

# Marsilio

## Translation Rights / Autumn 2020

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Geminello Alvi / Tullio Avoledo / Ettore Camuffo /  
Maria Grazia Ciani / Giovanni Cocco  
& Amneris Magella / Silvio Danese / Gaia De  
Beaumont / Pietro Del Soldà /  
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“The Apocalypse of John is perhaps the greatest poetic creation the world has ever known. In the final analysis, it is an account of our destiny”

*Andrei Tarkovsky*



## La necessità degli apocalittici / The need for Apocalyptic

The Apocalypse of John (also known as the Book of Revelation) is the most enigmatic of the Bible's books. It contains a vast profusion of material and whole libraries could be filled with all the attempts that have been made to interpret its mysteries, not least the mystery surrounding its author and his language.

This fresh commentary on the text from one of Italy's most discerning scholars is interwoven with the lives of such well-known 'apocalyptic visionaries' as Pavel Florensky and Andrei Tarkovsky, as well as some who have been forgotten, including Adrienne von Speyr and Sergei Bulgakov.

Geminello Alvi is an economist and writer of European standing. This work is the fruit of ten years' research: a commentary on the Apocalypse of John combining interpretation with an examination of the lives of apocalyptic visionaries. Offering a new perspective on Western spiritualism, this is a symbolic and spiritual survey of narratives and individuals, as well as a formidable portrayal of human destiny, brought to life with writing that is evocative and exuberant, stimulating and harmonious. The inspiration for this compelling exploration of the human condition is the renaissance of Christian Gnosticism that spanned the nineteenth and twentieth centuries, a rich repository of lives that were not only productive but full of suffering, and are now restored by Alvi to their rightful place in the history of thought. The interpretative discourse runs in parallel with the stories of these apocalyptic visionaries, 'whose lives represent a better comment on the Apocalypse than any that has been written, since they were its living sacrifice.'

### GEMINELLO ALVI

*(Ancona, 1945) is an economist and writer. He has worked at the Bank for International Settlements (Basel) and has been an advisor to the Italian Ministry for the Economy as well as to banks, multinationals, and the Presidenza del Consiglio. He has been editor of the magazine Surplus for Gruppo Espresso as well as a columnist for Il Giornale, La Repubblica and Corriere della Sera. He founded and writes for the online magazine La Confederazione Italiana. He is the author of many books, including: Le seduzioni economiche di Faust (1987, 2014), Le Siècle Américaine en Europe (Grasset 1995), L'anima e l'economia (2005), Una Repubblica fondata sulle rendite (2006), La vanità della spada. Vita e ardimenti dei fratelli Nadi (2008), Uomini del Novecento (2015) and Eccentrici (2015). For Marsilio he has written Il Capitalismo. Verso l'ideale cinese (2011) and La Confederazione italiana. Diario di vita tripartita (2013).*



## Nero come la notte / As Black as Night

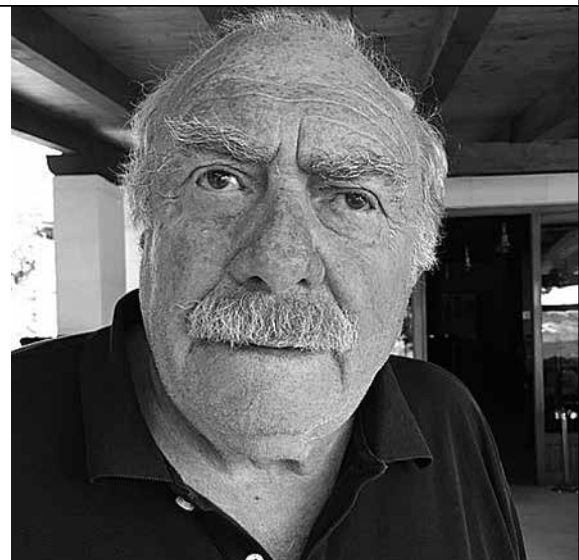
Sergio Stokar was a skilled policeman. Perhaps the most skilled, in that faded but still opulent city in north-east Italy. Until the day he unwittingly trod on the wrong people's toes and was left half dead at the door of the very last place he would have expected to end up: the Zattere, a complex of abandoned buildings where a community of undocumented immigrants had settled and were living by their own laws. This place, with its delicate and precarious equilibrium, its confusion of languages, races and smells, would in normal circumstances have been a nightmare for someone like Stokar, whose political beliefs were in total harmony with his initials: SS. But it was a nightmare he was forced to inhabit, adapting to new rules and living in a reality that he would once have spurned.

So as to remain in safety, Sergio becomes the 'sheriff of the Zattere'. He maintains order and investigates small crimes. And then one day he's assigned a special mission by the Council that rules over the complex. Some of the Zattere girls have been killed in a brutal fashion: there's a murderer lurking somewhere and only a skilled policeman like Stokar can track him down, thanks partly to his intuition and his contacts, but mostly because he's as stubborn as a steamroller.

In the Italy of the very near future, just around the corner, Sergio Stokar must return from the kingdom of the dead and get back to investigating, searching in the past and in the darkest corners of his city. He finally discovers that there may be just a single investigation and that the horror is hiding in unexpected places and among people who are above suspicion. Everything is joined together by a single thread. A thread that is as black as night, as red as blood. Because in a world that believes only in greed, there is no guilt or innocence – just infinite shades of evil.

### TULLIO AVOLEDO

*(Valvasone, 1957) lives and works in Pordenone. He is the author of L'elenco telefonico di Atlantide (Sironi, 2003), Mare di Bering (Sironi, 2003), Lo stato dell'unione (Sironi, 2005), Tre sono le cose misteriose (Einaudi, 2005), Breve storia di lunghi tradimenti (Einaudi, 2007), La ragazza di Vajont (Einaudi, 2008), L'ultimo giorno felice (Edizioni Ambiente, 2008), L'anno dei dodici inverni (Einaudi, 2008), Un buon posto per morire (Einaudi, 2011). His last novels – Le radici del cielo (Multiplayer.it, 2011) and La crociata dei bambini (Multiplayer.it, 2014) – are set in Metro 2044 Universe invented by Dmitrij Gluchovskij.*



## Venezia città delle asimmetrie / Venice City of Contradictions

A series of brand new keys to understanding the familiar and less well-known sides to Venice, through the lens of its very particular contradictions: from its origins to its unique architecture, from historical, economic and cultural reflections to the centuries-old and continuing conflict between sea and land – the problems of silt, undesirable inflows of sediment from rivers, and flooding, in a lagoon that is paradoxically more a creation of humans than of nature, intended to act like the walls of fortified cities in the past. Finally, the anomalous asymmetry between true and false is revealed in the intriguing story of the North Atlantic map owned by Nicolò Zeno, a sixteenth century Venetian nobleman, who set out to give Venice credit for the discovery of America, with unexpected success. This was the same map that was used by Elizabeth I to prove her right to English colonial conquests in the New World. For four centuries, a real cultural and scientific battle has raged around its authenticity and the reliability of the account that accompanied it, involving historians, geographers, cartographers, and scholars in both English-speaking and European spheres – without any definitive conclusions being reached. The detailed study of an ancient Venetian document, almost forgotten in the archives of the Bibliothèque Nationale de France, concludes this work, with a radically different and decisive analysis of this minor but absorbing historical mystery.

