



Giangiaco­mo Feltrinelli
Editore

Translation Rights / Fall 2021

Simonetta Agnello Hornby / Sibilla Aleramo /

Francesco Stoppa / Antonella Viola /

Silvia Ferrara / Eleonora Marangoni /

Giovanni Montanaro / Rosario Pellecchia / Pif /

Arianna Cecconi / Omar Di Monopoli /

Ermanno Rea / Tiziano Scarpa / Franco Baresi /

Salvatore Settis / Massimo Recalcati /

Francesco Zambon / Guido Tonelli / Gad Lerner /

Stefano Benni / Boris Pasternak /

Giuseppe Tomasi Di Lampedusa / Luce D'Eramo /

Marco D'Eramo / Maurizio Maggiani /

Alessandro Vanoli / Umberto Galimberti /

Vinicio Capossela

“Excellent, atmospheric... A charming, perceptive tragicomedy.”

The Guardian, praise for *La Mennulara*



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Piano nobile / Piano Nobile

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

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

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

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

Affected by war and the occupation, the city opens with great enthusiasm to new wealth and new alliances with politics and the underworld. Meanwhile, among the Sorci family, love stories, escapes, passions and fights are taken place. And everything flows, incessantly. Agnello Hornby tells stories that are also part of the history of the whole country and she tells them with her ability to connect the overall vision and the power of details, an ability that her readers already recognize from her previous book *Caffè amaro*.

SIMONETTA AGNELLO HORNBY

was born in Palermo but has been living in London since 1972 where she worked as a solicitor for the community legal aid firm specialized in domestic violence that she co-founded in 1979. She has been lecturing for many years, and was a part-time judge at the Special Educational Needs and Disability Tribunal for eight years. Her novels: *La Mennulara* (2002), *La zia marchesa* (2004), *Boccamurata* (2007), *Vento scomposto* (2009), *La Monaca* (2010), *La cucina del buon gusto* (2012, with *Maria Rosaria Lazzati*), *Il veleno dell'oleandro* (2013), *Il male che si deve raccontare* (2013, with *Marina Calloni*), *Via XX Settembre* (2013), *Caffè Amaro* (2016), e *Nessuno può volare* (2017) are all published by Feltrinelli.

La Mennulara (2002)
La zia marchesa (2004)
Boccamurata (2007)
Vento scomposto (2009)
La Monaca (2010)
La cucina del buon gusto (2012)
Il veleno dell'oleandro (2013)
Il male che si deve raccontare (2013)
Via XX Settembre (2013)

Caffè Amaro (2016)
Nessuno può volare (2017)
La Mennulara (2019)

PUBLISHERS OF CAFFÈ AMARO:
 Spain: Tusquets
 Germany: Goldmann
 Albania: Dudaj
 Portugal: Clube do autor
 Netherlands: Signatuur Ujtgivers



© Acaito Frediani

Punto pieno / The Padded Satin Stitch

Rico Sorci, who has married Rita, is a tortured soul: he finds comfort with different women, whose presence Rita is aware of and puts up with.

Rita has joined the Society of the Padded Satin Stich. Born in 1920 it has flourished over time, becoming a female community of “mutual support”. Women discuss, talk, console one another, and “mend” family trauma as they embroider and sew.

Rita and Rico have two sons, “Little” Cola and Pietro. Rico decides to invest in tourism, but he soon realizes that all transactions are kept in check by the mafia. Rico’s cousin, Mariolina, falls head over heels for Peppe Vallo whose power and wealth come from the mafia. She marries Peppe’s partner, Alfio Ponte an impotent man, on agreement that she and Peppe can continue their relationship. When Mariolina becomes pregnant, Peppe organizes Alfio’s death, pretending that the mafia wanted him killed, then he marries Mariolina.

In 1960 the Mafia kidnaps a cousin of Mariolina and Rico’s. This throws off the precarious balance in the family. Rita leaves her husband in order to save her financial standing, then she forgives him. When Rico cheats again on her and squanders the family wealth, Rita is forced to become legally separated from him. Always by her side is Carlino, sharing his own struggles as a homosexual in a traditionalist, patriarchal society.

In 1970, Rico dies in a car accident, probably a suicide to escape his debts. Cola Junior and Pietro look with assurance at the future. Carlino moves to San Francisco where the hippy movement and the fight for civil rights are in full swing. Years go by, but nothing changes in Sicily where the anti-mafia judge Falcone is killed by Mafia; Rita, elderly and still sharp-witted, suggests her grandchildren to be brave, and never to let themselves become intimidated by anything.

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 Il male che si deve raccontare (2013)
 Via XX Settembre (2013)

Caffè Amaro (2016)
 Nessuno può volare (2017)
 La Mennulara (2019)

PUBLISHERS OF PIANO NOBILE:
 Spain Tusquets
 Netherlands Signatuur Ujtgivers

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

The Guardian

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

Times Literary Supplement



Una donna / A Woman

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

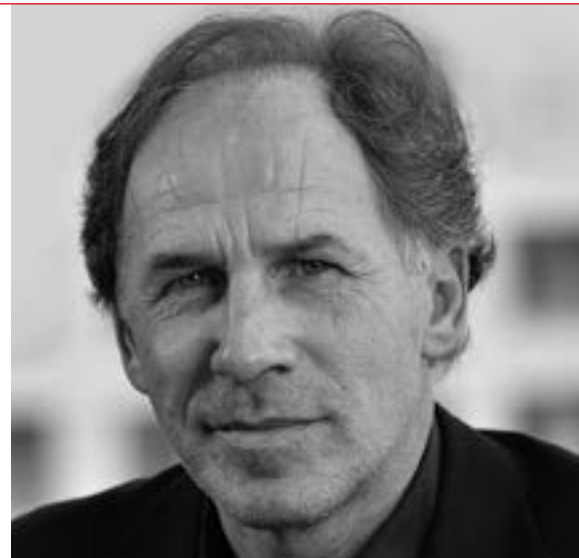
SIBILLA ALERAMO

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

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

PUBLISHERS:

