



Giangiacomo Feltrinelli  
Editore

# Translation Rights / Spring 2022

---

Simonetta Agnello Hornby / Sibilla Aleramo /  
Francesco Stoppa / Antonella Viola / Gino Strada /  
Enrico Terrinoni / Silvia Ferrara / Alex Zanotelli /  
Giovanni Montanaro / Rosario Pellecchia / Pif /  
Valeria Parrella / Omar Di Monopoli / Luce D'Eramo /  
Aboubakar Soumahoro / Arianna Cecconi /  
Ermanno Rea / Tiziano Scarpa / Franco Baresi /  
Massimo Recalcati / Guido Tonelli /  
Gad Lerner & Laura Gnocchi / Tomás Maldonado /  
Iole Mancini / Concetto Vecchio / Stefano Benni /  
Boris Pasternak / Luigi Ferrajoli / Marco D'Eramo /  
Giuseppe Tomasi Di Lampedusa / Jana Karšaiova /  
Umberto Galimberti / Carlo Feltrinelli



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

*The Guardian*, praise for *La Mennulara*



## 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*, new extended edition (2019)

**PUBLISHERS OF PIANO NOBILE:**  
 Netherlands: Signatuur  
 Spain: Tusquets



© Adolfo 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)

“*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.

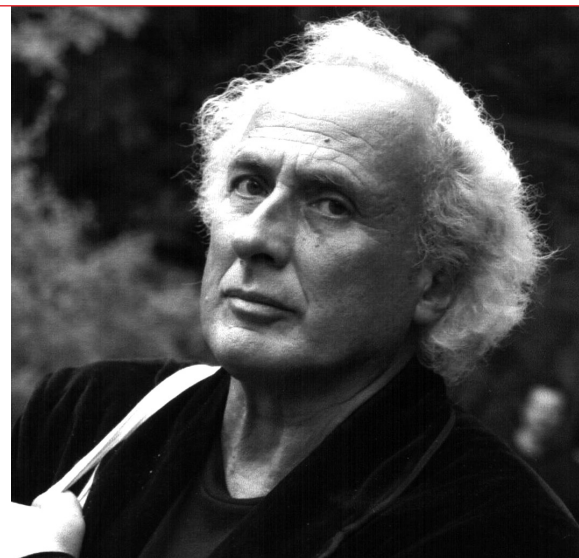
### FRANCO BARESI

*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.*

### PUBLISHERS:

France: Slatkine.

Hungary: Milan Ticket Shop



## 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: Scolar  
Japan: Kawade Shobo  
Romania: Nemira  
Russia: Vostochnaya  
Serbia: Nova Knija

Spain: Blackie Books  
Turkey: Cumartesi  
US: Europa Editions



## 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 Cherici 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



“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  
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).*

“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



## Per una costituzione della terra / A Constitution For The World

There are global problems that do not make it onto the political agenda of national governments, even though the survival of humanity depends on solving them. Climate change, the danger of nuclear war, inequality, millions of people dying every year from a lack of basic foodstuffs and life-saving drugs, and the hundreds of thousands of fleeing migrants – all these issues are with us now and will be with us in the future. For the most part, they are related to the absence of any curbs on the rampant powers of sovereign states and global markets. However, in Luigi Ferrajoli's view, an institutional and political alternative is possible, and its lodestar is a Constitution for the World. This is not a utopian hypothesis. On the contrary, it is the only rational response to the same dilemma that Thomas Hobbes faced four centuries ago: widespread insecurity caused by the unbridled freedoms of the strongest, or a pact of peaceful coexistence based on prohibiting war and guaranteeing the planet's habitability, resulting in life for everyone. The real utopia, the most unlikely hypothesis, is the illusion that our reality can remain unchanged: that we can continue to base our democracies and lifestyles on the hunger and poverty of the rest of the world, on armed force and on the ecologically unsustainable development of our economies.

A Constitution for the World would introduce global ownership and protection of nature's vital assets and would ban arms – beginning with nuclear arms. It would introduce a tax system and appropriate global institutions to guarantee rights to freedom and implement social rights for everyone. This is the only way to achieve universal human rights, to ensure peace and above all to enable our planet to remain habitable, so that humanity can survive.

