

Translation Rights
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Marsilio

SONZOGNO

CROCETTI EDITORE

G R I B A U D O

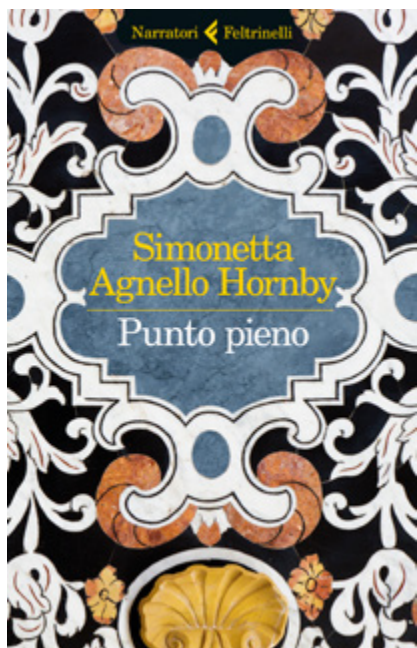
Literary Fiction



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.



336 pages / October 2021

Publishers of *Punto pieno*
Spain: Tusquets

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 Alfo’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-mafa 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.

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)
Piano nobile (2020)



SILVIA BOTTANI

was born and lives in Milan. She's a journalist concerned with contemporary art who has written for several outlets includ-

ing Doppiozero, Riga, Sapiens, Arte, Rivista Segno, and CultFrame. *Day Eats Night* is her first novel.



Il giorno mangia la notte / Day Eats Night

Summertime in Milan. The lives of three strangers intertwine in a bustling city that offers little in the way of romance but much everyday grittiness. Giorgio is 55 and a pathological gambler. A former advertising man, he's now cynical, addicted to alcohol and cocaine, and separated from his wife, Marina, with whom he's still in love. Naima, a beautiful 25-year-old Italian girl of Moroccan origin, practices kickboxing and works as a support teacher in an elementary school. Stefano, Giorgio's son, is a pugnacious 28-year-old lawyer and neo-Fascist. Following an improvised and lethal robbery carried out by Giorgio against Naima's mother, the lives of these three protagonists intersect. The woman's death triggers a chain of events requiring them to reckon with the darkest aspects of themselves and with the consequences of a senseless act, all against the backdrop of a city evermore marked by social conflict. Victims and perpetrators find themselves pulled into the same maelstrom, where prejudice, violence, and bids for redemption define a population rife with contradictions and resistant to salvation. *Day Eats Night* is an important debut set in a perfectly evoked Milan.



288 pages / February 2020



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. Along-

side 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 and with the sleep centre at La Timone hospital in Marseille.



288 pages / May 2023

Publishers of *Teresa degli oracoli*
France: Marabout
Germany: Verlag Romerweg

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 sailor 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.

Teresa degli oracoli (2020)



MAVIE DA PONTE

was born in 1987, near the sea and surrounded by stories. After linguistic studies and a doctorate in contemporary French

literature, she now dedicates her time to writing. *The End of a Marriage* is her first novel.



Fine di un matrimonio / The End Of A Marriage

The End of a Marriage begins with just that: the end of Berta and Libero's marriage. Berta has an art gallery and Libero has an affair; he's in love with another woman. Berta can't understand how this other woman, whom she never suspected and whose name she doesn't know, has appeared to claim her future. Yet it's true. Libero always said he was tired of his job and his life. But what about the other woman? Why did he need her? Berta doesn't know anything. She hopes to understand her situation better by talking about herself and her body, about what she can do with it now that she's almost fifty (neither young nor old) and alone. She talks about the end of her marriage in order to tell us about herself. In a novel as in life, there aren't simply "facts." Between one story and another, between the end of a marriage and the beginning of something else, there are thoughts, words, deeds, and omissions. Are there also regrets, doubts, and fears? Is it too late to have a child? Or for Berta to recover her relationship with his mother? She feels a desperate need to prove to herself that she's still alive. After all, falling in love is easier than sustaining a marriage, keeping a relationship going. Starting over is less tiring than trying to make amends: this is what Mavie Da Ponte's debut reckons with in every line. Or perhaps it suggests to us that it's too easy to declare yourself "in love" and for this reason the words should never be said. Do you agree? *The End of a Marriage* is at once a melancholic and funny novel, full of tenderness and surprises. It's the story of a woman who bends and breaks and does nothing; being whole is not the point. The point is to be happy.

Marsilio

400 pages / January 2023



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. She conducts the TV show *In Onda* (La7).



176 pages / November 2022

Publishers of *Un'ultima cosa*
Turkey: Destek Dukkan

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?

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



OMAR DI MONOPOLI

born in 1971 in Bologna to a family with roots in Puglia, Omar Di Monopoli published his first novel *Uomini e cani* in 2007; the book won the Kihlgren Award in 2008 and has recently been republished by Adel-

phi. He has since published several more books and teaches creative writing at the Scuola Holden; he also writes for radio, cinema, and periodicals including *La Stampa*, *Il Fatto Quotidiano*, and *Rolling Stone Italia*.



208 pages / April 2023

In principio era la bestia / In The Beginning There Was The Beast

December 1798, near Taranto. During the Jacobins insurrection, the headless body of old Narda Stumicusa, a local midwife and witch, is found. The crime is followed by mysterious sightings of a demonic beast who howls chillingly in the night and ferociously attacks other animals; a year later a similar murder occurs: the mutilated carcass of a traveler is discovered in the woods. With the second murder, rumors of a dangerous beast spread among the community and the inhabitants begin to barricade themselves in their homes until a patrol of the king's dragoons, joined by the naturalist James Fenimonte, arrives from Naples to investigate. One of the locals claims to have seen the beast, a sort of giant wolf, while someone else says the crimes were committed by a bandit named Malesano. In the Puglian territory, still politically asunder following the Neapolitan Revolution, an investigation begins, and soon reveals a world in which violence, social strife, and superstition coexist with rationality and rigor. Through the eyes of foreign soldiers from the capital, Omar Di Monopoli reveals the extraordinary nature of an unresolved, multifaceted, and unequal territory, in this admirable historical novel wherein the tragic and the comic alternate and overlap with the gothic.