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



Libero di sognare / Free To Dream

Everything begins in Travagliato, in the countryside of Brescia, where Franco Baresi was born and grew up in a humble family with good values. During his childhood, marked by the rhythms of rural life, Franco Baresi kicks a soccer ball around for the first time. When he is fourteen, after the death of his parents, Franco Baresi becomes a football player for Milan's club.

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

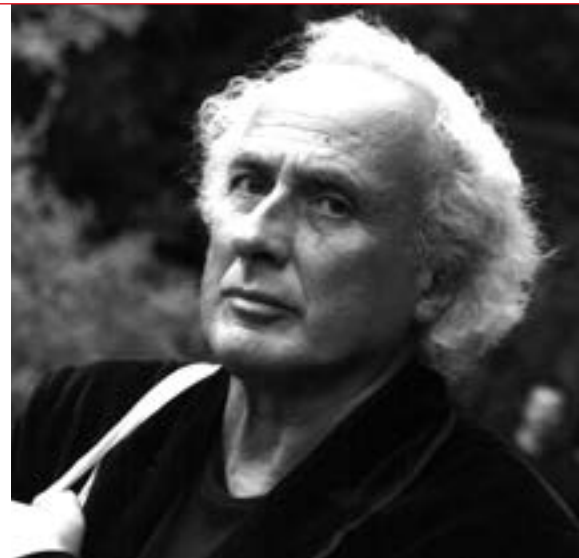
With crescendoing emotion, the story takes us through the stages of an extraordinary career, during which Baresi worked with great coaches including Nils Liedholm, Arrigo Sacchi, and Fabio Capello. The author analyses what made Baresi famous as well as known as one of the most intelligent players to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

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

FRANCO BARESI

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

France: Slatkine.



Giura / Promise Me

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

The destiny of Febo and Luna is sealed with a prophecy about a mysterious iron hand. Their paths diverge: Luna ends up in an institute run by nuns, where Doctor Mangiafuoco will help her recover her voice. Febo moves to the city to study and there he must deal with his parents: his megalomaniacal father, always on the verge of closing "an important deal," and his embittered mother.

There is great distance between them, but Febo and Luna never stop thinking about each other, and never stop loving each other. Febo becomes a person of grand theories and declarations, whereas Luna is concrete and combative. Their destiny is to lose each other and find themselves again and again.

STEFANO BENNI

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

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

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

PUBLISHERS:

China: Ecus
France: Actes Sud
Galizia: Rinoceronte
Germany: Wagenbach
Hungary: Scholar
Japan: Kawade Shobo
Romania: Nemira
Russia: Vostochnaya
Serbia: Nova Knija

Spain: Blackie Books
Turkey: Cumartesi
US: Europa Editions

“A real one-off.”

The Guardian

“A visionary songwriter.”

The New York Times



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Eclissica / Eclissica

VINICIO CAPOSSELA

is a singer-songwriter, poet and novelist.

“Not an autobiography in the strict sense, but flashes of the last 15 years, between the public and the private.” This is how Vinicio Capossela describes *Eclissica*. “A ‘cyclopedic’ work,” (Capossela is a master at creating new words), “I still don’t know if it is the result of courage or recklessness”, full of references, quotations, historical and gastronomic indications with the unmistakable style of Capossela that draws the reader (or the listener, as the case may be) into imaginative worlds, more mental than geographical.

In *Eclissica* – another ‘Caposselian’ neologism for an imaginary science that studies states of exception and therefore also interdictions, between eclipses and ellipses, passages of time that go back and forth – Capossela talks about himself, elucidating flashes of memory, flashes that illuminate: life and works, songs, concerts, the writing of the last fifteen years, from 2005 to 2020. A journey into the work of an author, and a journey of the author into the work of a life. In the darkness of current times, Capossela peeks through the cracks, and with him we glimpse the life and work that is necessary to make oneself available to the prodigy, the lightning, the crack and the failures that give rise to creativity.

To open and close the circle, two events that have catalyzed world attention: in 2005 the funeral of Pope John Paul II with the thousands of people who flocked to Rome for days to pay homage to him, and then in 2020 a pope again, and St. Peter’s again, but this time an apocalyptic atmosphere that was Francesco’s *urbi et orbi* indulgence in a desolately empty square lashed by wind and rain. Says Capossela: “I suffer the fascination of religion as a collective rite and these two moments that so contrasted with each other frame very well the story I had in mind.”



Teresa degli Oracoli / Teresa The Oracle

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

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

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

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

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

ARIANNA CECCONI

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

PUBLISHERS:
France: Marabout



Ultima luna / Last Moon

Villa Felice is a retirement home for the elderly in Frascati. This is where Alfonsina, a vivacious eighty-year-old woman, is spending her last years. Alfonsina, during her long life, had to face by herself the harshness of war and the deprivations of poverty but she was able to fight to have her son study and she managed to become one of the best dressmakers in Rome having started by being a simple seamstress. Silvana is her gerontologist; Bruno is Alfonsina's only son, a journalist and writer who has lived in Japan for many years and has now returned to Italy for a few days in order to see her.