### ETTORE CAMUFFO

*was born in Venice in 1945. He has a degree in Sociology of Work and Communication and has taught business economics. He has curated museum exhibitions and exhibitions of international contemporary artists and has been involved in national research for the Italian National Research Council on the promotion and appreciation of Italian artistic assets. He has been a long-term collaborator with Christo and Jeanne-Claude, editing their biography in Italian and even joining the staff of the project 'The Floating Piers', a 2016 installation on Lake Iseo.*

“A moving search for the secrets held  
inside Penelope’s silence”

*Alessandro Baricco*



## La morte di Penelope / The Death of Penelope

Everyone knows that Penelope is patient and that she is as brilliant as Ulysses – she weaves a cloth during the day and unravels it during the night. Everyone knows that satyrs lay claims on her, but Penelope is a wife and a mother, she is faithful to her husband. Penelope protects the Kingdom of Ithaca. Penelope is a Queen. Everyone knows these facts. Yet no one knows Penelope as a woman and everyone forgets that she is not yet 20 years old when Ulysses leaves her. Maybe, one of the satyrs touched her heart... maybe she had fallen ever so slightly for one of them. Indeed, does Ulysses believe that Penelope has been faithful to him all this time? Has the ruse of the cloth actually deceived the satyrs? What if this did not happen? What if...?

Maria Grazia Ciani, a Greek scholar and a translator of Odysseys, gives Penelope the sensuality that Homer hides.

### MARIA GRAZIA CIANI

*was a Professor of History and Classics at the University of Padova. She was the founding editor of “Il Convivio”, Marsilio’s classics series, and continued to oversee its production until 2006. Until 2014 she has edited the series “Variazioni sul Mito” for which she curated works dedicated to Medea, Antigone, Phaedra, Orpheus and Ulysses.*



## La sposa nel lago / The Bride in the Lake

On a sunny February day, in the evocative atmosphere of Piona Abbey on the eastern shores of Lake Como, a young monk finds a girl's body next to the Priory's jetty, wrapped in a white sheet.

The girl is Margherita B., a seventeen-year-old from Tremezzina, a town on the other side of the Lake Como from Piona, who disappeared several days earlier. She had been killed in mysterious circumstances after spending an evening with friends in a well-known bar on the lake's opposite shore. Early investigations reveal the girl's strange relationship with a man twenty years older, Sergio Tagliaferri, a Ryanair pilot from Milan.

A few weeks later, in a derelict former industrial zone in Como, the lifeless body of an old tramp is found in a tunnel leading to the Santa Marta district. The man had been killed, without any apparent motive, in the surroundings of an abandoned factory inhabited by the homeless.

These two events, apparently unconnected, mark the beginning of a new investigation by Commissario Stefania Valenti, who – with her trusted colleagues Piras and Lucchesi – is tasked with throwing light on a tangled knot of passions, contested inheritances, criminal activity and human misery.

Once again, the mystery lurks in the recent past, with an invisible thread linking the two murder victims.

In a succession of unexpected twists, against the background of Lake Como – which has never before seemed so imbued with contradictions and mystery – Stefania will find herself clashing with the powers-that-be in the two lakeside provinces, assisted in the inquiry by Commissario Capo Giulio Allevi and by some new characters who join the series for the first time.

### GIOVANNI COCCO

*(Como, 1976) is graduated in contemporary history and is specialized in teaching Italian to foreigners.*

### AMNERIS MAGELLA

*(Milan, 1958) has a degree in Medicine and Surgery with a specialization in legal medicine and endocrinology.*

*Together they are the authors of the series with Chief Stefania Valenti, which has been translated and published in the United States and the main European countries. Three volumes of the series have already been published: Ombre sul lago, Omicidio alla stazione Centrale and Morte a Bellagio.*

This book contains a wealth of examples and practical advice about nutrition, physical activity, and ways to reduce stress: a whole raft of suggestions to help you adopt a healthy lifestyle and make your stomach your ally in the quest for a longer life.



## La pancia lo sa / What your stomach knows

How to improve your well-being by learning to recognise what your gut is telling you.

Too much stress? Your stomach can sense it. Junk food? Your stomach certainly senses that. A sedentary life? Yes, your stomach senses that too. It is the body's most sensitive hub: over our lifetime, around 30 tonnes of food and 50,000 litres of liquid pass through our gut. It contains the organism's largest community of microbes, contributing to vital functions like digestion and the synthesis of vitamins. And that's not all: our stomach is our second brain, equipped with 100 million nerve cells, in continuous communication with the neurons inside the cranium. The latest studies suggest that general health and psychological well-being are intimately linked to the stomach and the intestine. In this book, Silvio Danese, a leading gastroenterologist, helps the reader towards an understanding of the signals that the stomach sends us. Based on his experience in clinical practice, he describes the most common problems that plague us (irritable bowel syndrome, colitis, inflammation, irregular bowels) and the most reliable tests for diagnosing their causes. He goes on to reveal the unconscious behaviour that undermines the balance of our bodies, our health and even our mood. Lastly, he gives recommendations for what we should be eating, with a particular focus on inflammatory foods and those that alleviate chronic inflammation.

