



Giangiacom Feltrinelli  
Editore

# Translation Rights / Fall 2022

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Simonetta Agnello / Hornby / Sibilla Aleramo /  
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Arianna Cecconi / Ermanno Rea / Ivana Castoldi /  
Tomás Maldonado / Silvia Ferrara /  
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Jana Karšaiova / Gino Strada / Alessandro Aresu /  
Boris Pasternak / Carlo Feltrinelli



“Luscious imagery, emphasis on family mythology and constantly conflicting passions all make for an entertaining read.”

*The Guardian*



© 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.

### 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.*

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, new extended edition (2019)

**PUBLISHERS OF PUNTO PIENO:**  
World Spanish rights: Tusquets

**PUBLISHERS OF PIANO NOBILE:**  
Netherlands: Signatuur  
World Spanish rights: Tusquets

“*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  
Denmark: Multivers



## Il dominio del XXI secolo / The Battle for Supremacy in the 21st Century

China and the United States are at war. The open fronts concern the digital world and the environment, in which all global players are concentrating their investments. Technology will decide the fate of this century. Will there be a new cold war? The struggle for supremacy in the 21st century is advancing at a dizzying pace. The pandemic has revealed fractures that were already there. The world market hit by the virus is a market full of asymmetries, differences and resistance. And these conflicts are revealing the labyrinthine interweaving that binds politics to capitalism: from the political use of trade, finance and technology to sanctions that are used as a continuation of, or substitute for, war. None of this is new. But the speed with which events can precipitate conflict between the two great powers of this century is new. The digital and ecological transition is not only about economic development and preservation of the planet. It is also relevant to another geopolitical dimension that often goes ignored and that we discover all of a sudden when we are unable to order a new smartphone owing to a lack of semiconductors, or to the price of some other material skyrocketing. The main players of this technological war are the United States and China, but the conflict necessarily affect others, starting with Europe.

Such warfare may indeed be called technological, but there is always nevertheless a social dimension as every technology is first and foremost a human product. The winner of this war will decide our future. Today's world is not necessarily pre-destined for war, but it is certainly preparing for one.

### ALESSANDRO ARESU

*is scientific advisor for the magazine "Limes" and the scientific director of the School of Policies. He has been a consultant to various institutions, including the Ministry of Economy and Finance, the Ministry of Foreign Affairs and the Italian Space Agency. Since 2021 he has been the advisor of the Prime Minister. The views expressed in the book are strictly personal.*



## Il linguaggio del silenzio / The Language of Silence

Silence can be singularly unnerving. We often associate it with loneliness, depression, and the absence of interaction with others. Silence can arouse anxiety, embarrassment, confusion, and fear. We rarely associate it with inner calm, intimate well-being, or listening and sharing. In fact, silence speaks to us in many ways. It is often more effective than words and can help us establish a more engaging and fulfilling relationship with others. Of course, it takes practice to distinguish silence's different meanings. We must acquire the ability to listen, analyze, and understand intentions, expectations, and feelings that are tacitly communicated. It's a challenge to read the moods, implicit requests, and intimate desires of a person who perhaps isn't even aware of them himself. The attendant emotions can precipitate misunderstanding and hurt. Not all individuals experience the same intense need for proximity and participation in the affective sphere of others. Some prefer a more solitary existential dimension: they use silence to achieve deeper communion with themselves and their inner world. Others use silence as a defense mechanism, an escape or blocking-out tactic, when they are feeling under pressure by external demands. Silence may be defined as the absence of sound, but it is not the absence of communication. So: let's listen to it.

### IVANA CASTOLDI

*is a psychologist and psychotherapist and has worked for several years at the Center for Study and Family Therapy of the Niguarda-Ca 'Granda Hospital. She currently works as a freelancer in Milan, alternating clinical work with job training. With Feltrinelli she published the bestseller Meglio sole (2001), Narcisi (2003), Figli per sempre (2005), Riparto da me (2012), Piccolo dizionario delle emozioni (2015), Donne al bivio (2016), Le ragioni degli uomini (2019).*

Le ragioni degli uomini (2021)  
Piccolo dizionario delle emozioni (2018)  
Donne al bivio (2016)  
Se bastasse una sola parola (2015)  
Riparto da me (2012)  
Figli per sempre (2005)  
Narcisi (2003)  
Meglio sole (2001)