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

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

LUCE D'ERAMO

was born in 1925 in Reims to Italian parents and died in Rome on March 6, 2001. Her books include Deviazione (1979), Nucleo Zero (1981), Partiranno (1986), Ultima Luna (1993), Una strana fortuna (1997) and L'opera di Ignazio Silone (1971). In 1999 she published Io sono un'aliena ("I am an alien"), a "conversation" in which she retraces the steps of her existential and intellectual path.

Deviazione (1979)

PUBLISHERS OF DEVIAZIONE:

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

“A bracing, provocative examination
of an all-too-human pastime.”

Wall Street Journal

“A sophisticated, engaging, clever book”

Berliner Zeitung



Dominio / Supremacy

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

The victory was such that today terms like “capitalists”, “exploitation”, “oppression” have become cursing that we are ashamed to utter. This days “it is easier for us to think about the end of the world rather than the end of capitalism”.

The revolt from the above against the below affected different aspects: not just the economy and work but justice and education as well. This revolt has distorted the idea that we have of the society, of family and of ourselves. It has exploited every crisis, every tsunami, every attack, every recession and every pandemic. It used every weapon at disposal, from the IT revolution to the debt technology. It changed the nature of power, from discipline to control. It learned from the workers' struggles and studied Gramsci and Lenin. Perhaps the time has come to do the same and start learning from opponents.

D'Eramo writes: “The work to be done is immense, titanic, frightening. But we must remember that in 1947 the supporters of neoliberalism had to gather in secrecy and they seemed to be preaching in the desert, just like we do now.”

MARCO D'ERAMO

was born in Rome in 1947. After graduating in Physics, he studied Sociology with Pierre Bourdieu at the *École Pratique des Hautes Études* in Paris. As a journalist, he has written for *Paese Sera* and *Mondoperaio* as well as for *il manifesto*. His publications include: *Gli ordini del caos (manifestolibri, 1991)*, *Via dal vento. Viaggio nel profondo sud degli Stati Uniti (manifestolibri, 2004)* and, with *Feltrinelli*, *Il maiale e il grattacielo (1995)* *Il selfie del Mondo (2017)* and *Lo sciamano in elicottero. Per una storia del presente (1999)*.

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

PUBLISHERS
Spain: Anagrama



Brucia l'aria / Burning air

During the summer of 1990 a gigantic fire devoured a large part of the coast of Torre Languorina, a no-man's land at the easternmost end of Salento, far away from any tourist trajectory. Among the burned remains of the immense bonfire, a corpse was found, which the authorities immediately identified as the person responsible for the disaster: Livio Caraglia, a local firefighter with an ambiguous past. For some a hero, for others a person linked to mafia.

After twenty years his children have to come to terms with the past. Rocco Caraglia, the eldest son, struggles to conduct an honest life after having served a long prison sentence for murdering a customs officer while driving a truck full of contraband cigarettes. Gaetano, the youngest son, dreams of changing his life and destiny by betting on dog fights.

Rocco and Gaetano live together in their dilapidated family farm, looking after their sick mother with the help of Nunzia. Nunzia, who is married to a security guard and is a mother, was the first and never forgotten love of Rocco. They broke up during the years that Rocco spent in prison but now that Rocco is back and seems determined to conduct an honest life it is difficult for Nunzia to see him every day and to ignore the feeling of that interrupted love...

When Precamuerti, an old leader of the mafia organization Sacra Corona Unita, comes back after having been on the run and decided to reorganize the local criminal organization, the fragile equilibrium on which the community is based collapses. The time will come for all the members of the community to face their demons.

OMAR DI MONOPOLI

Born in 1971 in Bologna from to a family with its roots in Puglia, Omar Di Monopoli published his first novel Uomini e cani in 2007 (winner of the Kihlgren Award 2008 and recently republished by Adelphi), which was follow by Ferro e fuoco (2008), La legge di Fonzi (2010) published by Isbn Edizioni and Nella perfinda terra di Dio (Adelphi, 2017).



Il salto / The Leap

An epic account of the quantum leap from the concrete to the abstract. An odyssey to discover the origin of the world's first symbols. Art, music, numbers, the earliest letters, drawings, tools, the conceptualization of the transcendental, the notion of the city. The first attempts to impose order on the world. The first efforts to shape nature with our own hands, firstly for survival and then for eternal life: to leave a living trace of ourselves.

'The easiest way of introducing you to the book you hold in your hands is to use litotes, a negative and pessimistic rhetorical figure that gives you fair warning, a disclaimer addressing the very things that will not be covered. This isn't a book about science or art, nor is it a book about aesthetics. It isn't about important archaeological finds, or about niche discoveries, although many of the stories I relate will be unfamiliar to most people. It is not a book about history, about semiotics, or about anthropology. To be sure, all of these things can be found inside this book, but there are no technical details, no troublesome terminology, no towering theories. Experts may be appalled, but here you will find lightness, digression, contemplation and observation, often expressing admiration and surprise at the way human beings have managed to manipulate reality with their creative exuberance. This is a path of discovery, exploring the world's symbols and revealing the great leap that led to abstract thought – the cultivation of something different from everything that exists, or seems to exist.'

Silvia Ferrara leads us far back in time and space to unearth all the manifestations of the idea that spawned ideas – the spark of genius, always unique, that has allowed our species to make the greatest leap of all: from the limited world of a life restricted to things, to the soaring, infinite world of the abstract. We discover how the extraordinary journey of the human mind gave rise to the invention of numbers and letters, drawings and music, tools and art.

