

Marsilio

Translation Rights / Spring 2020

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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.

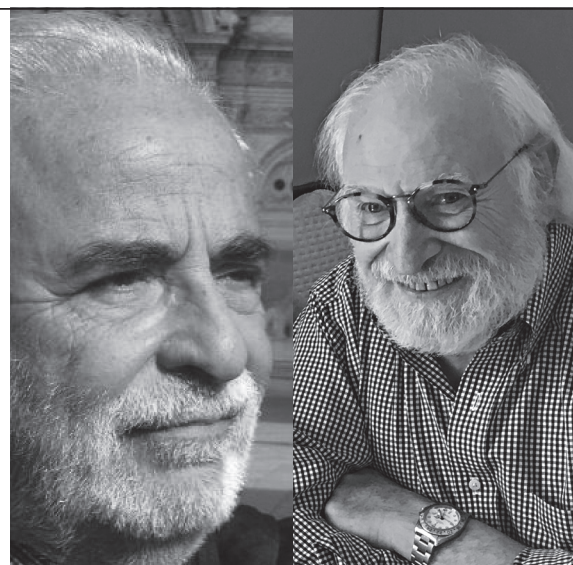
TULLIO AVOLEDO

(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.

CLAUDIO BONDÌ & STEFANO PIPERNO *Non Fiction*

“I asked myself what those events added up to and why it was worth writing about them: well, it’s why we survived, and that was by no means a sure thing”

Stefano Piperno



Perché ci siamo salvati / Why We Survived

Afterword by Alessandro Piperno

Two middle-class Roman Jewish families who escaped the greatest tragedy of the twentieth century revisit the dramatic events of an era that spans the early 1900s and the end of the Second World War, trying to understand why they were allowed to survive and reaffirming a troubling truth: the apparent normality of the catastrophe and the dynamics that triggered it are dangerously relevant today.

In the middle of a worldwide conflict, with their parents’ consent, two young Jewish couples in their early twenties decide to get married and start families. Are they irresponsible? Heedless of the danger? Or do they have an implicit trust in the future? Born in 1944 a month apart, Stefano and Claudio, now in their seventies, look back at their past in search of an answer. Reaching into their memories and the remnants of stories they heard in their infancy, they probe the silence and reticence of those who lived through those six long, terrible years between the first anti-Jewish decrees and the Nazi occupation of Italy. Most importantly, they draw on a diary that had long been buried, a significant tool in this ‘search for lost time’. The copious correspondence between the two cousins reveals a peaceful childhood, an education in the principles of the Jewish religion, family rituals preserved by their grandparents, and the apprenticeship for life experienced in the 1930s by their innocent young parents, who found themselves exposed to danger when everything came crashing down and the only objective was to survive. This story is essential reading today because, as George Santayana warned, ‘those who cannot remember the past are condemned to repeat it’.

STEFANO PIPERNO

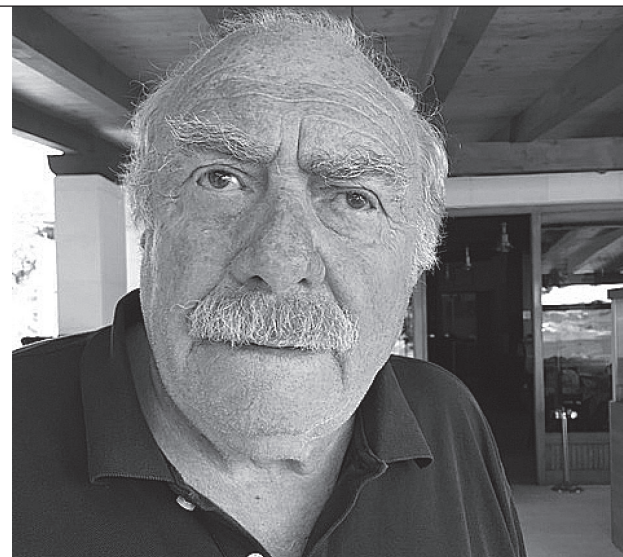
(Rome, 1944), married with two children, had a classical education. As a marketing consultant in the textile industry, his business career was conducted in Milan and New York.

CLAUDIO BONDÌ

(Rome, 1944) is a writer, scriptwriter, film and TV director. He has an arts degree from La Sapienza University in Rome and graduated in film direction from the Centro Sperimentale di Cinematografia. He has been assistant director to Roberto Rossellini and has collaborated with Vittorio De Seta.