## Il sonno è un precipizio / Sleep is a Precipice

What does sleep hide? Does it protect us from something? What does it reveal? Do we become someone different when we sleep? Aurora has been suffering from insomnia ever since Lupo, her last love, left her without an explanation. At night she feels as though she's forgotten how to breathe; she no longer trusts herself. Sleep scares her: "fear and the night are twinned." So she just stops sleeping. During the day, she teaches Italian in Marseilles, where she moved many years earlier, following a friend largely on a whim. Aurora is now forty-two and has not been able to sleep for two years: she's exhausted and decides to go to The Sleep Center in search of a cure. The doctor tells her something unexpected: that she will have to spend a night at The Sleep Center, being filmed – a film she won't ever be allowed to see. "You might become frightened if you see it," the doctor warns her. This worries her to the point that when the doctor steps out of the room she impulsively removes three DVDs from his desk and hides them in her purse. Thus she enters the nocturnal realms of three strangers: Ismael, a boy with restless legs; Marius, an elderly luthier who lives in his dreams; and André, a mariner who falls asleep while sailing. These dreamscapes seem to blur the boundaries of film and reality, and Aurora feels an urge to meet these three people, which she does so by pretending to be an employee of The Sleep Center.

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

### 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 Cherici on the Oniroscope project (<https://oniroresearch.wordpress.com>) and with the sleep centre at La Timone hospital in Marseille.*

Teresa degli oracoli (2020)

**PUBLISHERS OF TERESA DEGLI ORACOLI:**

France: Marabout

Germany: Verlagshaus Römerweg



© Simone Ferraro

## Requiem per un killer / Requiem for a Killer

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

**PIERO COLAPRICO,** crime writer and journalist, lives in Milan. He was special correspondent and editor-in-chief of La Repubblica and has written many articles on crime and corruption (he is the "inventor" of the term *Tangentopoli*). Together with Giuseppe D'Avanzo, he was the first to unravel the mystery of Silvio Berlusconi's call to the police headquarters and his so-called "bunga bunga" in Arcore. He is now the artistic director of the historic Teatro Gerolamo. He has published both journalistic non-fiction and crime fiction. Among his novels, Feltrinelli has published *La strategia del Gambero* (2017). He has also written a cycle of novels starring Pietro Binda, chief detective of the homicide unit of the carabinieri in Via Moscova, Milan. The first three novels of the cycle were written together with the anarchist Pietro Valpreda. Feltrinelli has published them in one volume (*Le indagini del maresciallo Binda*, 2013).

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





© Piergiorgio Pirrone

## Un'ultima cosa / One Last Thing

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

### CONCITA DE GREGORIO

*is a writer and a journalist and a historical signature of the newspaper "la Repubblica". She has been involved in political journalism for more than thirty years. She was the director of "l'Unità" from 2008 to 2011. She has created and conducted programs for radio and TV including FuoriRoma, a fifty-episode investigation on Italian cities and their mayors.*

*Her articles on the Andreotti trial and the G8 in Genoa were published in Storia del giornalismo italiano 1860-2001 (Meridiani Mondadori, 2009).*

*In 2019 she won the Arrigo Benedetti award.*

*With Feltrinelli she has published Mi sa che fuori è primavera (2015), Nella notte (2019), Lettera a una ragazza dal futuro (2021, illustrated by Mariachiara Di Giorgio). She conducts the TV show In Onda (La7).*

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

“Extraordinary.”

*Harper's*

“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*

“A literary tour de force.”

*NPR*



## 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.”

### 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)  
Ultima luna (1993)

### PUBLISHERS OF DEVIAZIONE:

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

Praise for *Il selfie del mondo*:

“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.”

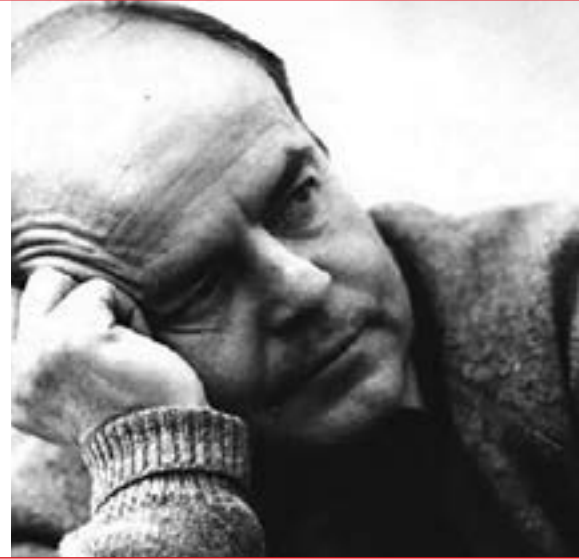
### MARCO D'ERAMO

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

World Spanish: Anagrama  
World English: Polity Press



## Esercizi di psicoanalisi / Exercises in Psychoanalysis

“Giuditta, a two-year-old, looks for a sponge to erase the writing on the wall. She finds it and starts rubbing. Then she realizes the sponge is dry and light and uses it as a ball to be thrown here and there. Finally, she uses it as a projectile against “Bebele,” a tower of plastic cubes that her father calls Babel. It’s the extraordinary ability of infants to demolish in an instant the functional fixity of objects and situations. Everything is taken up, changed, and discarded just like that. And every toy with a soul—if there are still any left among the glittering array of postindustrial entertainments—is destined to experience the periodical desperation of abandonment.”