### SILVIO DANESE

*is the top gastroenterologist at the Humanitas Research Hospital in Milan, where he leads the Immuno Center, runs the centre for research and treatment of chronic inflammatory bowel disease and is full professor of gastroenterology. He is also president of the European Crohn's and Colitis Organisation, the largest international association of specialists in inflammatory bowel disease. He has written hundreds of scientific articles and has contributed to the public's understanding of science with the bestseller *La dieta antinfiammatoria per l'intestino* (Demetra, 2018).*

*The series Scienze per la vita brings the most recent theories regarding medicine, nutrition and neuroscience to the general public, with the aim of offering advice, either implicitly or explicitly, that will help anyone to apply the fruits of learning to their daily life. The books are distinguished by their very high scientific quality and their detailed focus on the real tools that readers can use to improve their well-being.*



## Le vecchie noiose / Boring Oldies

One is always in a bad mood, one prays, another has been in jail for years, another jokes around, and another talks to her overweight cat. Others are consumed by envy and look down on their neighbours as they drink litres of coffee and an unbelievable amount of alcohol. Their husbands have been dead for years. They are certainly old, and yet they could live for another ten or twenty years – it's not so unusual to live until 100. So they do their best to try to give some sort of form to their old age. They go to the hair-stylist, they drink, they play Scrabble, they try to understand how new phones work, they discuss the current events, frown at the ways of the world, criticize sons and daughters who do not visit them as often as they want. Appalled by new TVs – their vivid colours and flat screens – they nevertheless believe everything that is said on them. They know that the world is going forwards, and they are aware they should either disappear or change their habits... yet how does one change at this age? Their lives can be given a jolt when a newly retired 65 year-old woman – to them something of a callow youth – appears on the scene still believing in love and looking for Mr Right. Irascible and excitable these old ladies' react to the prospect of old age, or death, or indeed to regrets and prejudices, with the same strategy: counterattack.

Then there is a priest who cannot wait to disappear because he has never understood God's monumental indifference, a ninety year old man in light blue shorts as he trains for the marathon and who thinks himself irresistible, shopkeepers who age slowly with their clientele, a dog who is "differently young" and cannot hear so well, a degenerate undertaker who likes old women, dead husbands who come back at night to comfort their wives (despite everything...), gossipy friends, depressed and vindictive sons, bad daughters-in-law.

A book that tells with humour, irony and imagination how we live knowing that we are old and it's almost time to move on. This is a mysterious topic: it's neither safe nor advisable to discuss it. It makes you a little nervous but that passes quickly. After all, none of us has died before – and as such we're all impressionable debutants.

### GAIA DE BEAUMONT

*lives in Rome. She has published Collezione Privata (Rizzoli 1980), Un venditore di Inchiostro (Frassinelli 1983), Bella (Frassinelli 1985), Care Cose (Frassinelli 1987), republished in paperback by Marsilio in 1997. Marsilio has published Scusate le ceneri (1993), Ghiaia (1996), Vogliamoci male (1997), La bambinona (2001), Tra breve io ti scorderò, mio caro (2004). She translated Fanny Hill by John Cleland from the English in 2001, also published by Marsilio. She contributes to newspapers and periodicals, and has worked as a ghost writer and screenwriter. As she has not published a new book for several years, Le vecchie noiose represents a very welcome comeback.*



A philosophy of interconnection



## Sulle ali degli amici / On the wings of friendship

We are becoming increasingly isolated and inward-looking, and our fragmented contacts with others rarely allow us to express who we really are. Every day, society feeds our obsession with an inflated and narcissistic 'I' and an excluding and aggressive 'We'.

In these circumstances, friendship can be like an opening out and spreading of wings, helping us to rise above the minor daily demands, the paralysing fears, the inertia that slows our momentum, the false personas that mask our faces and our deepest passions. For this to happen, however, we must get to grips with friendship's essence. It is not just a matter of liking each other, nor is it confined to a simple bond of warmth, affection, solidarity, reciprocal support and enjoyment of each other's company. It is much more: it is the most fundamental interconnection: in Aristotle's words, it 'makes us feel alive'. To grasp the complex nature of friendship, we must listen to the philosophers, starting with Socrates and his constant preoccupation with a relationship that stimulates key questions: does the bond between friends come from our similarities, from having common customs and backgrounds, or is it difference that attracts us? Why does Socrates say that 'the beautiful is the friend'? In what sense can friendship overcome death and make us love nature? Why, for Aristotle, is it the 'cement that holds the polis together' while for Montaigne it is a *mélange* without rules or obligations? These days, is its true scope represented by the endless travels of Álvaro Mutis?

Pietro Del Soldà is our guide as we meet the philosophers and poets whose visions and voices help us to reimagine the world as a playing field, where we can pursue our search for meaning and become better people in the company of our friends.

### PIETRO DEL SOLDÀ

*(Venice, 1973) is the author and the anchor-man of Tutta la città ne parla, a daily radio program aired by Rai3 that analyzes current topics. He is a philosophy graduate with a PhD at Università Ca'Foscari in Venice and he teaches creative writing at Università Sapienza in Rome. He published Il demone della politica. Rileggendo Platone: dialogo, felicità, giustizia (2007); with Marsilio he published Non solo di cose d'amore. Noi, Socrate e la ricerca della felicità (2018; winner of Biblioteche di Roma Prize and of Leogrande prize 2018)*



## Di guerra e di noi / About War And Us

*Di guerra e di noi* is the story of two brothers, spanning the two world wars in a headlong sprint from 1917 to 1945. It begins where it ends, in the countryside around Bologna – in the same way that Ferrante's *My Brilliant Friend* centres on a poor quarter of Naples and Aramburu's *Homeland* focuses on a little village just outside San Sebastián. Like them, *Di guerra e di noi* is an arresting popular novel. At the centre of the story are two brothers whose father never returned from the First World War. Their mother, left on her own, is forced to separate them: the eldest, Ricciotti, goes to college in Bologna, while the younger, Candido, must remain at the mill. Ricciotti's college is for rich kids, while Candido lives a life of poverty at the mill. After his tough and eventful years in college, Ricciotti is singled out to go and work in the newly created local Fascist headquarters. Meanwhile Candido continues to work in the countryside, becoming increasingly close to the men and women who will eventually form resistance groups. But Ricciotti is not a Fascist, and Candido is not much interested in politics. They both want to keep the mill going, to protect their mother and the mill workers, and they both like chasing girls.

A coming-of-age novel that is also a satirical comedy of manners set in the countryside around Bologna: through the eventful story of two brothers, *Di guerra e di noi* covers the years of Fascism, in an epic narrative in which the lives of the characters – never wholly innocent, never wholly guilty – are skilfully interweaved with major historical events. A powerful popular novel in the vein of *Homeland* by Fernando Aramburu: dense and pacy, full of depth and light.

