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SIBILLA ALERAMO

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

Una donna / A Woman

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

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

Damascus sounds magical and fabulous, and continues to do so even as it overwhelms with its violence and ghosts. No one better than Suad Amiry could recount the splendor of this city's past to open a door onto its present. The story begins in 1926, in the palace of Jiddo and Teta – colored marble, coffered ceilings, fountains that whisper in the shadows. It begins when, after thirty years of marriage, Teta returns for the first time to Arrabeh, the village she left when she was little more than a child to marry the rich and noble Damascen merchant Jiddo. The trip gives rise to an unexpected twist in Teta's marriage: Jiddo betrays her. The perfect equilibrium of their house seems to splinter, but then the family's life goes on: the sweetness of habit smooths over bumps, rituals cause conflicts to fade into the woodwork, a sense of balance is established anew. Amiry takes the reader into the rooms and courtyards of the Baroudi family with evocative descriptions of sumptuous Friday lunches, the rivalry between the couple's lazy and spoiled sons, the unbreakable bonds between their daughters. Years pass, and once again it is the arrival of a baby that upsets this house of cards – that sheds light on the most hidden recesses of domestic intimacy. And thus unimaginable secrets surface, such as the one that binds tender Karimeh to her older sister Laila, who, with an inflexible air, has assumed the role of head of the household. But who is the real mother of a child? The woman who gave birth to it or the one who took care of it day after day? And to what extent is it permissible to remain silent to protect what you love?

A most exciting and poetic saga suspended between reality and fiction, a loving and nostalgic evocation of a refined world swept away by fanaticism and cruelty, but above all a reflection on the meaning of motherhood and on silence as an extreme act of love, Damascus is a story as well as a fresco of the eponymous city from the Ottoman Empire to the war-torn Middle East of today. The characters are memorable, the writing exquisite, the emotions profound.

SUAD AMIRY
(1951) is a Palestinian architect and founder and director of the Riwaq Center for Architectural Conservation in Ramallah. Having grown up in Amman, Damascus, Beirut, and Cairo, she studied architecture at the American University in Beirut and at the University of Michigan and finally in Edinburgh. Since 1981 she has lived in Ramallah and taught Architecture at Birzeit University. She has written and edited numerous books on different aspects of Palestinian architecture and won the international Viareggio Versilia prize in 2004. With Feltrinelli she has published Sharon e mia suocera (2003), Se questa è vita (2005), Niente sesso in città (2007), Murad Murad (2009), Golda ha dormito qui (2013), and Damasco (2016).
“Benni strolls into the void of beautiful but useless things, giving us the sensation of knowing nonexistent creatures, phantasmagoric projections of a frenzied human mind and of our hope that they will never die.”

La Stampa

Cari mostri / Dear Monster

Stefano Benni feels certain that the end of humanity will be not the result of an invasion by alien monsters but the destructive power of a thousand monsters very similar to us. In this highly imaginative masterwork, these include: the Wenge, a mysterious creature that harbors the secret of human ruthlessness; teenagers who travel in a vacuum without perspective and without hope; a Russian plutocrat who wants to free himself of a very old and vindictive tree; a director who aspires to resize the Egyptian museum in defiance of the Pharaoh’s mummy; a cackling Madonna; and a nimble investigator looking for a bumbling killer. With breathtaking dexterity Benni descends into the depths of Evil to try to make sense of it and to evoke the dark laughter of familiarity. Above all he vividly reveals to us the “monsters” we live with every day: our enemies, our poisons, our lies.

“Our job is to expose the cruelty of the human race. You won’t change it, but just the same you should look deep into your ruthless heart.”

Stefano Benni

was born in Bologna in 1947. He is a journalist, writer, and poet who has written for the theater and staged and performed in numerous shows with various jazz and classical musicians. For years he has hosted seminars on reading and the imagination. He is the author of several successful novels translated and published in thirty countries around the world.
“Eugenio Borgna addresses the complete works of Simone Weil, examining her burning quest for meaning.”

Avvenire

“The psychiatrist’s debt of gratitude to a brilliant thinker, a moving and lucid witness of her time.”

Il Manifesto

L’indicibile tenerezza / Unspeakable Tenderness

Simone Weil’s was an exemplary life marked by brilliant ideas. And Eugenio Borgna has spent much of his own life in dialogue with Weil’s writings, which have offered him endless fascination for his medical and psychiatric journey, engaged in the listening and sharing of suffering and hope. In this veritable diary of an exceptional reader, Borgna examines the enigma of this young woman who endured an epoch of wars and totalitarian regimes armed only with her frailty, her luminous intelligence, and her feverish passion for friendship and transcendence. Borgna recalls Weil’s formative years, her association with the educated Jewish bourgeoisie of the French capital, and her proximity to some of the great cultural iconoclasts of her time. At the heart of the book is Borgna’s retelling of the dramatic moment in which, in an extreme experiment of the self, Weil decided to join the laborers in a factory in order to share in the suffering of those at the bottom at the workforce. Borgna analyzes Weil’s constant, mysterious intertwining of a burning sensitivity that approached the great figures of mysticism with the poetry of women like Teresa of Lisieux, Etty Hillesum, and Mother Teresa. Also constant and bound up in everything she did was a staunch political commitment that fueled her willing participation in the Spanish Civil War and later the French Resistance – until her death, in London at the age of thirty-four, when she succumbed to sickness and loneliness.

EUGENIO BORGNA

is a leading clinical psychiatrist, emeritus head of the Psychiatric department at the Ospedale Maggiore in Novara, and lecturer in mental and nervous illnesses at Milan University.

He is the author of many books and essays, among which L’attesa e la speranza, which won the Premio Bagutta in 2005.

I conflitti del conoscere (1988)
Maliconia (1992)
Come se finisse il mondo. Il senso dell’esperienza schizofrenica (1995)
Le figure dell’ansia (1997)
Noi siamo un colloquio (1999)
L’arcipelago delle emozioni (2001)
Le intermittenze del cuore (2003)
L’attesa e la speranza (2005)

Come in uno specchio oscuramente (2007)
Nei luoghi della follia (2008)
Le emozioni ferite (2009)
La solitudine dell’anima (2011)
Di armonia risuona e di follia (2012)
La dignità ferita (2013)
Il tempo e la vita (2015)
FEDERICA BRUNINI

Quattro tazze di tempesta / A Tempest in Four Teacups

Viola lives in a small village in the South of France, in a big house that she shares with her dog Chai. She has a shop that sells teas from all over the world. Her passion is to find the right blend for the emotions of each of her customers and to invent epicurean recipes with her teas. Teas that assuage fear, bitterness, and melancholy; teas that bring happiness, euphoria, a sense of lightness and peace. There is a brew for every mood and Viola knows them all. She mixes, tastes, and pours out her teas in just the right doses. In her tea atelier, in various flavors and mugs, she administers centiliter after centiliter of renewed hope and strength.

For her birthday, Viola always meets up with three lifelong friends in La Calmette for a rendezvous of chatting, relaxing, and sunbathing amidst the scent of lavender. But this year is different. Despite the joy of seeing her friends, Viola is tormented by grief over the death of her husband in a tragic car accident: three years have passed, but her suffering continues unabated. Meanwhile Mavi, the only mother in the group, is perpetually stressed. Chantal, a yoga teacher in search of her place in the world, is having doubts about her partner, who is much younger than she. And Alberta, an architect, is distant, distracted by her professional commitments and a new love.

None of the four women appears to be the same person the others knew, or thought they knew. Each has within her an unexpected uneasiness, mounting by the hour like a storm and which finally erupts in front of Viola’s birthday cake and her unsuspecting assistant Azalée.