SILVIA FERRARA

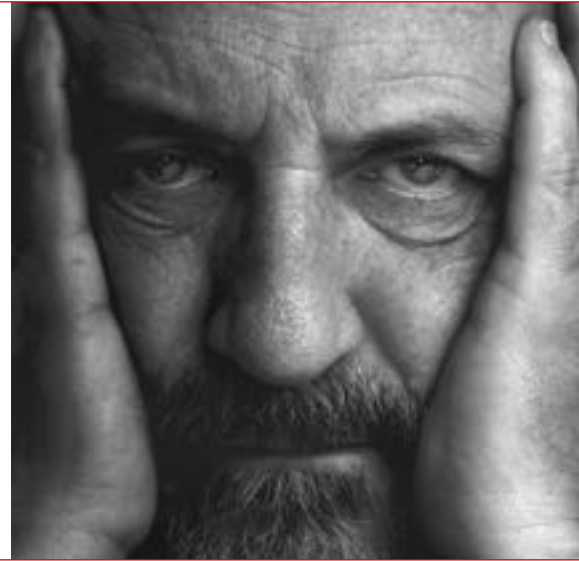
is professor of Aegean Civilization at the University of Bologna. She leads a project financed by the European Research Council on the 'Invention of Scripts and their Beginnings'. For Feltrinelli, she has written La grande invenzione. Storia del mondo in nove scritture misteriose (2019), published as The Greatest Invention in the United States, and also translated in China, France, Germany, Greece and Spain.

La grande invenzione. Storia del mondo in nove scritture misteriose (2019)

PUBLISHERS: OF LA GRANDE INVENZIONE

China: Chongqing Publishing & Media
France: Seuil
Germany: Beck
Greece: Patakis
Spain: Anagrama
UK: Picador
US: FSG

“Galimberti is a wonderful connoisseur of the mind”
Il Sole 24 Ore



Il libro delle emozioni / The Book Of Emotions

The mind and the heart. Plato invites us to privilege the rational mind, capable of governing the passions of the heart. But we can't forget that the heart also has its purpose. Indeed, before the mind came to guide the life of man, our ancestors believed that life was governed by the heart: with its sensation the heart is able to understand quickly and without reflecting, as animals do, what is beneficial and what is dangerous for maintaining life. The heart promotes actions more quickly than reason and doesn't overthink about what needs to be done, because the world is not hospitable, and its dangers require immediate decisions. The decisions of the heart are promoted by emotions such as fear that serves as warning from the heart in the face of danger, or desire that leads to mating and therefore to the preservation of the species. All this without reflecting, because such decisions are made without the light of reason being shone on the matter.

Our era is an era of frightening expansion of technical rationality. On the one hand, this expansion requires the removal of emotions and on the other it triggers a reaction of emotional withdrawal into one's feelings which are then perceived all that governs life. Added to this, there is the constant search for visibility and notoriety, which transforms our emotions into a kind of merchandise, touted on the internet.

And so are we still able to recognize what an emotion is? Umberto Galimberti builds an extraordinary journey into the depths of our experience and teaches us how to rediscover our intimate space.

UMBERTO GALIMBERTI

*teaches Philosophy and Psychology
at Venice university.*

Psichiatria e fenomenologia (1979)
Il corpo (1983)
La terra senza il male (1984)
Gli equivoci dell'anima (1987)
Il gioco delle opinioni (1989)
Idee: il catalogo è questo (1992)
Parole nomadi (1994)
Psiche e techne (1999)
Orme del sacro (2000)
I vizi capitali e i nuovi vizi (2003)

Le cose dell'amore (2004)
La casa di psiche (2005)
L'ospite inquietante (2007)
I miti del nostro tempo (2009)
Il segreto della domanda (2011)
Cristianesimo (2012)
Paesaggi dell'anima (2017)
Nuovo dizionario di psicologia (2018)

PUBLISHERS OF

I MITI DEL NOSTRO TEMPO:

Albania: Tirana Times
Netherlands: Ambo Anthos
Portugal: Cavalo de Fero
Serbia: Zorana Stoyanovica
Slovenia: Modrijan
Spain: Debate

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

The Economist

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

Simon Schama



Il gattopardo / The Leopard

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

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

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

The Observer

“One of the great lonely books.”

E. M. Forster

GIUSEPPE TOMASI DI LAMPEDUSA

Duke of Palma and Prince of Lampedusa, was born in Palermo, Sicily in 1896.

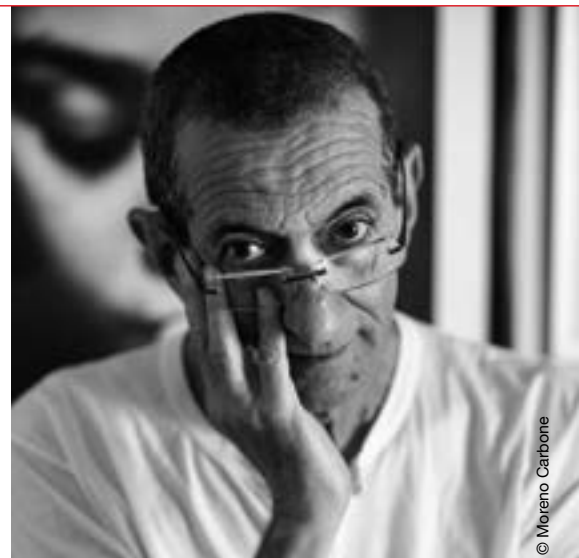
Other than three articles that appeared in an obscure Italian journal in 1926-27, Lampedusa was unpublished in his own lifetime. He began *Il gattopardo*, his only novel, in 1954, at the age of 58. When he died at the age of 61, the completed manuscript for *Il gattopardo* had received only rejections from publishers.