### LUIGI FERRAJOLI

*is Emeritus Professor of the Philosophy of Law at the Roma Tre University. A lawyer and a philosopher of law and politics, he has written* *Diritto e ragione. Teoria del garantismo penale (Laterza, 1989), Principia Iuris. Teoria del diritto e della democrazia (Laterza, 2007) and among his most recent publications* *Poteri selvaggi (Laterza, 2011), La democrazia attraverso i diritti (Laterza, 2013), Manifesto per l'uguaglianza (Laterza, 2019), Perché una Costituzione della Terra? (Giappichelli, 2021) and La costruzione della democrazia. Teoria del garantismo costituzionale (Laterza, 2021).*

### PUBLISHERS

World Spanish: Trotta





## 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

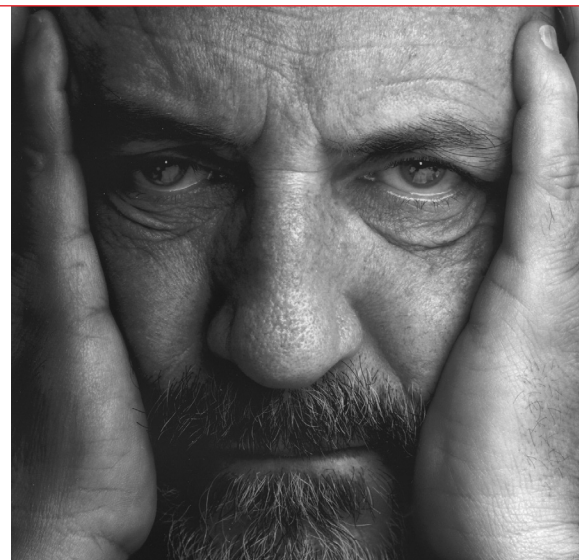
*is professor of Aegean Civilization at the University of Bologna. She leads a project financed by the European Research Council on the 'Invention of Scripts and their Beginnings'. For Feltrinelli, she has written La grande invenzione. Storia del mondo in nove scritture misteriose (2019), published as 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  
**IL LIBRO DELLE EMOZIONI:**  
Arabic: Al Jasra Social & Cultural Club