Between illusions and disappointments, regrets and revenge, tears and laughter, the four women will be confronted with their childhood dreams and the missed opportunities of adulthood. But they will also pass through this storm to emerge stronger and transformed.

FEDERICA BRUNINI

is a writer, journalist, photographer, and tireless traveler who has written for Il Corriere della Sera, Glamour, l’Espresso, and Grazia. Her publications include: Il manuale della viaggiatrice (Morellini, 2008), Sarò regina. La vita di Kate Middleton come me l’ha raccontata lei (Sonzogno, 2011), Travel Therapy: il viaggio giusto al momento giusto (Morellini, 2011), and La matematica delle bionde (Giunti, 2013). Brunini lives on the island of Gozo, in Malta, where in 2014 she participated in the shooting of the film By the Sea, starring and directed by Angelina Jolie and Brad Pitt.
“Committed and courageous.”

Il Manifesto

Quelli del San Patricio / San Patricio’s Battalion

San Patricio’s Battalion is about the failed battle of John Riley, an Irish emigrant who left the American army for the Mexican side, in search of justice and peace. It’s about the madness of war—a book that resurrects, along with a little-known episode in American history, the truth (or at least part of the truth) that we otherwise dare not to know.

Captain John Riley is among the few survivors of a war that devastated Mexico. He is now being looked after by a former guerrilla fighter and his faithful friend Consuelo, in a humble home in Veracruz. In 1846, America used the war as a pretext to annex Texas and also to occupy, during approximately two years of fighting, California, Utah, Colorado, Nevada, Arizona, and New Mexico. The conflict marked a singular phenomenon: a large number of the Irishmen enrolled left the American forces in order to join the Mexican army. Among them was the artillery lieutenant John Riley, who formed the Batallón San Patricio, and who would go on to inflict severe damage to the troops led by Generals Taylor and Scott. These Irishmen were considered not only deserters but symbols of supreme betrayal. After the war’s last battle, in the suburbs of Mexico City, the triumphant troops attacked the few surviving members of the San Patricio unit, and, with extreme ferocity, flogged them and branded them with the letter “D,” for deserter. Then they hanged them. All but one; Captain Riley. Mexico was a place Riley could call home. And now, after the fighting recedes, the epic wave of memory returns, the horror of the massacres as well as the memory of the close but troubled friendship between Riley and Captain Aaron Cohen, the head of West Point.
“Il Paese dei Coppoloni is a book full of history and studded with stories. His writing has a mythical quality to it, taking off and flying high. This a sparkling operetta morale, the night song of a wandering musician.”

La Repubblica

“An amazing epic fairy tale.”

Il Mattino

Il paese dei coppoloni / Coppoloni Country

Where do you come from? To whom do you belong? What are you looking for?

These are the questions our traveling narrator asks himself in the land of his fathers. He has a sharp eye and a memory for stories, which come to him in the guise of figures, each leading him on and inspiring him, each a factor in his destiny.

These figures take the form of places and characters with twisted names and mythical properties, each immersed in a landscape that blends the known and the unknown. Scatozza, Mandarino, Totara, Cazzarieghio, Pacchi Pacchi, Testadiuccello, Camoia, and Marescialla: each addresses the wanderer, each warns him, each appears to be the guardian of a truth evermore detached or even outside of history. The traveler (as well as the reader) must measure himself against an inheritance of wisdom that seems to abandon everyone who moves along these particular paths and roads—in the moonlight, or in the bright light of midday, accompanied by braying dogs.

And then there are the musicians. They play wedding music, the music of a sonnet, music for killing a pig, music for dancing until you collapse, serenades, funereal songs, songs of the countryside, of revelation.

Capossela has written a memorable work in which reality is visible only behind the deforming veil of a grandiose and epic sense of human existence. His notion of the past returns to us in the form of mysteries and splendours, the opacity of our chaos.

VINICIO CAPOSSELA was born in Hannover on December 14, 1965. He is a singer, songwriter, and the author of several books published in Italy by Feltrinelli and Il Saggiatore. His work and music have been considerably influenced by his studies of the myths, of Ernesto De Martino and Carlo Levi, of the Homeric epic and of American literature including Herman Melville and Sherwood Anderson. Writing in the London Times, Clive Davis describes Capossela as "always engaging, always curious... Italy’s answer to Tom Waits."
Il grande futuro / The Great Future

Amal is born on an island where there is a war going on between the army and the black population—soldiers who in one hand clutch a rifle and in the other a book of holy scripture. Amal is the youngest of a family servile fishermen, and best friend to Ahmed, son of the wealthiest man in the village. When he was young, Amal’s chest was ripped open by a land mine, and now Amal—whose name is Arabic for hope—has a heart inside him that is not his own. Amal and Ahmed promise undying friendship, lose themselves in their dreams and in the sea, make plans for the future, and share the affections of Karima.

These two boys live a suspended, almost fairy-tale existence, which is shattered when the tensions that weigh on the village divide it. In this new climate of conflict and death, even Amal’s father leaves town, taking with him an unspeakable secret. Left alone, Amal once again calls on the comfort and wisdom of the sea, which tells him that he must make his way to the Imam of the Grand Mosque in the desert and fill his void with a religious education. Amal turns to prayer, pure Islam, but resists the pressure of recruitment. He resists until a mysterious and indigent shadow that is haunting the mosque is revealed to be the father who abandoned him. Only then does he allow himself to enlist, and religion inspires him to act. His military education makes him a warrior, a man. The meaning of his life is to fight against the enemy in the name of what is Good. He must also take a young bride, who will leave him a dynasty when he dies; instead, in Marya he discovers a love that goes beyond the mere prospect of producing “new warriors.” From this love onwards, his path unfurls toward a fate that gradually reveals a new, great future.
GIANNI CELATI

“Celati seeks to tell it like it is, without baroque flourish or rococo artifice. What he has not seen or met is beyond the horizon and absent from his canvas.”

_The Spectator_

“Gianni Celati: unusual, plural, multifaceted, nonconformist.”

_La Stampa_

Narratori delle pianure /
Storytellers of the Plains

One of the most important short story collections in Italian literature floats between a dream world and everyday life. In 1984, Italo Calvino announced the publication of _Storytellers of the Plains_: “After years of silence, Celati returns now with a book whose centre is the visible world and an ever more interior acceptance of the daily landscape in what would seem least likely to stimulate the imagination.” Thirty short stories set in the valley of the Po River that are funny and fantastic, sad and terrible.

In what amounts to a cantata, the narrators evaporate, leaving behind brief tales that establish the tellers’ existences by recording their inability to overcome alienation and despair. Celati adopts a deceptively simple style in both his language and structure to weave angst into the stuff of myth: his generous, panoramic vision imparts a fable-like quality to what might otherwise have been merely a string of absurd sketches. Across these pages flit children oppressed by ennui; a scholar who rewrites classic works in order to supply each with a happy ending; a multigenerational trio that uses encephalograms to pinpoint just what “makes the world go on;” a barber who looks for tangible proof of his existence. Many of the disembodied “storytellers” here have been undone by the inadequacies of language, a theme that Celati develops imaginatively and integrates with delicacy. By travelling and gathering stories on the banks of the Po River, Celati rediscovers the oral narrator that was so important to Walter Benjamin: his stories celebrate this vanishing species, while pointing up the environmental decay that not only affects landscapes, but also the craft of telling tales and exchanging experiences.