MARCELLO DÒMINI  
(Bologna, 1965), a surgeon and professor at the University of Bologna since 2004, operates and conducts research in the field of paediatric surgery. *Di guerra e di noi* is his first novel.



## Finta pelle / Fake leather

This is the story of a man and two women. The man has survived the 1980s. He was once a heroin addict and now he has a new addiction: a website for erotic encounters. All his addictions are cynical and ultimately absurd. The two women both work for the same company – one that is neither big nor small, good nor bad. They are not friends but they know each other's faces; they are called Carla and Tiziana. The man has no name, but he has a message: 'I'm looking for a woman who like me has come to the end of the road and wants one last ride on the carousel before leaving the funfair for good.' Tiziana replies to this desperate and daring message: she's ready to accept that the first date will also be the last. So they meet, they don't speak much, they have sex, because their bodies are the last – and now the only – things they have to give each other. Neither studying nor working, the man lives in a self-centred bubble that eats away at his existence. His recollections pile up: he has many anecdotes to tell, but he distorts some of the facts – when his memory puts it all back in order, his grief about an episode he had dismissed returns. Although this doesn't save him, at least it causes him pain. Tiziana is not alone: she has a family, but she has realised that she knows nothing about her husband (and in fact it's better that way: he spends his weekends dressed in camouflage playing Airsoft with his friends). Carla is a widow, but she's curious and often visits the erotic website, so when she finds out that Tiziana has entered this new world, she wants to get to know her better. Perhaps a bit of sharing, in the end, saves everyone.

*Finta pelle* explores the present-day addictions that shine with the bright lights of small-town Italy: shared experiences that offer no comfort.

### SAVERIO FATTORI

(Molinella, 1966) has written *Alienazioni padane* (2004), *Chi ha ucciso i Talk Talk?* (2006), *Acido lattico* (2008) and *12:47: strage in fabbrica* (2012), all published by Gaffi, as well as *L'errore più geniale* (Meridiano Zero 2019). He contributes to the monthly journal *Corriere*.

A brand-new portrait of the composer who was sometimes called ‘the Swan of Busseto’, addressing both his music and his politics.

A historical survey with an international emphasis, featuring perceptive interpretations and analysis of the works Verdi created during his productive period in France.

«The strengths of the distinguished musicologist, university lecturer, writer and critic are here



## Verdi a Parigi / Verdi in Paris

When Verdi achieved his first important success with Nabucco, the prevailing type of melodrama – the Grand Opéra – was French, although mostly derived from Italian prototypes. The model was created by Cherubini, Spontini and Rossini and picked up by Auber, Meyerbeer, Halévy and Donizetti. But Verdi had a strong personality of his own. Although he was influenced by these precursors, he adopted the model as a framework, incorporating stylistic, dramatic and psychological content that was his alone. Then he turned it on its head.

This book takes as its starting point Verdi’s relationship with French opera and with the French milieu, its culture and society. The result is a portrait both of the composer and of the many masterpieces he produced that have a French connection – not least La Traviata, which benefits from a comprehensive description and interpretation.

PAOLO ISOTTA

*(Naples, 1950) is professor emeritus at the Naples Conservatory of Music. A music critic since 1974, he wrote for the Corriere della Sera for thirty-five years. He is the author of many works, including for Marsilio: La virtù dell'elefante: la musica, i libri, gli amici e San Gennaro (2014, Acqui Storia Prize 2015), Altri canti di Marte (2015), Il canto degli animali. I nostri fratelli e i loro sentimenti in musica e in poesia (2017), La dotta lira. Ovidio e la musica (2018). In September 2017 he was awarded the Sir Isaiah Berlin prize for his exceptional contribution to culture.*

**happily combined as he skilfully navigates the reader through a world of tangible enchantment and prodigious culture.»**

*Corriere della Sera*

What is it that attracts us? What turns us off? Who can't we say 'no' to? The mysterious science of love is explored with the help of evolutionary history, neuroscience and the latest discoveries concerning male and female pleasure, along with advice about love and sex for both men and women.



## Uomini che piacciono alle donne / The men that women love

How does a woman work out who the right man is? How can she distinguish a philanderer from a potential life partner? And what about him? What strategies should he adopt to win her love? And will it actually turn out to be true love? Science provides all the answers, and they are gathered together in this book by the sexologist and endocrinologist Emmanuele A. Jannini, a leading expert on couples' relationships and Italy's only professor of medical sexology. With ten years of clinical and research experience, backed by the most influential studies of the subject, Jannini uses a clear and very engaging style to expose the language of passion: the interplay between male courtship and female preferences, the difference between love that blossoms and love that withers. This is a manual for seduction, but seen from a scientist's viewpoint. Everyone has their own tastes, but it is astonishing to discover how the selection of a potential partner depends on impulses that are evolutionary, psychological, emotional, biological and cultural. This book will help its readers to understand themselves better and to learn about the complex biological and psychological mechanisms – all scientifically evaluated – that make us lose our heads, give us butterflies in the stomach, trigger the urge to make love and create the need, or the desire, to share our lives with one person and no other.

EMMANUELE A. JANNINI

*is professor of endocrinology and sexology at Tor Vergata University of Rome. A specialist in endocrinology and andrology, his research has gained a worldwide reputation. He is general secretary of the Italian Society of Endocrinology, president elect of the Italian Society of Andrology and Sexual Medicine, and Chairman of the Educational Committee of the European Academy of Andrology. He launched and co-ordinated Italy's first degree course in sexology.*

*The series Scienze per la vita brings the most recent theories regarding medicine, nutrition and neuroscience to the general public, with the aim of offering advice, either implicitly or explicitly, that will help anyone to apply the fruits of learning to their daily life. The books are distinguished by their very high scientific quality and their detailed focus on the real tools that readers can use to improve their well-being.*



## La forza della natura / The Force of Nature

When Euclide dies, leaving Anna a widow, she is still young and beautiful. And as soon as the funeral is over she's fiercely determined never to set foot again in the little Tuscan village where for years her husband held the reins of the family business. Anna wants to stay in the apartment in Rome, in the elegant Parioli district, thinking about the man she had loved, drinking Martinis on the balcony and forgetting the despised local farmers who worked with Euclide and whom she dismisses as a useless hangover from the Middle Ages. And what better way to forget than to sell the whole lot – the castle, the lands and the farms? But between Anna and freedom stands the Ruccellai family, who have worked the same farm for two hundred years and with Euclide's death are now claiming ownership. Anna's new life thus begins with a dispute that will eventually go to court. Compelled to remain in the countryside, she ends up falling in love with it, taking the family business in hand and getting to know the local farmers she'd hated so much. As she gets closer to her roots (not only in a metaphorical sense), she finds herself being courted by several men: an old childhood friend, the rebel son of the Ruccellai family, a rich aristocrat from Piemonte and even a petty crook from Rome. Who will marry Anna? And how long will it take for her to let go of her beloved Euclide?