For decades, Elvio Fachinelli has entrusted the most eclectic considerations to his notebooks: from jottings made in the books he read to the notes of his patients’ analysis sessions. Those notebooks have since been found and shed new light on a great figure and keen observer of Italian culture.

Through Fachinelli’s “crooked eye,” a vast panorama comes to life, ranging from the art of politics to literature to the classics of psychoanalysis. These are largely heretofore unpublished observations, distinguished by Fachinelli’s limpid style, admired by at least two important Italian intellectuals: Fortini and Calasso. The pieces range from analyses of psychoanalytical texts within the frame of a broader sociological context to classic essays – from polemical declarations to reflections on what people wear. All with an ironic intelligence and written over a critical twenty-year period: from the seventies through the end of the century, such that the evolution of ideas and of the intellectual class is conjured with extraordinary clarity.

### ELVIO FACHINELLI

*(Luserna 1928 – Milano 1989) was a great Italian psychiatrist, psychoanalyst, pedagogue and activist. He translated Sigmund Freud, Jacques Lacan, Walter Benjamin and Wilhelm Reich.*

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

*The Observer*



## Senior Service / Senior Service

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

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

### CARLO FELTRINELLI

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

### PUBLISHERS

China: Archipel Press

Spain: Anagrama

UK: Granta

Praise for *La grande invenzione*:

“*The Greatest Invention* is a celebration not of achievements, but of moments of illumination and ‘the most important thing in the world: our desire to be understood.’”  
TLS

“Ferrara’s book is an introduction to writing as a process of revelation, but it’s also a celebration of these things still undeciphered, and many other tantalising mysteries besides.”  
Daniel Hahn, *Spectator*



## 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)

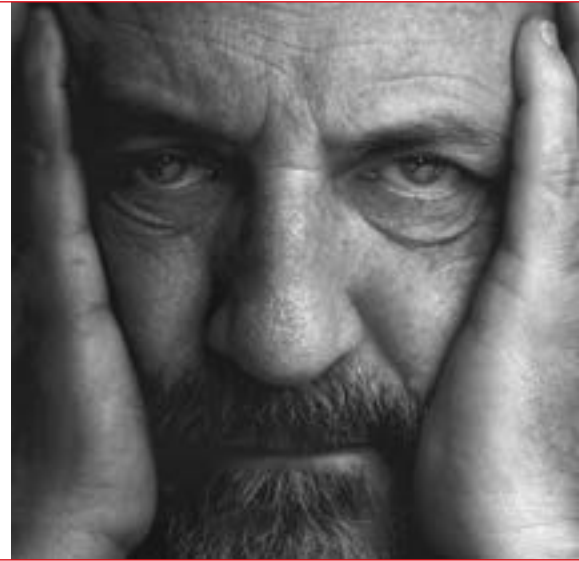
#### PUBLISHERS OF LA GRANDE INVENZIONE:

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

#### PUBLISHERS OF IL SALTO:

France: Seuil  
Germany: Beck

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



## Il libro delle emozioni / The Book of Emotions

UMBERTO GALIMBERTI  
*teaches Philosophy and Psychology  
at Venice university.*

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.

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  
**IL LIBRO DELLE EMOZIONI:**  
Arabic: Al Jasra Social & Cultural Club  
Greece: Kastaniotis  
Russia: Ast Publishers Ltd