GIANNI CELATI

_was born in Sondrio in 1937. Emeritus Professor of Anglo-American literature at the University of Bologna, he is the translator of Celine, Melville, Stendhal, Swift, Twain, London, Barthes, Holderlin, and others. Discovered as a novelist by Italo Calvino, he made his debut in 1970 with Comiche. Storytellers of the Plains won the Premio Cinque Scole and the Premio Grinzane Cavour._
UGO CORNIA

Buchi / Holes

He opens a drawer, a red box, a beautiful chest with lion’s feet, a corner cabinet – all objects in the old family home – and inside finds reminders of the past. He’s inherited this past, and yet, now in his fifties, he has few memories of it: he remembers the house in Guzzano, at one time full of life but already empty, only a holiday home, by the time of his birth – and then there was his Aunt Bruna, his Aunt Maria, his Aunt Fila, his grandfather, Uncles Peppo and Arrigo...

In the face of this void, this hole that cannot be filled but which he must negotiate nonetheless, Ugo Cornia can only come up with his own way to create “a small center of order amidst the forces of chaos.” And the way he devises is to recount as best he can his family’s story. Thus out of the past arise fragments, little adventures: car races with his grandfather, the backyard at night, a hornets’ nest in the attic, the first time he made love at the Limentra dam, faces in shadow, unfinished and half-remembered sentences, moments of strength and of courage – all of it seeming like yesterday. But above all Cornia recalls emotions: quiet anxieties, instances of melancholy, little doses of relief. Except that the person telling this story has a habit of avoiding, dodging, sidestepping the obvious, such that the emotions sealed up inside those ancient drawers are approached obliquely, with the result that the idea he has of his loved ones is dismantled. “And there will be yet more dismantling, the universal and continuous dismantling of all things.”

With a comic touch tinged with nostalgia, Cornia addresses the “great mystery of emotions” in this novel of lingering enigmas and faint recollections, along the way revealing to us the contradictions and irresistible irrationality of our interior world.

UGO CORNIA

was born in Modena in 1965. His short stories have appeared in the esteemed literary magazines Il Semplice and Il Diario, and with Sellerio he has published four novels: Sulla felicità a oltranza (1999), Quasi amore (2001), Roma (2004), and Le pratiche del disgusto (2007). Additional books include: Modena è piccolissima, with Giuliano Della Casa (EDT, 2009); Operette ipotetiche (Quodlibet, 2010); Autobiografia della mia infanzia (Topipittori, 2010), and, with Feltrinelli, Le storie di mia zia (2008), Il professionale (2012), and Animals (2014).
“The story told by Concita De Gregorio is of a soul grappling with life, a story of femininity and loneliness.”

_Il Sole 24 Ore_

“Concita tells us the universal lesson for mothers: to learn to live with absence.”

_Corriere della Sera_

“The author weaves a dialogue with Irina, showing in addition to the pain, a return to life.”

_La Repubblica_

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**Mi sa che fuori è primavera / I Think It’s Spring Outside**

This is the story of Irina, a woman who has not forgotten her painful past; on the contrary, she holds it close to her like a flower. Only four years ago, Irina had a serene, orderly life. A husband, twin daughters. An Italian living in Switzerland, she’d forged a successful career as a lawyer. But then the serenity cracked. Her marriage ended, civilly enough. She and her husband, Mathias, agreed to share custody of the girls. And on a weekend like any other, Alessia and Livia went to stay with their father—but never came home. Mathias was found dead in southern Italy a few days later, of an apparent suicide. The six-year-old twins have never been found. A gripping psychological thriller as well as a clear-eyed portrait of a modern and courageous yet sensitive woman, the novel describes the process by which Irina picks up the shattered pieces of her life and slowly, bravely, puts them together again. Out of a brutally painful past emerges a glimmer of light. Also emergent is the ability to love again, and better: to experience a respectful, trusting, and steadfast love that heals. From the simple, terrible facts of the true story of Irina Lucidi and Mathias Schepp—a story that has fascinated the world ever since the couple’s children disappeared without a trace in January of 2011—Concita De Gregorio has created a powerful and absorbing narrative that evokes the full spectrum of emotion and existence for this mother mercilessly deprived of her children. She makes the illuminating point that we have no word for such a person: a woman who has lost her husband is a widow; a child who has lost his parents is an orphan, but what do we call a parent who has lost a child? The magnitude of society’s inability to contend with Irina’s grief is just one of the themes touched upon here with grace and wisdom—in letters, monologues, lists, and exquisite descriptions of what it’s like to lose those most dear to you, and against all odds to find a new mooring.

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CONCITA DE GREGORIO is a graduate of the University of Pisa. She began working as a journalist for local newspapers and then received a scholarship to join La Repubblica, where she was a politics and culture correspondent for twenty years. She returned to La Repubblica as a columnist after overseeing L’Unita from 2008 to 2011. She hosts the RaiTre television program Pane quotidiano (Daily Bread) and is co-founder of the Spanish magazine Ctxt. She has four children.
“The only truly great Italian writer to emerge in the twenty-first century.”

Corriere della Sera

La parola contraria / A Dissenting Word

“I am, and I will remain, even if convicted, a witness to sabotage. Namely: to the hampering, obstructing, and impeding of the freedom to dissent.”

Renowned Italian author Erri De Luca takes on the controversial plans for a high-speed train line between Lyons and Turin and finds himself also defending free speech. In September of 2013, the firm of Lyon Turin Ferroviaire (LTF), builders of the high-speed train line between Turin and Lyon (the TAV), announced that they would press charges against Erri De Luca on the basis of statements made and published on the Italian websites of The Huffington Post and the Italian news agency ANSA. The claim charged De Luca with instigating the commission of sabotage and damage to the TAV’s construction site.

In this elegant and defiant essay, A Dissenting Word, De Luca defends his statements in the context of the history of free speech and the power of literature to “incite” all manner of behaviors, from the poetic to the revolutionary. “In the courtroom of the Turin tribunal on January 28, 2015,” writes De Luca, “freedom of speech will not be a matter of debate. Subservient speech is always free and welcome. The debate will turn on the freedom of dissenting speech, and there charges are pending.”

ERRI DE LUCA

is a bestselling Italian novelist, translator, and poet. He has been called by critic Giorgio De Rienzo of Corriere della Sera “the writer of the decade.”

La parola contraria

A Dissenting Word

“Namely: to the hampering, obstructing, and impeding of the freedom to dissent.”

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La parola contraria
“The book unfolds memories as if a thriller.”
*La Stampa*

“A lucid reflection on the horrors of Nazism and the concentration camps, but especially a work of profound excavation of memory and its repression.”
*Il Messaggero*

**Deviazione / Deviation**

Lucia is a young woman of middle-class origins—the daughter of the Undersecretary of the Republic of Salò—who has lived in France and been much influenced, even from a distance, by the myths of Fascism with which she has grown up. Not only that, she now believes that among the lies circulating about Nazi-Fascism there is also that of the cruelty of the labor camps. She decides to see for herself what is happening, and goes, as a volunteer, to the camps, certain that her journey will enable her to refute the “slander” against the treatment of those who “work” on behalf of Hitler’s great Reich. Thus begins Lucia’s descent into hell, a violent and complex experience of a horror that consumes her existence and even becomes a sort of norm. Through Lucia’s eyes, D’Eramo traces a formative path not unlike her own—an adventure of consciousness, testimony, and ultimately a cry of alarm.

First published in Italy in 1979, *Deviation* is a seminal work in Holocaust literature—a story that confronts evil head-on, and that with its highly disciplined structure and language explores a fate still incomplete, still vulnerable to the violent liberation of any sudden “deviation.”
ALÌ EHSANI

was born in 1989 in Kabul. After losing his parents when he was eight years old, he fled from Afghanistan with his brother in search of a better future in Europe. After a dramatic five-year journey, he now lives in Rome, where he has studied and worked since 2003. In November of 2015 he obtained a law degree.