### ANTONIO LEOTTI

*(Rome, 1958) is the co-author, along with Luciano Ligabue, of the script Radiofreccia (1998), winner of three David of Donatello, two Nastri D'Argento and four Ciak d'oro, which has been screened at the MOMA museum in NY in 2006. He is the screenwriter of Il partigiano Johnny (2000), Amore che vieni, amore che vai (2008), Vallanzasca – Gli angeli del male (2010), Il paese delle spose infelici (2011). He is the author of the essays Il mestiere più antico del mondo (Fandango 2011), Nella valle senza nome (Laterza 2016), and the novel Il giorno del settimo cielo (Fandango 2007).*



## Breve storia del mio silenzio / A Short Account of My Silence

Childhood is a space rather than a time. We put childhood behind us, and if we're lucky we return to it. And so Giuseppe Lupo – writer, academic, man of the written and spoken word – returns to the point in his early childhood where he stopped talking. From one day to the next, out of the blue, when his younger sister was born. Natalia Ginzburg confessed that, throughout her life, she had often considered writing a book about the characters of childhood and adolescence. She said of *Family Lexicon*: 'This is, in part, that book: but only in part, because memories are transient, and because books based on reality are often feeble glimmers and glimpses of what we saw and heard.' Giuseppe Lupo follows *Gli anni del nostro incanto* [The Years of Our Enchantment] with another example of his 'invention of the truth', weaving his own story with that of Italy's economic and cultural boom. With affectionate irony, he writes about his parents (primary school teachers), his real relatives and some acquired along the way – for example a bookseller. He describes his homeland in Basilicata as it gradually changes from being primarily rural to more middle-class, as the houses where he lives become more comfortable, and as walking is gradually replaced by driving, allowing his parents to get home from school earlier. He writes of the politics that were still disseminated and practiced in town meetings, so that orators and teachers spoke alongside carpenters who had an equally shrewd way with words. But above all, this novel evokes, with love and precision, the extent to which words were his home, even when they were absent.

### GIUSEPPE LUPO

*was born in Lucania (Atella, 1963) and lives in Lombardy where he is Professor of modern Italian literature at Università cattolica in Milan e Brescia. With Marislò he published L'americano di Celenne (debut, 2000; winner of Premio Giuseppe Berto, and of Premio Mondello), Ballo ad Agropinto (2004), La carovana Zanardelli (2008), L'ultima sposa di Palmira (2011; Premio Selezione Campiello, winner of Premio Vittorini), Viaggiatori di nuvole (2013; winner of Premio Giuseppe Dessì), Atlante immaginario (2014), L'albero di stanze (2015; winner of Premio Alassio-Centolibri) and Gli anni del nostro incanto (2017; winner of Premio Viareggio Rèpaci). He writes for the cultural sections of Il Sole 24 Ore and of Avvenire.*

«Full of extravagant humour, Tony Perduto's first adventure is a beautiful paean to Naples and its people»

*Livres Hebdo*



## La bambina senza il sorriso / The girl without a smile

Chiaretta is nine years old and can't smile. And although she can laugh, no one can see her do it. As the result of a birth defect, she remains stony-faced when the response is triggered in her brain. There's only one person who can see when she's laughing: her father, Carmine. No one but him.

One morning in March, while they're taking a stroll in the old Spanish Quarter of Naples, Chiaretta suddenly loses sight of her father. He vanishes. No one is much bothered: it's not the first time in the last few years that Carmine has disappeared and then returned home. But Chiaretta is worried and she tries to find out what's happened to him. She ends up knocking at the door of Tony Perduto, a freelance journalist living alone in the Spanish Quarter. Tony is suspicious when he opens the door to her, but then he listens to her tale and gets sucked into a mystery. Little by little, reluctantly and in opposition to everyone, he begins to build a meticulous investigation, guided only by his curiosity, against the background of the teeming voices that animate the alleyways of Naples.

Gradually a choral narrative takes shape: a story of fathers and children that flows, like the Sebeto, a lost river buried under the streets of Naples, beneath the surface of legitimate lives, only to re-emerge in the shadows. In these hidden depths, a surprising truth is revealed: like Chiaretta's smile, it has always been there, deep down. But only those who know how to look will see it.

Tony Perduto is an irresistibly engaging character, whose chaotic humanity is in some ways reminiscent of Diego De Silva's lawyer, Malinconico.

ANTONIO MENNA

*is a professional journalist who writes for Il Mattino and Tiscali.it, and contributes to Radio Crc. He has written Se Steve Jobs fosse nato a Napoli (Sperling & Kupfer), Tre terroni a zonzo (Sperling & Kupfer), and Il mistero dell'orso marsicano ucciso come un boss ai Quartieri Spagnoli (Guanda) which was also published in French by Éditions Liana Levi. The French edition was nominated by the weekly journal Le Point as one of the best five European detective novels published in France in 2015.*



«Alessandra Necci is a writer whose reach is European, rather than solely Italian»

«*Corriere della Sera*»

In total, Alessandra Necci's books have sold 50,000 copies. After 'Isabella e Lucrezia' and 'Caterina de' Medici', this new and exciting contribution to the history of Europe is a reflection on power seen from a female perspective. Napoleon's personal and political profile is



## Le donne di Napoleone / Napoleon's women

Napoleon was a great military strategist, a shrewd politician and a brilliant, multi-faceted prodigy, whose career was marked at first by the loyalty and adulation of his family and the nation. Later, he was deserted and betrayed by those who had benefitted most from the wealth, power, titles and favours he conferred. His various relations with the opposite sex were controversial – and more significant than is commonly realised. Some of these relationships are very well-known: for example his marriage to Josephine, who was his 'good luck charm' and would always retain the title of Empress. Others are less familiar, but their influence is nevertheless important: these include his calculating and power-hungry sister Elisa, who persuaded Napoleon to give her the hereditary title of Princess of Piombino and to entrust her with the government of Florence; as well as the ambitious Caroline, another sister, whose obsessive quest for a crown of her own led her to betray her brother and make a pact with his enemies.