Brucia l'aria (2021)



MARCELLO DÒMINI

(Bologna, 1965) is a surgeon and since 2004 has been a professor at the University of Bologna, operating and conducting research in the field of pediatric surgery. His novel *Di guerra e di noi* (2020) was published by Marsilio and won the John Fante Opera

Prima 2021 Prize, the Massarosa 2020 Prize, and the Raffaele Artese-Città di San Salvo 2020 Prize; it was also a finalist for the Manzoni 2020 Prize and the Acqui Storia 2020 Prize.



Boom! / Boom!

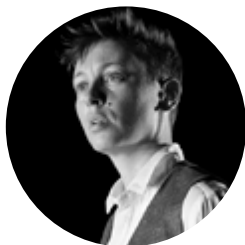
Ricciotti Chiusoli went to war and survived. His brother Candido died while collaborating with the Resistance; his uncles had to leave the country because they were Jews; his best friend, the father he never had, was the fascist mayor of Bologna, Leandro Arpinati, and was executed. Ricciotti decides to sell the family farm to his uncle and to open the first Alfa-Romeo dealership in Emilia-Romagna. Ricciotti is capable, cheerful, and content, in his personal life as well: he has a wife, three children, and no shortage of food. In the early 1950s, the Chiusoli dealership becomes the center of a world in full economic expansion. The children consume evermore paper as part of their studies and evermore red meat to fuel their aspirations; meanwhile the cost of infrastructures rises. Many new roads are built and every family wants a car.

In this new novel, Marcello Dòmini narrates the adventures of the Chiusoli family from the 1950s through the 1970s, through the economic boom that gives the novel its title, highlighting the adventure and the contradictions that reside in each man and family: the Fascism many Italians never came to terms with, industry that never really became a culture, and the desire to forge a new world while still feeling nostalgic for the old.

Marsilio

608 pages / May 2023

Di guerra e di noi (2020)



LIV FERRACCHIATI

After taking a degree in Literature and Philosophy, Liv Ferracchiati (Todi, 1985) graduated in Theatre Direction at Milan's Paolo Grassi School of Dramatic Arts in 2014. In 2015 he founded the theatre company The Baby Walk. In 2017, Ferracchiati's text *Stabat Mater* won the Hystrio Nuove prize for scriptwriting, while *Un eschimese in Amazzonia – Trilogia sull'Iden-*

tità (Capitolo III) won the Scenario prize. In August of the same year, Antonio Latella chose a monograph of three works written and directed by Liv Ferracchiati for the Venice Theatre Biennale. At the 2020 Theatre Biennale, the international jury gave a special mention to *La tragedia è finita, Platonov*, a re-writing of Anton Chekhov's play.



Sarà solo la fine del mondo / It's Only The End Of The World

This book's author is transgender, as is its protagonist, but this is not an autobiography: it is a novel. In fact, at its start, the narrator has not yet been born, although their parents are trying as hard as they can to bring about a birth. Although still without a body, the narrator begins to tell their story. *Sarà solo la fine del mondo*, a debut novel by the theatrical writer and performer Liv Ferracchiati, is a novel about the human body, which may be perceived as inappropriate even when it is perfectly healthy. Our bodies are the first things that we present to the world, before we learn to talk, and even when we're not wearing pink or blue, our naked bodies are imagined clothed in those colours. So, since the body is problematic, the protagonist begins to talk straight away. They begin to talk before being born and they never stop. They talk. And talk and talk. They deliberate, they raise objections, they criticize and discuss. Above all, they play games. *Sarà solo la fine del mondo* is a comic novel, in a broad sense, because comedy feeds on the unexpected, and in a specific sense, because it is funny. It follows the protagonist's story – human, pre-human, and even beyond the human dimension – with echoes of Laurence Sterne's *Tristram Shandy*, and also like the Oscar-winning Disney animation *Soul*. The protagonist resembles Soul 22 in the movie, who has no wish to become incarnate; when that's what happens, Soul 22 feels fascination as well as dissatisfaction, because a body has a gender and an age, making any connection with events too one-dimensional. As a baby, the narrator wants everything and has no problems of identity: they know who they are and what they want. Then, alas, something changes: there's someone else who wants to explain to them who they are, what they are and when they are.

Marsilio

496 pages / October 2021



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.



160 pages / February 2022

Publishers of *Divorzio di velluto*
Czech Republic: Euromedia Group
Germany: nonsolo Verlag
Slovakia: literárna bašta

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'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



LUIGI LO CASCIO

(Palermo, 1967) is an actor and director of the theater and cinema. He has written screenplays and also published adaptations

of works by Euripides, Kafka, and Shakespeare. In 2018 he made his fiction debut with *Ogni ricordo è un fiore* (Feltrinelli).



Storielle per granchi e scorpioni / Stories For Crabs And Scorpions

Though these are called “stories” they are to be taken with utmost seriousness, as games are always serious. With wry humor, they invite readers to reflect on their philosophical content while also taking them “with a grain of salt,” as recommended by Mr. Crab and Mr. Scorpion, who, in conversing with each other about literature and the condemnable habit of man writing only about man, open up the range of narrative possibilities to all kingdoms: animal, mineral, vegetable, even the realm of ghosts. And so here it is: a delectable succession of stories about humans, but also about cats and bacteria, flies that eat sofas, conspiracies and ghosts of soldiers who died in battles, goats who make you fall in love and flowers that emigrate to Norway. Reinforcing his talent as a writer in the tradition of Landolfi, Buzzati, Kafka, and Borges, Luigi Lo Cascio gives voice to our greatest fears and tiniest obsessions, stripping them down and taking them to the extreme, such that they seem paradoxical and grotesque, lyrical and moving.