## 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.*

“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



## 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.

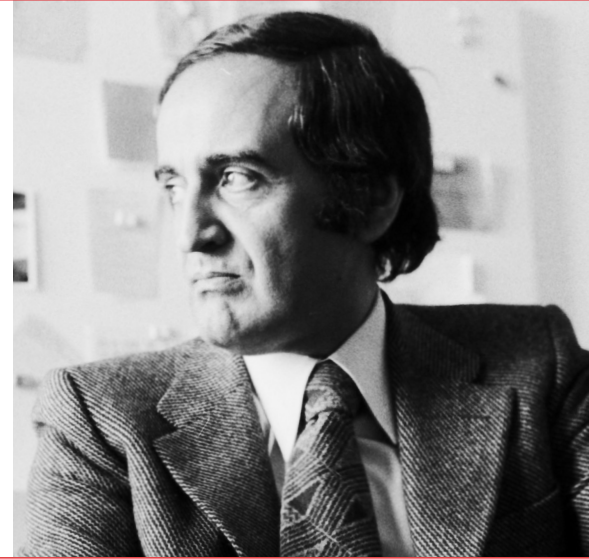
### GAD LERNER

*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.*





## 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.*



## Un amore partigiano / A Partisan Love Affair

'The enemy is fleeing, backed into a corner. The heroic lookouts are shouting from the mountaintops.' The postcards were all addressed to Signorina Iole Mancini, Piazza Mignanelli 7. Ernesto wrote: 'Minus 10. Minus 12. Minus 13'. Counting the days until he would be home on leave. There was no need to say much more. But in one he wrote 'Ernesto loves you'. War had broken out and Ernesto had been posted to Florence. From there, he sent Iole picture postcards of the Italian army, with amusing drawings of soldiers. Then came the armistice on September 8th and everything suddenly changed: the Germans occupied Rome. Iole Mancini and Ernesto Borghesi joined the Resistance as partisans. Ernesto was arrested on 7 April 1944, after a failed attempt to assassinate Vittorio Mussolini, and taken to the Regina Coeli prison. He managed to escape. Iole, however, was imprisoned in the SS prison in via Tasso. Anyone who ended up there knew that they would face torture and abuse. No one ever escaped and many died there. Iole was one of two thousand people who were detained there and is probably the last one still alive. Erich Priebke, the butcher of the Ardeatine massacre, was one of the officers in this German prison, symbol of the Nazi occupation of Rome. Iole, who is now 101 years old, will never forget how he tortured her, nor the words that she repeated day after day to the SS interrogators who were trying to find her husband: 'Ernesto is in the Regina Coeli'. This book is a remarkable story of love and liberty in occupied Italy. Iole Mancini became a partisan at twenty years old. And she has remained one all her life.

### IOLE MANCINI

*was born in Rome on 19 February 1920. She was a courier working for the GAP partisan group in Rome.*

### CONCETTO VECCHIO

*is a political journalist for the newspaper La Repubblica and writes for its weekly supplement Venerdì. Feltrinelli has published his books Giorgiana Masi (2017) and Cacciateli! Quando i migranti eravamo noi (2019).*



© Adolfo 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)



## 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”

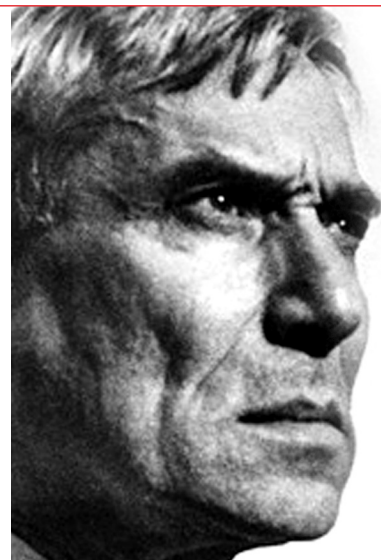
*Edmund Wilson*

“*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  
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 PELLECCCHIA

*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.*

*Pellecchia 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.

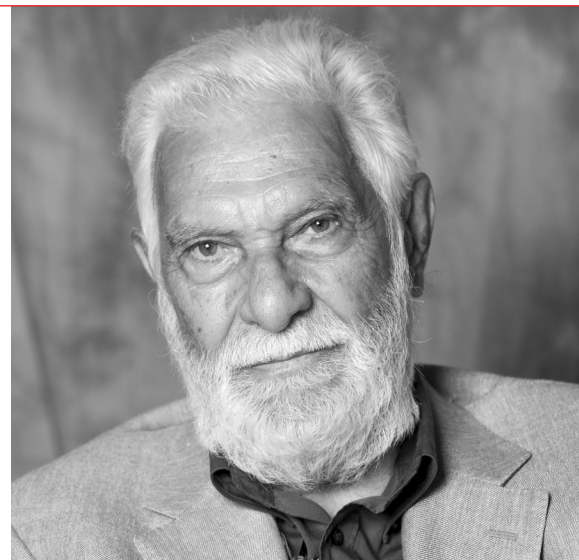
This meeting is pivotal, because after years of working with his nose to the grindstone, it has just dawned on Arturo that in the meantime his contemporaries have got married or are living in couples; many of them have produced children and some have even already separated. So, while he is planning his 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.

### ERMANNO 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



## 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? *Venice is a fish* 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, *aimless*. 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

(*Venice*, 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*:  
China: Shanghai 99 Readers’ Culture





## Manifesto degli invisibili / Manifesto Of The Invisible People

'A delivery man once said to me: "We aren't couriers, we're the hired hands of the metropolis. Our work conditions are precarious, we earn no more than day labourers in the south of Italy." He was right. That's why day labourers should walk shoulder to shoulder with delivery riders, with the unemployed, with wage-earners and the self-employed.' It is the exploitative and precarious nature of their work that unites labourers, delivery riders, jobbing journalists and casual workers. They all suffer from the same lack of any recognition of their wage rights, their union rights, and above all the rights that derive from the fact that we are all human beings. Our economic paradigm and the greed that feeds it have stripped work of any dimension of happiness – this is now no more than a mirage, a privilege experienced only by a few. People are functional objects in the production process.

