats itself. A red line joins the genocide of the Armenians, the Shoah, Stalin's Gulags, the Great Ukrainian Famine in Soviet Ukraine, the massacre of the Tutsis in Rwanda, the “ethnic cleansing” of the Bosnian Muslims, the extermination of almost a quarter of the Cambodian people by the Khmer Rouge, terrorist massacres, bombs on civilians, the persecution and segregation of ethnic, religious and cultural minorities. Right up to the Russian invasion of Ukraine and today's atrocities. A unitary political script underlies the massacres committed in different places and times. Looking Evil in the eyes and understanding its political matrix is the only way to understand the past and above all the present.



FRANCO BERNABÈ / MASSIMO GAGGI

Franco Bernabè Franco Bernabè is president of Acciaierie d'Italia. He was CEO of Eni, where he managed the company's transformation into an S.p.A. and its listing on the stock exchange, and of Telecom Italia. He has also conducted his own entrepreneurial activity through FB Group and has chaired major companies including

Cellnex and Nexi and for many years was an independent advisor to PetroChina.

Massimo Gaggi is a columnist for Corriere della Sera (for which he has also served as an editor) in the U.S., where he follows the country's political and economic events. He is the author of numerous books of non-fiction.



320 pages / February 2023

Profeti, oligarchi e spie / Prophets, Oligarchs, and Spies

Democracy and society in the era of digital capitalism

As these two renowned experts on capitalism see it, our future is made up of data, surveillance, and wars between governments and the economic influence of digital technology.

What reforms do we need? What alliances should be made? What should governments' responses be? And are democracies strong enough to weather this storm?

To date many countries have been usurped by technology providers. At the beginning of the Internet era, we were seduced by attractive and apparently free services. Then a new world was born, all owned by big tech, full of opportunities but also full of potentially fatal distortions of democracy. Control of information and control of user data: it's not technology or the Internet that overturns the checks and balances on which democracy is based, but the way in which these tools are manipulated by enormous concentrations of economic power. The battle isn't over. Indeed, it's only just begun. We have three mountains to climb: understanding where the technology is going, agreeing on basic rules for democratic surveillance, and restoring antitrust mechanisms to dismantle the new monopolies. Europe has the political will to move forward along these lines, but it lacks the strength. The United States has the strength but fails to express the will. Meanwhile, Xi Jinping's China deals with the problem by muzzling the big capitalists of the digital economy: not in the name of liberty but with the aim of using technology as a padlock that makes the power of authoritarian regimes from Beijing to Moscow even more absolute and, by design, irreversible. If maintaining order and the increasingly widespread social surveillance are entrusted to machines—if in a world of killer drones, biological weapons, and random or deliberately caused pandemics, people see in the State above all a monopoly of legal violence that protects them—in dictatorships it will become increasingly difficult to rebel while democracies will find it increasingly difficult to defend free spaces. This is the challenge before us, the trend we must curtail. Not by rejecting technology, but by governing it. We need rules and limitations such as those introduced for the great innovations of past centuries, and we need to resist giving in to the logic of those who see the alleged wisdom of the algorithm as rendering the democratic debate null and void.

A conti fatti (2020)



TINTO BRASS / CATERINA VARZI

(Milan, 1933), undisputed maestro of Italian erotic cinema, studied under directors such as Roberto Rossellini and Joris Ivens. His directorial debut was with *Chi lavora è perduto* (1963).

From 1983 he devoted himself to the erotic genre, creating milestones such as *La chiave*, *Miranda*, *Capriccio*, *Così fan tutte* and *Monella*. He married Caterina Varzi in 2017.



Una passione libera / An Unfettered Passion

Many bogus myths circulate about Tinto Brass. This autobiography sets out to dispel them, to leave 'future generations' an intimate portrait, a frank and irreverent confession that offers up to their 'severe judgment' the soul, the thinking and the whole life of the film director and the man. The opportunity to do this arose from the recovery of his lost memory: his recollections of the past were saved from the oblivion threatened by his illness thanks to the loving support of his wife Caterina, his muse and friend, and now they are relived in the heartfelt words of the 'king of erotica'. Born in Milan, but deeply attached to Venice, the city that is his 'mother, wife and lover', he had a rebellious nature even as a child. Intolerant of any form of authority, it wasn't long before he broke with his family, who saw him as a reckless and debauched young man, a playboy who loved nothing better than to create a scandal. His introduction to the world of cinema was as a projectionist and assistant editor at the Cinémathèque Française in Paris and when he returned to Italy he burst into the world of directing with *Chi lavora è perduto*. This debut film marked the beginning of his battles with critics and censors. 'Orson Welles's grandson' replied to those who saw 'nothing but backsides' in his films with Aristotelian syllogisms and ethical-philosophical argument, defending his erotic output by lashing out at bourgeois primness and the taboos of a hypocritical and obtusely bigoted society. Strongly supported by giants such as Rossellini, Fellini and Pasolini, he brought a political and social critique to his work that from his first film to his last – from the most militant to those accused of being 'frivolous and superficial' – expresses an unquenchable thirst for freedom.

Marsilio

256 pages / December 2021

Publishers

Romania: Editura Alchemica

Russia: AST



MARINA CIGOGNA

is a photographer, screenwriter, and the first female European film producer. After graduating in Literature from Sarah Lawrence College in New York, she indulged her passion for cinema and achieved worldwide success with milestones such as *Belle de Jour*, *Love Circle*, *Once Upon a Time in*

the West, and *Investigation of a Citizen Above Suspicion*, which won the Oscar for Best Foreign Film in 1971. Already the recipient of a special prize at the 40th Turin Film Festival, she received, in 2023, the David di Donatello Award for lifetime achievement.



Ancora spero: una storia di vita e di cinema Still I Hope: A Story of Life and Cinema

“I would like to clone you,” Gianni Agnelli told her. David O. Selznick, the great Hollywood tycoon, wanted to adopt her. With a free, open, and cosmopolitan outlook on the world, Marina Cicogna, the first female European producer and style icon, lived a life of never-conventional choices.

In the memoirs of a talent scout and success generator, adventures, journeys, and meetings follow quick and fast, from the noble salons of the last century to the international jet set, from the cumbersome family inheritance to the affirmation of cinema’s golden years.

A series of masterpieces makes Marina Cicogna a unique character. But what does it mean to be Marina? How did she achieve her success working with artists of the caliber of Pasolini and Buñuel? How do you endure unspeakable pain and for decades live as a free and nonconforming woman? Today, far from the glittering worldliness of the past and faced with illness, she feels the need to tell her story.

Thus begins a journey that includes a golden childhood on the Lido of Venice and the cold rooms of a Swiss boarding school, from America in the 'eighties to Brazil, New York, and the excesses of nights in Los Angeles; from the beaches of Miami to the return to her beloved Rome. Between worlds in dissolution and others in transformation, turbulent sets and paradisiacal homes, legends and anecdotes are intertwined with truth and tragedy, in the pressing tale of over eighty years of firm friendships: with Valentino, Jeanne Moreau, Franco Zeffirelli, and Ljuba Rizzoli; professional partnerships with Giuseppe Patroni Griffi, Gian Maria Volonté, Ennio Morricone, and Elio Petri; flirtations with Farley Granger, Alain Delon, and Warren Beatty; and the most lasting bonds: with Florinda Bolkan and her current partner, Benedetta. This is an autobiography of a great ambassador of Italian culture, an existence spent not chasing but creating dreams, without ever compromising.

Marsilio

272 pages / May 2023



LAURETTA COLONNELLI

was born in Pitigliano (Grosseto) and divides her time between Rome and Tuscany. A graduate of Philosophy, she taught Theater History at the Sapienza in Rome and has worked as a programmer-director

for Rai Radio 2. She has been a journalist since 1979, for the cultural pages of *Europeo* and for *Corriere della Sera*. She is the author of numerous books about art.



Marsilio

272 pages / January 2023

Publishers of *La vita segreta dei colori*
China: Beijing Dafeng Books

La vita segreta dei colori / The Secret Life of Colors

Stories of passion, art, desire, and other shades

Infinite like numbers, powerful like a musical performance, precious like a jewel, color is both concept and matter, pigment and abstraction. There are those who love it, those who hate it, those who smell it, taste it, listen to it, caress it; those afraid of it and those irresistibly attracted to it. Seductive and elusive, color varies and mutates continuously, depending on the eye and the emotions of the beholder. Laretta Colonnelli takes us on a multi-dimensional journey through eras and places, a compelling “chromatic diary” that reveals secrets, superstitions, and curiosities around the presence of colors in human history, from Homer to Tolstoy, Kandinsky to Marina Abramović, Debussy and Sibelius to Schoenberg. Dynamic, absorbing, weak, bleak, or formidable, colors express our moods, inspire films and musical scores, dictate fashions and aesthetic tastes. There’s no artistic current they don’t influence with their extraordinary optic potency, no historical moment that in the collective imagination is not linked to a color, no literary text that doesn’t evoke its own vivid chromatic universe. Around this seemingly elusive “material,” Colonnelli constructs a dense web of perspectives, events, and anecdotes, narrated with the urgency of a novel and the authority of an essay. Her path ranges from antiquity to the present and explores the most enigmatic implications hidden in colors’ infinite gradations. Thus we discover they can be brutal serial killers, like emerald green and lead white, or in harmony with peace and tranquility, like cerulean. We learn that studying colors has given rise to psychological and scientific theories, including those of John Tyndall, the Irish physicist to whom we owe the explanation of why the sky is blue. We learn of colors generating obsessions (allegedly Van Gogh ate yellow paint directly from the tube, convinced its bright sunny tint would save him from depression) and free associations (such as when Proust, in his *Recherche*, described the “coloured essence” of cities he’d never seen: Venice with “its rushing streets, reddened by the glare of Giorgione’s frescoes,” Florence “bathed in gold,” Parma “compact and smooth, mauve and sweet in the reflection of violets”). This is a passionate story involving every field of knowledge, from history to mathematics, art to music. It’s an original and evocative celebration of the essential ingredient of our existence and its prodigious expressive power.

Storie Meridiane (2021)



LUCIO CARACCILO

is president and head of geopolitical analysis at MacroGeo. He is the editor of *Limes*, an Italian geopolitical magazine, and of *Heartland*, a magazine of geopolitical studies of the Eurasian area, published in Rome and Hong Kong. He writes for *La Repubblica*

and for various Italian and foreign magazines. He is professor of Strategic Studies at the Luiss University of Rome and of Geopolitics at the San Raffaele University of Milan.



144 pages / November 2022

La pace è finita / The End of Peace

Thirty years ago, when the Soviet Union became the Russian Federation, we thought the war in Europe was over. It was peace that was over. Between 1989 and 1991 the world order based on the balance of terror was exhausted. No new order was negotiated and unsurprisingly European politics have been doomed to instability ever since. Forgetting our past caused the West to make an endless series of mistakes, and so we sleepwalked into the Russian invasion of Ukraine. We woke up in a different Europe, united like never before. Putin turned out to be the perfect enemy, fast on the heels of the pandemic. NATO is stronger, the United States is more committed. But the unity sparked by the war in Ukraine is entirely reactive. What will happen next? In 2022 a new century has begun. Russia wants to become an empire again. China is sympathetic to Moscow, but only to compete from a position of advantage with Washington. Germany must contend with its history as it arms itself. Italy risks disintegrating into many sub-Italies, to the advantage of powers near and far. This war highlights the differences in interests on the two sides of the Atlantic and the difficulty in reconciling them. Will the United States begin to distance itself again, or will its relations with the European Union be tighter? The geopolitics of the future may resemble a more complex version of that of the past. To understand who we are, we must explore the ancient roots of this moment. Only in this way will we ascertain what our irrepensible will can achieve.

Alba di Guerra Fredda (1986)
Euro no (1997)
Dialogo intorno all'Europa (con Enrico Letta; 2002)
L'Europa è finita? (con Enrico Letta; 2010)
America vs America (2011)



ENRICO DEAGLIO

Born in Turin in 1947, Enrico Deaglio is a writer, journalist, and television host. He's been editor of the daily *Lotta Continua* and

Reporter and of the weekly *Diario della settimana*. He is the author of several books on Italian politics and the Mafia.



C'era una volta in Italia / Once Upon a Time in Italy

At a breakneck pace, Deaglio recounts the intrigues, underground plots, and unexpected turns of our collective story, while in the background there are the songs, fashion, and films that have changed the face of Italy.

At the beginning of the sixties, Italy was in full economic boom: the mood was cheerful; the country was finally coming into its own. Here came the Beatles, jeans and miniskirts, and with these a new idea of youth. Cassius Clay prevailed at the Rome Olympics. *La Dolce Vita* was banned by the "Osservatore Romano" before triumphing at Cannes. Mastroianni and Belmondo changed the rules of men's fashion forever. All this against a backdrop of JFK, the Cuban missile crisis, the Eichmann trial, and the invention of The Pill. Then Cefis and the death of Enrico Mattei, paramilitary Gladio acting under the radar, the weapons depots and demonstrations, and the decade that ended, tragically, with the explosion in Piazza Fontana. What followed were the Years of Lead, more bombs, the strategy of tension. But before all this, for a moment, Italy seemed to have a future in which anything was possible.