ALESSANDRO PIPERNO

*(Rome, 1972) teaches French literature at the Tor Vergata University of Rome. He is one of the most highly regarded voices in the contemporary Italian literary scene. He won the Premio Strega in 2012 with *Inseparabili* and his debut novel *Con le peggiori intenzioni* (translated as *The Worst Intentions*) tells the story of two middle-class Roman families.*



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 the 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.

GIOVANNI COCCO & AMNERIS MAGELLA *Fiction*



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.

«One of the leading experts on this field, professor at the University of Manchester, he takes stock of one of the most promising fields of medicine. Between successes achieved (many of which Italians) and ongoing studies»

Venerdì di Repubblica



La trama della vita / The Web of Life

Repairing life, dominating time, getting closer to eternal youth: those are all dreams that man has cherished since ancient times. Thanks to a veritable revolution in medicine, science has now come very close to these promises. Adventures and amazing results, ethical issues and attempts of speculation: the new frontiers of science are told by one of the protagonists, a pioneer of research on cellular regeneration.

How long will it be before every hospital can boast its own department of regenerative medicine? And what does it mean exactly, anyway? Should we allow it? How does the stem cell market really work? How can we tell apart trustworthy therapies from scams dreamt up by unscrupulous characters? There are many important questions that need answers: although gene and cell therapy, genome editing and tissue engineering are now well established, the general public still has a very limited understanding of the vast sector that includes all those processes and goes under the name of regenerative medicine. The internationally renowned scientist Giulio Cossu, who has witnessed at first-hand the gradual advance towards the frontiers of knowledge and the 'perfect cure', here reconstructs the science's history and developments of recent years. A leading figure in these new and experimental realities, first in Italy and now in the United Kingdom, Cossu takes us on a fascinating journey of discovery, exploring the latest conquests made possible by stem cells, tissues created in laboratories, CRISPR, and therapies that are increasingly targeted and personalised. He sweeps away the mystifications of charlatans and responds to ethical and ideological objections, bringing alive the successes and failures of forty years of study: all the phases of the revolution that is irreversibly changing the very meaning of the words 'health' and 'cure'.

GIULIO COSSU

(Rome, 1953) lives in Manchester where he is Constance Thornley Professor of Regenerative Medicine at the University of Manchester. Before that he was Professor of Human Stem cell Biology at University College London, Professor of Histology and Embryology at the University of Milan and of La Sapienza University in Rome. He is a fellow of the Academy of Medical Sciences, of the Accademia dei Lincei, of the European Academy of Science and of the European Molecular Biology Organization. He was a member of the Committee for Advanced Therapies of the European Medicines Agency.



Le vecchie noiose / Boring Oldies

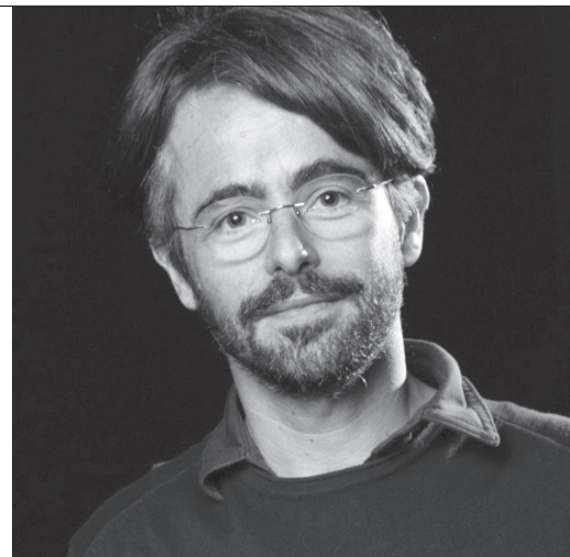
One is always in a bad mood, one prays, another has been in jail for years, another jokes around, and another talks to her overweight cat. Others are consumed by envy and look down on their neighbours as they drink litres of coffee and an unbelievable amount of alcohol. Their husbands have been dead 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.



Non solo di cose d'amore / Not Only the Things of Love

How can our search for happiness be influenced by a thinker who lived twenty-five centuries before us? What could he possibly say to a boy who feels lost in the life he's leading, to someone who feels alone and alienated from others, to someone who has been led to believe in fake news and the politics of building new walls?

These are questions of today, but their deep roots go back to the Greece of Socrates. Building on his experience as radio host of a daily news programme, where he deals with a plethora of questions in his exchanges with listeners, Pietro Del Soldà takes us on a journey to track down this enigmatic figure. The challenge is to find new keys to interpreting the irony and contradictions of Socrates – a central figure in his disciple Plato's *Dialogues* – that will help to change our perspective on our problems, offering ideas that can be put to effect in every sphere, from interpersonal relations to politics.