192 pages / April 2023

Ogni ricordo è un fiore (2018)



GIUSEPPE LUPO

was born in Lucania (Atella, 1963) and lives in Lombardy, where he teaches contemporary Italian literature at the Università Cattolica of Milan. He has written several novels published by Marsilio and that have won many awards including the Viareggio Prize, the Campiello Selection Award,

the Vittorini Award, the Mondello Award, the Berto Award, the Grinzane-Carical Award, the Dessi Award, the Alassio Award, and the Frontino Montefeltro Award. He is also the author of several essays on 20th-century culture and writes for *Il Sole 24 Ore*.



Tabacco Clan / The Tobacco Clan

The Clan lives in a boarding school in Milan. The Clan studies chemistry or law, engineering or economics. The Clan has varied geographical and social origins. In the Clan everyone is male, as in Phileas Fogg's Reform Club, but to be admitted one doesn't need to have particular clothes; one only has to know how to laugh and make fun of oneself. The Clan has no dress code and listens to songs in English. When this novel begins, the Clan has aged: the Clan no longer lives in boarding school but has married and had children. Two of the Clan's children have fallen in love and are getting married in a nice restaurant on the lake. The Clan, after many happy years of retirement, has never lost contact. The Clan is often in touch, goes to the stadium, is aware of the tribulations and joys of a life that's not always easy. Even if the Clan is made up of several men, it perceives itself as an entity and moves as an entity. At the children's wedding dinner, the Clan has a language of its own: like the members of the Levi family in *Family Lexicon*, the members of the Clan could recognize themselves even in the dark thanks to the words they use and the anecdotes of their youth. Giuseppe Lupo is the most picaresque among the Italian writers: he experiences literature as an epic of modernity and, after *Gli anni del nostro incanto* (*The Years of Our Enchantment*), he tells the story of an equally adventurous youth with protagonists that are scholars, fathers, and professionals. Everyone in this book has a nickname, a secret name that brings a world back to life once you pronounce it. The author recounts the nostalgia, the tenderness, the adventures and light-heartedness of a group of men confronted by adulthood just as the 20th century was about to end, caught between their fathers who built an economic miracle and their children who live in uncertain and precarious times.

Marsilio

299 pages / October 2022

Atlante immaginario (2014)
L'albero di stanze (2015)
L'americano di Celenne (2018)
L'ultima sposa di Palmira (2018)
Gli anni del nostro incanto (2019)
Moderno antimoderno (2021)

Breve storia del mio silenzio (2021)
La carovana Zanardelli (2022)



ALESSANDRO MARI

is a narrator, performer and translator. With *Troppo umana speranza*, his debut novel, he gained the attention of the public and many critics; he also won the prestigious Viareggio-Rèpaci Award in 2011. He has since written several more books, which have been translated in Europe and

South America. He has written and hosted cultural television programs and has overseen translations of books including *Just Kids* by Patti Smith and *Common Types* by Academy Award-winner Tom Hanks. He is the creative director of Holden Studios.



192 pages / May 2023

Qualcosa resta / Something Remains

Pedro has a suspicion, a hope, perhaps a faith: he believes his dog Lobo is capable of smelling death. And with a talent like that, Pedro thinks, maybe one could prevent our loved ones from dying. Or, at least, we might not lose them too soon. But then Pedro's partner Ida dies prematurely of a heart attack, and Pedro makes a shocking confession: "I killed her by breaking her heart." They had met at the veterinary clinic in Aridosà, a special city built on the ruins of a village: a place where old people can meet with dignity and where migrants can look after them, reinventing Italy in the process. Now that Ida is dead, Pedro feels guilty and despairs: unable to read Lobo's signals, he wasn't able to save her. Yet over time, thanks also to Ida's brother, our narrator, Pedro understands that Lobo is not attracted by the smell of death, but by the good that some people do. And so starting from Aridosà and following the scent of compassion, Pedro and Lobo begin a journey that is also an investigation into humanity.

After six years, Alessandro Mari returns to fiction with a symbolic yet concrete book. With levity, humor, and tenderness, realism and poetry, he moves among what matters most to human beings and literature: love, death, and the beneficial forces that comes from our ability to imagine something that perhaps can't be seen but can be felt.

Troppo umana speranza (2011)
Gli alberi hanno il tuo nome (2013)
Cronaca di lei (2017)



ELVIRA MUJČIĆ

was born in 1980 in Yugoslavia. After living in Bosnia and Croatia, she moved to Italy due to the war in the 1990s. She is a writer and literary translator who has published

several novels. She is also a playwright and has contributed to the literary magazine *Sotto il vulcano*. She lives in Rome.



La buona condotta / Good Conduct

In the aftermath of Kosovo's independence, elections for mayor are held in a small town on the border. There are 1362 Albanians and 1177 Serbs. What happens if a Serb who wants to get along with the Albanians is elected? Things are not going very well in Belgrade, where the new mayor continues to encourage ethnic rivalry. The arrival of the new mayor turns the lives of the protagonists upside down: the life of Miroslav, the elected mayor, who is terrified by conflict; the life of Nebojša, who is trying to save himself from a shadowy past and instead precipitates the collapse of an absurd system. And the life of Ludmila, the girl who believed in love and for this reason was considered crazy—Ludmila, who defends herself from reality by imagining the lives of others and inventing nursery rhymes.