With a narrative style that is more news story than history book, Deaglio takes us back to the decade in which the country changed tumultuously before losing its innocence forever. A decade of music, fashion, books, films, politics, and ideas all distinguished by their global ambition and optimism. The images that illustrate the story are poignant for those who remember, reminders for those who have forgotten, and vivid testaments for those who weren't there. This is book to understand who the Italians are, and who they were.



400 pages / November 2023

La banalità del bene – Storia di Giorgio
Perlasca (1991 new ed. 2011)
Il vile agguato (2012)
Storia vera e terribile tra Sicilia
e America (2015)
La bomba (2019)

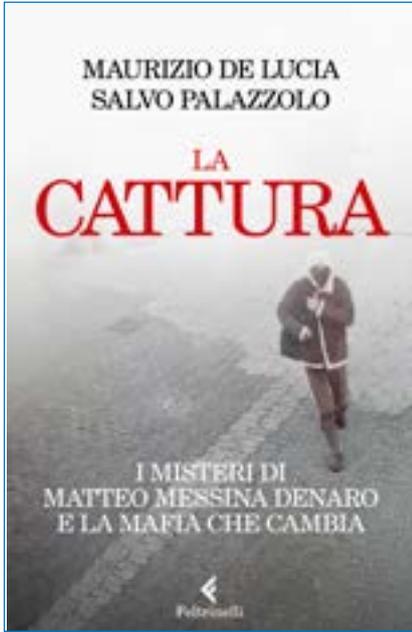
L'ultima moglie di J.D. Salinger (2020)
Patria trilogy (2009) (2017) (2020)



MAURIZIO DE LUCIA & SALVO PALAZZOLO

Maurizio de Lucia is the chief prosecutor of Palermo. He coordinated the investigations by the ROS carabinieri which led to the arrest of Matteo Messina Denaro.

Salvo Palazzolo is a special correspondent for *La Repubblica* and has been studying the Mafia for thirty years.



La cattura / The Capture

“We got him,” the Carabinieri colonel whispers into the phone. It’s January 16, 2023, and with that phone call the history of Italy changed forever.

In Palermo, after thirty years on the run, the last mass-murderer Mafioso still at large, the most wanted criminal in the world, was arrested: Matteo Messina Denaro.

Protégé of Salvatore Riina, Messina Denaro is the godfather who changed the face of the Mafia after the bombing era, who turned the organization away from mass killings and towards increasingly lucrative deals. In his hideout in Campobello di Mazara there were almost a thousand pizzini, the little pieces of paper the Mafia uses to communicate, together comprising the most up-to-date snapshot of the Mafia today.

“There are those who inherit the crown from the family, those who receive it directly from heaven, those who take it with their own hands.”

With *La Repubblica* correspondent Salvo Palazzolo, Palermo prosecutor Maurizio de Lucia tells the intense story of the thirty-year obsession with capturing Messina Denaro. The book retraces the deepest secrets of the Cosa Nostra’s Scarlet Pimpernel, including the massacres of 1992-93 and the innumerable complicities, and is enriched with twists and turns on every page: the long investigation that led to the capture of Messina Denaro was punctuated by unexpected events and the intervention of mysterious, anonymous moles. The protagonists include men of the state, magistrates and carabinieri, and the story is indispensable to deciphering the transformations of a criminal phenomenon that continues to infiltrate Italian society and infrastructure. It’s a story that concerns not merely the past, but also our future, because the long story of Matteo Messina Denaro is indivisible from that of Italy—and the Mafia isn’t finished yet.



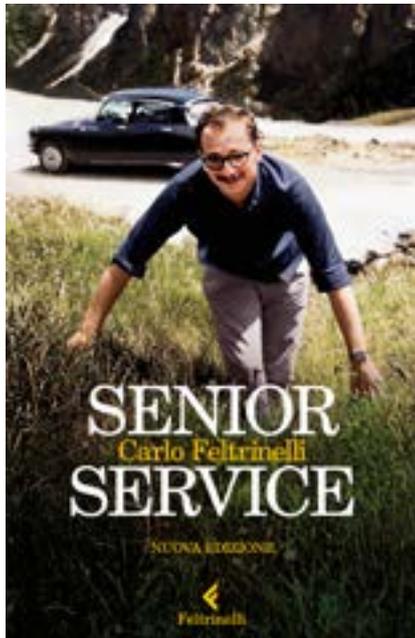
240 pages / August 2023

Film rights:
Cattleya



CARLO FELTRINELLI

lives and works in Milan. The first edition of *Senior Service* was published in Brazil, France, Germany, Greece, Korea, Portugal, Russia, Spain, the UK and the US.



Senior Service / Senior Service

A new updated edition, including previously unpublished letters and documents.

Giangiaco Feltrinelli was one of the most arresting and characterful figures of his generation, a man with “his head in the clouds and his feet on the ground.” This memoir by his son, Carlo, retraces an extraordinary life, whose beginnings were far more certain than its violent end. He was born in Milan in 1926, the son of one of the wealthiest men in Italy. His father was a financier and industrialist, his mother a banker’s daughter. They travelled the world and dined with kings and noblemen. Feltrinelli is now most often associated with the publishing house that he founded, which was the first to publish two of the great post-war novels, Boris Pasternak’s *Dr Zhivago* and *The Leopard* by Giuseppe Tomasi di Lampedusa. But his life contained so many other episodes, including a period of militancy in the PCI, a honeymoon in Baja California and Zihuatanejo on Mexico’s Pacific Coast, expeditions south to Africa, north to the Trondheim fjord, ping-pong with Henry Miller, basketball with Fidel Castro, the first interview of Yasser Arafat, and much more, all of which is set against its historical and political context (the “terrible” 1956, the Vietnam war, 1968, the Piazza Fontana bombing) and recounted with great verve in this remarkable book.



592 pages / March 2022

Publishers of *Senior Service*
China: Archipel Press
Spain: Anagrama
UK: Granta

“Giangiacomo Feltrinelli’s life reads like an intellectual thriller in which books and bombings collide, a life fuelled by money, passion and politics, where mansions and libraries are ransacked for clues. His life ended in a mystery that even his son, after years of research, was unable to solve. Feltrinelli was someone who, in the words of a conservative American enemy, ‘conditioned the history of a decade.’”

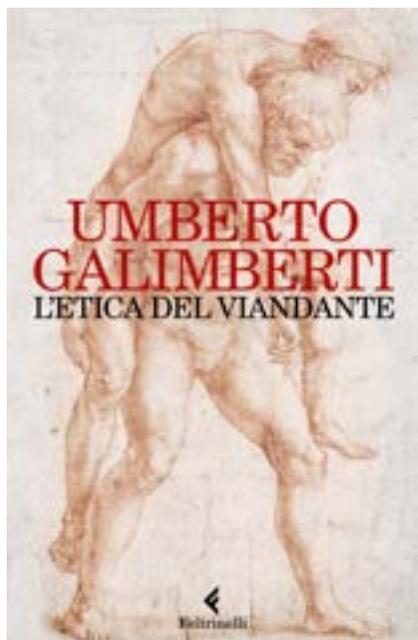
[The Observer](#)



UMBERTO GALIMBERTI

taught Cultural Anthropology, Philosophy of History, General Psychology, and Dynamic Psychology at Ca' Foscari University of Venice. Since 1985 he has been a member of the International Association for Analytical Psychology. From 1986 to 1995 he

wrote for *Il Sole 24 Ore* and since 1995 for *La Repubblica*. His works have been translated into German, French, Spanish, Portuguese, Dutch, Slovenian, Serbian, Greek, Czech, and Japanese.



L'etica del viandante / The Ethics of the Wayfarer

The age of technology put an end to both the enchantment of the world that was typical of antiquity and to the disenchantment that was typical of modernity. This is because both still expressed the traits of a man who acted with a view to inscribed goals, in a horizon of meaning, with a wealth of his own ideas and a set of feelings in which he recognized himself.

The age of technology has abolished this "humanistic" scenario, and the questions of meaning that arise remain unanswered, not because technology is insufficiently perfected, but because it does not fall within its scope to find answers to these questions.

In fact, technology does not tend to a purpose, it does not promote meaning, it does not open scenarios of salvation. It does not redeem, it does not reveal the truth. Technology works. Ethics, as a form of acting towards ends, celebrates its impotence in the world of technology. If technology does not allow us to think of history as inscribed in an end, the only possible ethics is that which takes charge of pure processuality, which, like the traveler's path, does not have a destination in sight.

Do not interpret the traveler's nomadism as anarchic wandering. Nomadism is the disappointment of the strong who reject the fictitious game of illusions evoked as a protective background. If we are willing to renounce our deep-rooted beliefs, when the deep-rootedness has no other value than that of old habits, then the nomadism of the traveler offers us a model of culture that educates because it does not immobilize, because it de-situates, because it never offers a safe and stable ground on which to build our buildings, because the opening it asks for touches the abyss where there is nothing reassuring, but where the monotony of repetition is also averted, of continuing forever on the same road, with the usual traveling companions, and no one new to meet.



480 pages / September 2023

Gli equivoci dell'anima (1987)
Il gioco delle opinioni (1989)
Idee: il catalogo è questo (1992)
Parole Nomadi (1994)
Psiche e Techne (1999)
Orme del sacro (2000)
I vizi capitali e i nuovi vizi (2003)
Le cose dell'amore (2004)
Il Tramonto dell'occidente nella lettura di Heidegger e Jaspers (2005)
La casa di psiche (2005)
L'ospite inquietante (2007)
Il corpo (2008)

I miti del nostro tempo (2009)
Storia dell'anima (2015)
La parola ai giovani (2018)
Nuovo dizionario di psicologia, psichiatria, psicoanalisi, neuroscienze (2018)
Heidegger e il nuovo inizio. Il pensiero al tramonto dell'Occidente (2020)
Il libro delle emozioni (2021)

For Kids:
Perché (2019)
Che tempesta! (2021)
Le parole di Gesù (2023)



ANDREA GRECO & GIUSEPPE ODDO

Andrea Greco is an author and journalist for *La Repubblica*. He won State Street's "Journalist of the Year" award in 2013 and the Franco Giustolisi "Justice and Truth" award in 2016.

Giuseppe Oddo is a journalist and former correspondent for *Il Sole 24 Ore*. With Gio-

vanni Pons he has published *L'Affare Telecom* (Sperling & Kupfer, 2002) and, with Andrea Greco, *Lo Stato parallelo. The first investigation into Eni* (Chiarelettere, 2016). This is his fourth book for Feltrinelli. He recently edited Franco Bernabè's writings *A conti fatti. Forty years of Italian capitalism* (Feltrinelli, 2020).



208 pages / October 2023

L'arma del gas / The Weaponization of Gas

With the outbreak of war in Ukraine, the problem of European dependence on Russian gas has become more evident than ever. Russia had already been carrying out speculative maneuvers on the price of gas for some time. The EU's short-sightedness, as the bloc was seduced by the possibility of low-cost energy, has aggravated the situation. There was the mistake of liberalizing energy markets; then, when fossil fuels became politically problematic, the misstep of pushing for an ecological transition without involving the hydrocarbon-producing countries. This short-sightedness has put the geopolitical balance at serious risk and, albeit indirectly, prepared the ground for the war in Ukraine.

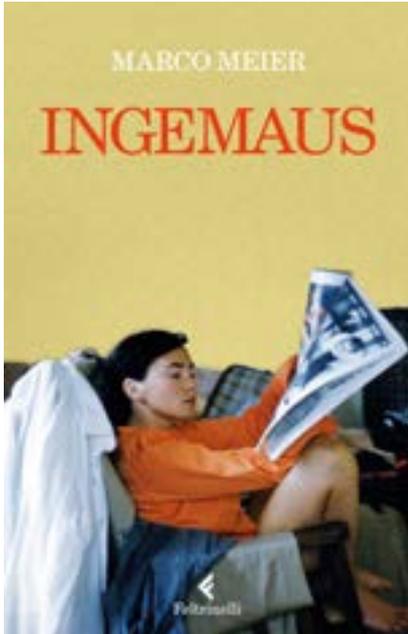
Eni has a central role in this story. First with the rapprochement with the Kremlin during the Berlusconi years. Then for having worked, hand in hand with the Draghi government and the Farnesina, to disconnect Italy from Russian supplies and put pressure on the price of gas in Europe, while at the same time increasing its profits. What is the role of its undisputed leader Claudio Descalzi? What relationship is there between the extra profits and the mysterious Gazprom supply contracts? Above all: what does the future hold? Is rationing really on the cards? Will there be nationalization? Is there a risk of additional wars? If France, Germany, Switzerland, and the United Kingdom all nationalize their energy monoliths, will the sovereigntists of the Italian right do the same, or will our country remain at the mercy of the market and dynamics beyond our control?