## Colazione a Pechino / Breakfast in Beijing

“Did you realize the danger you were in? Didn’t you think they were listening to you? You disclosed a state secret to a foreign journalist. There are those who’ve wound up in labor camps for less; some were even shot.” Her smile turned to laughter: “Yes, the phones are tapped; everyone knows that. But not then. Do you remember what time I called you? It was noon. Everyone’s having lunch then.” It sounds like the premise of a comedy skit: the most powerful security apparatus in the world shuts down for lunch. Communism is a police state where everyone eats at the same time. That’s how China is. And how China was in the 1980s, when Siegmund Ginzberg was a correspondent in Beijing. That’s how China is today and how it was millennia ago. And how it will probably be in the future. China is its cuisine: it’s how and when you eat. And it’s a cuisine that varies as much as the cuisines of Europe vary, from Italy to Norway, from Germany to Spain. It varies as much as the Chinese dialects do. There are only two things that unite the Chinese: their written language and mealtimes. It has always been like this. Everything changes but some things never change. Xi Jinping’s party remains the largest underground party in the world. Just like Mao’s China or the emperors’ China were secret and forbidden. Centuries elapse, but it’s impossible to understand China without understanding its origins around food. Ginzberg was a correspondent from Beijing for seven years, from 1980 to 1987, and this is his personal account of what it was like, what has changed, and above all of what remains unchanged.

### SIEGMUND GINZBERG

*Siegmund Ginzberg was born in Istanbul in 1948 and, together with his Jewish family, moved to Milan in the 1950s. His grandparents lived under the Ottoman Empire. His daughter was born in China, his son in America, and his granddaughter is half-Hindu. He was one of the historic columnists working for l’Unità newspaper, for whom he reported from Iran, China, India, Japan, North and South Korea, as well as New York, Washington and Paris. His journalistic touch is quite unique: he has become a master at reinterpreting the past in the light of current events. For Feltrinelli he has published *Sindrome 1933* (2019) and *Racconti contagiosi* (2020).*

Racconti contagiosi (2020)  
Sindrome 1933 (2019)



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

*Il Messaggero*



## Divorzio di velluto / Velvet Divorce

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

Katarína returns from Prague to Bratislava to spend Christmas with her family. To the old misunderstandings that she has with her mother she also needs to justify the absence of her husband Eugene. But in those few days she spends in Bratislava she also meets her old university friends: Mirka, Dana and Viera, who moved to Italy thanks to a scholarship and is increasingly reluctant to go back to Slovakia. Katarína and Viera find common ground in telling each other about their relationship woes: Viera tells her about Barbara, the teacher she had an affair with. Katarína tells her about Eugen, who had walked out on her a couple of months earlier leaving a note on the kitchen table. Katarína retraces her relationship with him: from the first time they met to their marriage, that perhaps happened too early, up to the pain of his abandoning her, which she still cannot talk about. Among these memories, fragments of life in Bratislava under communist rule emerge.

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

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

### JANA KARŠAIOVÁ

*(Bratislava, 1978) has lived in Prague, Ostia and Verona, where she worked as an actress. After a long break, she resumed working in theater by running workshops and attending creative writing courses. Her short story, Sindrome Italia, has been published on the literary magazine “Nuovi Argomenti”. Velvet Divorce is her first novel.*

### PUBLISHERS:

Czech Republic: Euromedia Group

“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: Anagrama  
Sweden: Bonnier  
Turkey: Can Yalinari  
UK: Harvill Secker  
US: Pantheon



## La speranza progettuale / Designing Hope

Water, air and earth. The three fundamental elements of our physical environment, ever more degraded and mistreated. The challenge for our age is to rediscover a sustainable relationship with these elements. But how? This is the question that will decide our future. In this visionary and prescient work, the problem of ecological catastrophe is considered alongside the abuses of technocratic rationality; the utopian and conformist nature of environmental planning; the lack of autonomy for intellectuals in late capitalist society; the nihilism of the young and the crucial relationship between design and revolution. This is not about nature, but about the human environment: this is where the political timeliness of hope through design lies. The Earth cannot self-regulate in the face of the threats it faces. Human beings play a part in constructing and – today more than ever – destroying the environment. We must develop an awareness of this responsibility.

Tomás Maldonado shows the way towards a desperate kind of hope, a constructive pessimism: ‘There is only one way forward for us: to keep rejecting everything that threatens human survival. We must play our part in defusing the ‘timebombs’: we must respond to irresponsible growth with responsible control, and to congestion with management. We must choose to design.’

**Designing hope is the ability to ‘reconstruct on new foundations our faith in the revolutionary role of applied reasoning.’ This important, visionary work provides an answer to the key question of our age: what should the relationship be between technological rationality and protection of the environment?**

**This book transcends the boundaries of time and has become a contemporary classic.**

### TOMÁS MALDONADO

*(Buenos Aires, 1922 – Milan, 2018) was an academic in the field of education and technical culture. He taught in universities in Italy and elsewhere, and the training model he developed at the Ulm School of Design left an enduring mark on design teaching worldwide. A discerning observer of contemporary realities, he was one of the first to draw attention to the environmental crisis and to identify, in design disciplines, a possible tool to stem its devastating effects. Within a ‘total’ vision of culture, he promoted critical thinking about the technologies that we now call digital, addressing their social, political and cultural impacts, and in particular their effects on new generations.*

“Gloriously radiant. And radiant is the right word because the book shines brightly...”