Afghanistan, in the nineteen-nineties: Ali is a boy who spends his days kicking a ball around with his friend Ahmed in a Kabul devastated by factional fighting but not yet in the hands of the Taliban. The city has not always been so dark, his father tells him, but to Ali, who has never known anything else, the war frightens him less than his teacher’s scolding or his mother’s reproaches. The day when he returns from school to find a pile of rubble in place of his home, the fragile bubble of happiness is burst forever.

Convinced he has only taken the wrong road, Ali sits down on a wall to wait for Mohammed, his older brother, who must explain that their house was struck by a missile and their parents have died. There is nothing left for them in Afghanistan, no future and no attachments. So Mohammed convinces Ali that “like birds, they will fly away.” At that very moment, the first of their great journey begins--lying down with the luggage on the roof rack of a truck bound for Pakistan—the seventeen-year-old Mohammed becomes, for Ali, like a father, a best friend, and, finally, a hero willing to do anything to keep the promise he made to Ali at the outset. The promise that once again Ali will be free to look up at the stars, as he did when he was a child and his father explained to him the constellations they could see from their roof on a summer evening.

From Pakistan to Iran, Iran to Turkey, then Greece and finally Italy, Ali and Mohammed’s story is an epic tragedy, but also a breathtaking journey of courage, determination, and optimism. At the end of it, Ali will make it to Rome all alone, resolved to achieve the unfulfilled dreams of everyone he met along the way.

Stanotte guardiamo le stelle /
Tonight we’ll Look at the Stars

© Adolfo Frediani
“Fittipaldi uncovers the riches, scandals and secrets in Pope Francis’s church.”

_Il Fatto Quotidiano_

“A controversial new book describes a Vatican awash with cash that is woefully mismanaged.”

_The Guardian_

**Avarizia / Avarice**

A bestseller in Italy, the landmark _Avarice_ is at the center of the “Vatileaks” scandal, concerning the Vatican’s alleged earnings and misuse of millions of euros each year. Emiliano Fittipaldi’s book is widely recognized as the most refined and literary exposé of this scandal and has already sold more than 120,000 copies since going on sale in November of 2015.

Key passages describe how every day the Vatican earns enormous sums of money thanks to four or five commercial operations located inside its sacred walls – operations apparently not subject to the same regulations as other commercial establishments throughout Italy. Again and again Fittipaldi invokes in astonishing detail disappearing riches, real estate worth four billion euros, charitable funds that are not spent on the poor but instead piled up in investment accounts that in turn benefit only the needs of the Monsignori of the Holy See. Vatican foundations nominally dedicated to sick children instead invest hundreds of thousands of euros in the renovation of a luxurious apartment while entrepreneurs hide their money in the IOR – the Institute for the Works of Religion, i.e., the Vatican Bank. And there have been investments running into the millions of euros made by the Ospedale Bambini Gesù – a pediatrics hospital funded by the Italian State and which has a secret fund of 427 million euros – in American oil and chemical companies such as Exxon and Dow Chemical. _Avarice_ discloses these along with dozens of other financial misdeeds linked to the Vatican, owing to the author’s controversial access to highly confidential documents and many hours of rigorous investigation. The result is a crossroads for the Catholic Church, which has been forced to acknowledge the corruption it has allowed to go on for so long and which now must regain the trust of 1.2 billion Catholics worldwide, as well as the respect of the many non-Catholics with whom it also does business, from vendors to charities to the sheer millions who visit Vatican City each year.
“Full of daring plot-twists and revelations”
   Corriere della Sera

“A briskly and densely written narrative, which uses the passion and nostalgia of football matches played in yesteryear to exorcise small and large evils that afflict a generation.”
   Avvenire

La prima regola degli Shardana / The First Rule of Shardana

In Prantixedda Inferru, in the heart of Sardinia’s Ogliastra province, it is a summer of forty-five degrees in the shade (but without the shade). Raffaele, Giuseppe, and Sandro arrive in the village with a highly improbable mission: to revive the local football team and win the Sardinian Cup. Problem One: the corrupt mayor of the town along with an unscrupulous millionaire are vigorously against them. Problem Two: one of their friends may be betraying his own team. Problem Three: whatever will be the first rule of the Shardana?

In a twist-filled plot as engaging as a film caper, Giovanni Floris delights and surprises with a new, dazzling variation of Italian comedy: the Sardinian comedy. At the center of his farce are four unforgettable characters: Giuseppe, the journalist tired of interviewing politicians and dreaming of football glory; Raffaele, a businessman who’s known only a single season of leonine triumph and dreams of redemption; Sandro, the innocent and fearless fool who wants to be the next Dario Fo; Michela, the green-eyed girl determined to save her friends from themselves—and who dreams of Raffaele. With a Sardinian backdrop that defies cliché, The First Rule of Shardana is a story rich with colorful and unexpected details: an accidental President, a furious Knight, a thwarted love, a motley team, a clash between the Roman Mafia and Genovese drug dealers, a world champion on vacation, a right-wing cripple... and friendship. The sort of friendship that battles to hold all of life together, on the field and off.
La ‘Repubblica dei matti’ / A ‘Republic of Fools’

The Franco Basaglia movement profoundly changed the nature of Italian psychiatry and beyond. An enormous amount of this radical transformation depended on the work and figure of Basaglia, but much has also descended from the cultural atmosphere of his time, including a new sensibility for civil rights at the international level. Basaglia’s experience in the state mental asylum at Gorizia, where he became director in 1961, was the starting point of this revolution. The success of such books as *What is Psychiatry?* and *The Denied Institution* ushered the debate out of the closed doors of mental institutions and has given rise to a rich cultural field, including documentaries such as *The Gardens of Abel*, by Sergio Zavoli, and books such as *Dying of Class*, by Carla Cerati and Gianni Berengo Gardin. It forged the path to new experiments beyond the reach of the asylum and launched the polycentric phase of the radical psychiatric movement. In Trieste, Basaglia succeeded in bringing together the asylum and the city, with the support of artists and intellectuals. Since then his students and collaborators have engaged in hospitals around Italy to export the Basaglia model, adapted by each inheritor in his or her own way. Two years before his death, Basaglia finally saw the passing of the law that took his name: *Legge Basaglia*, or Law 180, also known as the Italian Mental Health Act of 1978, which signified a large reform of the Italian psychiatric system, including the closing down of all psychiatric hospitals and their gradual replacement with a range of community-based services and acute in-patient care, thus revolutionizing the country’s attitude toward, and strategy for dealing with, mental illness.
ALESSIA GAZZOLA

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

Emma De Tessent is an eternal intern in her thirties – pretty, from a good family, brilliant in her studies and almost always true to her values. She lives in Rome. For the moment – but only for the moment – she resides with her mother, who is guilty of having named her daughters Emma and Arabella as if they were protagonists in a Regency novel.

Things Emma doesn’t like: melodrama. Diets. Social scenes. The noise of the vacuum cleaner. Rudeness. Her idea of happiness: a blizzard with gusts of howling wind, a candle, a sofa, a cozy blanket. Also: a somewhat over-the-top romance novel, set in the Regency era, and a box of cookies – any kind is fine, so long as merely looking at them is enough to declare war on your arteries.

Her wildest dreams: a little villa with wisteria where she can seek refuge whenever she's down. A man she cannot (should not!) have. A job with an unlimited contract. Indeed, the only thing saving her from the stereotype of an old maid is her allergy to cats.