MARCO MEIER

Born in 1953 in Sursee, in the Canton of Lucerne, Marco Meier studied Contemporary Philosophy, Social Ethics, and Moral Theology at the University of Fribourg, where he graduated in 1978. He has worked for various publications and directed the Swiss School of Journalism in Lucerne. In 1998 he became editor-in-chief of the prestigious Zurich cultural magazine *Du*. In 2003 he moved to Swiss television as edito-

rial director of the culture program *Sternstunden* and, from 2008 to 2010, he was also producer of the radio channel DRS 2. Since 2011 he has worked as a writer and cultural mediator, collaborating on an academic level with the Collegium Helveticum, the Zurich Polytechnic, and the Lasalle Institute in Edlibach, of which he was director, dealing with topics related to philosophy, journalism, and photography.



Ingemaus / Ingemaus

“Throughout her life, Inge agonized over a question many of us ask ourselves, perhaps without ever hazarding a definitive answer. Is there really such a thing as chance, or is existence simply a constellation of the most banal events whose meaning we need only and merely to grasp?”

Whatever the answer, Inge Feltrinelli’s meeting with the photographer Rosemarie Pierer was a life-changing event.

On one of many social afternoons at the Meyerhoff house, Rosemarie approached Inge and asked if she was interested in being her assistant in the photography studio that Rosemarie had moved to Hamburg. Göttingen was on the edge of the world and after the Second World War Berlin was no longer the German media capital: Hamburg had ousted it. It was there that new newspapers, weeklies, magazines, press, and advertising agencies were establishing themselves. “Photography?” Inge replied. Until that moment, she had never thought about photography, much less working in the field. But this proposal that had fallen from the sky had the flavor of unmissable opportunity. A little money, a buzzing city, interesting people. “Photography?” Inge repeated. “Why not!”



328 pages / September 2023



ALESSANDRA NECCI

was born in Rome. She obtained her law degree at the Sapienza University in Rome and specialized at Sciences Po in Paris. She writes for various newspapers and journals and is responsible for the weekly feature 'Women in History' in Il Messaggero. In 2022, she was awarded the distinction of

Chevalier de la Légion d'Honneur by the President of the French Republic, having previously been made Chevalier de l'Ordre des Arts et des Lettres by the French Culture Minister. She is the author of several books all published by Marsilio.



La regina e l'imperatrice / The Queen And The Empress

When Maria Theresa succeeded her father, the Habsburg King Charles VI – the last male heir of a house that had been in the ascendance for centuries – many feared that a charming, young and inexperienced woman would not be able to bear the heavy weight of the crown. But armed with humility and determination, she turned out to be an enlightened monarch, a 'mother of the nation', showing love for her subjects and attention to their needs. The empress was naturally drawn to mediation, but she could also be firm and pragmatic, introducing a series of major reforms. Obligated for reasons of State to give Marie Antoinette, barely fourteen years old, in marriage to the French Dauphin – to strengthen the alliance between Vienna and Versailles – Maria Theresa never stopped worrying about the behaviour of her young daughter, whose lively personality tended towards frivolity and ostentation. Called 'the Austrian woman' by her enemies and considered to be the emblem of an oppressive power, Marie Antoinette attracted the people's hatred for the mistakes she made early in her reign – a hatred that was fanned by the vicious defamatory campaign to which she was subjected. But she showed great steadfastness and courage during the years of the Revolution. In October 1793, after making her way with much dignity through the furious crowds, she was guillotined. This absorbing account, bringing to life the two most influential women in eighteenth century Europe, is a compelling examination of two distinct and contrasting interpretations of power, which throws new light on the difficult transition between the dying embers of absolutist monarchy and the sometimes bloody emergence of a new democratic era.

Marsilio

528 pages / June 2022

Il prigioniero degli Asburgo (2011)
Re Sole e lo Scoiattolo (2013)
Il diavolo zoppo e il suo compare (2015)
Isabella e Lucrezia (2017)
Caterina de' Medici (2019)
Al cuore dell'Impero (2020)



S. ROSSELLI & M. RECALCATI

Stefano Rosselli worked as an advertiser and creative director in international agencies for thirty years, winning numerous awards. Today he is a photographer, alternating reportage trips with photographic

exhibitions and advertising campaigns. **Massimo Recalcati** is a leading psychoanalyst bestselling author who has published eight books with Feltrinelli.



Ucraina / Ukraine

A book of photo-reportage that takes us to the front line of the war in Ukraine, accompanied by the words of one of the most important Italian psychoanalysts, Massimo Recalcati. This tragic and profoundly human fresco takes us into the heart of the war and the explosions in the cities, showing us the faces of those who remain and those who are forced to flee, between life and death, courage and destruction. The daily experience of war is told in a collection of images that capture the pain, perseverance and determination of Ukrainians in their fight for freedom and independence.

This book reminds us that human beings are capable of intolerable cruelty and profound compassion. A harsh and emotional testimony, which forces us to look with our own eyes what is at stake when a free people is attacked.



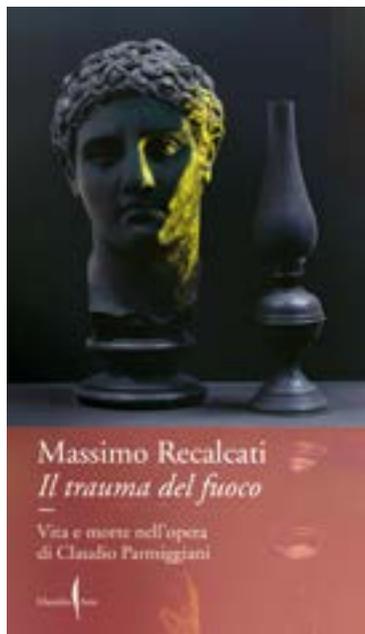
240 pages / November 2023



MASSIMO RECALCATI

One of the most renowned psychoanalysts in Italy, Massimo Recalcati is the director of IRPA (the Research Institute of Applied Psychoanalysis) and in 2003 founded Jonas Onlus (the Psychoanalytic Clinic Center

for New Symptoms). He writes for *La Repubblica* and *La Stampa* and teaches at the University of Verona and at IULM in Milan. He has written numerous books that have been translated into several languages.



Il trauma del fuoco / The Trauma Of Fire

Life and death in the work of Claudio Parmiggiani

Is it possible to make the invisible conscious, to give a face to the inexpressible, to represent the absolute? In reflecting on the gambles at the basis of the greatest artworks, Massimo Recalcati reflects on the poetics of Claudio Parmiggiani, an Italian protagonist of the international avant-garde, and explores the untimely and counter-cultural themes in his work: the relationship between transcendence and immanence, between light and shadow, the friction between signifiers and what they signify, the disruptive power of fire, residue that “doesn’t dissolve into thin air.” Recalcati analyzes the wound welcomed and absorbed by each work: “every creative act,” he observes, “can be generated only from an unconscious background that implies, as such, the action of repetition. The sublimatory creation cannot, therefore, emancipate the subject nor the work from this background. Rather, it has the ability to unfold it into a new form. So that the creation is not an anti-repetition, but a fold of the repetition, a singular renewal of it.”

Weaving a rich dialogue with Parmiggiani, an artist of hiding and subtraction, for whom “beginning to talk about one’s work means learning to remain silent, because the work is an initiation into silence,” Recalcati also invokes Heraclitus, Plato, Freud, Kandinsky, Lacan, Derrida, and Fachinelli, resulting in an invaluable essay on human existence, on the ontological coexistence of life and death, truth and fallacy, presence and absence. In an era marked by the predominance of ephemeral and narcissistic exhibitionism, making art implies choosing withdrawal, distancing, oblivion. It implies preserving space for prayer, poetry, and an invocation addressed to the Other. The most profound feature of Parmiggiani’s work is its sheltering of the evocative power of art, its enigmatic power that resists any attempt to reveal it and preserves the inaccessible mystery of reality. “Subtract, hide, preserve,” insists Recalcati, “rather than showing, manifesting, exhibiting. The noise of the world dies down, the register of simple communication is disrupted, and the tautological inflation of images is suspended. What’s left? Nothing—which is to say everything.”

Marsilio | Arte

160 pages / February 2023

Il complesso di Telemaco (2013)
Le mani della madre (2015)
Il mistero delle cose (2016)
Mantieni il bacio (2019)
Il segreto del figlio (2017)
A Libro Aperto (2018)

La tentazione del muro (2020)
Pasolini (2022)



 Feltrinelli Editore

224 pages / May 2023

A pugni chiusi / Clenched Fists

Psychoanalysis in the contemporary world

“What world do we bequeath to future generations?”

Freud believed that the psychology of the individual was an abstraction, because everyone’s life is always immersed in, and dependent on, a dense network of social relationships. Even the unconscious is not exempt from this immersion. The same applies to city life, group culture, historical transformations, collective conflicts, anthropological mutations, the vicissitudes of political parties and the very dynamics of governments, as well as the protagonists of public life. This book collects the most significant contributions Recalcati has made to La Repubblica and La Stampa from 2011 until today. These essays deal with social life in the contemporary world and its most relevant collective dynamics, which have powerfully influenced and been influenced by transformations of the family, the discomfort of youth, the crisis of educational discourse, intergenerational relations, the phenomenon of violence, misogyny, conformity, and our civic and sexual lives. They also concern the unprecedented events that have marked our world in the last twenty years, sometimes traumatically: terrorism, racism, the pontificate of Pope Francis, nationalism, the crisis of the left, the pandemic, the war in Ukraine, and the women’s revolution in Iran.



 Feltrinelli Editore

336 pages / November 2022

La luce delle stelle morte / The Light From Dying Stars

Hannah Arendt said we’re not meant to die but to be born, again and again. This is true: human existence can entail multiple deaths and rebirths during its course. But the fact remains that our mortality is inexorable. A life proceeds toward death with its first breath, and along the way endures many losses. Not only losses in the form of loved ones dying but separations, abandonments, and betrayals. This book focuses on the relationship between human life and the trauma of loss. What happens inside us when we lose those we’ve deeply loved? What void opens up? What work do we need to do to feel “alive” again? And what happens when this work seems impossible, when we feel that something essential of ourselves was lost together with what we lost? Through mourning and nostalgia, writes Recalcati, we can remain close to what we’ve lost without being consumed by our grief. We can look toward the future, toward new projects and resourcefulness, while also feeling a healthy grief and nostalgia for what’s behind us. Mourning and nostalgia are not signs of helplessness; on the contrary they can nourish our enthusiasm for what lies ahead.

Publishers of *La luce delle stelle morte*

Brazil: Ayné

China: Shanghai Huangdou Network
Technology Co.

Greece: Kelethos

Netherlands: De Bezige Bij

Spain: Anagrama

Catalan rights: Editorial Fragmenta



ANTONIO SPADARO

(1966), a Jesuit, is editor of the magazine *La Civiltà Cattolica* and a member of the Board of Directors of Georgetown University. He has edited several books for Marsilio

and in addition to writing for *La Repubblica* is the author of a column on the Gospel in *Il Fatto Quotidiano*.



Una trama divina / A Divine Plot

Jesus in a new light

“The Gospel is a script. The story always breaks the rules because it contains the vicissitudes of life: the excesses and depressions, the frustrations and desires.” To talk about Jesus today, with a new language, Antonio Spadaro strips the sacred texts of their frills and apparatuses and outlines a path that, scene by scene, allows you to enter a different world. Following a tradition that dates to Ignatius of Loyola, according to which the best way to meditate is not to reflect on words but to close your eyes and reconstruct the scene in which characters act, his account is immersive and cinematic. “Thus,” writes Pope Francis in the preface, “the story of Jesus enters ours. We look at it in the light of our lives; we see the faces, events, characters... We can even imagine ourselves entering the story of Jesus, seeing him, his places, his movements, listening to his words and voice... The story of Jesus unites with that of men and women, awakens and strengthens the hidden energies, the passion for truth and justice, the glimmers of fullness that love has produced in our journey, but also the ability to face the failure and pain, to exorcise the demons of bitterness and resentment.”

With an original foreword by Pope Francis.

Marsilio

208 pages / January 2023

Publishers of *Una trama divina*

Brazil: Carpintaria

Portugal: Paulinas Editora

UK & US: Georgetown University Press

Il nuovo mondo di Francesco (2018)
La saggezza del tempo (2018)
Gaudete et exsultate (2018, esortazione apostolica)
Querida Amazonia (2020, esortazione apostolica)

Fratelli tutti (2020, Enciclica)



GUIDO TONELLI

a physicist at Cern in Geneva and a professor at the University of Pisa, is one of the fathers of the discovery of the Higgs boson. He received the international Fundamental Physics Prize (2013), the Enrico Fermi prize of the Italian Physics Society (2013), and the Medal of Honor of the President of

the Republic (2014) for being “the latest example of a tradition of excellence that began with Galileo Galilei and has included scientists including Enrico Fermi, Bruno Pontecorvo, and Carlo Rubbia.” He has published several books, including the bestsellers *Genesis* and *Time*.



192 pages / May 2023

Publishers of *Materia*
Greece: Dioptra
Hungary: Korvina kiado
UK & US: Polity Press

Materia / Matter

The magnificent illusion

To reconstruct our origins, science will fathom the minutest corners of reality; it will venture into the exploration of the most remote worlds, encountering states of matter so unlike what we're used to as to confound even the most brilliant minds.