Socrates urges us to overcome the distinction between life and thought, showing by example that the only way to confront whatever prevents us from being truly ourselves is to cast aside the masks, identities and social roles that do not represent us and that isolate us from others.

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.



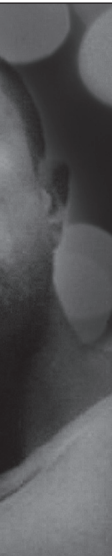
Finta pelle / Fake leather

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*.



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 who is more European than Italian. Her biographies on controversial characters of the past are based upon a wide bibliographical knowledge and have a plot that respects historical data, narrated with narrative wisdom»

Pierluigi Panza, «Corriere della Sera»



Caterina e Maria de' Medici / Catherine and Maria de' Medici

An illustrious family, two foreign queens, a dynasty that is coming to an end while a new order is rising. Alessandra Necci leads the reader to the discovery of the European Renaissance through intrigues, passions and political vicissitudes of two Italian at the helm of France.

The story of the contribution to European politics made by two extraordinary women, who influenced the changing fortunes of the French monarchy for nearly fifty years. Catherine de' Medici (1519-1589), daughter of Lorenzo de' Medici and wife of Henry II of France, was mother to no less than three French kings (Francis II, Charles IX and Henry III). Her regency marked the civil war that divided the country for decades until the fall of the House of Valois, inspiring the legend of the jealous and wily queen in Alexandre Dumas's *Queen Margot*. Maria de' Medici (1573-1642), widow of Henry IV, the first Bourbon king, ran the kingdom with her first-born son, Louis XIII, after her husband's assassination. She tried to bring France back into the Catholic fold and supported the political career of Cardinal Richelieu, who would become an indispensable figure in the Royal Court, but ended her days in exile, abandoned by her own son. With great narrative skill supported by solid research, Alessandra Necci's rich and fascinating double biography tells the stories of two women who are crucial to the understanding of our past, in this new addition to an opus that continues to throw light on Renaissance history.

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.

GIANCARLO PASTORE

Fiction

«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

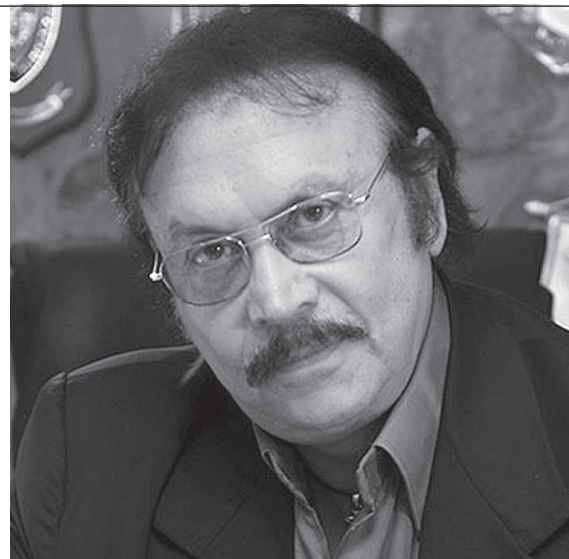
is a pathologist, criminologist and commentator for RAI, Mediaset and Sky Television, as well as co-author, with Vincenzo Mastronardi, of the historical thriller Hypnos (Sonzogno 2019). He has also written the novels Sincro (Gangemi 2004) and L'uccisore (Rizzoli 2015).

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.

GINO SALADINI / VINCENZO MASTRONARDI

Fiction



Hypnos / Hypnos

On January 30 1889, in the imperial hunting lodge at Mayerling, after an orgy that had lasted all night, Rudolf, Crown Prince of Austria and heir to the throne of the empire Austro Hungarian, was assassinated for political reasons (conspiring with the Hungarians against his father). The Evidenzbureau, the powerful Austrian secret service, camouflaged the crime scene in such a way as to make the prince's death seem a suicide and instructs Hypnos, one of his best agents, to eliminate all the prostitutes who were present during the orgy. Hypnos, who himself indulges in complex sexual perversions and who, adhering to the theories of Nietzsche, feels beyond Good and Evil, kills the prostitutes who were present in Mayerling in a very particular way: he sends them into a trance; he kills them without making them feel any pain with a pear of anguish, an instrument of torture used during the Inquisition; finally, he sets up some macabre scenes with their corpses. Hypnos, at the same time, is morbidly attracted to the twins Frederich (the police commissioner who investigates the killings of prostitutes) and Sabine Schwarz. He spies on them in the streets and in the premises of Vienna, and begins to attend the study of Dr. Sigmund Freud, a doctor who is treating Sabine with hypnosis. While Hypnos's erratic behavior causes him to be dismissed from the secret service, Frederich Schwarz's superiors including the Prime Minister himself order him to conduct a superficial investigation aimed at quickly dismissing the case. Schwarz obeys, but in the course of the investigation his discoveries will bring him closer to the truth of the facts and, above all, to the dark core that hides in his soul (sexual abuse suffered as a child, along with his twin sister Sabine, at the hands of Rudolf Wolf, their stepfather). Hypnos retrieves an important box that contains documents that are essential for the security of the Austro-Hungarian Empire and is then reinstated in the secret service. But his obsession with the Schwarz twins does not subside...