*L'Espresso*



© Sara Lando

## La fortuna / Fortune

Ash and glowing rocks are raining down from the sky, the sea is churning, and the coastline seems alive, shifting and getting closer. Every map that has ever been drawn is awry, its points of reference lost.

Lucius, a young scion of the equestrian class, has been following Pliny the Elder's flagship on the night of the eruption of Vesuvius. Although he was born in the mountain's shadow, he has no way of knowing that it is actually a volcano. Not even Pliny can explain what is happening: nothing in living memory or in written sources describes what they are seeing now. They will advance towards Pompeii at dawn.

But for the moment they need to get through the night. Even though the worst seems over, Lucius can't sleep: his mother still lives in Pompeii and he can't rest until he sees her. So he sits at the table and begins to write a long letter. His story follows his travels and recounts his ambitions. It describes his life as an apprentice in a career reserved for patricians, his youthful rebellions and his compromises. In Rome, his schoolfriend was Pliny the Younger, whose uncle Pliny the Elder was his mentor: it was they who changed his life.

The pages are filled with a multitude of walk-on parts: merchants, bankers, slaves, women from every level of society. There is no concession to the picturesque in this novel: instead, everything we know about the Roman world appears closely focused in a new and modern light.

### VALERIA PARRELLA

*lives in Naples, where she obtained her degree in Classical Literature. She is the author of novels, short stories, screenplays and works for the theatre, including mosca più balena (minimum fax, 2003; Campiello prize for new writing), Per grazia ricevuta (minimum fax, 2005; finalist for the Premio Strega and Premio Renato Fucini), Lo spazio bianco (Einaudi 2008, 2010 and 2018), the inspiration for the film of the same name by Francesca Comencini, and Almarina (Einaudi, 2019; finalist for the Premio Strega). She has contributed for many years to the magazine Grazia and the newspaper La Repubblica.*

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

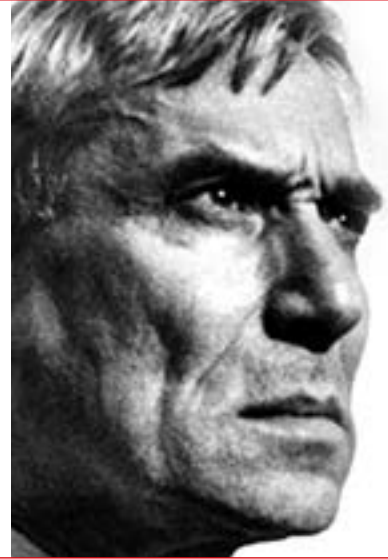
*Edmund Wilson*

“*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  
Montenegro: Nova Knijga  
Netherlands: Oorschot  
Norway: Gyldendal Norsk  
Poland: Rebis

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



© Adolfo Frediani

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

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

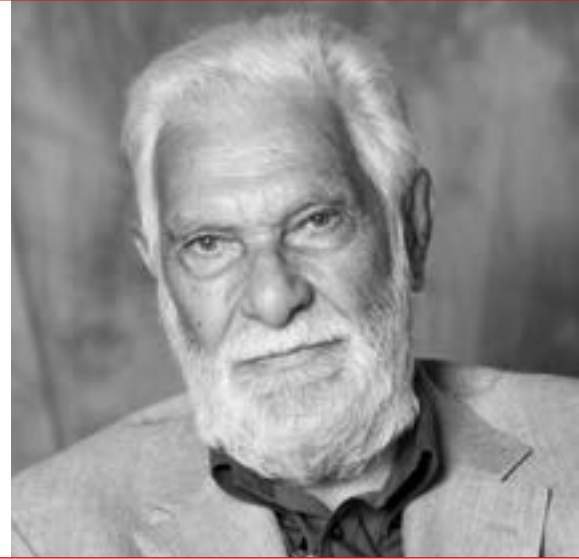
This meeting is pivotal, because after years of working with his nose to the grindstone, it has just dawned on Arturo that in the meantime his contemporaries have got married or are living in couples; many of them have produced children and some have even already separated. So, while he is planning his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

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

### 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)

**PUBLISHERS:**  
 Germany: Romerweg



## Pasolini, il fantasma dell'origine / Pasolini. The Phantom of the Origin

“I encountered Pasolini’s writing after having seen his brutally murdered body when I was a boy. For my generation, Pasolini was synonymous with nonconformism, intellectual freedom, and critical thinking. The public figure, the star, the intellectual, the poet, the homosexual: it was all outside the norm; he was introverted and inimitable. That was enough to summon ardent sympathy and admiration among the younger generations. For this reason, his death appeared to us as an attack on our own freedoms, on the freedoms of youth. I read Pasolini after his death and probably because of his death.”