With *Matter* Guido Tonelli completes the trilogy begun with *Genesis* and *Time*. The basic idea is to share with readers contemporary science's answers to the great questions humanity has been asking itself since ancient times. What are we made of? What holds material bodies together? Is there a difference between terrestrial matter and celestial matter, that which makes up the sun and the other stars? When Democritus between the fourth and fifth centuries B.C. said that we are made of atoms, few believed him. Not until Galileo and Newton in the seventeenth century did people take the idea seriously, and it was another four hundred years of research before we would reconstruct the elementary components of matter. Everything around us—the ordinary matter that forms rocks and planets, flowers and stars, and us—has very special characteristics. The properties that appear usual to us are actually very particular, because the universe today is a very cold environment whose evolution began almost 14 billion years ago. In the book you will discover how the elementary particles, which make up ordinary matter, combine into bizarre shapes to form correlated quantum states, primordial soups of quarks and gluons, or massive neutron stars. New questions that have emerged from recent research will be answered: In what sense is the vacuum a material state? Why can space-time also vibrate and wobble? Can elementary grains of space or time exist? What forms does matter take inside large black holes? It will be a surprising journey into the current events of contemporary science, told in simple language that can be used at a dinner with friends. Each reader will come away with a different perspective of the universe and perhaps even of himself.

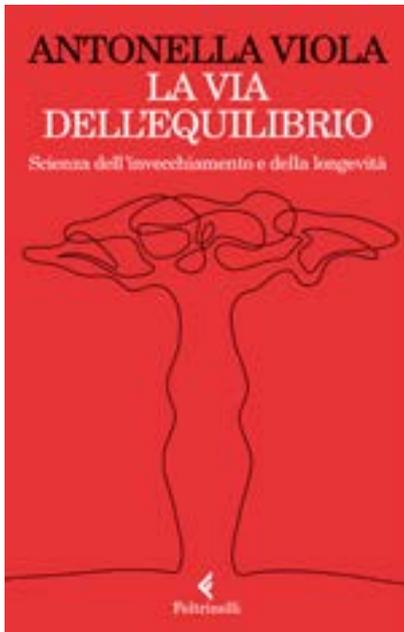
Genesi (2019)
Tempo (2021)



ANTONELLA VIOLA

is an immunologist. She is full professor of General Pathology at the Department of Biomedical Sciences of the University of Padua and scientific director of the Pediat-

ric Research Institute (Irp-Città della Speranza). She is the author of two other books with Feltrinelli.



 Feltrinelli Editore

176 pages / May 2023

La via dell'equilibrio / The Path Of Equilibrium

The science of aging

Why do we age? How does the biological clock work? What signs should we be alert to? Certainly not wrinkles and white hair: the point is to keep the heart healthy, the muscles strong. We are not resilient: our body changes throughout life. Equilibrium means prevention and a mindful lifestyle. You can't reverse the passing of time, but you can welcome it in the right spirit.

Staying young is one of our most alluring fantasies. The average life span has lengthened and our culture continually pushes forward the threshold at which we consider ourselves elderly. There are scientific theories and false theories, diets and manuals that tell us how we should keep fit, how we should treat our body: all this makes it very difficult to understand, and even accept, how and why our body changes over time. Antonella Viola recounts the biological and evolutionary reasons for a universal experience, which each of us nonetheless experiences in his own way, with his own body, at different moments in history. It's the first step to take if we want to welcome this phenomenon by regulating our habits and lifestyle. Why do we age? Why does the reproductive capability of women end at a certain point? While chronological age is easy to determine, how is biological age calculated? Is there a time when the body begins to age? Science has always wondered. Our organism has changed since we were born. From the beginning it needs equilibrium, regenerating tissue and repairing wounds. Actual aging, however, is linked to loss of function and puts us at a greater risk of developing disease. Changes accumulate over time and make us more fragile and vulnerable. Yet, not all signs of aging are detrimental to our health. White hair does not represent a health problem, nor does it make us less strong. The same goes for wrinkles. And we often spend more time and resources trying to hide these innocuous signs than keeping our muscles strong or our hearts healthy. Finding our equilibrium means focusing on prevention and dysfunctional signs, learning not to reject time, but to welcome it mindfully.

Danzare nella tempesta (2021)
Il sesso è (quasi) tutto (2022)

 Feltrinelli
Editore



Marsilio

SONZOGNO

 CROCETTI EDITORE

 GRIGNANI

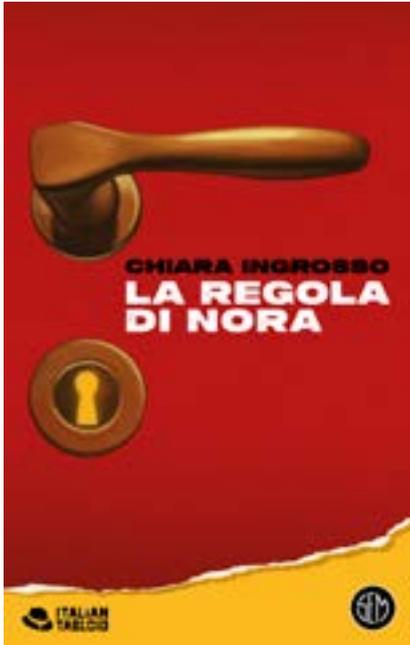
Popular Non Fiction and Self Help



CHIARA INGROSSO

contributes to the Tv *Quarto Grado* program. She has covered important cases including the Varani murder, the Serena Mollicone mystery and the disappearance of Liliana Resinovich. She will host the pro-

gram *Paid to Kill* on Crime + Investigation. Her work inspired Nicola Lagioia's documentary *The City of the Living* and the creation of the podcast of the same name.



La regola di Nora / Nora's Rule

Nora Lopez is thirty-three years old, has a hair-raising job, too many ghosts in her head, and only one rule. She's the correspondent for a popular broadcast, cultivating an obsession with violent crime, and has an exceptional flair for understanding the psychology of victims and their killers. Especially that of the killers. In fact, Nora, is a murderer... at least in theory. In her imagination, she has killed thousands of times, losing herself in fantasies so vivid they seem real. In order not to cross the shadowy line, she has given herself a rule: to know herself and never skip an appointment with Doctor Q, the therapist who treats her. Nora's life goes on like this, until in Lecce, in Italy's deep southeast, someone kills a young, engaged couple. For the journalist, this particular crime, committed in the city where she grew up, is a calling. This time she will have to deal with the shadows of the past and tie up loose ends.



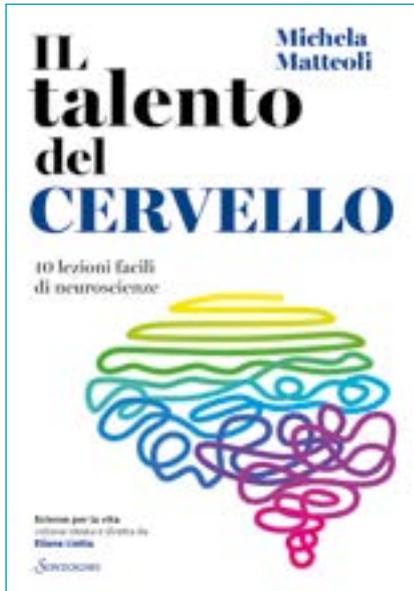
304 pages / January 2024



MICHELA MATTEOLI

is director of the Neuroscience Institute of the National Research Council (CNR) and coordinates the Neuro Center of the Milanese university hospital Humanitas, where she is also a full professor of Pharmacology. A member of the European Molecular Biology Organization (EMBO) and of the Accademia Europaea, she is on the scientific committees of the Institut de Psychiatrie et

Neurosciences in Paris, the Center for Integrative Research in Biology (Collège de France), and the Umberto Veronesi Foundation. She is also a member of multiple international scientific evaluation groups, including the European Research Council (ERC) and the Swiss National Science Foundation (SNSF). During her career she has received various awards.



Il talento del cervello / The Brain's Talent

Ten easy lessons in neuroscience

The Brain's Talent is a guided tour of the brain's most extraordinary functions and a handbook for adopting strategies, from nutrition to relaxation, that preserve cognitive abilities.

The brain ages less than all the other organs. Less than the liver, the skin, or the heart. Taking care of it is our only opportunity to prolong our youth, to savor life extensively and at the same time safeguard our body's health. One of the most internationally recognized Italian neuroscientists, Michela Matteoli explains in this fascinating book that the brain has a special "talent": its plasticity, that is, its property of being able to modify and repair itself. That's why it's capable of evolving throughout life, literally expanding and forging new connections between neurons. This is a unique talent. In ten easy neuroscience lessons, the author guides readers to discover the great potential of our mind, but also the main enemy of the nervous system: chronic inflammation, which causes premature aging and triggers diseases such as Alzheimer's, Parkinson's, and depression. Scientists are focused on finding methods that counteract neuroinflammation and to prevent and slow its damage; it's possible to adopt prevention protocols, such as those advised by the CNR Institute of Neuroscience, which Matteoli directs. The Brain's Talent provides a path to understanding some of the most extraordinary brain functions and to demonstrate how to adopt strategies that preserve cognitive abilities, from nutrition to relaxation. The sooner you start, the better. "Our brain doesn't function on autopilot," writes Matteoli. "The external environment, the inflammatory molecules in our blood and the bacteria in our intestines, shape and modify it, and our brain responds. Quietly or loudly, it always responds."

SONZOGNO

160 pages / September 2022

Publishers of *Il talento del cervello*
France: Eyerolles



EMANUEL MIAN

who has a PhD in Neuroscience and Cognitive Science and is a psychologist and cognitive-behavioral psychotherapist, is one of the leading experts in Italy in the study and treatment of body image and eating disorders. He is the inventor of the Body Image Revealer, an advanced tool for the diagnosis and treatment of body image distortions, presented by Piero Angela in Su-

perquark. Founder of Emotifood, one of the first psychonutrition centers in Italy, Mian is responsible for eating disorder clinics in various regions of Italy and supervises research centers and other specialized clinics as well. For years he's been sharing his knowledge on social channels through his Mindfoodness Academy.



 Feltrinelli
Editore

192 pages / May 2023

Fuga dallo specchio / Escape From The Mirror

Why when you look at yourself do you never like what you see?

Why do you think you look ugly? Or fat? Or too thin? Or with a flat backside and small breasts? With this or that flaw that torments you? Why does the mirror always amplify that little inner voice that says you aren't "enough," pushing you to compare yourself with others and affirming a sense of defeat or guilt? You too are probably a victim of body dissatisfaction, which leads you to feel ashamed or even disgusted with your physique or with a single feature of your body, fueling the idea that you need to "fix" something about yourself. If you frequently look for your reflection or, on the contrary, carefully avoid seeing yourself at all costs—if you live in fear of being judged by others about your appearance, or if you try to modify your body with diets, grueling workouts, or plastic surgery, without ever finding satisfaction, *Escape from the Mirror* is the tool to make peace with your body and live a more serene life. It's the first and only path resulting from the clinical experience of a professional who's helped thousands of people smile again and ally themselves with what they used to believe was a "monster": themselves. The book's various techniques and practical exercises, to be carried out for even just 10 minutes a day, will help you discover your beauty, recognize your real value, and manage the comparisons with others, embracing your uniqueness with joy. Finally, you will find a "mindset" that will lead you to follow a balanced lifestyle, in real harmony with the needs of your body, so that "being with you" will no longer scare you and seeing yourself will be a beautiful experience.

Fuga dalla bilancia (2022)



VALENTINA MIRA

has written for various newspapers and websites, including *Il Manifesto* and *Corriere della Sera*. Between 2017 and 2018, she

edited the cultural page of *Romanista. X* (Fandango, 2021) was her first novel.



Dalla stessa parte mi troverai / You'll Find Me on the Same Side

Two blonde women meet under the Roman sky and two stories, far apart in time, intertwine around the same sign: that of a large Celtic cross painted on the asphalt of a notorious street in the south-eastern quadrant of the Eternal City.

Rossella is sixty and was the partner of Mario Scrocca, a left-wing militant accused, in 1987, of killing (almost a decade earlier, on 7 January 1978) two young people from the Youth Front, an organization of the Italian Social Movement, on Via Acca Larentia. Mario cannot defend himself from these accusations, however, because he committed suicide in the Regina Coeli prison. Or at least it seems he committed suicide. Valentina is thirty and her life, too, has lurched toward the far right. She grew up in Appio Latino, near Acca Larentia, and in the past hung out with neo-fascists and was raped by one of them.

When the two women meet, time short-circuits, and lives become confused.



208 pages / January 2024



ALESSANDRO MORA

is a master trainer of Neurolinguistic Programming and leads the top international team of assistants to Richard Bandler, the co-founder of Neurolinguistic Programming, in the society's courses. He's a mental coach of Olympic athletes and profes-

sional teams and helps them to improve their minds and moods to excel in their performances. He teaches courses in Neurolinguistic Programming and personal development in Italy and abroad.