Today, the world of work is the scene of drastic pressure on rights and areas of freedom. We are under the illusion of being on the open sea, able to move freely, but in fact our freedom is being crushed, while our work does not guarantee the conditions that enable a dignified life. 'The pandemic,' writes Soumahoro, 'has ripped away the veil of superfluity, allowing us to glimpse the essential: the human being.' Nurses, doctors, check-out assistants, drivers, shelf-stackers, cleaners, labourers, delivery riders and many more took care of our community and kept it going. Until now they have remained invisible. And yet they are vital, because every day they prop up the foundations that allow us to be part of a single humanity. When the whole world came to a standstill because of the virus, the invisible people carried on and helped us to emerge from the darkest months. This is their manifesto. But it is also a manifesto for everyone: we are more than workers, we are human beings.

### ABOUBAKAR SOUMAHORO

*an italo-Ivorian, has a degree in Sociology and is a social and union activist.*

*He is National President of the Lega Braccianti, the labourers' union, and national spokesperson for the 'Comunità degli invisibili in movimento' [Invisible communities on the move]. His book Umanità in rivolta. La nostra lotta per il lavoro e il diritto alla felicità was published by Feltrinelli in 2019.*

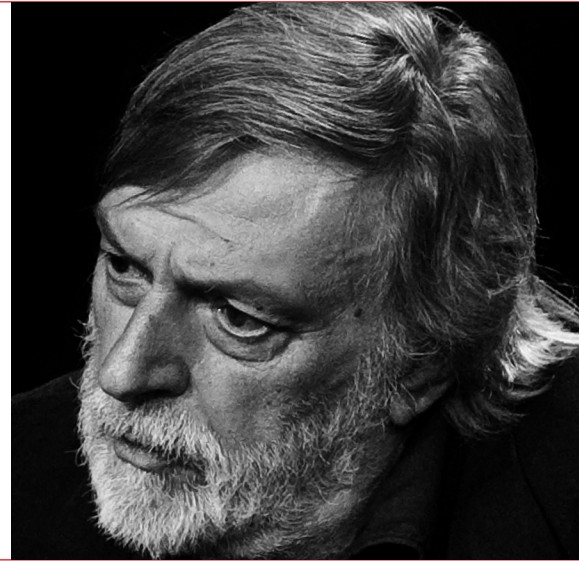


## L'età dei desideri / The Age of Desire

“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).*



## 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.

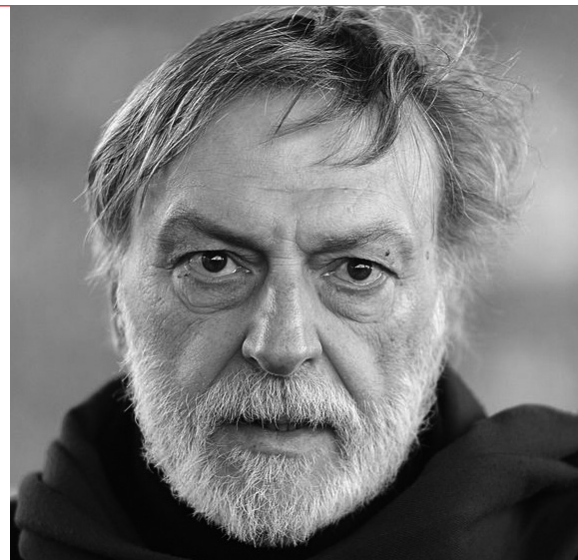
And so he knew that the hope shared by the whole world in the aftermath of the Second World War, which led to the formation of the United Nations and its defence of peace and human rights, has turned out to be in vain. In Strada’s view, today none of the United Nations member states fully applies the 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)  
Buskashì (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)





## 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*



## 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 cursèd 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)

### PUBLISHERS:

Brazil: Companhia das Letras/Zahar  
China: Beijing United  
France: Dunod  
Germany: Beck  
Greece: Dioptra  
Holland: De Bezige Bij  
Turkey: Yakamoz Publishing house