Racconti (1961)

PUBLISHERS OF *IL GATTOPARDO*:

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

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



© Moreno Carbone

L'eterna gioventù / Eternal Youth

This is a story of eternal revolt, of lives that intertwine and mingle with history, building a history of their own that doesn't bow to the overwhelming arrogance of power, the insolence of tyrants and the despondency of defeat. It is a story about brotherly justice and loving freedom.

It is a story of many lives and infinite deeds, lives that didn't have a voice and lives whose loud voice has been forgotten and buried under immemorial contemporaneity. Among these characters there is one that is pure legend, a woman born in 1901 who is still alive today, "the oldest human being in the world," who knows every story and has lived every story: this woman is the "Canarina": the Little Canary. Canarina is the nickname that was given to the women who worked in the ammunition industry during the Great War and whose hair and face would turn yellow because of the TNT contained in the grenades that they were packing for cannons. The Canarina was sixteen when she started work and every day she hid a few grains of the deadly compound under the toenails, stealing from the war a small piece of the war, and stowing it in a wooden box that remains with her to the present day. What is a 120 year-old woman doing with a box containing five kilos of TNT that has crossed ages, oceans, continents, wars and revolutions, from Genoa to New York to St. Petersburg? For more than a century she has taken the liberty of owning it but not using it. And she will leave this world in peace only once she knows that for centuries and centuries to come there will be someone else who is free to keep it and can freely decide not to use it. It is her grandson, the Artist, who unravels history and these stories through a progeny of only children that are part of a sweet heroic elegy, and who touched the lives of Garibaldi and Anita, inventor of the telephone Antonio Meucci, anarchists Emma Goldmann, Gaetano Bresci, Carlo Tresca and many others.

MAURIZIO MAGGIANI

was born in Castelnuovo Magra, in the hills above the Gulf of the Poets, in 1951. He is the author of numerous critically acclaimed novels and short story collections, and has been widely translated.

Il coraggio del pettirosso (1995)
 Mauri mauri (1996)
 La regina disadorna (2000)
 È stata una vertigine (2002)
 Il viaggiatore notturno (2005)
 Mi sono perso a Genova (2007)
 Storia della meraviglia (2008)
 Meccanica celeste (2010)
 I figli della repubblica (2014)

Il Romanzo della Nazione (2015)
 È stata una vertigine (2016)
 La zecca e la rosa (2016)
 Mi sono perso a Genova (2018)
 L'amore (2018)



Noi, partigiani / We The Partisans

The Resistance and its memory consist of actions and places that have become vivid symbols of tragedy and heroism in Italian history. But memory fades and history repeats its mistakes. With this book, Gad Lerner and Laura Gnocchi, along with ANPI (the National Association of Italian Partisans), give voice to men and women who were very young in 1943, in some cases not yet even teenagers. What was going through their minds when they decided to take up weapons and fight for a freedom most of them had never known?

These young people come from very different backgrounds: there is a Venetian boy from a good family who drops out of high school and goes to the mountains to fight, a fourteen-year-old girl who becomes a partisan messenger almost by chance, and the son of an antifascist who goes from being a factory apprentice to a combatant.

We The Partisans is a choral coming-of-age story ultimately about a precious and endangered thing: the Italian democratic Constitution. Personal memories, dramatic episodes, family dynamics, and re-enactments of people unfairly forgotten intertwine in this collective account that is at once happy, melancholic, and hopeful, shining new light on the basic civil rights we must defend still today.

GAD LERNER

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

LAURA GNOCCHI

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



E siccome lei / Since She

In over thirty-five years of her career, Monica Vitti has worked for the theater, cinema, variety shows, radio and TV. She has been defined as “an Italian icon” but Vitti has nothing of the fixity of icons. Her personality is unique precisely because it contains many personalities: she is mature and fragile, funny and melancholic, tender and merciless, courageous and lost. She takes your breath away and she makes you laugh, she is the girl with the gun and the queen of alienation, she is a blonde femme fatal and a friend always ready with a joke. She is all this and there is no contradiction in this.

And since she is not a novel and is the opposite of a biography: it is a choral portrait, the sum of all the women that Monica Vitti has personified in movies, from the beginnings in the fifties with Edoardo Anton e Glauco Pellegrini to the latest movies directed by her husband Roberto Russo in the eighties, passing through Antonioni, Risi, Monicelli Buñuel, Sordi, Brass and Scola.

In this book Claudia from *L'Avventura*, the thief Teresa, Modesty Blaise and Assunta Patanè are reunited for the first time and are told one by one along with all the other women. There is not a predefined order in the report of this stories nor a hierarchy of importance: some stories are told in the first person, others in the third; there are monologues, letters, imaginary interviews, scattered notes, telegrams, lists and travel diaries.

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

ELEONORA MARANGONI

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

PUBLISHERS

UK: Juxta Press



© Acaito Frediani

Il libraio di Venezia / The Bookseller Of Venice

Moby Dick, in San Giacomo Square in Venice, is one of those bookstores “tenacious as guerrillas, elegant as princesses”.

The owner of Moby Dick, Vittorio, is a forty-year old man who lives for his books and fights to continue selling them. One day he meets Sofia, a young girl with clear eyes and quick answers, who gets into the habit of visiting him often.