Pasolini was prescient: he saw the beginning of an era of barbarism, of a “New Fascism,” in post-World War II capitalist Italy. Massimo Recalcati guides us through this decline, which consumes Pasolini’s imagination and forebodes a world slipping evermore into darkness. That world is our world. There’s a way to save oneself from the anthropological mutation that turns us into chronic consumers: we need to reclaim our origins. Nature and humanity constitute the fundamental, ethereal essence of Pasolini’s work—an ethereality that generates conflict and division, but also his oeuvre’s political appeal. Recalcati sheds light on Pasolini’s extraordinary and abiding relevance: it’s necessary to resist a base and cynical existence dictated by the empty promises of consumption. To save ourselves from the threat of New Fascism, it’s necessary to infiltrate our institutions and transform them, to work in a collaborative spirit and not angling for power. This was the appeal of Pasolini for the children of the 1960s’ bourgeoisie—and perhaps for us as well, in our analogously cynical times.

### 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)  
La tentazione del muro (2020)

### PUBLISHERS OF PASOLINI:

Spanish (Argentina only): Asociación Civil Facultad Rosario  
Brazil: Editora Aynè Ltda  
Greece: Kelephthos





## La luce delle stelle morte / The Light From Dying Stars

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

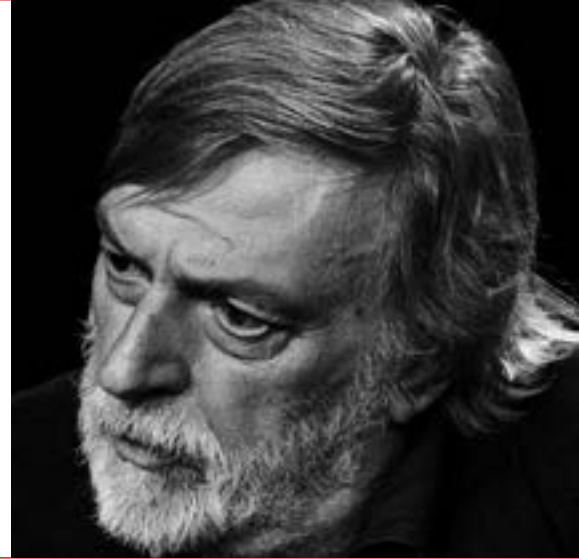
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Il complesso di Telemaco (2013)  
Le mani della madre (2015)  
Il mistero delle cose (2016)  
Mantieni il bacio (2019)  
Il segreto del figlio (2017)  
A Libro Aperto (2018)  
La tentazione del muro (2020)  
Pasolini (2022)

**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



## Una persona alla volta / One Person at a Time

‘The most worthy goal for human beings would be to abolish war,’ said Pope Francis a few months ago. Meanwhile, we have all witnessed an escalation that concerns all people and all populations, in every corner of the world. But what does it mean for a doctor to contend with the violence of man against man?

Gino Strada, who saw war up close in Asia, Africa, the Middle East, Latin America and Europe, here tells his story for the first time. There can only be one conclusion: that we need to build a world without war.

‘Years ago, in Kabul, I examined the medical records of about 1,200 patients. Ninety percent of the victims were civilians, and a third of those were children. So are they the enemy?’

For more than twenty-five years, Strada worked on the ground in regions devastated by war. He saw at first hand the reality of the slaughter of civilians, which often takes place in areas with inadequate health facilities.

And so he knew that the hope shared by the whole world in the aftermath of the Second World War, which led to the formation of the United Nations and its defence of peace and human rights, has turned out to be in vain. In Strada’s view, today none of the United Nations member states fully applies the principles it committed to respecting. Because war, in all its forms, is the most aberrant, far-reaching and persistent violation of human rights. It suppresses the right to live, and even when its victims survive, it tramples on the right to a dignified life, to a job and a home, to education and healthcare.

The tragedy of the victims is war’s only truth. The abolition of conflict is an urgent and necessary task.