## 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?

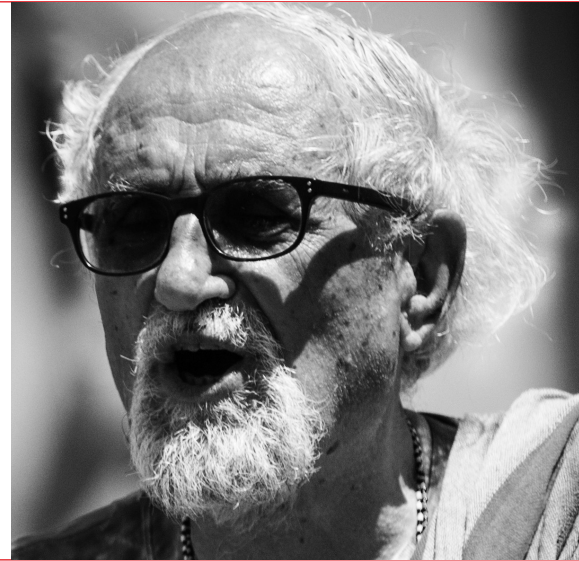
This is just one example, because the same discrimination – which affects ethnicity as well as gender – applies throughout our society.

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

*is an immunologist. She is Professor of General Pathology in the Department of Biomedical Sciences at the University of Padua and scientific director of the Institute of Paediatric Research (Irp-Città della Speranza). She is a member of the scientific committee of the Fondazione Onda (the national observatory for women's health and gender-specific care). She is also on the executive board of the Centro Elena Cornaro for gender studies at the University of Padua.*



## Lettera alla tribù bianca / A Letter To The White Tribe

'In obedience to the slum-dwellers of Korogocho, who sent me to convert my white tribe, I would like to send a message to the hearts of those who belong to this tribe: please convert.'

Alex Zanotelli returned to Italy with the mission to bring a message he had learnt while far away, through his contacts with 'the other': we are the children of a racist and colonialist tradition, which underpins our violent civilisation. And our civilisation is called the white tribe: that's the name given to it by the inhabitants of Korogocho, one of Nairobi's many shanty towns, where Zanotelli spent many years of his life. The violence ingrained in our society and our cultural roots has an extreme expression: white supremacism. Yet we often look away. Ours is a violent civilisation that refuses to see itself as such. By giving it a name, Zanotelli invites us to look deep within ourselves, because while this violence certainly has some brutish representatives, often it also infiltrates even our own ordinary behaviour.

These days we need to question ourselves about the world we live in, where it is too often assumed that rights have been granted, whereas in reality they are being eroded or denied. This book shines a light on an entire system of growing inequality, gender disparity and apathy in relation to a climate crisis that seems increasingly connected to global injustice and irresponsibility. But it also points to a way of hope: it is possible to choose a path of plural humanity which begins with an awareness of ourselves as citizens of the world and looks forward to a caring civilisation.

### FATHER ALEX ZANOTELLI

*was born in Livo (Trento) in 1938. He completed his studies in Cincinnati (USA) and in 1964 was ordained a priest. He went to Sudan as a Comboni missionary and remained there from 1965 to 1973. From 1978 to 1987 he was editor of the magazine Nigrizia. From 1990 to 2002 he lived in Korogocho, one of Nairobi's innumerable shanty towns. Since April 2002, he has been based in Italy. He lives and works in the poor neighbourhood of Rione Sanità in Naples. His book Korogocho. Alla scuola dei poveri was published by Feltrinelli in 2003.*

Alla scuola dei poveri (2003)

For further information please contact:

Ufficio Diritti

Giorgio Feltrinelli Editore  
viale Pasubio, 5 - 20154 Milano

Tel: +39 02 3596681

[theo.collier@feltrinelli.it](mailto:theo.collier@feltrinelli.it)

[silvia.ascoli@feltrinelli.it](mailto:silvia.ascoli@feltrinelli.it)

[vera.linder@feltrinelli.it](mailto:vera.linder@feltrinelli.it)