Beginning with a true event, Elvira Mujčić creates an exciting story whose characters fight to escape the fate that history and politics have created for them. The recent past, the senseless and badly concluded war, the grudges and manipulations—all these weigh on them, yet they struggle to remain true to themselves. They show us that a better future can always arise even in the most adverse conditions, thanks to individual men and women, in defiance of governments.

CROCETTI EDITORE

240 pages / February 2023



VALENTINA PARASECOLO

(Todi, 1984) was a correspondent for the broadcasts “Servizio Pubblico” and “Announo.” After working at Vice she joined the staff of Rai’s “Petrolio” in-depth program.

Since 2018 she has been working as a press officer for the European Parliament. *Private Chronicles* is her first novel.



Cronache private / Private Chronicles

Dora Bois wants to become a seamstress. Giovanni Pirtorsi is a graverobber. They are young and they live in Maremma, a place where life is suspended between a dying peasant world and a rising bourgeois modernity. They meet one night when Giovanni injures his leg while digging. They fall in love but after a few weeks must separate because Giovanni receives a job offer as a photographer for the newspaper Modern Times – also because his injured leg doesn’t allow him to jump into Etruscan tombs as he used to.

After a period in a mental hospital, Dora becomes engaged to Angelo Pent, a psychiatrist, and moves to Ferso, a town on the border between Lazio and Umbria. Angelo and Dora integrate well into the small community: she opens a tailoring shop and Angelo becomes mayor.

And it is in Ferso, at the end of the 1960s, that Dora and Giovanni meet again.

Sergio Rambaldi, a 12-year-old boy who disappeared mysteriously, is found dead on the shore of the lake. Dora and Giovanni conduct parallel investigations and uncover a scheme by the royalist front. But their leads proliferate and become confused, and the interest of the press, including the newspaper Giovanni works for, wanes when it becomes clear the child’s death has to do with political conflicts no one wants to reveal.

Marsilio

432 pages / May 2023



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*.



144 pages / May 2022

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.

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

L'Espresso



PAOLO SORRENTINO

(Naples, 1970) is an award-winning film director and screenwriter (*One Man Up*, 2001; *The Consequences of Love*, 2004; *The Family Friend*, 2006; *Il Divo*, 2008, Prix du Jury at the Cannes Film Festival; *This Must Be the Place*, 2011; *The Great Beauty*, 2013, Oscar® and Golden Globe® Award for Best

Foreign Film; *Youth*, 2015; *The Young Pope* TV series, 2016; and *The Hand of God*, 2021, Silver Lion at the Venice Exhibition). Sorrentino is also the author of the novel *Hanno tutti ragione*, a finalist for the Strega Prize in 2010, and two collections of short stories.



La grande bellezza (nuova edizione) / The Great Beauty (new edition)

This volume, which celebrates the 10th anniversary of the theatrical release of *The Great Beauty*, contains everything that accompanied the film's creation, starting from the screenplay written by Paolo Sorrentino and Umberto Contarello (a text that is also a secret door into the imagination of a director) to the paintings and photos and sketches of the scenes and set, to the gallery of faces portrayed in the auditions. All this is introduced by Sorrentino and there is also an appendix of national and international texts attesting to the exceptional reception of *The Great Beauty*. This book is an unforgettable journey behind the scenes of what is already a modern cinematic classic.



256 pages / May 2023

Publishers of *La grande bellezza*
France: Editions Séguier

Hanno tutti ragione (2010)
Tony Pagoda e i suoi amici (2012)



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.



208 pages / March 2023

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.



MICHELE VACCARI

(Genova, 1980) works in publishing, cinema, and communications and is the author of several books.



Marsilio

272 pages / April 2023

Buio padre / Dark Father

Crinale is a remote village between the Ligurian mountains and the woods. It thrives on ancient activities: carpentry, agriculture, and manufacturing. The young people who live there, condemned to a future with no momentum, are devoured by their own hunger for life. Among them are four inseparable friends called Vinicio, Raul, Adam, and Daphne, each consumed by their dreams, frustrations, and discomforts. When the last carpentry shop closes and Vinicio's father loses his job, his family is forced to move. To say goodbye, Vinicio's friends organize a party in a desecrated church, which holds a terrible secret dating back to hundreds of years before. That same evening a storm breaks out and becomes a biblical flood: the village is submerged by mud; the great mountain over the village is split in two. The next morning, the fathers of the village start behaving very strangely: some wander around the house talking to the walls, some sing songs in the cemetery at night and some stash weapons in their cars as if to prepare for the Day of Judgment.

The four friends begin to investigate and discover that the reason for their parents' mysterious behavior is a mushroom whose fungal spores have emerged from a fissure in the mountain caused by the storm.

Through the crack they find an entrance to an old mine that, after having made the town its fortune, was then closed and buried after a tragic and bloody accident. It now seems to want to claim revenge.

Through imaginative language and a plot full of twists and turns akin to those of *Stranger Things*, Vaccari recounts post-Covid Italy and the disillusionments of today's youth in this story with a gothic and supernatural atmosphere that will make your hair stand on end.



CARLOTTA VAGNOLI

born in Florence in 1987, began to write as a sex columnist for GQ and Playboy in 2015. Author, activist and content creator, she uses social platforms as a vehicle to communicate themes of language, gender violence and stereotypes. Since 2017, she

has been teaching in Italian middle and high schools, introducing students to the topic of consent and the prevention of gender-based violence. In 2021, she had two books published: *Maledetta sfortuna* (Fabbri Editori) and *Poverine* (Einaudi).