Le tue emozioni in 4 passi / Your Emotions in Four Steps

Alessandro Mora stands by it: people can't exist without resources. Mental states exist without resources. And in fact if we are tired or depressed all our initiatives prove inconclusive. On the contrary, if we experience a vibrant period, we get results that exceed our expectations. It's not about luck; it's about preparation, because anyone can learn to manage their emotions so that they're not an obstacle, but a steppingstone. For over twenty years, Alessandro Mora has been studying Neurolinguistic Programming alongside top experts, including co-founder Richard Bandler, and has become one of the very few master trainers in the world. The result of his experience is the CAMP method (an Italian acronym that stands for Body, Attention, Mind, and Words), which has helped hundreds of champions and top managers express themselves at a high level even in environments of great stress, silencing that little inner voice that says, "you're not capable." In this book he explains how to do it: through simple neuroscience lessons, concrete examples, and guided practices. Following his advice, we'll be able to control our posture and breathing, maintain concentration, reprogram our mental narratives, and choose the words that will allow us to fulfill our potential.

SONZOGNO

224 pages / March 2023



MASSIMILIANO PAPPALARDO

an essayist and philosopher of work, is an expert on topics such as awareness, responsibility, critical thinking, and the language of relationships. Today he is responsible for research and innovation at Execo, after having held managerial roles in academic contexts, as overseer and didactic director of the Città Studi campus of Milan Polytechnic and of the Vita-Salute University

campus of San Raffaele Hospital, where he worked in close contact with Don Verzé. For over ten years, these activities have allowed him to deal with the needs, desires, and skills of at least two generations of students. He has collaborated for a long time with the Giorgio Gaber Foundation, promoting its thinking both in universities and in schools.



Che fine hai fatto, papà? / Where'd You Go, Dad?

A compass for lost fathers

From the experience of an educator and resulting from a close collaboration with Don Verzé and the direction of prestigious university campuses, a book on how to redesign one's role as a father in the presence of increasingly fragile children.

Today we often come across young people who lead a life more resembling the survival of unexpected traumas than a profound existence. They are bearers of an affective and vocational fragility that is often manifest in their relationship with their parents. In fact, overly maternal fathers, who are often counterbalanced by overly paternal mothers, seem to have abdicated the responsibility of the role, ending up mirroring their crisis in their children's desperate search for identity. The author, who has been investigating this dynamic for years, tries to respond to the need of children and adults to find a new "educational posture"; he is convinced that to support children it is necessary to look to their fathers. But what happened to these fathers? Can we identify a normative father today without returning to paternalism? How is a gentle but firm and above all generative fatherhood implemented? And how can mothers be emotional without renouncing emancipation and finding equality in the couple's differences? Finally, how is the family configured, under the tyranny of the career and of time that is never enough? The author knows that in the job of parenting we make mistakes, and we don't need handbooks full of good advice or admonitions, but rather to question ourselves. To this end he involves himself personally, starting from his daily experience as an educator and eschewing judgmental words in favor of inspiring and sharing reflections, ideas, doubts, and intuitions that can deepen and encourage positive educational action.

 Feltrinelli
Editore

160 pages / March 2023



MASSIMO POLIDORO

a journalist, writer, university professor, and science educator, is known for his scientific investigations into unusual phenomena, hoaxes, and alleged mysteries. He co-founded, with Piero Angela, the CICAP (the Italian Committee for the Investigation of Pseudoscientific Claims), of which he is secretary. He teaches Science Communication at Milan Polytechnic and at the

University of Padua and has taught Psychology of the Unusual at the University of Milan. An author, presenter, and consultant for numerous television programs, he presents a regular column in *Superquark*. With his lively social-media activity, he has more than 500,000 followers on various platforms and is a successful podcast author for Audible.



256 pages / March 2023

La scienza dell'incredibile / Science Of The Incredible

How beliefs and convictions are formed and why the worst ones never die

Here they are in action, convictions: we see them in those who unearth conspiracies everywhere or in those who carry out atrocities, certain they are right; we recognize them in those who seek comfort in extraterrestrials or in those who believe in spiritual entities and crave supernatural explanations. In truth, reality doesn't care what we believe. But our beliefs transform the way we perceive the world and make us think those who don't think as we do are irrational, ignorant, or, worse, acting in bad faith. But where are beliefs born and how do they spread? Is anyone who cultivates the most extreme beliefs just a madman, a victim of social media manipulation? In reality, technology merely amplifies what we are and what is rooted within the human species: the need to make sense of our surroundings. To understand what leads us to support the most unusual, incredible, or totally absurd ideas, the mistaking of simple suggestions, illusions, or ideologies and acts of faith for pure proofs, it is necessary to go back to our origins. We need to understand how our beliefs are formed, and how evolution has made our brain a formidable system for the survival of the human species, even by believing in decidedly false things.

Through the narration of some incredible stories, we will explore the biological and psychological roots that feed the need to believe and, using the most recent research in the cognitive, sociological, and anthropological fields, including historical and statistical data, we will discover the functions still performed by belief systems. At the same time, by familiarizing ourselves with the tools of scientific investigation, we will learn to evaluate the reliability and truthfulness of beliefs, reasoning as scientists do. We will assume a new attitude towards reality, becoming aware of our limits and mistakes. We will learn to change our minds in the face of solid evidence that contradicts us and, above all, to cultivate the only true antidote to prejudice and superstition: an inexhaustible curiosity.

Geniale (2022)



STELLA PULPO

a.k.a. la Vagi, born in 1985 in Taranto but Milanese by adoption, cultivated literary ambitions from an early age. With acute irony and lucidity, her work investigates the relationship between sex, body, relationships, customs, and gender issues. She made her debut at the age of 20 with the publication of short stories in anthologies of emerging authors' work, but her "consecra-

tion" came in 2011 with the blog *Memorie di una Vagina*, which made her one of the most beloved female voices online. She has since written a novel, a bestselling book for the Italian television personality Giulia De Lellis, narrative reportage and articles for various newspapers including *Corriere della Sera's Sette*, *Cosmopolitan*, *Linkiesta*, *Rolling Stone*, and *Donna Moderna*.



240 pages / June 2023

C'era una volta il sesso / Once Upon A Time There Was Sex

Navel digressions to rediscover lost pleasure

We're talking about sex here. Specifically about the fact that we have it less. If you're standing there shaking your head thinking that's wrong, because you gleefully copulated not more than three hours ago, great, good for you, but know that this book is about you, too. Because sex, whether we do or not, says more about us than we think: who we are, how we are, what we want; our lifestyles and our relationships with our bodies; what values, expectations, and priorities structure our time; what anxieties rob us of sleep; what kinds of connections we forge and what strategies we use to stay true to ourselves. With these repercussions in mind, Stella Pulpo investigates the sexual recession of our age, reviewing its causes, outcomes, and recovery margins: from the impact of technology on desire to the arrival of children; from threats of impending global catastrophes to personal crises; from the precariousness of relationships to the limits of romantic monogamy. With a necessary dose of levity (drama is contraindicated for sex, you know), Pulpo starts from personal experience and collects testimonies and data from recent studies, leading us into an ironic and brilliant reflection on the new consumption and customs of the Eros. The ending is unwritten and depends on each one of us: can we recover the humanity of an intimate encounter with another? Can we rediscover the value of a healthy, free, and obscene roll in the hay?



STEFANO ROSSI

is a school psychologist and lecturer, is among the leading experts in the cooperative teaching and emotional education of children and young people at risk. After having worked as a street educator and coordinated psychoeducational centers for families and minors, today he deals in research, training, and psychopedagogical consulting for teachers, children, and parents. He has

created projects to lower school dropout rates, projects that have merged into the Rossi Method of Cooperative Teaching®, whose Center he directs. He has written and edited approximately thirty texts for primary schools and teaching. With Feltrinelli he opened himself up to the public with the bestseller *Mio figlio è un casino* (*My Son is a Mess*) (2022).



 Feltrinelli
Editore

224 pages / August 2023

Lezioni d'amore per un figlio / Love Lessons for a Child

On social media, where a large part of adolescent life is spent, success and performance translate into bodies, smiles, clothes, and dreams that must reflect the relentless goal of perfection. And it's not just social media that projects expectations and promises of bright futures onto our youth. Distressed by the new metrics of failure, boys and girls find themselves more fragile than ever and, if they once faced the specter of guilt, face today's specter of inadequacy.

Stefano Rossi, among the leading experts on childhood and adolescence in Italy, guides us through this issue with his delicate and profound style, which makes use of illuminating metaphors, in 16 "love lessons" we might teach boys and girls to help them learn the most important calling of their existence: loving each other. Each lesson leads to understanding one of the 16 most common labyrinths of the adolescent soul, including self-denigration, perfectionism, non-acceptance of one's body, poor emotional control, addiction to challenges, digital loneliness, sexting and pornography, cyber-harassment, and gender violence. Our children tend to respond to these labyrinths with various methods of escapism that are often unsuccessful. Some of them drop out of school; some choose social withdrawal, maybe even suicide. Escapism from the labyrinths must be viewed with a cold eye and cannot be dispelled with little rules, but rather must be countered with that most fundamental salvation, for us as well as our children: love.

Mio figlio è un casino (2022)

 Feltrinelli
Editore



Marsilio

SONZOGNO

 CROCETTI EDITORE

 GRIGNANI

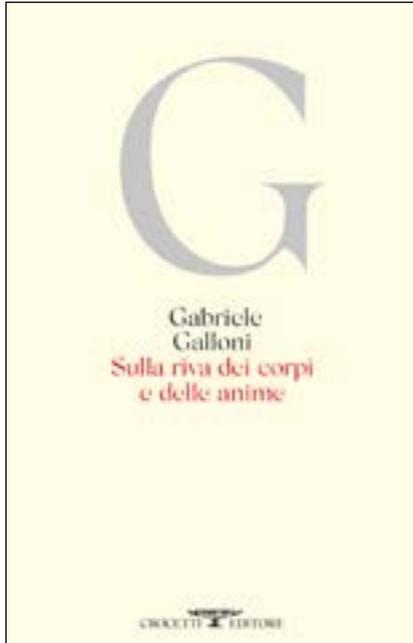
Poetry



GABRIELE GALLONI

was born in 1995 in Rome, where he lived and died on September 7, 2020. He has published multiple poetry collections and for the magazine *Pangea* has edited the column "Cronache dalla Fine – dodici conver-

sazioni con altrettanti malati terminali." In 2018 he founded the online magazine *Inverso*. His poems have appeared in various Italian magazines and have been translated into Spanish and Romanian.



CROCETTI EDITORE

250 pages / May 2023

Sulla riva dei corpi e delle anime / On The Shore Of Bodies And Souls

Gabriele Galloni is familiar with humans' limitations, but he never enters a social dimension of condemnation or ideological positioning. Each poem is calibrated and clear, evoking the unpredictability of time reproduced in all its inexorable detail. The theme of mortality gives us the titular reference to "the shore of bodies and souls." Galloni's poetry emits a light that circulates in the mystery of creation, challenging human precariousness and seeking a mantra through precious poetic enclosure.

*Ai morti si assottiglia il naso. Quando
li sogni se lo coprono. È normale
vederli a volto coperto passare
dal corridoio al bagno alla cucina.*

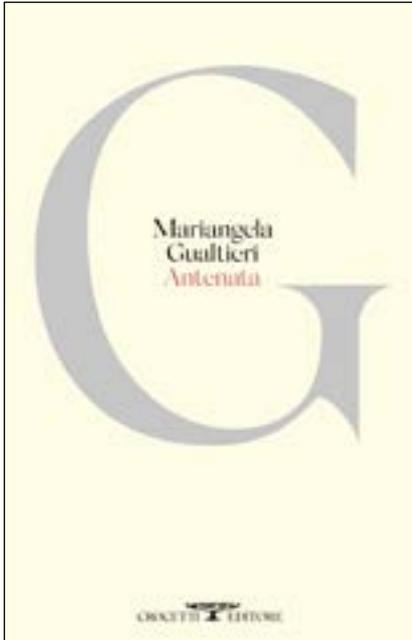
*The nose gets thinner for the dead. When
you dream of them, they cover it. It is normal
seeing them go by with their faces covered
from the hallway to the bathroom to the kitchen.*



MARIANGELA GUALTIERI

was born in 1951 in Cesena, between the hills and the sea. In 1983 she founded, together with Cesare Ronconi, the Teatro Valdoca. *Ancestor*, her debut volume (Crocetti

1992), was adapted into a theatrical play. She also published several more poetry collections with Einaudi.



CROCETTI EDITORE

112 pages / June 2020

Antenata / Ancestor

Mariangela Gualtieri said that she was born as an author of poetry with the lines “parlami che / io ascolto parlami che / mi metto seduta e ascolto” (“talk to me that / I listen talk to me that / I sit down and listen”): this is the beginning of *Ancestor*, her debut collection, first published by Crocetti in 1992. These lines that sound like an invocation and a request for an exchange with the sacred and with the invisible presences of the world are part of a dialogue that has continued, uninterrupted, over the years. *Ancestor* is a collection of poems full of often surprising images and the declamatory tone of many texts, originally written for the theatre, are the nucleus of the style that made Mariangela Gualtieri one of the most important contemporary poets.