On November 12, 2019, however, 187 centimeters of exceptional high water invade Venice, its houses, shops, streets and also the Moby Dick bookstore is flooded: pages drown in water and “San Giacomo square is full of lost books, and it seems that all is lost”.

Giovanni Montanaro, who experienced the tragic days of the flood firsthand, tells of the anguish of looking at the water rising and destroying and at the same time shows us another Venice: one that is made of young people and citizens ready to react, to help each other because “Venice is always herself. Venice is wonderful”.

This is a story that, after more than a year from the high water of November 2019, has become the symbol of every sudden and tragic emergency and every tiring rebirth.

Among all that was lost or almost lost during that night on November 12, books have a symbolic meaning: they represent identity and memory. With that in mind Giovanni Montanaro wrote a book that is a love story for Venice and in particular for its booksellers and bookstores and for the love and solidarity that is born thanks to books.

The author decided to donate the proceeds of *The Bookseller of Venice*'s copyright to Venetian's booksellers and, at the end of the volume, the reader can discover (and hopefully, in the future, visit in person) all the bookstores of Venice.

GIOVANNI MONTANARO

(Venice, 1983) is a writer and lawyer. He has written short stories, theatrical texts, and the novels *La croce Honninfjord* (Marsilio, 2007), *Le conseguenze* (Marsilio, 2009), *Tutti i colori del mondo* (Feltrinelli, 2012), *Tommaso sa le stelle* (Feltrinelli, 2014) *Guardami negli occhi* and *Le ultime lezioni*.

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

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

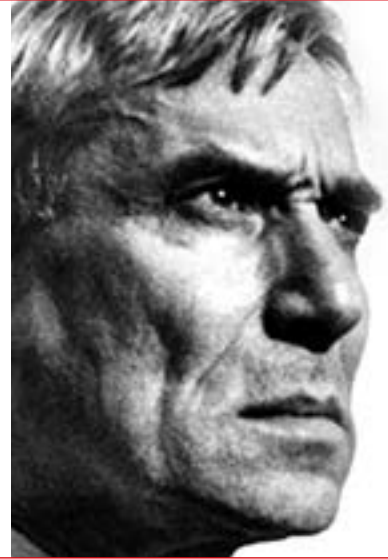
Edmund Wilson

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

Ann Pasternak Slater

BORIS PASTERNAK

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

Autobiografia (1958)

PUBLISHERS OF *IL DOTTOR ZIVAGO*:

Albania: Fan Noli
Brazil: Companhia das Letras
Czech Republic: Euromedia
Denmark: Gyldendal
France: Gallimard
Germany: Fischer
Hungary: Europa Konyvkiado
Montenegro: Nova Knijga
Netherlands: Oorschot
Norway: Gyldendal Norsk
Poland: Rebis

Romania: Polirom
Spain: Galaxia Gutenberg
Turkey: Yapi Kredi
UK: Harvill Secker
US: Pantheon



Le balene mangiano da sole / Whales Eat Alone

Bicycle, headphones and music in the ears and off to the next delivery.

A 23-year-old Neapolitan living in Milan, Gennaro Di Nola, known as Genny, is a professional rider who has the habit of playing a game: guessing the type of person who will open the door based on the food that that person has ordered.

Those few seconds during which he is allowed to peek into the lives of others, standing on the threshold of their houses, represent an irresistible temptation for him and it is rare that he makes a mistake in drawing a profile for one of his clients.

But one evening, against all odds, he meets Luca: a twelve-year-old boy, crew-cut with a little crest, a Napoli shirt and a large bucket of Crispy World fried chicken all for him. His mother has gone out, the father was never there: he is somewhere far away feeding whales, or that is what they have told him since he was a child. His father's absence is reflected in Luca's black and deep eyes, in which Genny senses a pain that somehow unites them both.

A few jokes are enough for the boy to be able to convince Genny to enter the house to watch the Champions League on TV.

From game to game, a tender and somewhat surreal friendship begins, a friendship that is initially hampered by Luca's mother but that keeps growing and getting deeper. Until Luca announces that he wants to go to Naples with Genny. This will be a great adventure, a journey into the past that will lead to a new future, to understand the feeling of belonging and of being at home.

ROSARIO PELLECCIA

AKA Ross, is one of the most popular and beloved Radio DJ in Italy

He was born in Castellamare di Stabia (Napoli) but he lives in Milano where he works at Radio105, as DJ of the morning program 105 Friends.

Pelleccia is a journalist, a song writer a singer, he has published five albums with his band Flabby. His first novel Solo per vederti felice was published by Mondadori in 2019.



© Adolfo Frediani

Nessuno Si Piglia Se Non Si Rassomiglia / To Make A Catch You Need A Match

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

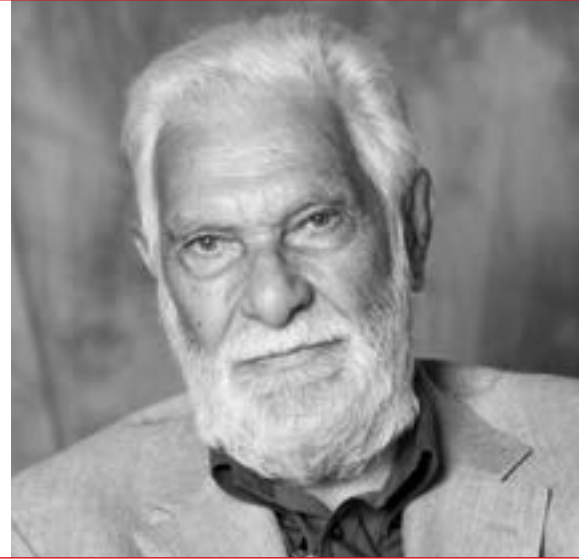
This meeting is pivotal, because after years of working with his nose to the grindstone, it has just dawned on Arturo that in the meantime his contemporaries have got married or are living in couples; many of them have produced children and some have even already separated. So, while he is planning his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

Through the app he learns that he has seven soulmates in the world. Against the advice of his friend Carlo, an incurable romantic, Arturo sets out into the world filled with hope – despite being awkward and shy – to meet his soulmates. From Siena to Greenland, from Japan to Sweden, Arturo will learn a lot about himself and about relationships as he travels the world. But can love really be determined by an algorithm?