### GINO STRADA

(1948–2021) was a war surgeon and one of the founders of Emergency, the Italian humanitarian association for the care and rehabilitation of victims of war and anti-personnel mines, with which he was involved on all the frontlines of war, from Afghanistan to Somalia, from Iraq to Cambodia and Sudan. Pappagalli verdi (Feltrinelli, 1999) won the international Viareggio Versilia prize in 1999. Also for Feltrinelli, he wrote Buskashì. Viaggio dentro la guerra (2002), as well as the preface to In tournée (2002) by Lella Costa and the introduction to the children’s book Libertà. Storie di rivoluzionari per ragazzi che vogliono cambiare il mondo (2020) by Andrea Melis.

Pappagalli verdi (2000)  
In tournée (2002)  
Buskashi (2002)  
Zona rossa (2015)  
Una persona alla volta (2022)



## Pappagalli verdi / Green Parrots

*'What we and others do for them – what we can do with the resources we have available – is perhaps no more than a drop in the ocean. But I still think it's better for that drop to exist, because if it wasn't there, it would be worse for everyone. Being a war surgeon is a challenging job. But as far as I'm concerned, it's also a great privilege.'*

Green parrots are anti-personnel mines produced by the Soviets, which have been widely used in war operations in recent decades. Their green colour and their distinctive shape gives them the appearance of toys and as a result their victims are almost exclusively children. In this book, Gino Strada covers his ten years of working with the victims of war in Afghanistan, Somalia, Rwanda and Bosnia. He recounts his experiences, thoughts, regrets and memories. He describes the construction of hospitals that ended in being destroyed by mortar fire; the moving stories of mutilated, futureless children and adults in war-torn countries; the rescue operations carried out in the midst of ruins and to the sound of gunfire; and the lives of the many colleagues and volunteers he met along the way. And, sadly, he reveals the tragic circumstances of those who are destroyed by 'war'.

### GINO STRADA

*(1948–2021) was a war surgeon and one of the founders of Emergency, the Italian humanitarian association for the care and rehabilitation of victims of war and anti-personnel mines, with which he was involved on all the frontlines of war, from Afghanistan to Somalia, from Iraq to Cambodia and Sudan. Pappagalli verdi (Feltrinelli, 1999) won the international Viareggio Versilia prize in 1999. Also for Feltrinelli, he wrote Buskashì. Viaggio dentro la guerra (2002), as well as the preface to In tournée (2002) by Lella Costa and the introduction to the children's book Libertà. Storie di rivoluzionari per ragazzi che vogliono cambiare il mondo (2020) by Andrea Melis.*

Pappagalli verdi (2000)  
 In tournée (2002)  
 Buskashi (2002)  
 Zona rossa (2015)  
 Una persona alla volta (2022)



## Piccole cose connesse al peccato / Little Things Related to Sin

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

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

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

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

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

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

### LORENA SPAMPINATO

*was born in Catania in 1990. She has lived in London and Rome and graduated in Political Science. Her most recent novel, Il silenzio dell'acciuga (Nutrimenti, 2020), was proposed for the 2020 Strega Prize by Lidia Ravera.*



## Contro-filosofia dell'amicizia / A Counter Philosophy of Friendship

It is said that Thales, in order to look up at the sky, fell into a hole because he'd lost sight of the earth on which he stood. We all do something similar in friendship, when we have in mind the ideal friend (present, funny, understanding, caring) and we measure our flesh-and-blood friends against this ideal, failing to acknowledge and respect their and our humanity. This "myth" was first established by the ancient philosophers: from Aristotle to Cicero, Seneca to Marcus Aurelius. For them friendship was an elitist and virtuous feeling, superior to any other bond. Nowadays, however, friendship exists in many different forms and contexts compared to as in the past: for example, it's now possible to have digital friendships. We shouldn't project our illusory and somewhat anachronistic image of friendship onto the people we meet, exposing ourselves and them to the possibility of bitter disappointment. The idealization of a friend creates confusion regarding which values are non-negotiable and most important. "Perfect" friends don't exist, and it's only by abandoning the illusion that they do that we can experience deep friendship and appreciate it as the most reliably rewarding way to be human among humans. At the same time, we must be able to cut ties with those who turn out not to be "real" friends.