*ASPETTO GIÙ VOMITANDO
VENENDO IN BOCCA
IN TERRA. CORRETE CHIUDETE
LE RIGHE DELLA MIA MANO
MURATEMI UN BRACCIO
VOLTATEMI
COME VOLETE E LA MIA LINGUA
METTETE LA GUARDATELA BENE
RIPONETE LA, NON IMPORTA
L'ODORE LA VOSTRA FACCIA
IL SANGUE, NON IMPORTA
VIOLATE ANCHE ME
FATEMI MALE
MA NON POCO MALE NON POCO
FATEMI QUELLO CHE SIETE.*

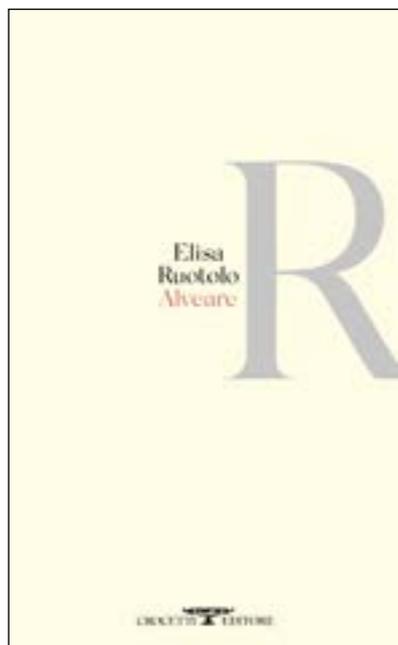
*I WAIT, BELOW, VOMITING
COMING IN THE MOUTH
IN THE LAND. RUN, CLOSE
THE STRIPES OF MY HAND
WALL UP MY ARM
TURN ME
AS YOU WANT AND MY TONGUE
PUT IT ON LOOK AT IT WELL
PUT IT BACK, IT DOESN'T MATTER
THE SMELL OF YOUR FACE
THE BLOOD, IT DOESN'T MATTER
VIOLATE ME TOO
HURT ME
BUT DON'T HURT ME A LITTLE NOT A LITTLE
MAKE ME WHAT YOU ARE.*



ELISA RUOTOLO

writer and poet, was born in Santa Maria a Vico in the province of Caserta. Her first book, a collection of short stories, entitled *Ho rubato la pioggia* was published by nottetempo in 2010. Her first novel is

Ovunque, proteggici (nottetempo 2014; Feltrinelli 2021). Her second novel is *Quel luogo a me proibito* (Feltrinelli, 2021), and was published in French by Cambourakis.



CROCETTI EDITORE

96 pages / October 2023

Alveare / Beehive

The world is nothing but this: a huge beehive in which each life has its own role and an unjustifiable destiny. Seen from above we are like bees: feverish, insanely hardworking, often cruel, and submissive to unreasonable geometries. Meek, but also capable of staring into the darkness with disobedience, we are a swarm of lives driven by an idea that commits us to building something that will be lost tomorrow. In this endlessly repeated Greek tragedy, everyone is given their drop of poison. Ruotolo's poetry tells us about the furious virtue of procreation and the perversion of chastity, the slavery consumed in a house crowded with shadows and the hunger of the crowd that devours the individual. The voices in Ruotolo's poems reveal the need to exist and live in a cyclical nature that represents – both for us and for the bees – the only possible eternity.

*Da qui – dove è perfetta la curva del silenzio
dal glomere invernale – io ti parlo
ti racconto la notte
gli angoli dell'errore
il rovelo delle mie ossa lavorate dal miele.
Ascolta e sentirai tutto il nero
che s'annida
nel giorno*

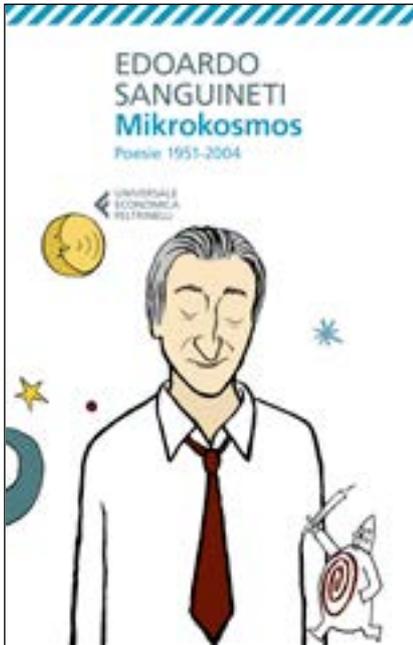
*From here – where the curve of silence is perfect
from the winter cluster – I speak to you
I tell you about the night
the angles of the error
the bramble bush of my bones carved by honey.
Listen and you will hear all the darkness
that nestles
in the day*



EDOARDO SANGUINETI

(1930-2010) was a poet, writer and academic, considered one of the major Italian intellectual figures of the second half of the 20th century. During the 1960's he was a leader

of the neo avant-garde Gruppo 63 movement. His work encompassed poetry, librettos, novels, plays, books of literary and social criticism, and translations.



Mikrokosmos. Poesie 1951-2004 / Mikrokosmos. Poems 1951-2004

Mikrokosmos, like the piano work of the Hungarian composer Béla Bartók: 153 pieces of progressive difficulty intended for instrumental study. This volume refers to the idea of the “microcosm,” a small autonomous universe and a language of poetry (or music for Bartók) firmly rooted in material reality.

This is the only anthology of verses published by Sanguineti and it encompasses the entire poetic work of the author together with some unpublished poems. This collection accounts for more than fifty years of activity and outlines a new image of the poet and his work. So much so that we can refer to the book as a “new” Sanguineti collection, since the work of selecting and assembling was not merely a cutting-and-pasting technique but a more considered and holistic process representing all the genres and languages practiced by the author.



344 pages / September 2004

Radiosonnetto

*il mio libro sei tu, mio vecchio amore:
ti ho letto le tue vertebre, la pelle
dei tuoi polsi: ho tradotto anche il fragore
dei tuoi sbadigli: dentro le tue ascelle*

*ho inciso il mio minidiario: il calore
del tuo ombelico è un tuo glossario: nelle
xilografie delle tue rughe è il cuore
dei tuoi troppi alfabeti: alle mammelle*

*dei tuoi brevi capitoli ho affidato,
mia bibbia, le mie dediche patetiche:
questo solo sonetto, io l'ho copiato*

*dalla tua gola, adesso: e ho decifrato
la tua vagina, le tue arterie ermetiche,
gli indici tuoi, e il tuo fiele, e il tuo fiato:*

Radiosonnet

*The book for me is you, old love:
I read your spine, the skin of your wrists:
I went so far as to translate
the rumbling of your yawns: I etched*

*into your armpits my mini-diary:
the heat of your navel is your glossary:
in your woodcut wrinkles lies the heart
of all your alphabets: in the brief*

*chapters of your breasts I inscribed,
my bible, my touching dedications:
and this single sonnet, I copied it*

*just now from your throat: and I deciphered
your vagina, your hermetic arteries,
your indices, your bile, your breath:*

 Feltrinelli
Editore



Marsilio

SONZOGNO

 CROCETTI EDITORE

 GRIGNANI

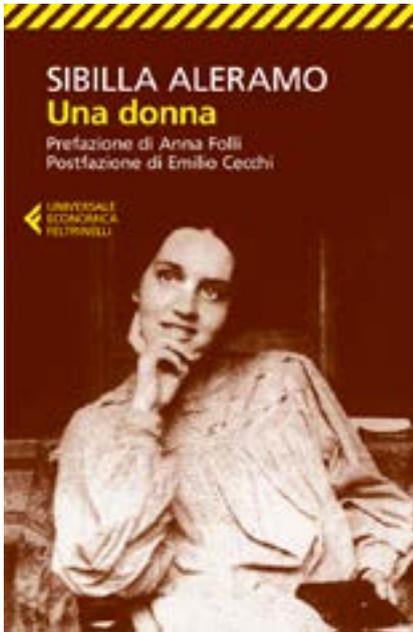
Modern Classics and Backlist Rediscoveries



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 ex-

tensively on feminism and homosexual understanding; she was also a diarist and close to many literary intellectuals of the early part of the 20th century.



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.



208 pages / First published in 1906

Publishers of *Una donna*
Denmark: Multivers
Germany: Eisele Verlag
Greece: Dioptra
Netherlands: Orlando
Spain: Altamarea
Turkey: Yapi Kredi
UK: Penguin Modern Classics

“A Woman is a groundbreaking, earthshaking vision, a story and a manifesto, and a literary performance so energetic it almost demands to be read aloud.”

The Guardian

“What makes A Woman stand out is the rawness of its story... and the fact that Aleramo was ahead of her time.”

Times Literary Supplement

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



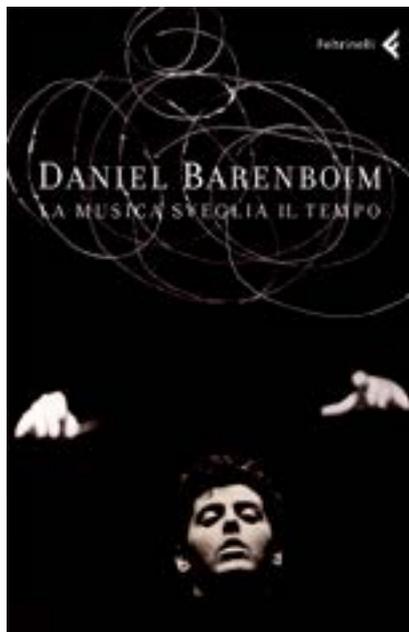
DANIEL BARENBOIM

From 1975 to 1989 Daniel Barenboim (Buenos Aires, 1942) was musical director of the Orchestre de Paris, from 1991 to June 2006 he was musical director of the Chicago Symphony Orchestra, and since 1992 he has been musical director of the Berlin State Opera, of which he was also artistic director from 1992 until August 2002. In 2000 the Staatskapelle of Berlin named him principal director for life. In 1999 with

Edward Said he founded the West-Eastern Divan Orchestra, made up of young musicians from Israeli and Arabic countries. In 2007 he was honored in Japan with the Praemium Imperiale for culture and the arts and was nominated by Secretary General Ban Ki-moon as the United Nations' peace ambassador. He has published *A Life in Music* (1991, 2002), among many other books.

La musica sveglia il tempo / Music Quickens Time

In this eloquent book, Daniel Barenboim draws on his profound and uniquely influential engagement with music to argue for its central importance in our everyday lives. While we may sometimes think of personal, social, and political issues as existing independently of each other, Barenboim shows how music teaches that this is impossible. Turning to his intense involvement with Palestine, he examines the transformative power of music in the world, from his own performances of Wagner in Israel and his foundation, with Edward Said, of the internationally acclaimed West-Eastern Divan Orchestra. *Music Quickens Time* reveals how the sheer power and eloquence of music offers us a way to explore and shed light on the way in which we live, and to illuminate and resolve some of the most intractable issues of our time.



185 pages / November 2007

Publishers

Catalan rights: Navona Editorial
China: China translation
and Publishing House
France: Editions Fayard
Germany: Verlag Gruppe Random House
Greece: Eurydice
Spain: Quaderns Crema/Acantillado

Dialoghi su musica e teatro (2007)
Insieme (2009)
La musica è un tutto (2012)



LUCIANO BIANCIARDI

(Grosseto, 1922 - Milan, 1971), graduated in Philosophy and was a librarian and a high school teacher. Together with Carlo Cassola he wrote *I minatori della Maremma* (1956; ExCogita, 2004). After moving to Milan, he worked as an editor, journalist,

translator, and screenwriter. He was the author of many novels and stories. In 2011 Feltrinelli published the new edition of *Vita agra di un anarchico*. *Luciano Bianciardi a Milano* by Pino Corrias (2011).



La vita agra / The Soured Life

La vita agra was the work that brought authentic success to Luciano Bianciardi: a success that soon made his independent intellect suffer. The novel is largely autobiographical: the protagonist leaves the provinces, his wife, and his little son to live in Milan. His initial intention is to blow up a skyscraper, to avenge the miners who died in an accident caused by poor safety at work (this is a reference to the accident that happened at the Ribolla mine in 1954, where 43 miners lost their lives). But the protagonist is torn between his desire to blow up the system and the desire to be recognized by it.

More than sixty years after its first publication in 1962, *The Soured Life* remains an incomparable work with regards to the analysis of the human and social consequences of the Italian economic boom, which is described with a restless and precise writing impossible to harness.

This book was adapted into the famous movie *La vita agra*, by Carlo Lizzani, with Ugo Tognazzi playing the lead.



208 pages / First published in 1962

Publishers of *La vita agra*
Greece: Akyvernites Politeies
Spain: Errata Naturae

“One of the greatest pleasure for readers is to discover hidden treasures. This book by Bianciardi is one of those.”

Alberto Manguel

Il lavoro culturale (1997)
L'integrazione (2014)
Trilogia della rabbia (2022)



GIANNI CELATI

(Sondrio, 1937 - Brighton, 2022) was a major Italian writer, translator, documentary filmmaker, and literary critic.