PIERFRANCESCO DILIBERTO

otherwise known as Pif, has for many years been a writer and reporter on the satirical sketch show Le Iene. For MTV he created Il Testimone. He directed La mafia uccide solo d'estate (2013) and In guerra per amore (2016). His first novel, ...che Dio perdona a tutti (2018), is published by Feltrinelli.

...che Dio perdona a tutti (2018)



Nostalgia / Nostalgia

Felice Lasco returns to Rione Sanità, just outside Naples, after forty years spent between the Middle East and Africa. His mother is dying and he looks after her with belated but loving patience until her quick death. Instead of returning to Cairo, where his beloved companion awaits him, Felice craves his roots, his identity, his destiny. His procrastination coincides with the lead up to a fatal encounter with Oreste, who is now a hardened criminal. Felice tells his story to a doctor at San Gennaro's Hospital for the Poor and also to Father Luigi Rega, a scrappy and Socratic priest. He was seventeen, and he was proud of his Gilera scooter and his friendship with Oreste Spasiano, also known as Malommo, his partner in petty crime. They would hang around the alleyways, pickpocketing passersby—then Oreste proposed an actual robbery in the house of a money-lender who was supposed to be away but instead was asleep in his bed. Oreste bashed him in the head. Felice was horrified: he didn't betray his friend but he became withdrawn until an uncle took him with him to Beirut, where he began a new life. Now Felice seems to absorb the painful beauty of his city, the desperation, the violence and even the tingle of hope that has tortured isolated Rione Sanità for two centuries, reinforcing its inhabitants' pride as well as their depravity. In the end, sure enough, Oreste ambushes Felice in an alley and kills him. He kills him because Felice betrayed their pact of silence, but also because there is no redemption in Rione Sanità, and because Evil trumps History. The novel ends with Father Rega, even in the face of this latest bloody episode, refusing to give up the fight.

ERMANNNO REA

(Naples, 1927) was a journalist and writer who collaborated with numerous newspapers and magazines. His books include Po si racconta (1990), L'ultima lezione (1992), Fuochi fiammanti a un'ora di notte (1998, Campiello Prize 1999). With Feltrinelli he has published: La fabbrica dell'obbedienza (2011), a book of photographs entitled 1960. Io reporter (2012), La dismissione (2014; Rizzoli, 2002), Il sorriso di don Giovanni (2014), Mistero napoletano (2014; Einaudi, 1995, winner of the Viareggio Prize in 1996), Il caso Piegari. Attualità di una vecchia sconfitta (2014), and Napoli Ferrovia (2015; Rizzoli, 2007). He died in September 2016.

Il Po si racconta (1990)
 L'ultima lezione (1992)
 Mistero napoletano (1995)
 Fuochi fiammanti a un'ora di notte (1998)
 La dismissione (2002)
 Napoli ferrovia (2007)
 La fabbrica dell'obbedienza (2011)
 1960. Io Reporter (2012)
 Il sorriso di Don Giovanni (2014)
 Il caso Piegari (2014)



La tentazione del muro / The Temptation of a Wall

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

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

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

MASSIMO RECALCATI

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

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

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

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

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

The Independent



Venezia è un pesce / Venice Is a Fish

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

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

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

NEW REVISED EDITION

TIZIANO SCARPA

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

PUBLISHERS OF VENEZIA È UN PESCE:

France: Bourgois

Spain: Editorial Minuscola

China: Shanghai 99 Readers’ Culture



Incursioni / Intrusions

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

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

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

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

SALVATORE SETTIS

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



L'età dei desideri / The Age of Desire

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

FRANCESCO STOPPA

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



Tempo / Time

There is a time that applies to great cosmic distances; a time of experiences, marked by memories and desires, a time for the pulse of a heart or the blink of an eye. “The time is out of joint—O cursed spite, / That ever I was born to set it right!” says Hamlet. Chronos is a mystery, and not just for physicists. It was a mystery for the first humans, and it continues to be today. From Newton to Einstein, from Planck to the cosmic clock, time has been the protagonist of gargantuan, dizzying and bewitching metamorphoses.

Does time flow? Or does it stand still? How is it measured? How does gravity slow it down? How do black holes stop it?

We have always lived in time; but time is not eternal. The history of time is a long one, marked by a before and an after. Before venturing into this extraordinary story, we must accept a paradox and ask ourselves what was there in the beginning in order to imagine the non-place of the non-time from which these two perpetual couples originated: space-time and mass-energy. And in order to see the bizarre relationships that connects time to energy, mass and gravity we will need to engage both logic and fantasy, art and philosophy. Guido Tonelli takes us along the tortuous path that leads to an understanding of worlds dominated by relativistic effects, where there exists a future that comes before and actually creates the past. A journey in which we learn to listen to the measure of our inner time, to feel velocity and suspense, acceleration and waiting, which in turn alter the dimensions of time across our memories and expectations.