GINO SALADINI

Criminologist, coroner, commentator for RAI, Mediaset and Sky Television. He has published two thriller novels: Sincero with Gangemi Editore in 2004 and L'uccisore with Rizzoli in 2015.

VINCENZO MASTRONARDI

Criminologist, psychiatrist, university professor and hypnotist of great experience. He published I serial killer, Il volto segreto degli assassini seriali with Newton Compton and is director of an editorial series focused on the psychology of behaviour and deviance with Armando publishing house, with which he has published numerous works of non-fiction.

«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

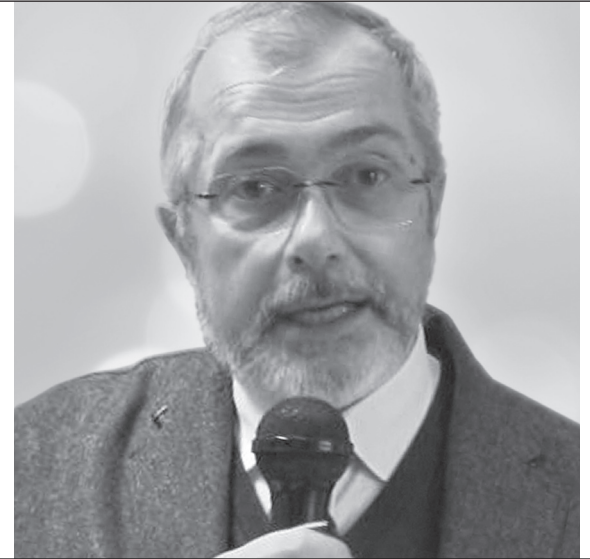
Are we any happier now that there are no longer any obstacles to the free expression of sexuality? This clear-sighted analysis of the movement's advances, victories and revolutions is by one of the most authoritative voices of Italian feminism, a radical historian who is now leading a vociferous campaign 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.

«Mala was a young Polish Jewess who was captured in Belgium and spoke many languages fluently, therefore in Birkenau she acted as an interpreter and messenger and as such enjoyed a certain freedom of movement. She was generous and courageous; she had helped many of her companions and was loved by all of them.»

Primo Levi, *The Drowned and the Saved*



L'angelo di Auschwitz / The Angel of Auschwitz

This is the story of a young Jewish woman who opposed to Nazi violence by helping her companions and trying to escape from Auschwitz because of love: an original and open cross-section of the deportation and life of women in concentration camps, a story of female resistance in the darkest period of European history.

From her teenage years until the outbreak of war, from her deportation to its tragic epilogue, the story of Mala Zimetbaum, like the stories of all those who went through the Nazi concentration camps, has become legendary, touched by heroism and marked by senseless absurdities. The protagonist of Frediano Sessi's latest book was born into a Polish Jewish family who moved to Belgium when Mala was a small child. Imprisoned during the German occupation for her anti-Nazi ideas, her last journey, as for so many others, was to Auschwitz-Birkenau, where at twenty-six years old she was registered with the number 19980. Her knowledge of languages (she spoke Dutch, German, Polish, French and Yiddish) spared her from the gas chambers and she was employed instead as an interpreter and messenger. Thanks to this small privilege and under its cover, she took every opportunity to help her less fortunate companions to survive, bringing them food and boosting their morale. She became a legend among those detained in the extermination camp, including Primo Levi, who recalled her in his book *The Drowned and the Saved*. Her fate was eventually sealed when she escaped from the camp with Edek Galiński – a political prisoner, Polish like her, with whom she had fallen in love. Although they succeeded in escaping from the camp, they were captured on the border with Slovakia, just a few steps from safety, taken back to Auschwitz and tortured. Before being executed she was able to reiterate to her companions what her life had shown her: 'Have no fear, sisters! Their end is coming. I am sure of it. I know it, because I have tasted freedom.'

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).

Forthcoming 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).

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