Fata Morgana / Morgan Le Fay

“The man who writes” – i.e., the character who tells the story – resides in a Norman village. In the misty solitude of the countryside, in a house with creaking stairs and quiet nocturnal noises, he collects documentary materials on the mysterious Gamuna people: his major sources are the letters and notebooks of his traveler friend Victor Astafali, the articles of an Argentine aviator Augustin Bonetti, and the diary that a Vietnamese nun named Tran reads to him when he visits her.

Celati’s novel is the story – a scientific delirium and a vivid new take on the classic adventure – of the infinite approximation of the identity of the Gamunas and of the studies that dislocate their identity, stopping at the threshold of the unspeakable and of the violence trying to cancel this identity.



192 pages / First published in 2005

Narratori delle pianure (1988)
Quattro novelle sulle apparenze (1989)
Parlamenti buffi (1989)
Verso la foce (1992)
Le avventure di Guizzardì (1994)
Lunario del paradiso (1996)
Avventure in Africa (1998)

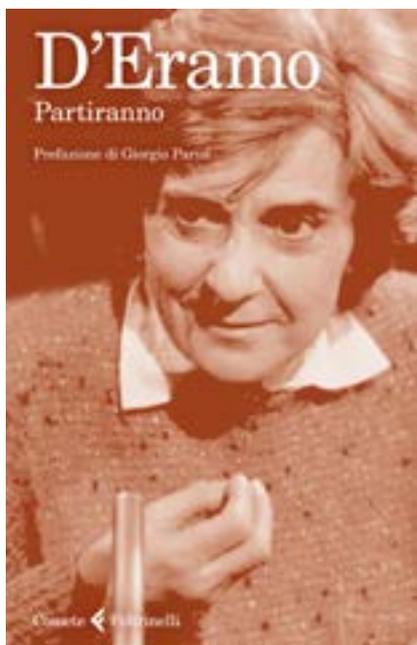
La banda dei sospiri (1998)
Cinema naturale (2003)
Bartleby lo scrivano (2008)
Sonetti del Badalucco nell’Italia odierna (2010)
Passar la vita a Diol Kadd (2012)
Recita dell’attore Vecchiatto (2014)



LUCE D'ERAMO

was born in 1925 in Reims to Italian parents. She died in Rome on March 6, 2001. Her books include *Deviazione* (1979), *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.



Partiranno / They Will Leave

Rome, in the mid-1980s. An agent of the Italian secret service must investigate some suspects hosted by a zoologist, Paola Rodi. He steals some notebooks and discovers that in the 1960s three aliens similar to small animals landed on Earth from the planet Nnoberavez, coming from a highly evolved and very different civilization. Since then they have been protected by a small group of humans with whom they have close relationships.

A hunt for the extraterrestrials begins, and amid the Cold War involves, in addition to the Italian secret service, the CIA and the KGB, each party determined to exploit the discovery.

The estrangement of humans seen by aliens, and that of aliens seen by humans, generates reversals, poignant intuitions, and tragicomic situations in this daring and compelling story.

In his introduction, the Nobel laureate for physics Giorgio Parisi writes: "We are on a small planet, with limited resources, almost like a gigantic spaceship traveling in space. We have only glimpses of knowledge of the immense cosmos that surrounds us, but we know by now that life on Earth is a complex system, in which man is no longer an absolute parameter, if he does not want to risk extinction himself, or survive on a deserted planet. But this evidence struggles to become collective consciousness, a profound conviction that determines daily choices. They Will Leave is the first novel of the space age and it investigates what it means to persist suspended on the edge of a galaxy, among thousands of galaxies revolving in the void.

Foreword by Giorgio Parisi, winner of the 2021 Nobel Prize in Physics.



512 pages / First published in 1986

Publishers of *Deviazione*

France: Le Tripode

Germany: Klett-Cotta

Greece: Klidarithmos

Spain: Seix Barral

UK: Pushkin Press

US: Farrar, Straus & Giroux

Deviazione (2012)
Ultima luna (2020)



MARIATERESA DI LASCIA

(1954-1994), fought for the causes of democracy and civil and human rights within the Radical Party, a bastion of anticlericalism, feminism, liberalism and environmentalism in Italy. She wrote several novels including *Passage in the Shade* (Feltrinelli, 1995), which became a literary phe-

nomenon and won the Strega Prize in year of its publication. She has been compared to Elsa Morante, Anna Maria Ortese, and Giuseppe Tomasi di Lampedusa. Various articles and texts written by her have been collected in an anthology curated by Antonella Soldo (Edizioni dell'Asino, 2016).



Passaggio in ombra / Passing Into The Shade

Solitary as an autobiography and choral as a family saga, this vigorous and simultaneously delicate novel intertwines the stories of a community and the destinies of its members through the gaze of a woman, Chiara, who, to ward off the madness unleashed by her pain, relies on the soothing power of memory. From a heartfelt flow of memories re-emerge her mother Anita, her father Francesco, her aunt Peppina, and her cousin Saverio.

Against the background of a rough and enveloping South that at the same time is sweet and vital, Chiara guides us from the swirl of ghosts that agitate old age along the rougher paths of her existence. And it is exactly in the domain of language, thanks to a transparent style of writing driven by arcane internal necessity, that this unforgettable female character declares the meaning of her existence: just as she is about to surrender to exhaustion, she finds strength and pride in telling the story of her life.



272 pages / First published in 1995

Publishers of *Passaggio in ombra*
Macedonia: Ars Studio



ELENA GIANINI BELOTTI

(1929-2022) was born in Rome. She was a pedagogue and teacher who from 1960 to 1980 directed the Montessori Birth Center

in Rome. For many years she taught in a state professional institute for childcare workers.



Dalla parte delle bambine / On the Girls' Side

The traditional difference in character between male and female is not due to “innate” factors, but rather to the “cultural conditioning” that the individual undergoes during development. This is the thesis supported by Elena Gianini Belotti and confirmed by her long educational experience with parents and pre-school children. But why only “on the part of the girls”? Because this situation is entirely “against the female sex.” The culture to which we belong, like any other culture, uses all the means at its disposal to obtain from individuals of both sexes the behavior most suited to the values that it wants to preserve and transmit: among these are the “myth” of “natural” male superiority as opposed to “natural” female inferiority. In reality, there are no “male” qualities and “female” qualities, only “human” qualities. The task at hand is therefore “not to train girls in the image and likeness of boys, but to give back to every born individual the possibility of developing in the way that is most congenial to that individual, regardless of the individual’s sex.”



First published in 1982

Publishers of *Dalla parte delle bambine*
France: Éditions des femmes.

Adagio un poco mosso (1995)
Pimpi oseli (1995)
Prima le donne e i bambini (1998)
Apri le porte all'alba (1999)
Voli (2001)



MARIO MIELI

(1952-1983) was a brilliant and militant intellectual and author of narrative, poetic, and political texts. He was able to synthesize

the discussions that animated gay groups, linking revolutionary theories to the practice of self-liberation.



Elementi di critica omosessuale / Homosexuality and Liberation

First published in Italian in 1977, Mario Mieli's groundbreaking book is among the most important works ever to address the relationship among homosexuality, homophobia, and capitalism. Mieli's essay continues to pose a radical challenge to today's dominant queer theory and politics. With extraordinary prescience, Mieli exposes the efficiency with which capitalism co-opts "perversions" which are then "sold both wholesale and retail." In his view the liberation of homosexual desire requires the emancipation of sexuality from both patriarchal sex roles and capital. This work of liberation is the basis of a process of dissolution and recomposition of the human identity, which aims at the achievement of a new androgynous and pansexual subjectivity.

Mieli's work served as a launching pad for many subsequent studies that, beginning in the 1980s, have brought into play different categories of sexuality in the name of a creative vision of the concepts of gender and identity.



336 pages / First published in 1977

Publishers of *Elementi
di critica omosessuale*

Portugal: Boitempo

Spain: Traficantes de Sueños

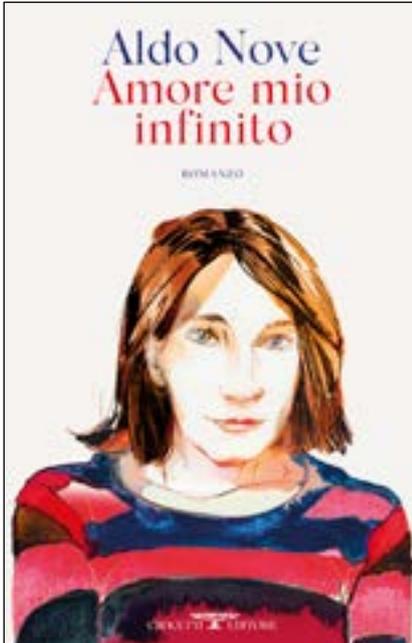
UK & US: Pluto Press



ALDO NOVE

is the pseudonym of Antonio Centanin. Born in 1967 in Viggiù, in the province of Varese, Nove now lives in Milan. He has a degree in Moral Philosophy and made his debut at a very young age with the poetry collection *Returning to Your Blood*, edited by Milo De Angelis. *Fire on Babylon!*

(Crocetti 2003) is his largest poetry volume. Reissued by Crocetti in 2021, it contains his first two books and some early texts composed between 1984 and 1996. He is the author of several books, one of which is the basis for Renato De Maria's film *La vita oscena*.



Amore mio infinito / My Infinite Love

How to talk about love after the advent of television and pop culture. Aldo Nove's novel is not only a moving story about one love (or many loves), but also an ironic and ruthless portrait of Italy between the 1970s and 1990s, in a time when everything became a commodity. The protagonist, Matteo, is 28 and works for a company that produces fish counters. Matteo has "four things" to say about his life. These constitute the four chapters or "movements," like musical passages, in the book. The first thing is the mad and desperate love of childhood: of comics and popsicles, of a time when love has a smile "like that of God and Pippi Longstocking." Secondly, love inexorably ravaged by time: his mother's illness, a family tragedy, and the corrupting passage of the years. Thirdly, the high school experience – above all, the formidable memory of a first kiss. And, finally, the newfound love of maturity.

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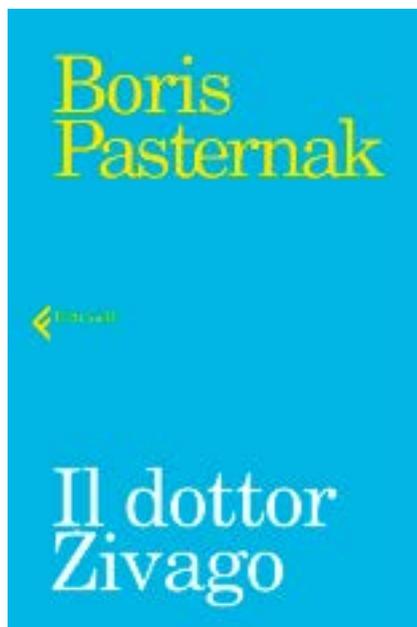
168 pages / First published in 2000



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 1957. Pasternak died in 1960.



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

“One of the great events in man’s literary and moral history”

Edmund Wilson

*“An astonishing novel... for the richness of
“A single act of defiance and genius.”*

Isaiah Berlin, Sunday Times



640 pages / First published in 1957

Publishers of *Il Dottor Zivago*

- Albania: Fan Noli
- Brazil: Companhia das Letras
- Bulgaria: Colibri
- Czech Republic: Euromedia
- Denmark: Gyldendal
- France: Gallimard
- Germany: Fischer
- Greece: Patakis Publishers
- Montenegro: Nova Knijga
- Netherlands: Oorschot
- Norway: Gyldendal Norsk
- Poland: Rebis
- Portugal: Sextante Editora
- Romania: Polirom
- Serbia: Laguna
- Spain: Galaxia Gutenberg
- Sweden: Modernista
- Turkey: Yapi Kredi
- UK: Harvill Secker
- US: Pantheon
- TV rights: Wildbunch

Autobiografia (1958)



GIORGIO PRESSBURGER

(1937-2017) was born in Budapest and settled in Italy in 1956, where he worked as a film and theatre director. He later became Director of the Institute of Italian Culture

in Hungary. He is the recipient of the Viareggio Prize (1996, 1998) and the Elsa Morante Prize (2003) and he was shortlisted for the Campiello Prize.



Racconti triestini / Stories From Trieste

Ingeneer Taussig has a forever-doubting mind, has never married, has no children, and lives with his difficult nephew and his maid, a Slovenian woman, on Brenner Street. An old woman known as “Frau Musika” gives piano lessons to young students, living out the last of her troubled days on Via Milano, which leads down towards the port. The Salatis live in Opicina, an area in the north of the city, where the old mother obsessively controls her 40-year-old son Telemaco. A peculiar woman that seems to belong to another era sits in Café Tommaseo, which itself has been open since 1830; she has never spoken to anyone, yet everybody believes she was once an opera singer. A frightening-looking woman walks down Borgo Teresiano, selling blue jeans to clients from Zagreb and Belgrade. A rich lawyer spends all his money trying to find his missing son. These are just some of the characters Giorgio Pressburger brings to life in *Racconti Triestini*, a story collection that animates that intriguing, liminal city. As Joyce in *Dubliners* and Bassani in *Cinque Storie Ferraresi*, Pressburger guides his readers through Trieste, the most Mittle European city in Italy. Trieste is a border, a limit, a place both real and dream-like, where readers meet men and women of all kinds.