Time is not an abstract concept. It's a material substance that occupies the entire universe and that deforms, vibrates, oscillates. It was born in a furious way and had then a strange evolution. But does it flow, or does it stand still? Does it exist? And can we live without it? Can Chronos be slain?

Genesi (2019)

GUIDO TONELLI

Physicist at CERN in Geneva and professor at the University of Pisa, is one of the main protagonists of the discovery of the Higgs boson. He is the recipient of the Fundamental Physics Prize (2013), the Enrico Fermi Prize from the Italian Physics Society (2013) and the Medal of Honor of the President of the Italian Republic (2014) for being “one of the last example of a tradition of excellent scientist that began with Galileo Galilei continued with scientists such as Enrico Fermi, Bruno Pontecorvo and Carlo Rubbia”. He has published *La nascita imperfetta delle cose. La grande corsa alla particella di Dio e la nuova fisica che cambierà il mondo / The imperfect birth of things. The great race to the God particle and the new physics that will change the world (Rizzoli, 2016; winner of the Galileo prize), Cercare mondi. Esplorazioni avventurose ai confini dell'universo / Searching for worlds. Adventurous explorations at the edge of the universe (Rizzoli, 2017) and Genesis: The Story of How Everything Began (Feltrinelli, 2019).*

PUBLISHERS:

China: Beijing United Creadion Culture Media Co., LTD
 France: Dunod
 Germany: Beck
 Greece: Dioptra
 Holland: De Bezige Bij
 Turkey: Yakamoz Publishing house



Il racconto dei ritorni / Reckoning With Returning

The return. It sometimes happens that the essence of a journey is all there: in that moment suspended time when everything collapses in on itself, when the adventures start being condensed into memories, in the effort to make what one experienced whilst travelling coincide with the meaning of one's life previous to the journey in question, which by then seems very distant.

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

So, this is the story: for Alessandro Vanoli the sense of return can be found in the *Odyssey* and in that lost epic of ancient Greek literature, the *Nostoi*, in the great archetypes of Ulysses and Agamemnon, but also in the exemplary adventures of the great travelers, above all that of Christopher Columbus who was unable to see what was new and unable to grasp the epochal significance of his journey. The stories continue, between history and literature, from Casanova's return to Venice, to the Promethean adventure of Neil Armstrong who saw the Earth from the Moon. Vanoli writes: "Reflecting on the return is reflecting on a fundamental moment of our life and therefore on what we are."

ALESSANDRO VANOLI

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

Strade perdute (2019)



Danzare nella tempesta / Dancing In The Storm

Every day our immune systems listen for signals from our bodies and habitats. In doing so, they defend us from external attacks. Our bodies have infinite potential: they are ready to face any enemy, codifying the intruder and adding that code to our internal memory banks. The same memory banks that we have learned to use in creating vaccines.

A tenacious calamity has befallen today's world. It wasn't entirely unexpected, yet still we were caught unprepared. Of course, we know that this pandemic will not be the last. In the face of urgent transformation, political responses are often dictated by fear and trepidation. We all find it difficult to relinquish not only our former habits, but also the shape of our former lives. How do we orient ourselves vis-à-vis the outside world, even as it continues to change before our eyes?

Antonella Viola maps out a way to embrace this revolution and starts by suggesting that we look within ourselves to understand the logic that guides our biology. The human body is a very sophisticated communication system. Each part collaborates with the others, sending and receiving signals constantly. The body continuously assesses the external unknown and formulates its response to it. None of us can exist sealed off from others and our environments.

We have a responsibility to learn the lessons of this virus, including that our globalized world must reckon with climate change and stark social inequalities. Fortunately, among the tools at our disposal is science, which for centuries has guided us to navigate reality and revolutions not in a spirit of embattlement, but rather with agility and prudence.

ANTONELLA VIOLA

is an immunologist. She is full professor of General Pathology at the Department of Biomedical Sciences of the University of Padua and the scientific director of the Institute of Pediatric Research (Irp-Città della Speranza).



Il pesce piccolo / Small Fry

Venice, February 2020. Carnival is abruptly cut short. Panicked tourists in brightly colored costumes run helter-skelter for the first available vaporetto. As he watches them from his window Francesco Zambon, Venetian research scientist at the World Health Organization, is given the task of gathering and making sense of the information that is emerging from Italy and which might be of use to the rest of the world. Covid-19 is no longer an exotic virus: it has invaded the West. For Zambon weeks of frenzied work follow, endeavoring to understand what has happened in Italy – why all those infections, why all those deaths.

On 11 May the report is finished, approved by WHO top management, and is printed and ready to be published. It could save many lives. But something obstructs its release, and on 14 May the report is withdrawn. Why? Because it contained some errors, say senior WHO officials. But in fact it is because the report revealed a fundamental detail: Italy's pandemic plan had not been updated since 2006, and so was totally inadequate. That's the reason for all those deaths. That's the reason for the cover-up.

This is the story of one man going it alone, denouncing the decision to suppress the report, and personally paying the price. It is a story that has gone around the world, which prosecutors are currently investigating, and which is told in full for the first time in these pages. Nobody knows how many lives could have been spared, but everyone should know what was omitted, what was obscured, and what was behind the craven decision-making that made Italy so shamefully fragile at the moment of the outbreak of the pandemic.

FRANCESCO ZAMBON

Graduated in Medicine at Padova University. After having received a PhD in Public Health, he went to the USA for his MBA. He began to work for WHO in 2008; he spent several years in Moscow then came back to Italy, in Venice, where he coordinated Covid response for WHO. Zambon resigned in March 2021.

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