The day the film production company Emma works for decides not to renew her contract, Emma really does feel like one of the heroines in her novels: alone in her misery over the end of the world. Dejecte, she attends many interviews before she finally finds refuge in a children's clothing store, where she gets a job working as a shop assistant. And so everything changes. But just when she feels convinced her dark days are over, the past comes knocking. The film world wants her again: Emma, the tenacious intern.

Should she go back to pursuing her dream, or stay where she is, in her newfound paradise of tulle and pastels? And why has the famous writer whom she's long tried to convince to sell the film adaptation rights to his novel finally decided to agree? What's behind this mysterious decision? And what does the charming producer who's been lurking around the shop where she works want from her?
Il bambino nella neve / The Child in the Snow

What is memory? What is the past? What remains of the lives and deaths of those we loved, who gave us life? These universal reflections become all the more excruciating when they concern the past of a Polish Jew and Communist who grew up after the war in a country that then renounced him.

Wlodek Goldkorn, long a familiar voice in Italian culture, has interviewed famous artists, writers, and Nobel Prize-winners; he has told many stories, but never his own. He was born to two parents who survived the horrors of the Second World War, who lived in a house abandoned with such haste by Germans that it was still full of dishes and furniture decorated with the swastika – who became a memory impossible to tell, impossible to forget, impossible to live with.

“Then, as it happens, grandchildren are born. And the time comes in which there arises the question: how to tell them the unspeakable? How to transmit memory? But then, what is Auschwitz? What of it remains? And what should remain? For me, Auschwitz is firstly a cemetery. My family’s cemetery.”

And thus a return journey: to Krakow, to Warsaw, to Auschwitz, Sobibor, and Treblinka. His memory has to be rebuilt, reinvented, and projected into the future, making sense of his parents, his friends, his heroes and victims, the little boy playing with his teammates in the yard, pretending to be in Auschwitz; the young man who enlisted in the Israeli army and refused to torture a Palestinian child; the adult who chose Marek Edelman as his model, and now the grandfather who must tell his grandchildren the story.

Their story.
Uomini in grigio / Men in Gray

The Italy of the twenty months of the civil war (September 1943 until April 1945) remains a historiographical battlefield. The responsibility, the heroism, the “rights” and “wrongs” of this period continue to occupy many writers, both popular and historical. Typically the focus of such works is squarely on one of three camps: the war’s perpetrators, victims, or partisans. With this exceptional book, Carlo Greppi has achieved something entirely original, not least in managing to move the discussion beyond this weathered ground.

“If we count victims and perpetrators (calling roughly all Nazis “perpetrators” and all deportees and murdered civilians “victims”)… we account for less than one percent of the population then living in Turin. If we include all of the Fascists, we account for barely two percent. Seven hundred thousand people – everyone else – are a heterogeneous and complex mass, a tangled undergrowth difficult to discern.”

Greppi aims to uncover and illuminate what actually transpired: the stories and lives of all of these “men in gray”: ordinary people, people who were neither heroic nor criminal, people who for every day of those twenty months had to make decisions and survive under increasingly difficult conditions.

To tell the stories of these people while also avoiding a minefield of stereotypes, Greppi employs historiographical prose that has all the engaging qualities of a novel. His protagonists emerge from historical documents to become compelling characters in a narrative that is masterfully and passionately told. Throughout, the reader cannot help but wonder: What would I have done? What role would I have chosen? How would I have lived with my choices?
“To many readers *Il gattopardo* is the greatest Italian novel of the twentieth century, perhaps the greatest ever, and uniquely relevant to modern Italy.”

*The Economist*

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

*Simon Schama*

**Il gattopardo / The Leopard**

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

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

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

*The Observer*

“One of the great lonely books.”

*E. M. Forster*
ALESSANDRO LEOGRANDE

“Leogrande was born a writer.”  

Roberto Saviano

“Collecting as many stories as possible about the Mediterranean borders and those crossing. Understanding the experiences and the motives of those fleeing from the South.”  

Il Mattino

“Leogrande is able to tell the plight of the migrants and the story of these epochal journeys and the myth of the frontier.”  

Gazzetta del Sud

La frontiera / The Frontier

The world we find ourselves living in is bisected by an open wound: a threshold, a border, the frontier that separates and at the same time unites North and South. And while we in the former see ourselves as democratic, liberal, and civilized, simultaneously we characterize the South as poor, war-torn, minimally civilized, and not democratic at all. It is precisely at this threshold, this fine dividing line, that the Great Game of the contemporary world is being played. In some places the frontier coincides with the sea, or with territorial boundaries, some of which are wide open, others occupied and fiercely protected. And perhaps more than the inhabitants of any other nation, Italians are present at this frontier every day: they are part of it, it is the essence of their cultural and geographic existence, and therefore it’s on their table that the rest of the world plays its cards. In The Frontier, Alessandro Leogrande gives voice to the people approaching and defending the threshold between North and South, to the agents and victims of this epic of our time, to those fighting to live, to those who die. He boards the ships of Mare Nostrum and gives voices to lives otherwise sunk to the seabed; he gives voices to the traffickers and baby-smugglers, to the survivors of shipwrecks, to those who have seen the carnage on Lampedusa, to those living similar nightmares along the Greek border, to Alba Dorata and the people of Patras, to those who have seen Libya explode into a thousand pieces. From the shores of Africa to the violence of the Roman suburbs, Leogrande gives voice to the anonymous black hole into which our collective conscience, and the rights of humanity, sink deeper every day. Tying all this together is Saleh, an Iraqi-Kurd who despises the legacy of Saddam, and the ambitions of ISIS, and who defies his existence as as outcast to become an accomplice and a ferryman.
Freedom in conditions of freedom is different from freedom in conditions of constraint. This is the problem that challenges today’s “society of the free.” It’s true, we are a liberated people. But meanwhile we have become prisoners of power: the power of the great technological and economic apparatuses and the power of the enormous (and ever increasing) will of subjectivity. In a sense, we are all equal, and by now disinhibited, perpetually searching and open to everything. But in the end transforming desire into pleasure is enslaving us to performance. It’s driving us to deny reality, perception, and those other than ourselves. And in this way we are becoming violent, unhappy, and depressed. Our lives are full of things yet utterly empty. And in this sense, the material one, we are unequal.

But there also exists a different kind of freedom: “generative freedom.” Freedom that chases hope and consciously acknowledges the real world and our cohabitants. A generating force that is organic and symbolic. As a basic anthropological movement that runs counter to consumption, generativity is manifested in art, cooperative work, voluntary work, certain kinds of entrepreneurship, and crafts. It’s realized in four stages: desire, gestation, cultivation, and, finally, letting go. These are actions that rejuvenate us as new and capable individuals; in other words, generativity is a new trope of freedom with the power to liberate us from ourselves. It is also a means by which we can reform our model of development and renew our spirit of democracy—by overcoming the “individualism” of the consumer society and forging a new commonwealth: one that generates.

Generativi di tutto il mondo, unitevi! / Generatives of the World, Unite!

MAURO MAGATTI
(1960) teaches Sociology at the Università Cattolica in Milan and for years has studied the relationship between economics and society. He directs the research center Arc: the Centre for the Anthropology of Religion and Cultural Change. In addition to numerous articles published in Italian and international scientific journals, his books include: I nuovi ceti popolari. Chi ha preso il posto della classe operaia? (with Mario de Benedittis, Feltrinelli 2006), Libertà immaginaria. Le illusioni del capitalismo tecno-nichilista (Feltrinelli 2009), La grande contrazione. I fallimenti della libertà e le vie del suo riscatto (Feltrinelli 2012), and Una nuova prosperità. Quattro vie per una crescita integrale (with Laura Gherardi, Feltrinelli 2014).