Marsilio

160 pages / April 2022

Memoria delle mie puttane allegre / Memories of my Happy Whores

Carlotta Vagnoli is a writer and activist with a large social media and literary following (her book *Maledetta sfortuna* has sold more than 20,000 copies). Here, taking as her starting point the women conjured up by García Marquez in *One Hundred Years of Solitude*, such as Remedios and Pilar, she explores the 'holy whore' dichotomy as the founding model of the West.

Macondo is a forest town surrounded by trees, inhabited by generations of the Buendía family and visited by occasional strangers, but it is not so different from Marina di Castagneto Carducci – where Vagnoli grew up – except that in Macondo people are always longing for the sea, while in Castagneto Carducci it's right there in front of them. And aren't all small villages like social bubbles, where everyone thinks they see and know everything about everyone else – or at least that's what they try to do? Taking brothel madams as an example, the author exposes how duplicitous it is to make assumptions about women's good intentions or bad habits. Weaving her narrative through and around García Marquez, Vagnoli helps us to discover the potential for experiencing adventure even when adventures are misguided. Reading the book will also reveal what the statue of Nonna Lucia, Carducci's grandmother, has to do with all of this, with adolescence, and with what it means that Italy, just like Macondo, is a small town, and that this is where stories are born.



GIAN MARIO VILLALTA

has written several novels, essays, and books of poetry; he has also won the Viareggio Prize and the Carducci Prize and

been a finalist for the Strega Prize. He is Artistic Director of the major Italian literary festival Pordenonelegge.



Parlare al buio / Talking In The Dark

“I never walk. No one ever walks these roads that lead to the villages. If one goes on foot, it’s because they have nothing to do or because they don’t have a car. In both cases they are guilty.”

We are in a town in Northeastern Italy: a narrative voice begins intimately and then leads us among other characters and events into the past, when the protagonists were children. And perhaps time is the most important theme here: the narrative voice (disenchanted, ironic, poetic) descends into memory and gives us an unprecedented look at a province upset by a wave of changes that occurred in only a few decades.

Among the characters is every type: the intelligent, the misfits of yesterday and today, the good and the frightened, the worried and the self-assured. The entire town responds to the beckoning of time, together with flora and fauna, all in a whirling acceleration that suspends individual existence in deluded movement or a delirium of stasis. From the threshold of the new century, a look at the recent past that, today, 20 years after the start of the events narrated, can help us understand who we were, who we are, and who we might still be. Villalta writes about people with a great intensity wherein a lucid analysis of the present coexists with nostalgia for the past.



160 pages / February 2022

Bestia da latte (2018)
L'apprendista (2020)

Upmarket Commercial Fiction



IDA AMLESÙ

(Milan, 1990) is a teacher, interpreter and translator. After two degrees in European and American language and literature, she devoted herself for years to opera singing and other whimsical occupations: interminable walks, futurist cooking, roaming the world, whirlwind romances, short

stories and even a novel: *Perdutamente* (Nottetempo 2017), which won the Salerno Libro d'Europa international prize. She contributes to various publications, including *The Collector*, *Nazione Indiana* and *Nuovi Argomenti*.

Julie / Julie



SONZOGNO

400 pages / November 2022

Based on a true story, Ida Amlesù's book brings to life the extraordinary career of Julie d'Aubigny, star of the Paris Opéra, but also a sword-fighter who – like Lady Oscar – liked to dress as a man.

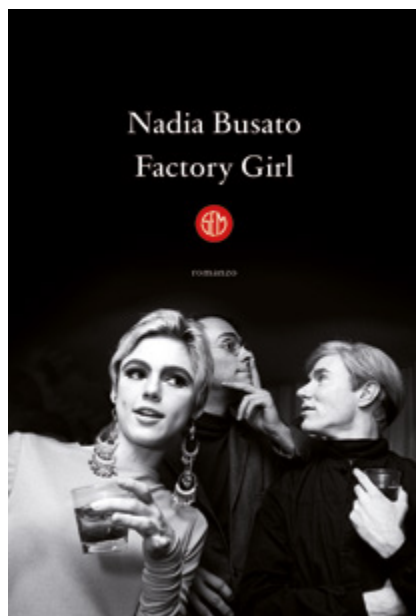
France, 1686. The bodies of two of the King's guards are found on the steps of Rue de la Grosse Margot, in a working-class district of Paris. The police lieutenant La Reynie is not in any doubt about the culprit's identity: the sixteen-year old Julie d'Aubigny. Known as the Angel of Death, Julie has perfect pitch as well as 'the strength of a man and the beauty of a woman'. She wears men's clothes and is an impeccable swordfighter, because her father brought her up as a boy. She grew up in the court of the powerful Comte d'Armagnac, who made her first his jester and then his lover. But Julie rebels against a forced marriage of convenience and flees in the night to live hand to mouth with her accomplice Séranne. Pursued by La Reynie, hounded by the Count and rejected by the high society into which she was born, Julie embarks on an adventurous journey to freedom, discovering on the way her two great loves: Madeleine, a young woman destined for life in a convent – and opera.

Ida Amlesù's passionate and unscrupulous protagonist is modelled on the real-life figure of Julie D'Aubigny, who also seems to have inspired the character of Lady Oscar. Julie is prepared to do whatever is necessary to assert her identity: the life recounted in this stirring novel is a paean to non-conformity, freedom, diversity and the courage it takes to find your own voice and live without compromise, even when surrounded by the dogma and hypocrisy of a wholly male society.



NADIA BUSATO

writes for theatre, radio, cinema, and television, and is the author of multiple acclaimed novels.



Factory girl / Factory Girl

Despite its legendary aura, the Factory did not represent the same land of freedom and emancipation for all who frequented it. Andy Warhol dominated it; he was its undisputed father-master. Women remained on the margins: one by one they evolved from adoring their “creator” to being aware of having been exploited.