Marsilio

139 pages / First published in 2015

Don Ponzio Capodoglio (2017)
L'orologio di Monaco (2017)
Storia del ghetto di Budapest (2021)



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*.



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 kill, aspiring athletic champs and the shady nouveaux riche." The characters of *Ghisolfa Bridge* are all very young: workers and 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*.



320 pages / First published in 1958

I segreti di Milano (2012)
La Gilda del Mac Mahon (2014)
Il Fabbricone (2015)
Il gran teatro montano (2015)
L'Arialdia (2017)
Il dio di Roserio (2018)

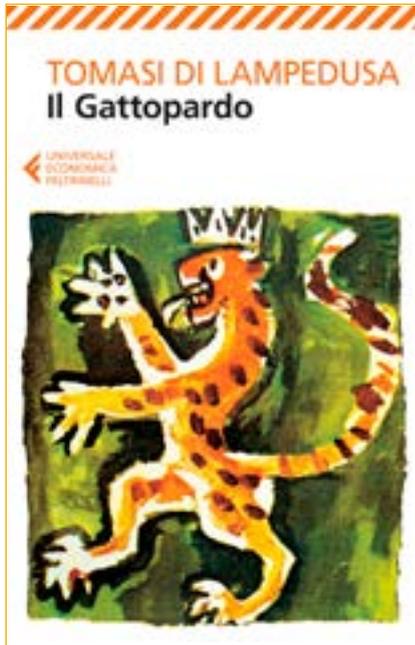
Gli Angeli dello sterminio (2019)
In exitu (2020)
Trilogia degli scarozzanti (2021)
La Maria Brasca (2022)
Luchino (2022)



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.



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.



304 pages / First published in 1958

Publishers of *Il Gattopardo*

- Armenia: Antares Publishing House
- Brazil: Companhia das Letras
- Catalonia: Raval
- Croatia: Vukovic & Runjic
- Denmark: Gyldendal
- Estonia: Postimehe Kirjastus
- France: Seuil
- Germany: Piper
- Greece: Harlenic Hellas
- Japan: Sakuhinsha
- Korea: Munhakdongne
- Lithuania: Baltos Lankos
- Netherlands: Athenaeum
- Poland: Czuly Barbarzynca
- Portugal: Dom Quixote
- Romania: Humanitas
- Slovenia: Mladinska Knjiga
- Slovakia: Ikar
- Spain: Anagrama
- Sweden: Bonnier
- Turkey: Can Yalinari
- UK: Harvill Secker
- US: Pantheon
- TV rights: Indiana Production

“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

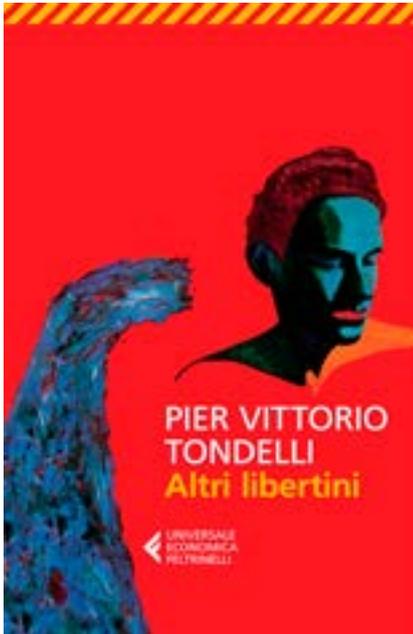
Racconti (1961)



PIER VITTORIO TONDELLI

was born in Correggio in 1955 and died of AIDS in 1991. After studying at the University of Bologna, he became a journalist, essayist, playwright, and cultural anima-

tor, but above all a writer. He founded and directed the magazine *Panta* and rekindled his interest in young writers' fiction in 1985 with the "Under 25" project.



Altri libertini / Other Libertines

Other Libertines has had an adventurous life: published in 1980, seized for obscenity and then acquitted by the court, it was simultaneously judged by critics to be one of the best works of recent years and established Tondelli among the new Italian authors most read also abroad. The six episodes, stories of groups rather than individuals, legitimize the adoption of a true plural subjectivity, of a narrative "We" that makes the novel a generational portrait. Against the background of the wild fauna that moves in Tondelli's pages there is the restlessness of the Bolognese student environment, which opposes the "realism" of the bourgeoisie and the resignation of the underclass with a vitalism that is not heroic but uninhibited and contagious. Both the ease with which *Other Libertines*, an aggressive first work, tackles old taboos and the ironic diffidence with which it deals with cultural and political mythologies testify to the author's intimate belonging to a new and combative literature.



208 pages / First published in 1980

Illustrated,
Cookery, Nature,
How To,
Personal Growth



ELENA ANGELI

a psychologist and psychotherapist, has been dealing exclusively with feline ethology for years and uses her knowledge to understand the minds of cats. In 2021 she graduated as a “Feline Relationship Consultant” and now treats cats with behavioral disorders throughout Italy. In 2020, in collaboration with Angelo Vaira, she created the Cat Empathy Map, the first visu-

ospacial map that helps owners connect with their cats. On her Instagram account (@lapsicologadegatti) she publishes training content every week for cat owners, and now has a community of more than 90,000 users. She lives in Florence with a husband and a cat in a house where there are more pet beds than chairs.

La giusta (G)attitudine / The Right (C)attitude



What really goes through a cat’s mind? Is it true cats are enigmatic and inscrutable animals? Is there a feline psychology? If so, how to understand it? This book answers many related questions and explains how to prepare the basic kit to welcome a cat into your home, how to make your home “cat-friendly,” how to play with our four-legged friends, and practical advice for strengthening the bond between us and them (because, contrary to popular belief, cats are faithful and empathetic animals). It’s a manual that combines useful information and actionable tips for truly entering a cat’s mind and enjoying his company in a conscious and peaceful way. It’s easier than you think: you just need to learn the right language.

GRIBAUDO

160 pages / May 2023

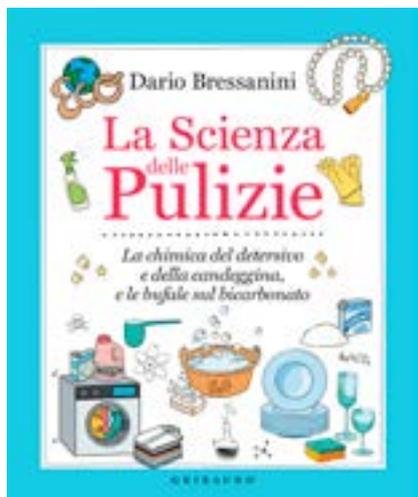
Publishers of *La giusta (G)attitudinee*
Russia: AST



DARIO BRESSANINI

born in Saronno in 1963, is a professor of chemistry at the Department of Science and High Technology at the University of Insubria in Como, where he also carries out teaching and research activities. He has a YouTube channel with over 300,000 followers and where he posts food-related videos. As a science educator, he contributes to numerous newspapers, radio, and television.

He writes the monthly column “Pots and Test Tubes” for the magazine *Le Scienze* and is the author of the popular blog “Science in the Kitchen.” He has written numerous enormously successful books about food, legends, and math, and with Gribaudò has published the bestsellers *The Science of Pastry* (2014), *The Science of Meat* (2016) and *The Science of Vegetables* (2019).



La scienza delle pulizie / The Science Of Cleaning

Our “friendly neighborhood chemist,” as he likes to define himself (paraphrasing Spider-Man) is back, this time with a theme concerning not science in the kitchen but... cleaning, the burden and delight of every home. As always with a chemist’s perspective, one that has decreed the success of all his books, the author investigates some fundamental themes: what does it mean, really, to be dirty or clean; the concept of abrasiveness; the identikit of the despised yet ubiquitous limestone; the essence of soap and wetting agents, and much more. In the second part, in addition to the usual “chemical experiments,” much loved by readers, there is a guide for cleaning one’s house in a genuinely thorough and aware way, again in accordance with the wisdom of chemistry, and therefore with verified, highly effective, and safe methods. Each chapter is dedicated to a different activity: removing stains of any kind (herbal, coffee, wine, etc.), washing dishes (by hand or in the dishwasher) or clothes, cleaning the oven and refrigerator, unclogging a sink, cleaning metals, and much more. Such practical yet entertaining advice is one of the many strengths of an author who has already written three bestsellers for Gribaudò, each enriched by detailed explanations that enlighten the reader not only as to the “how” but also the “why” certain methods and materials work, while also debunking many myths that we all encounter on a daily basis, perhaps without even realizing it.

G R I B A U D O

200 pages / October 2022

Publishers of *La scienza delle pulizie*
UK & US: The Experiment

La scienza della pasticceria (2014)
La scienza della carne (2016)
La scienza delle verdure (2019)

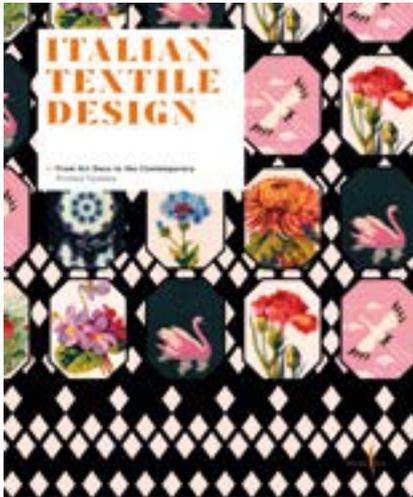


VITTORIO LINFANTE & MASSIMO ZANELLA

Vittorio Linfante is an art director, textile designer, and docent in fashion design, branding, and communication at the Politecnico di Milano, Università di Bologna, NABA, IED, and Milan Fashion Institute. He curated the exhibition *Il Nuovo Vocabolario della Moda Italiana* at the Triennale di Milano in 2015. He is the author of essays and articles on the connections among fashion, art, and communication.

Massimo Zanella is an iconographer with an impassioned interest in history, music, literature, art, and fashion. He also works as a book designer and editor for leading Italian publishers. He has authored essays on the history of art and fashion, as well as illustrated volumes.

Il design del tessuto italiano / Italian Textile Design: From Art Deco to the Contemporary



“My prints are ornamental designs worked in continuous motion; however they are placed, there is rhythm.” —Emilio Pucci

From experiments by Lucio Fontana and Gio Ponti to Emilio Pucci’s kaleidoscopic motifs and Germana Marucelli’s optical patterns; from Roberta di Camerino’s trompe l’oeil effects to the pop sensibility of Ken Scott, Elio Fiorucci, Gianni Versace, and Franco Moschino; from work by Prada, Marni, and Valentino to the valorization of Missoni’s corporate archive and the hybrid graphic designs by Maison Laponte, Gentile Catone, Colomba Leddi, and IUTER—all these artists, fashion designers, and companies helped create the worldwide fame of Italian fabrics from the early twentieth century through to the present day.

A history closely entwined with the concept of “Made in Italy,” this book definitively affirms Italy’s international reputation as a citadel of high-quality fashion and design. Over 500 illustrations, photographs, and preparatory drawings, many previously unpublished, from corporate and private archives, recount and make vivid some of Italy’s most important creative achievements.



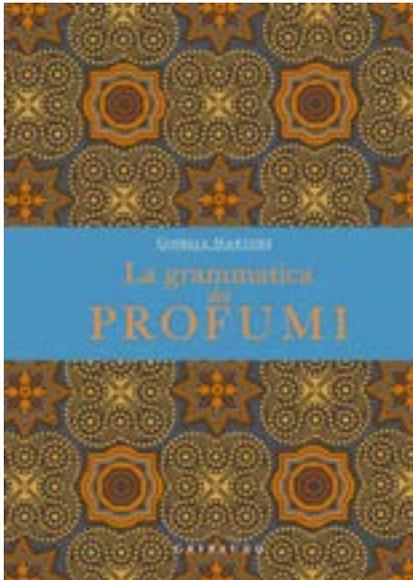
240 pages / May 2023



GIORGIA MARTONE

graduated from Bocconi University in Milan in Economics with a specialization in Design & Fashion Management, after her experience in the U.S. with an apprenticeship in “Raw Materials: The History of Perfume and Fragrances” at the multinational Symrise. She is currently on the board of di-

rectors of the family company ICR, Industrie Cosmetiche Riunite, with the aim of identifying new partnership opportunities for the selective cosmetics market; she is also in charge of development for the niche brand Marvin and LabSolue, a new perfumery lab inaugurated in May in Milan.



La grammatica dei profumi / The Grammar Of Fragrances

There are familiar and “real” scents, such as that of violets, and others that are more intense, resinous, and lesser known, such as oud, an essence taken from the tree that grows in northeastern India. This book, dedicated to fragrances, fits ideally into the genre inaugurated by the popular Grammar of Spices. This time the theme is scents, divided into those of wood, flowers, and fruits. Each essence is presented with anecdotes, quotes, and trivia related to its history and use. This is a book designed for perfume lovers; it also makes a perfect gift, given its exquisite packaging and design.

GRIBAUDO

224 pages / November 2019

Publishers of *La grammatica dei profumi*
Russia: Bombora