CHIARA GIACCARDI
(1959) teaches Sociology and Anthropology of Media at the Università Cattolica in Milan. Her previous publications include two co-authored with Mauro Magatti: La globalizzazione non è un destino (Laterza 2001) and L’io globale. Dinamiche della socialità contemporanea (Laterza 2003).
Un marziano a Roma / A Martian in Rome

Was Ignazio Marino a disastrous mayor, dismissed by his own party and unpopular with Romans? Or was he the only honest one, besieged by a hierarchy now under investigation by the judiciary as a Mafia capital and blatantly betrayed by those who should have defended him?

The vicissitudes of Marino’s administration, beginning with its wresting of the Capitol from the decadence of Gianni Alemanno’s reign, held court for months in all national and international media, in a crescendo of attention that made Mayor Marino one of the most recognizable faces in the world. Still, it’s never been easy to sum him up – his mayoral skills nor his medical and administrative experience – in a single phrase or sentence, never mind a single word.

Just a few months after the dramatic conclusion of his mandate, with the Democratic Party councilors sent by a notary along with representatives of the opposition to ask for his resignation, Ignazio Marino has written his own account of the truth. His account of the obdurate and ruthless resistance he met and that eventually drove him off; his analysis, point by point, of a government that wanted to effect clear and positive change; his memories, poignant and marked by gratitude, of all of the councilors and citizens who participated with him in this adventure and supported him throughout.

A Martian in Rome is an explosive book full of behind-the-scenes revelations on the inner workings and minutest details of modern Roman governance. It is a book bound to be at the center of public debate over modern politics, corruption, and bureaucracy in Italy and beyond.

Ignazio Marino
is an internationally renowned surgeon specializing in liver transplants and operations. Trained at the Università Cattolica, he worked for twenty-five years abroad, first at Cambridge and then in the United States, in Pittsburgh and Philadelphia, where he directed the transplant center and was Professor of Surgery at Jefferson Medical College. In 2006 he was elected senator and in 2008 he was appointed Chairman of the Parliamentary Commission of Inquiry into Italy’s national health service.

In 2013 he was elected Mayor of Rome, a position he left in 2015. He has published numerous books, among them Credere e curare (2005), a reflection on the relationship between medicine and faith and on the crisis of the doctor’s mission; Nelle tue mani. Medicina, fede, etica e diritti (2009); and Credere e conoscere (2012), written with the Cardinal Carlo Maria Martini.
Elementi di critica omosessuale / Homosexuality and Liberation: Elements of a Gay Critique

Until his premature death by asphyxiation at the age of thirty, Mario Mieli was a leading figure in Europe’s gay rights campaign of the nineteen-seventies and early eighties. He first became involved in the movement through London’s Gay Liberation Front, and on his return to Italy in 1972 helped to organize the Fronte Unitario Omosesssuale Rivoluzionario Italiano (Italian Revolutionary Homosexual United Front), whose acronym FUORI! means “Out!”. Mieli was both an activist and a theoretician, and the appearance in 1977 of his groundbreaking *Elementi di critica omosessuale* represented a revolution in the literature of gay studies in Italy. In the book, Mieli proposes a utopian model for our time, based on the idea that the liberation of eros in all its neglected and repressed forms is the only serious antidote to the dominance of “the norm” and the oppressiveness of capitalism. He advocates freeing ourselves from our tyrannized psyches and allowing the transsexuality buried in each of us to emerge. “Hermaphroditism,” he writes, “is profound and original to each individual.”

In short, Mieli made his name as a forerunner of many subsequent studies and reflections that, since his short lifetime, have brought to the fore newly productive discussions of our concepts of gender, orientation, and sexual identity.
“Doctor Zhivago belongs to that small group of novels by which all others are ultimately judged.”
Frank Kermode, Spectator

“A single act of defiance and genius.”
Isaiah Berlin, Sunday Times

Il Dottor Živago / Doctor Zhivago

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

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

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

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

PUBLISHERS OF IL DOTTOR ZIVAGO:
Brazil: Editora Bestseller
Bulgaria: Trud
Catalonia: Grup 62
Czech Republic: Euromedia
Finland: Tammi
France: Gallimard
Germany: Fischer
Hungary: Partvonal
Montenegro: Nova Knjiga
Netherlands: Oorschot

Portugal: Sextante
India (Malayam): Sahitya
Israel: Keter
Recalcati: Odile Jacob
Romania: Polirom
Spain: Galaxia Gutenberg
Sweden: Bonniers
Turkey: Yapi Kredi
UK: Harvill Secker
US: Pantheon
“Not a book on basketball, but a story about basketball that celebrates our amazing ability to still believe in life, to give ourselves more chances, despite everything.”  

Corriere della Sera

“Poddi writes with an impeccable sense of rhythm and with great humanity... a novel that alternates between the epic and the intimate, sport and espionage, dark tragedy and breezy romantic comedy.”

La Gazzetta del Mezzogiorno

Le vittorie imperfette / Imperfect Victories

Saša Belov and Kevin Joyce were two boys in pursuit of a dream: winning the gold medal in basketball at the 1972 Munich Olympics. One trained in the shadow of the colossal statue of Mother Russia at Stalingrad, the other on the concrete courts between New York skyscrapers. Two opposite worlds. Two cultures. When they arrive at the final battle, US-USSR will not only be a memorable game, it will forever be associated with the three most legendary, debated, and chaotic seconds in the sport’s history.

But Munich ’72 was also the scene of a terrible massacre: eleven Israeli athletes were killed in the Black September terrorist attack. And it was a tragedy that had to be absorbed quickly, to make way for the battle between superpowers. Many years later, his life dominated by a nightly replay of those forty minutes and the continuous mental conversion of losers into winners and winners into losers, the narrator is thrown into a world that no longer exists: brought back to his childhood summers in the basketball court of Cisternino, where he dreamed of one day ascending the Olympic podium. Kevin Joyce and Saša Belov are also with him there, in a game that keeps the reader glued to the page until those final and controversial three seconds.

We also follow Kevin and Saša in the years to come, watching them assume the burden of symbolism: one of an unacceptable defeat, the other of a victory that is also a condemnation. They must contend with the shrapnel of a moment that has left behind, along with a heap of rubble and broken dreams, the suspense of an eternally imperfect victory—imperfect like life, and like stories, particularly the stories we crave most. With an impeccable sense of rhythm and an exceptional attention to detail, Emiliano Poddi has written a novel that alternates between the epic and the intimate, sport and espionage, dark tragedy and breezy romantic comedy.
“A novel that caused a sensation with its biting account of the Italian Communist Party in Naples.”
*Corriere della Sera*

“One of Rea’s major successes, a beautiful book.”
*Il Fatto Quotidiano*

**Mistero napoletano / A Neapolitan Mystery**

Employing the tools of literature’s greatest storytellers, Ermanno Rea conducts—in diary form—an investigation into the reasons behind the suicide of Francesca Spada, a music critic and cultural journalist of Unità. The setting of the story is a Naples torn asunder by the Cold War. The suicide’s investigation is made difficult by the remoteness of events that occurred more than thirty years ago, at a time when one’s conscience was obsessively intertwined with politics. It was a dramatic period as well for its inhabitants’ tangled existential motivations; for the uncertain fate of a city such as Naples, whose port was in fact controlled by the Americans; for the insecurities of a generation just emerged from war; and for the struggle with a Communist Party still firmly anchored in Stalinist identity. Gradually, with a concentric shape, Rea’s novel sheds light on the complexity of the facts that pushed a young reporter to this most extreme act. His history of a private investigation becomes the collective history of an entire political class: of a generation’s values, hopes, dreams, and disappointments. Winner of the 1996 Viareggio Prize, *A Neapolitan Mystery* is perhaps Rea’s most masterful work.