### ALESSANDRA NECCI

*was born in Rome. She is a Professor and a lawyer. She took a degree in Law at the University La Sapienza in Rome and specialized at the faculty of Sciences Politiques in Paris. With Marsilio she published Il prigioniero degli Asburgo. Storia di Napoleone II re di Roma (2011), Re Sole e lo Scoiattolo. Nicolas Fouquet e la vendetta di Luigi XIV (2013, Premio Fiuggi), Il Diavolo zoppo e il suo Compare. Talleyrand e Fouché o la politica del tradimento (2015, finalista Premio Acqui Storia). Her book Isabella e Lucrezia, le due cognate. Donne di potere e di corte nell'Italia (2017) won the Premio Boccaccio 2018.*

completely redrawn as a result of Necci's research, throwing new light on the critical role played by women at the highest levels.

«A journey that is not only the physical crossing of a continent, but also the erosion of a long-standing loneliness in the face of an encounter with real life. Edoardo and Graziano are more than just two characters: they are two souls that are happily unforgettable. This novel is as hard as a punch to the stomach and as moving as a hope fulfilled»

*Ivan Cotroneo*



## Un giorno uno di noi / One Day One of Us

The planning and eventful reality of a road trip from Boston to Los Angeles. A few weeks whose impact will be felt forever.

It's nearly summer. Graziano has got his degree in Foreign Literature and Languages and is working in a restaurant, wondering whether to continue his studies or abandon them. The house he shares with Alex, a university friend, seems stuffy and stale, and his dog Lucky, the only love of his life, has died. Despite his youth, he feels everything has ground to a halt: even Turin seems to echo with this lethargy. Until one day Edoardo walks into the lifeless restaurant – a man who appears to have both a past and a future. With a smile, he offers Graziano a job: to accompany him on a trip to America. Graziano is incredulous, but after all there's nothing keeping him in Turin, not even his parents, with whom life has been neither easy or pleasant. The task is simple: all he has to do is drive the car. So, on a journey from the coast of New England all the way to Los Angeles – that classic coast to coast odyssey – Edoardo and Graziano learn to recognise their own insecurities and desires, and to come to terms with their own sicknesses, real and imagined, but both equally painful.

Giancarlo Pastore's writing is polished and moving. In this very beautiful love story, he shows how love can turn us back into teenagers, physically clumsy but passionate, caring and enchanted. From one hotel room to the next, Edoardo and Graziano are drawn together and pulled apart in a measured, masculine dance. Through the admission of a lie and dreams of Lucky, in which the dog is still a joyful and comforting presence, the two young men find the courage to discover themselves and each other.

### GIANCARLO PASTORE

*was born in 1967. His novel Meduse (Bompiani 2003) is published in English as Jellyfish (Xenos 2008) and he has also written Regina (Bompiani 2007). He contributed to the Dizionario affettivo della lingua italiana (Fandango 2008), and one of his stories is included in the anthology Bloody Europe! (Playground 2004). He lives and works in Turin.*



## Racconti Triestini / Tales of 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 Caffé Tommaseo, which itself has been open since 1830; she has never spoken to anyone, yet everybody believes that she was once an opera singer. A frightening-looking woman walks down Borgo Teresiano, she sells blue jeans to clients coming 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 that is both real and dream-like, magic at the same time, a city where readers meet men and women of all kinds.

### 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 the Director of the Institute of Italian Culture in Hungary. He is the recipient of the Premio Viareggio (1996,1998), the Premio Elsa Morante (2003), and was shortlisted for the Premio Campiello.*



## Roma giungla / Roman Jungle

A cross between *The Power of the Dog* by Don Winslow and *Suburra* by Bonini and De Cataldo, this taut and savage thriller explores the growth of Nigerian crime in Italy's capital.

Sandro Sparta, a police officer attached to the Central Directorate of Anti-Drug Services, who suffers from heart problems, is charged with carrying out a preliminary investigation in Civitavecchia, Rome's seaport, where he was police chief twenty years earlier. The port is being infiltrated by the 'Ndrangheta, the Calabrian Mafia, who are seeking to give it a key role in the international drug trafficking network. Cocaine produced in Columbia, in the territories controlled by the drug cartel Clan del Golfo, is sent to Nigeria and travels on from there to Italy.

Meanwhile Henry Boezie, a Nigerian sculptor living in Civitavecchia who is in fact head of the Roman division of the Black Axe criminal confraternity, schemes to collude with Filippo u Bellu, an old member of the 'Ndrangheta who's looking for revenge. Under the radar, these two weave an extremely ambitious and risky plan to gain supremacy in the Roman drugs and prostitution rackets. A follower of esoteric African cults and voodoo, Boezie lives with Alaba, a disturbing ex-prostitute, card-reader and diviner, believing himself to be protected by her magic.

Murders, extortion and betrayal dog Sandro Sparta as he discovers that he's got himself involved in a game that's much bigger, more complex and dangerous than he'd ever imagined.

A game that's only just started.

### GINO SALADINI

*is a pathologist, criminologist and commentator for RAI, Mediaset and Sky Television, as well as co-author, with Vincenzo Mastronardi, of the historical thriller Hypnos (Sonzogno 2019). He has also written the novels Sincro (Gangemi 2004) and L'uccisore (Rizzoli 2015).*

### CHRISTIAN LUCIDI

*is a film-maker who graduated from the Lee Strasberg Institute in New York and also has a degree in Modern Literature and Languages. His films include Albedo and the documentary Il tunnel trasparente.*

«Since the sixties, the sexual liberation has been proposed as a way to obtain happiness, peace and completeness. None of this happened. »

Interviews and comments of her are often published in the *New York Times*, *Le Monde*, *Le Figaro*, *Libération*

By the *New Yorker* she has been defined as «a combatant from the inside against the catholic patriarchy»



## Storia della liberazione sessuale / A History of Sexual Liberation

Are we any happier now that there are no longer any obstacles to the free expression of sexuality? This clear-sighted analysis of the movement's advances, victories and revolutions is by one of the most authoritative voices of Italian feminism, a radical historian who is now leading a vociferous campaign to redefine the role of women in the Church. Now that the climate has changed, in terms of sexual liberation, and we can live our lives more freely than ever before, it is time – fifty years after 1968 – for a critical evaluation of the movement's effects and a review of what became of all those promises. What happened to Freud's original utopia, the focus of his psychoanalytic discourse, which was taken up by many of his followers and gained so much popularity among young Europeans and North Americans? This is an original perspective on the protagonists, legends and misunderstandings of an important story, now recounted in full for the first time, revealing untold conflicts and ideological prejudices which the author traces from their nineteenth century origins to the present day. Lucetta Scaraffia describes a complex process whose positive outcomes are at last balanced here with a complete history and critique of the feminist movement.