Isabelle Collin Dufresne, an artist known as Ultra Violet, has been searching for survivors for decades. Remorse for the tragic end of Edie Sedgwick torments her: beautiful and fragile, Warhol’s inseparable androgynous double, had no choice but to take her life, amid the total indifference of those she considered her real family.

Ultra Violet, narrator of this novel, tries to reconstruct what seems to be the key to the mystery: the last film with Edie, entitled *The Andy Warhol Story*, with a set transformed into a ring and footage that mysteriously disappeared from the Factory. What did Edie reveal that was so compromising the footage had to be destroyed? Ultra Violet’s investigations tell another version of the Factory and of New York’s counterculture: that of Edie and the other girls, branded for decades as crazy murderesses, and whose voices have been all but erased.

Based on extensive research and documentation, including interviews with John Giorno, Warhol’s former partner, Nadia Busato brings back to life the electric atmosphere of the Factory and its shadows.



300 pages / May 2022

Publishers of *Factory Girl*

France: Editions de la table ronde

Padania blues (2020)



LAURA CALOSSO

was born in Asti. She is a journalist and novelist who has written multiple books including a novel on the hikikomori phenomenon.

Ma la sabbia non ritorna / But The Sand Doesn't Return

Laura Calosso
Ma la sabbia non ritorna



ROMANEO



240 pages / January 2021

Elena always had a traumatic relationship with her father, who became rich in the 1960s by extracting sand from a quarry and destroying the dunes that protected the coast from storm surges. When she was still very young, Elena decides to run away from a family who doesn't love her and hasn't been able to process the mysterious death of Elena's little brother. Elena travels the world, working as a freelance journalist. Her most recent reporting concerns the "sand mafias," criminal organizations that steal the precious raw material to sell it where it's most in demand, i.e., in the new megalopolises or populous coastal areas where unscrupulous speculators build artificial islands and skyscrapers. By studying this illicit trafficking and its catastrophic environmental impact, Elena discovers the truth about certain events that took place when she was a child.

Elena is also the protagonist of a tormented love story: hungry for affection, she has a relationship with a man she idolizes, even as she recognizes his flaws. What does she really need and want? To find the answer, she will have to come to terms with her past.

With this novel Calosso triumphantly intertwines narrative and journalistic investigations in a compelling and innovative way.

Due fiocchi di neve uguali (2019)



GIOVANNI COCCO & AMNERIS MAGELLA

Giovanni Cocco (Como, 1976) is graduated in contemporary history and is specialized in teaching Italian to foreigners.

Amneris Magella (Milan, 1958) has a degree in Medicine and Surgery with a specialization in legal medicine and endocrinology. Together they are the authors of the

series with Chief Stefania Valenti, which has been translated and published in the United States and the main European countries. Three volumes of the series have already been published: *Ombre sul lago*, *Omicidio alla stazione Centrale* and *Morte a Bellagio*.



La sposa nel lago / The Bride in the Lake

On a sunny February day, in the evocative atmosphere of Piona Abbey on the eastern shores of Lake Como, a young monk finds a girl's body next to the Priory's jetty, wrapped in a white sheet.

The girl is Ginevra Bassi, a seventeen-year-old from Tremezzina, across the lake from Piona, who disappeared several days earlier. She had been killed in mysterious circumstances after spending an evening with friends in a well-known bar on the lake's opposite shore. Early investigations reveal the girl's strange relationship with a man twenty years older, Sergio Tagliaferri, a Ryanair pilot from Milan.

A few weeks later, in a derelict former industrial zone in Como, the lifeless body of an old tramp is found in a tunnel leading to the Santa Marta district. The man had been killed, without any apparent motive, in the surroundings of an abandoned factory inhabited by the homeless. These two events, apparently unconnected, mark the beginning of a new investigation by Commissario Stefania Valenti, who – with her trusted colleagues Piras and Lucchesi – is tasked with throwing light on a tangled knot of passions, contested inheritances, criminal activity and human misery.

Once again, the mystery lurks in the recent past, with an invisible thread linking the two murder victims.

In a succession of unexpected twists, against the background of Lake Como – which has never before seemed so imbued with contradictions and mystery – Stefania will find herself clashing with the powers-that-be in the two lakeside provinces, assisted in the inquiry by Commissario Capo Giulio Allevi and by some new characters who join the series for the first time.

Marsilio

205 pages / September 2019

Ombre sul lago (2019)
La ballata di un uomo solo (2021)
Morte a Bellagio (2022)



PIERO COLAPRICO

is 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.



256 pages / January 2023

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.

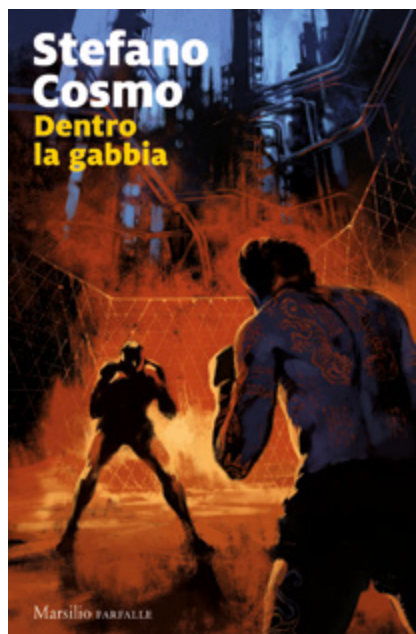
Le cene eleganti (2011)
Le indagini del maresciallo Binda (2013)
Il bandito Cavallero (2016)
La strategia del gambero (2017)
Le cinque vite di Giorgio Scerbanenco (2019)



STEFANO COSMO

was born in 1982. With a degree in human rights, since 2007 he has been a social worker for an outreach project supporting the victims of human trafficking. He was part of the Sabot writing collective, led by Massimo Carlotto. He is one of the authors

of *Padre Nostro*, published by Rizzoli, and he has written a number of short stories published in local and national newspapers. He is an expert and researcher in the field of martial arts.