Winner of the Premio Viareggio 1996.
MASSIMO RECALCATI

“Their take is straightforward with the more dogmatic psychoanalytic filters notably absent.”
Il Piccolo

Le mani della madre / A Mother’s Hands

A mother’s hands exist not only to care for and cuddle a child. Nor do they exist merely to stifle or traumatize her children, as psychoanalysis would have us believe in its attempt to explain the so-called disorders of the soul.

Following his brilliant and epochal description of the figure of the father in Il complesso di Telemaco (The Telemachus Complex), Massimo Recalcati here turns his attention to the mother. He begins, in fact, by debunking the simplified view of the maternal figure as either a balm or a poison. The mother, according to Recalcati, is an ever-changing creature of many different possibilities, including—in addition to being her partner’s collaborator in procreation—a wife, a lover, a woman.

Using examples from his clinical experience as well as current events, cinema, and literature including the Bible, Recalcati introduces us to a variety of maternal figures that in combination help us to see what’s real about a mother, rather than what’s ideal. He reminds us never to forget that first and foremost a mother is a woman whose femininity is essential to her motherhood but also to her own survival. When a woman vanishes into motherhood, the entire family suffers and even risks catastrophe.
“Ruggiero goes beyond criminology, entering the philosophical, political and sociological debate of modernity to investigate the causes of mass criminality.”

Il Manifesto

Perché i potenti delinquono / Why People in Power Commit Crimes

In this groundbreaking book, Vincenzo Ruggiero takes a brave new look at the nature of power, challenging the analyses already established by sociology and criminology. He rejects the classical theory that an individual performs a crime when the bond that ties him to others is weakened—that the ideal of justice withers in the desert of need. Ruggiero dismantles this pacifist notion of the social bond and makes the point that powerful people commit all sorts of crimes every day, despite their privileged status, despite the great wealth at their disposal, despite the vast network of relationships they enjoy. The crimes committed by powerful people are not, in fact, the last resort of those who are weak, but on the contrary brazen assertions of who is strong.

Combining criminology and sociology with a wide range of other disciplinary wisdom from political science to literature, economics to philosophy, this book illuminates step by step the subtle web of strategies that allow people of power to exist simultaneously inside and outside the law, bending the public discourse towards justification of their own needs, and cultivating contexts in which their own purposes take the form of goals for one and for all. The book also teaches us to decipher the obscure face of a powerful person who is always, to a degree, irrational, unbridled, and anomic. In a word: criminal.
ROBERTO SAVIANO

“After reading Saviano, it becomes impossible to see Italy, and the global market, in the same way again.”

The New York Times

“Saviano has an astonishing ability to write luminously yet subtly about terrible things.”

Le Parisien

“A national hero.”

Umberto Eco

Vieni via con me / Come Away With Me

Roberto Saviano’s fourth book is a portrait of contemporary Italy. Employing a narrative style reminiscent of Gomorrah, Saviano tells eight stories in eight chapters, compelling case studies that probe the most significant issues affecting Italy both in recent years and more persistently since unification. Each of these stories explains with Saviano’s precocious authority how Italy works – and, in some cases, how it does not work. There are familiar problems: a general lack of understanding and appreciation of the value of national unity, of what it means to be a single nation state; political mud-slinging and the incessant smears that have become an integral part of public life; the expansion of organised crime in Northern Italy; the never-ending rubbish crisis in Naples; these and other matters afflicting Italy are considered with an emotional intensity and clarity of vision. But there are also stories which inspire hope, including that of Don Panizza, the priest who travelled from the North to assist disabled children in the South, finding himself fighting the Calabrian ‘ngrangheta once there; or those of Piergiorgio Welby, euthanasia activist, and Piero Calamandrei, anti-fascist professor, poet and politician.

In November and December 2010 Roberto Saviano starred in a series of four two-hour, interview-based television programs which focused on issues of contemporary importance, filmed at an undisclosed location surrounded by security. The show achieved more than eight million viewers on its first airing, more than nine million on its second, and the ratings continued to grow after that – comfortably RAI 3’s biggest audience since its creation in 1979.

Vieni via con me develops the themes broached in the television series, and – with over 500,000 copies in circulation in Italy – it is one of the most important portraits of modern Italy to emerge in recent years.

ROBERTO SAVIANO was born in Naples in 1979. He is the author of the international bestseller Gomorra which has sold over ten million copies and been translated into over fifty languages worldwide. The film adaptation of Gomorra was winner of the Grand Prix at the 2008 Cannes Film Festival. Saviano’s journalism has been widely published, including in la Repubblica, L’Espresso, the Washington Post, The New York Times, El País, Die Zeit, Expressen and Dagens Nyheter in Sweden, and The Times in the UK.

He has been living under police escort protection since October 2006, following threats received from the criminal organisations that he had denounced. In 2008 six Nobel Prize-winning authors and intellectuals made a public statement of their support for Saviano, and in November of the same year he was invited by the Nobel Committee in Stockholm to give a lecture on “Freedom of Speech and Lawless Violence.”

PUBLISHERS OF VIE NE V I A C O N M E :
Albania: Botimet Dudaj
Brazil: Companhia das Letras
Catalan: Empúries
Czech Republic: Paseka
Denmark: Tiderne Skifter
Finland: WSOY
France: Laffont
Germany: Hanser
Greece: Patakis
Norway: Aschehoug
Poland: Sonia Draga
Portugal: Grupo Leya
Slovakia: Kalligram
Slovenia: Mladinska Knjiga
Spain: Anagrama
Sweden: Brombergs
UK: Penguin
MICHELE SERRA

“A fierce satire of modern life.”

La Stampa

“Comic and poetic, this novel shows a man who feels discomforted and at odds with the time he lives in, and who continues to reflect on the digital narcissism that surrounds him.”

Vanity Fair

Ognuno potrebbe / Everyone Could

Giulio Maria is the one in the photos who never does anything. He’s the anachronistic son of elderly parents, a sociology researcher who is part of a study designed to interpret the exultant gestures that soccer players make. Giulio Maria lives in a Northern Italian town that is artisanally minded, prosperous, and ultimately validated by the consumer. It is a world of roundabouts, megastores, SUVs, and social anonymity. Giulio Maria is in love with Agnes, the woman “in black and white,” and spends a lot of time with his friend Ricky, an exquisite example of reckless optimism. Giulio Maria lives with full awareness of his condition as “lost.” His father’s company (an artisanal furniture-maker) certainly had meaning once upon a time: the color and smell of the wood, its prodigious variety, the wisdom and patience required to make a useful and beautiful object all had value. But this company is now a stopped clock, a kingdom fallen under a spell. How does one escape the “immobility of the misery of the present time”? Giulio Maria is lost in a world of lost, disoriented people. What to make of an evening in which a wild boar is found dead in a roundabout, and a small crowd of onlookers forms to contemplate the political and philosophical significance of its death? The crowd goes through the motions of a debate, but does not in fact come to any significant conclusion. Everyone talks on an Egophone (a.k.a. a smartphone), everyone takes pictures, everyone seems terribly encumbered. So what? What if you were to put some space between yourself and others? Give yourself up to silence, a silence not filled with words? What if your starting-point was an action that is the least active of all actions? Michele Serra has written a novel that is a perfectly apt interpretation of the stalemate of our times. Towing the line between skepticism and cynicism, Everyone Could shows us with comic fragility the thirty-somethings who have lost their way, a disoriented generation in search of redemption.