### LUCETTA SCARAFFIA

(Turin, 1948), is a historian and a journalist. She teaches Contemporary History at Università La Sapienza in Rome. She is an editor at *Il Messaggero*, contributes to *Il Sole 24Ore* and other periodicals. She is the author of several books; with Marsilio she published *Dall'ultimo banco. La Chiesa, le donne, il sinodo* (2016), which was translated into French, Dutch and Spanish.



## La donna cardinale / The Cardinal woman

The election of Pope Ignazio casts a shadow of bewilderment and irritation on the small yet huge world of the Vatican. It might turn out that the new pope represents a danger, if he intends to prevent the laundering of dirty money through the IOR. And danger must be fought. So, in the Vatican corridors filled with envy and rivalry, the idea of a plan to get rid of the Holy Father begins to spread. The archiatre Gregorio, the “first of the doctors”, succeeds in thwarting it, thus becoming the pope’s only confidant within a hostile curia.

In this tense atmosphere, Ignazio decides to appoint a woman as secretary of state and to make her a cardinal; in this way, he arouses fear and anxiety in Gregorio, who is loyal to the pope because of tradition and not because of conviction.

While Gregorio worriedly follows the development of the situation, the cardinals, who are spying on the pope, organize their counter-moves. But their meetings take place during dinners which are served by nuns who listen and record everything..

Lucetta Scaraffia investigates the role of women within the Vatican and the Church, revealing the darker aspects of the most important ecclesiastical authorities.

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French Rights sold to Editons Salvator

Eighty years after the opening of the camp that would become a symbol of absolute evil, this monumental work in three parts gathers together, summarises and analyses all the research, theories and discoveries relating to Auschwitz, taking us right up to the most recent findings.

A leading Italian scholar of the Holocaust, Frediano Sessi is a committed and energetic educator in schools and universities and the editor of Anne Frank's Diary (Einaudi).



## Auschwitz / Auschwitz — History and Memory

Anyone who visits Auschwitz today will see it only in its final phase – a single moment in its history – without being able to form an idea of the plans and transformations that led to that point.

This monumental work, divided into three substantial parts, is a sweeping historical reconstruction of that physical and symbolic universe – the fruit of fifty years of research and collaboration with historians all over the world.

The first part contains a fundamental review of the ideological, legislative and administrative aspects of the Nazi regime from the moment Hitler rose to power, framing the 'Auschwitz project' within the wider context of the 'New European Order' devised by the Reich.

The second part examines specific details of the camp's structure and its life, from its origins to its subsequent expansions, including the choice of site and its geomorphological features; a detailed reconstruction of daily life in the Lager; accommodation and places of work; extermination methods; forms of oppression and resistance; and the trials and sentences that followed liberation.

The third part explores in depth the traces of memory that have emerged and become consolidated over time, focusing on the various national experiences; changes to the museum complex; the testimonies of victims and murderers; and the responses of the international community.

This essential overview provides a basis for reflecting on the fact that the camp remains a reference point for comparisons, a language matrix, a moral red line – but also incites imitation in some of the most immature and ignorant minds.

### FREDIANO SESSI

*(Torviscosa, 1949) lives in Mantua; he is the author of Nome di battaglia: Diavolo (2000), Prigionieri della memoria (2006), Foibe rosse (2007), Il segreto di Barbiana (2008), Il lungo viaggio di Primo Levi (2013), Mano nera (2014), Ultima fermata Auschwitz (1996), Il mio nome è Anne Frank (2010), Primo Levi: l'uomo, il testimone, lo scrittore (2013), Ero una bambina ad Auschwitz (2015), Elio, l'ultimo dei giusti. Una storia dimenticata di resistenza (2017), and, among Carlo Saletti, he is the author of Visitare Auschwitz (2011) and Auschwitz (2016). These books have all been published by Marsilio. He edited Diario of Anne Frank (1993) and Il Dizionario della Resistenza (together with Enzo Collotti and Renato Sandri, 2000), published by Einaudi; he wrote Auschwitz 1940-1945 (1999), published by Rizzoli.*

«From the moment I encountered her, Rosa captivated me. With all her faults, she is not someone you can easily forget»

*Catherine Dunne*



## Fai cose buone / Do Good Things

At the end of the 1950s, Rosa moves from Southern Italy to the North. She is an obstinate woman, a fighter. She teaches her daughter – the narrator – that the first commandment that every woman should obey is ‘Do not cry’. She is also mother to Francesco, who is severely disabled as the result of an accident immediately after his birth. So she fights to improve the life of her child, and her struggle soon becomes a fight for the rights of all those who cannot fight for themselves.

In this story, Rosa is a mother, the subject of a life story written by her daughter, but she is also quite simply Italy: a country still stunned by the war in the 1950s, feeling the euphoria of the 60s and the turbulence of the 70s, privatised in the 80s and bled dry in the 90s. Rosa is Italy put to the test: by a husband she chooses to flee, by her son’s disability, by her relationship with her daughter, which is as close as it’s conflicted, by the social and political changes that are happening all around her. But her daughter, who remembers and records, is also Italy: the Italy of today that does not want to discard its history but still longs to invent a new one.

*Fai cose buone* is the story of a woman and a family, but also a political novel, if politics involves the battle that must be fought to deal with change, to enjoy our rights, to lead the life we want to live. This novel shows us that even our feelings and our bodies, especially our bodies, are intensely political.

### FEDERICA SGAGGIO

*lives partly in Verona, where she grew up and worked as a journalist, and partly in Galway, where she is studying English literature. She has published two novels: Due colonne taglio basso (Sironi 2008) and L'avvocato G. (Intermezzi 2016), as well as the non-fiction work Il paese dei buoni e dei cattivi. Perché il giornalismo, invece di informarci, ci dice da che parte stare (minimum fax 2011). In 2015, with Catherine Dunne, she edited the Italo-Irish collection Tra una vita e l'altra (Guanda; published in English by New Island Books as Lost Between: Writings on Displacement).*



Netflix TV series  
based on this trilogy



## Luna nera. Le città perdute / Black Moon. Lost Cities

Book one in the *Black Moon Trilogy*.