### SIMONETTA TASSINARI,

*a high school teacher of History and Philosophy, deals with developmental psychology, relational psychology and philosophical counseling. She was a university tutor for the TFA (Italian teachers traineeship) and a laboratory teacher of Didactics of Philosophy at the University of Molise. She gives lectures in schools and libraries. She is the author of radio dramas for Rai and collaborates with various online newspapers. She is the author of various philosophical essays and she is committed to disseminating "the philosophy of everyday life". With Feltrinelli she has published her bestseller Il filosofo che è in te (2019), Il filosofo influencer (2020) and the children's essay S.O.S. Filosofia (2020). For Gribaudo she has published Instant Filosofia (2020), Le 40 parole della filosofia (2021) and Filosofia in 5 minuti (2022).*

Il filosofo Influencer (2020)  
S.O.S Filosofia (2020)  
Il filosofo che c'è in te (2019)



## Su tutti i vivi e i morti / On All the Living and Dead

James Joyce has been the subject of many biographical accounts. But what has been missing is a story. And this book is a story, not a biography. It portrays a life, and how experiences, words – whether spoken or written – and casual encounters trigger thoughts and connections in our minds, and in the minds of artists prompt important aesthetic and existential intuitions.

In *Finnegan's Wake*, Joyce came up with a wonderful invented word: *beogrefright*. It clearly means *biography*, but it also contains the virus of *fright*, as well as a child's imagining of evil: *ogre*.

A biography, like a story, can or perhaps even should be frightening, as it summons up those occult forces responsible for the miracle of transforming lives into words set down in ink. Because our lives are not made of ink, but our memory, what is remembered of us, in some cases will become so. And that can be frightening.

There is a way into Joyce's life, and into the transformation of those obscure passages in his work: through the bleak yet revealing time that the writer spent in Rome – seven months and seven days of torment. From this, it is possible to reconstruct and unravel the underlying hidden thread of mysteries surrounding the greatest Western writer of the twentieth century. Through this, we can gain an understanding of the events that unleashed the fears and obsessions which permeate *Ulysses*. We are confronted with a series of extraordinary revelations regarding the identity of the model for Bloom. We see at close hand the birth of his interest in socialism and anarchism, which imbues his work with a strongly antitotalitarian quality.

A new account of a few mysterious months that are fundamental for unlocking the secret of Joyce's life and work.

### ENRICO TERRINONI

is Chair of English Literature at the Università per Stranieri in Perugia and teaches Translation at IULM University in Milan. He has translated and edited works by James Joyce (*Ulysses*, *Finnegan's Wake*, *Letters and Essays*), Oscar Wilde (*The Happy Prince*, *Vera or the Nihilists*, *The Portrait of Dorian Gray*), George Bernard Shaw (*Saint Joan*), George Orwell (1984 and *Animal Farm*), Nathaniel Hawthorne (*The Scarlet Letter*), Alasdair Gray (*Lanark*, 1982 *Janine*), Bobby Sands (*Poems and Prose*, *Writings from Prison*) and many other works. His own books include *Oltre abita il silenzio. Tradurre la letteratura (il Saggiatore, 2019)*, *Joyce and the Occult (Cambridge SP, 2008)*, *James Joyce e la fine del romanzo (Carocci, 2015)*, *Chi ha paura dei classici? (Cronopio, 2020)*.

Praise for *Genesi*:

“Mind-inflating”

*Wired*

“This hugely impressive book gives a grand vision of the marvels we’ve discovered, and the immensity of what we still don’t understand.”

*Sunday Times*



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## 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?**

### 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 *Genesi: The Story of How Everything Began* (Feltrinelli, 2019).

Genesi (2019)

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## Il sesso è (quasi) tutto / Sex is (Almost) Everything

What is sex? What is gender? What is sexual identity? And what about sexual orientation? There are no easy answers and any attempt at simplification is dangerous: our society must accept ambiguity and stop treating anything that falls outside the binary male/female system as unnatural.

Until now, differences have been exploited to create a binary world.

We have not studied the real differences in depth, we have merely created artificial differences. We have seen differences where none exist. We have neglected important differences, those that should have been safeguarded. We have ignored biological differences and we have exploited gender difference, based on something that does not exist in biology: because the male and female brain are in fact equal.

We need a revolution to transform our habits, our actions and the words we use. This is an urgent matter, as is made abundantly clear by medical data: for centuries medicine has been the province of white males, as providers and beneficiaries. If we continue to ignore this very serious imbalance, we will reduce our ability to find cures. The medicine of the future must be personalised, for both men and women: why are we better at treating cardiovascular disease in men and depression in women?

This is just one example, because the same discrimination – which affects ethnicity as well as gender – applies throughout our society.

Starting a revolution means going back to the beginning. Not to correct mistakes, but to identify them. The perspective of evolutionary biology is very effective in this respect, because it offers a way of reconstructing the history of our species, revealing an extraordinary story that has progressed through accidents and misunderstandings.

Our evolutionary history is a catalogue of the mistakes that brought us to this point. We must learn to recognise prejudice and stereotype if we want to look beyond them and learn who we are.

### ANTONELLA VIOLA

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Dancing in the storm (2021)



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