Michele Serra was born in Rome in 1954, but grew up in Milan. He began writing at twenty and has never done anything else to earn a living. As a journalist he cut his teeth at l’Unità in Milan, and has also worked with Panorama, L’Espresso, Epoca, Linus, la Repubblica and other newspapers. In 1989 he founded the satirical weekly Cuore, which he ran until 1994. For Feltrinelli he has published two collections of poetry (Poetastro in 1993 and Canzoni politiche in 2000), a novel (Il ragazzo mucca, 1997), two collections of short stories (Il nuovo che avanza in 1989 and Cerimonie in 2002, which won the Procida award), three collections of newspaper columns and opinion pieces (Che tempo fa in 1999, Tutti i santi giorni in 2006 and Breviario comico. A perpetua memoria in 2008), a travel book (Tutti al mare, 1990) and a collection of articles aping prominent political figures and commentators (44 falsi, 1991).

Il nuovo che avanza (1990)
Tutti al mare (1990)
Poetastro (1993)
Il ragazzo mucca (1997)
Che tempo fa (1999)
Canzoni politiche (2000)
Cerimonie (2002)
Tutti i santi giorni (2006)
Breviario comico (2008)
Gli sdraiati (2013)

PUBLISHERS OF GLI SDRAIATI:
Brazil: Objetiva
Catalonia: La Campana
France: Flammarion
Germany: Diogenes
Greece: Ikaros
Netherlands: Lebowski
Poland: Edra Urban
Spain: Alfaguara
Chi nutrirà il mondo? / Who Will Feed The World?

A hidden war destroys our planet every day. On the one hand, the agriculture of the multinationals, the expropriation of entire regions of the globe, the merciless rain of pesticides and fertilizers, the monopoly of increasingly fragile and expensive GMOs, unspoken abolition of entire chapters of the Charter of Human Rights.

On the other hand, the agriculture of smallholders, who cultivate their land all over the planet whilst respecting the ecosystem and aiding of the quiet richness of biodiversity.

Who really will feed the world? The multinationals or the small farmers? For Vandana Shiva the answer is very clear. It will not be the big brand names from the world of agri-commerce. It will be the myriad projects which are socially, economically, ecologically sustainable, now widespread throughout the world. It will be the spontaneous agricultural resources that free from the strictures of monoculture and that restore a balance of nature and biodiversity.

Vandana Shiva gives us in these pages a unique manifesto, which condenses with unprecedented clarity and radicalism thirty years of research and courageous accomplishment in the field. A manifesto that will be published for the first time worldwide in Italy, the host country of the Expo whose theme is “Feeding the Planet, Energy for Life”.

VANDANA SHIVA

(Dehra Dunh, 1952) is one of the most authoritative voices in the world of ecology, sustainable development, and the construction of alternative social and economic models. A scientist by training, Shiva has a degree in quantum physics and is also a radical environmentalist, a consultant to numerous governments on ecological and food-related issues, and has received many prestigious awards, among them the Right Livelihood Award (1993) and the City of Sydney Peace Award (2010). Her books translated by Feltrinelli include Il mondo sotto brevetto (2002), Le guerre dell’acqua (2003), Fare pace con la terra (2012) and, in the Feltrinelli “Kids” series, Storia dei semi (2013).
“A stand-out novel: sincere, grotesque, with an extraordinary quality to the language.”

_Tuttolibri_

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

_LEspresso_

“An astonishing baroque first novel.”

_Le Monde_

**Hanno tutti ragione / Everybody’s Right**

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

**About Hanno tutti ragione**, the critic Antonio D’Orrico has said: “After I had read this beautiful novel I thought of Ezra Pound, who saw the magnificence of Venice and asked God what kind of punishment humans should expect for such an early reward.”
Senza ragione apparente / 
For No Aparent Reason

Autumn. In a damp and gray Bologna, Giorgia Cantini is working on a new case. Emilio, a seventeen-year-old high school student in the city, committed suicide for no apparent reason, leaving only the brief message: I’m tired. Eight months later, Emilio’s mother is determined to identify who is responsible. And so Giorgia is immersed in an adolescent world of hip-hop, marijuana, and endless chatter—a world in which first loves are born, but also anxiety about the future. There is also, during this dark time, a second suspected suicide, and the nightmare of a night in which yet another act of irreparable consequence may have occurred. Adding to the suspense is the confusion felt by the adults at the edges of these events, the collapse of the facades behind which they’d been hiding, the fiction that has crumbled and the arguably intentional damage these fictions have done to their children. It is in this climate of uncertainty—of swirling values and emotions in a city reflecting a country increasingly in crisis—that Giorgia presses on. Beside her is her surreal assistant Genzianella and the head of the Homicide Unit Luca Bruni, with whom Giorgia has been living for a few months, although their relationship remains a secret. And then there is Mattia, Bruni’s sixteen-year-old son, who will help Giorgia understand something deeper about his generation, a generation forced to exist in a progressively ambiguous world, where “keeping up appearances” is no longer possible and the meaning of things evermore elusive.

GRAZIA VERASANI

born in Bologna in 1964, is a writer, playwright, and songwriter. She has published several novels, including Tutto il freddo che ho preso (Feltrinelli 2008) and Mare d’inverno (Giunti 2014). Her crime series, “The Investigations of Giorgia Cantini,” has been translated into French, German, and Russian, and includes Quo vadis, baby? (which was adapted by director Gabriele Salvatores into the 2005 film of the same name, as well as a television series), Velocemente da nessuna parte, Di tutti e di nessuno, and Cosa sai della notte, all published by Feltrinelli. Verasani’s operatic theatrical work From Medea-Maternity Blues (Sironi 2004) was made into a film featured at the Venice Film Festival in 2012 and won several prizes. Verasani has studied classical piano and in 1995 won the Premio Città di Recanati songwriting prize; she has also released the CDs Nata mai and, more recently, Sotto un cielo blu diluvio.

Tutto il freddo che ho preso (2008)
Velocemente da nessuna parte (2009)
Cosa sai della notte (2012)
Di tutti e di nessuno (2012)
Quo vadis, baby? (2014)
Rosso nella notte bianca /
Red in the Night

Valtellina, November 1994. The septuagenarian Ulysses Bonfanti awaits Mario Ferrari in front of a bar and kills him with a pickaxe. And to the people who rush over he says: call the police; let them come and get me; I did what I had to do. It’s been forty-eight years that Odysseus had been missing from those mountains. After having worked all his life with his mother Judith in a textile factory in the Susa Valley, he came back and took refuge in the old family cabin, or at least what was left of it after a fire in 1944. Not a breath, not a wisp of smoke, not a presence all around. In this state of abandonment, tormented by delusions and hallucinations, Odysseus spends his last night of freedom resting in front of the fireplace, walking in the woods, reliving the tragedy that has marked his existence. Forgotten by everyone, penned in like a dying animal in a pasture where no one has ventured for decades, he suffers memories of rural poverty, of war, of the factory, of family tragedies, all alternating in his haunted desolation. Desolation that comes from being in the village where, in 1946, his sister Nerina died. It’s the same Nerina who recounts for us what happened. Facing each other, two figures in the snow, Ulysses and his young sister tell each other the truth about the blood that has rendered them two ghosts suspended in an unresolved story. After The Panic Factory, Stefano Valenti makes the violent death of a young woman the trauma of a man obsessed with religion; at the same time it is the trauma of an entire Italian era. With feverish, hallucinatory writing, Valenti evokes passions, cruelty, unrelenting tensions, destinies that must be fulfilled and stories that must find a voice.

“Taut, rhythmic prose cleverly put together. A relentless stream of consciousness.”

Il Manifesto

STEFANO VALENTI

La fabbrica del panico (2013)
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