Dentro la gabbia / In The Cage

Moreno Zanon is an MMA champion, competing in mixed martial arts, or cage fighting. He has a body covered in tattoos and a chequered past. He's convinced he's left all that behind him, but fate is about to prove him wrong. Just when everything seems to be heading in the right direction, with an important meeting on the horizon and a new romance blossoming, Sergeant Di Ciolla tells him that his brother Marco has been knifed in jail because of a debt to a hardened gambler, a former member of the Mala del Brenta (the Venetian mafia). To repay him, Moreno is forced to become the main attraction at Combat Circus, a sort of modern Colosseum where fighters confront each other in fierce, clandestine battles. But nothing is what it seems and the only way for Moreno to escape the spiral of blackmail that's closing around him is to fight and forge an alliance with someone else who, like him, seems destined to lose. Set among the abandoned factories of Marghera, near Venice, suffocating in the sweltering heat of summer, Cosmo's gripping novel transports the reader to the city's shadowy urban and human underbelly, where the legal and illegal are blurred, social marginalisation is rife, and the enchanting beauty of Venice is way out of reach. Through a noir lens, he tells of those who are fleeing their past, in search of redemption.

Marsilio

256 pages / February 2023



ANTONIO LEOTTI

(Rome, 1958) is the co-author, along with Luciano Ligabue, of the script *Radiofreccia* (1998), winner of three David of Donatello, two Nastri D'Argento and four Ciak d'oro, which has been screened at the MOMA museum in NY in 2006. He is the screenwriter of *Il partigiano Johnny* (2000), *Amore*

che vieni, amore che vai (2008), *Vallanzasca – Gli angeli del male* (2010), *Il paese delle spose infelici* (2011). He is the author of the essays *Il mestiere più antico del mondo* (Fandango 2011), *Nella valle senza nome* (Laterza 2016), and the novel *Il giorno del settimo cielo* (Fandango 2007).



La forza della natura / The Force Of Nature

When Euclide dies, leaving Anna a widow, she is still young and beautiful. And as soon as the funeral is over she's fiercely determined never to set foot again in the little Tuscan village where for years her husband held the reins of the family business. Anna wants to stay in the apartment in Rome, in the elegant Parioli district, thinking about the man she had loved, drinking Martinis on the balcony and forgetting the despised local farmers who worked with Euclide and whom she dismisses as a useless hangover from the Middle Ages. And what better way to forget than to sell the whole lot – the castle, the lands and the farms? But between Anna and freedom stands the Ruccellai family, who have worked the same farm for two hundred years and with Euclide's death are now claiming ownership. Anna's new life thus begins with a dispute that will eventually go to court. Compelled to remain in the countryside, she ends up falling in love with it, taking the family business in hand and getting to know the local farmers she'd hated so much. As she gets closer to her roots (not only in a metaphorical sense), she finds herself being courted by several men: an old childhood friend, the rebel son of the Ruccellai family, a rich aristocrat from Piemonte and even a petty crook from Rome. Who will marry Anna? And how long will it take for her to let go of her beloved Euclide?

Marsilio

303 pages / February 2020



PIERFRANCESCO DILIBERTO (PIF)

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 so-*

lo d'estate (2013) and *In guerra per amore* (2016). His first novel, *...che Dio perdona a tutti* (2018), is published by Feltrinelli.



Feltrinelli
Editore

224 pages / November 2022

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?

...che Dio perdona a tutti (2018)



FABRIZIO RONCONE

is a special correspondent for the newspaper Corriere della Sera. His crime novel *La paura ti trova* was published by Rizzoli in 2016. In 2019, with Aldo Cazzullo, he wrote

the thriller *Peccati immortali* for Mondadori. In 2021, *Razza poltrona*, a work of political non-fiction, was published by Solferino.



Marsilio

256 pages / January 2020

Non farmi male / Don't Hurt Me

Marco Paraldi is a former journalist who has opened a wine bar on the edge of the Campo de' Fiori, in Rome. In his fifties, he has a brusque manner and a few idiosyncrasies – he smokes cigars, he's thinking about writing a detective novel but can't get started, he supports Roma and he loves to cook for his friends. And he veers between enthusiasm for his new project and nostalgia for his old job. One Saturday night, he's on his way back from a party in Capalbio, some miles outside Rome, with his sister Caterina, when a strange couple ask him for a lift: Giorgia, a bewitching teenage girl, reckless and self-assured, and Nick, a rich Roman with a broken-down SUV. A few days later, the young girl turns up in the wine bar and tells him a troubling story about her friend Noemi, who has disappeared into thin air. For Paraldi, it's an opportunity to return to investigative journalism. At his side is Chicca, a Roman princess who is courting him, without much success: together they discover an invisible Rome where evil is everywhere and good is only on the surface. A city populated by unscrupulous dealers and corrupt ministers, ruthless robbers and romantic transexuals, merciless money-lenders, washed-up porn actors and champagne-drinking secret agents. The investigation unfolds at smart parties on city centre roof terraces and in the desperate, lonely multi-ethnic tower blocks on the outskirts, in squalid lap-dancing clubs and in the decadent luxury of the wealthy Parioli district. When Paraldi discovers the truth, the reader realises that hopes of redemption may be in vain. And that justice is in the hands of men whose motives are evil.



STEFANIA VITI

is a journalist and graduate in Japanese Language and Literature, lived in Tokyo for approximately ten years. She writes for national and international newspapers

and has published books on Japanese food and culture; she also edited and translated *A Dictionary of Japanese Food* by Richard Hosking (2022).