Eight women, one child, witches, benandanti, science and superstition.

A novel about a passionate love story, adolescence and revolution.

Adelaide runs, holding hands with her baby brother Valente. She has to leave Torre Rossa and her home, the house that used to belong to her grandmother. She has to flee as she has been charged with a serious crime, that of practising witchcraft. A group of women live in the surroundings, hiding in the woods and in the countryside; rumour has it that they are witches.

Pietro lives in Serra, a village near Torra Rossa; he is young, strong and anxious to find his destiny; he is a “benandante,” a child who was born with the amniotic sac wrapped around his head, a child who was born lucky. Witches are benandanti’s worst enemies; the Catholic Church is a benandante’s best friend. Adelaide meets the women in the woods; they protect her and teach her their craft and their remedies; she meets Pietro and they will have to decide whether witches and benandanti are indeed enemies.

In the century of scientific revolution, as Catholics and Protestants are fighting each other, as cities are built and developed, a boy and a girl meet: like Romeo and Juliet they belong to opposing factions in history and time. In the seventeenth century in Massachusetts the Salem witch trials resulted in the deaths of many women who were found guilty of being witches. In Italy hundreds of women were killed for the same reason, though this is much less well-known.

A boy and a girl are divided by love and destiny, past and future, science and superstition.

TIZIANA TRIANA

*was born in the Lazio countryside, she lives and works in Rome. A feminist intellectual, she is the editorial director of Fandango Libri. Luna nera. Le città perdute is her first novel, the first in the Black Moon Trilogy.*

PUBLISHERS:  
Spanish World: Versatil

«Since the sixties, the sexual liberation has been proposed as a way to obtain happiness, peace and completeness. None of this happened. »

Interviews and comments of her are often published in the *New York Times*, *Le Monde*, *Le Figaro*, *Libération*

By the *New Yorker* she has been defined as «a combatant from the inside against the catholic patriarchy»



## Loro fanno l'amore (e io mi incazzo) / They're Having Sex (And It's Driving Me Mad)

Marina is a twenty-first-century mother who has decided to bring her children up without any taboos, happy to talk openly about sex. She's convinced that this is the way to avoid her own parents' mistakes. But the reality is more complicated than her good intentions: the day her teenage daughter tells her she wants to spend the night with a boy she's met online, all her certainties suddenly begin to crumble: perhaps she's making a mistake. Everything that had seemed so clear to her has become problematic for today's young people: they're better informed, more confident, but they're also disoriented by the easy accessibility of sex.

Questions large and small – and not always welcome – begin to raise in their heads. Does having a daughter who's just starting her own sexual journey mean that she should face up to her own advancing age? Is she perhaps suffering from a smattering of jealousy (her daughter's hormonal and she's perimenopausal)? Is it right for parents to interfere in such an intimate and personal part of their children's life?

Marina Viola has already written two sensitive and engaging books about family life: one dedicated to her son Luca, who has Down's syndrome and is on the autistic spectrum, the other to her father Beppe, a well-known sports journalist. Here she describes, with a light, self-deprecating tone and unabashed honesty, her own experience as a mother dealing with her children's sexuality, in the belief that sharing her own experience will be of more help to others than an academic study.

### MARINA VIOLA

was born in Milan but has been living in Boston for more than twenty years with her husband Dan, three sons and two dogs. She writes for several newspapers and periodicals – such as *Il Fatto Quotidiano* and *Smemoranda* and for several literary blogs. She is the author of *Storia del mio bambino perfetto* (Rizzoli, 2015) and *Mio padre è stato anche Beppe Viola* (Feltrinelli, 2013).



## Sotto il radioso dominio di Dio / Under The Radiant Dominion of God

Given the choice, some choose to focus on the past rather than the present. Like Matteo, a young Roman who's passionate about sport and ultimately about his studies too, though these are not what his family would have chosen for him. Matteo is an offshoot of an illustrious Roman family and many of his ancestors have had a hand in history – including Father Tacchi Venturi, Mussolini's tame Jesuit priest, who served as message-bearer between the Pope and the Duce. Matteo wants to be sure that his great-uncle was not antisemitic. He wants to be sure, because transparency is always better than the alternative. Because being part of history – the sweep of history that affects everyone – sometimes means trying to understand it, since it can't be rewritten. And with understanding comes forgiveness. The first chapter revolves around patriotism, ancient traditions and love. As well as invented traditions, sensuality, shared hypocrisy and lies – which another man, many years later, is trying to unmask. The second chapter focuses on the hunt to find out if Tacchi Venturi was antisemitic and an investigation into the relationship between the Jesuit and Mussolini. The third is an epilogue: a daughter talking about a father's death. The fourth chapter begins in a cemetery and then runs all over the city: it's a disoriented young man doing the running and the city is Rome. It seems there are connections everywhere.

A masquerade. This is the subtitle of this exciting debut novel by Giorgio Zanchini, well-known radio broadcaster (*Radio anch'io*), journalist and academic. Balancing between reality and fiction, between private obsessions and accurate historical reconstructions, this novel examines the relationship between Father Tacchi Ventura, the Holy See and Mussolini. And at centre stage is Matteo, his life and his doubts – and his research into a story that keeps slipping away from him, full of dark holes and false starts.

### GIORGIO ZANCHINI

(Rome, 1967) is a journalist and a radio DJ. He was the voice of the program *Tutta la città ne parla* on Rai Radio 3 from 2010 to 2014. Since 2014 he is the anchorman of *Radio anch'io*, the daily program on Rai Radio 1. He published *Il giornalismo culturale* (Carocci 2013), *Un millimetro in là. Intervista sulla cultura* (with Marino Sinibaldi, Laterza 2014), *Leggere, cosa e come* (Donzelli 2016) and *La radio nella rete* (Donzelli 2017).

For further information please contact:

Ufficio Diritti

Giangiacomo Feltrinelli Editore  
viale Pasubio, 5 - 20154 Milano

Tel: +39 02 3596681  
[theo.collier@feltrinelli.it](mailto:theo.collier@feltrinelli.it)  
[silvia.ascoli@feltrinelli.it](mailto:silvia.ascoli@feltrinelli.it)