Matcha al veleno / Poisoned Matcha

Milan at the end of February. In the Brera neighborhood, master Yamafuji Sowa inaugurates the new headquarters of the Tsubaki tea school by celebrating the koicha temae, the exclusive ceremony during which guests taste a highly prized blend from a single cup. For the occasion the most prominent personalities of the Japanese community are invited: opera singers, theater actresses, and other exponents of the cultural world as well as members of Milan's upper class, among which are Ludovica Cattaneo, a central figure in the Milan social scene. But unexpectedly something goes wrong: after drinking the tea the woman collapses on the floor. At first glance it would seem to be a heart attack, but Nora Valli, intrepid fashion journalist and lover of Japan, immediately senses a different type of suffering. But what? And who among the refined guests of the ceremony could be guilty of such a crime? Suspended between opposite passions – chased by Agata, her director, and spurred on by Gigi, her mentor and editor-in-chief – Nora decides to follow her instinct in trying to unravel the tangled threads of an apparently unsolvable case. Simultaneously she is trying to put her heart in order: who will win her love? Her charming colleague Arturo, or the mysterious police chief Malacarne?

SONZOGNO

254 pages / February 2023



Marsilio

SONZOGNO

CROCETTI EDITORE

GRIBAUDO

Non Fiction

FRANCO BERNABÈ / MASSIMO GAGGI

Franco Bernabè Franco Bernabè is president of Acciaierie d'Italia. He was CEO of Eni, where he managed the company's transformation into an S.p.A. and its listing on the stock exchange, and of Telecom Italia. He has also conducted his own entrepreneurial activity through FB Group and has chaired major companies including

Cellnex and Nexi and for many years was an independent advisor to PetroChina.

Massimo Gaggi is a columnist for Corriere della Sera (for which he has also served as an editor) in the U.S., where he follows the country's political and economic events. He is the author of numerous books of non-fiction.



320 pages / February 2023

Profeti, oligarchi e spie/ Prophets, Oligarchs, and Spies

Democracy and society in the era of digital capitalism

As these two renowned experts on capitalism see it, our future is made up of data, surveillance, and wars between governments and the economic influence of digital technology.

What reforms do we need? What alliances should be made? What should governments' responses be? And are democracies strong enough to weather this storm?

To date many countries have been usurped by technology providers. At the beginning of the Internet era, we were seduced by attractive and apparently free services. Then a new world was born, all owned by big tech, full of opportunities but also full of potentially fatal distortions of democracy. Control of information and control of user data: it's not technology or the Internet that overturns the checks and balances on which democracy is based, but the way in which these tools are manipulated by enormous concentrations of economic power. The battle isn't over. Indeed, it's only just begun. We have three mountains to climb: understanding where the technology is going, agreeing on basic rules for democratic surveillance, and restoring antitrust mechanisms to dismantle the new monopolies. Europe has the political will to move forward along these lines, but it lacks the strength. The United States has the strength but fails to express the will. Meanwhile, Xi Jinping's China deals with the problem by muzzling the big capitalists of the digital economy: not in the name of liberty but with the aim of using technology as a padlock that makes the power of authoritarian regimes from Beijing to Moscow even more absolute and, by design, irreversible. If maintaining order and the increasingly widespread social surveillance are entrusted to machines—if in a world of killer drones, biological weapons, and random or deliberately caused pandemics, people see in the State above all a monopoly of legal violence that protects them—in dictatorships it will become increasingly difficult to rebel while democracies will find it increasingly difficult to defend free spaces. This is the challenge before us, the trend we must curtail. Not by rejecting technology, but by governing it. We need rules and limitations such as those introduced for the great innovations of past centuries, and we need to resist giving in to the logic of those who see the alleged wisdom of the algorithm as rendering the democratic debate null and void.

A conti fatti (2020)



TINTO BRASS / CATERINA VARZI

(Milan, 1933), undisputed maestro of Italian erotic cinema, studied under directors such as Roberto Rossellini and Joris Ivens. His directorial debut was with *Chi lavora è perduto* (1963).

From 1983 he devoted himself to the erotic genre, creating milestones such as *La chiave*, *Miranda*, *Capriccio*, *Così fan tutte* and *Monella*. He married Caterina Varzi in 2017.



Una passione libera / An Unfettered Passion

Many bogus myths circulate about Tinto Brass. This autobiography sets out to dispel them, to leave 'future generations' an intimate portrait, a frank and irreverent confession that offers up to their 'severe judgment' the soul, the thinking and the whole life of the film director and the man. The opportunity to do this arose from the recovery of his lost memory: his recollections of the past were saved from the oblivion threatened by his illness thanks to the loving support of his wife Caterina, his muse and friend, and now they are relived in the heartfelt words of the 'king of erotica'. Born in Milan, but deeply attached to Venice, the city that is his 'mother, wife and lover', he had a rebellious nature even as a child. Intolerant of any form of authority, it wasn't long before he broke with his family, who saw him as a reckless and debauched young man, a playboy who loved nothing better than to create a scandal. His introduction to the world of cinema was as a projectionist and assistant editor at the Cinémathèque Française in Paris and when he returned to Italy he burst into the world of directing with *Chi lavora è perduto*. This debut film marked the beginning of his battles with critics and censors. 'Orson Welles's grandson' replied to those who saw 'nothing but backsides' in his films with Aristotelian syllogisms and ethical-philosophical argument, defending his erotic output by lashing out at bourgeois primness and the taboos of a hypocritical and obtusely bigoted society. Strongly supported by giants such as Rossellini, Fellini and Pasolini, he brought a political and social critique to his work that from his first film to his last – from the most militant to those accused of being 'frivolous and superficial' – expresses an unquenchable thirst for freedom.

Marsilio

256 pages / December 2021

Publishers

Romania: Editura Alchemica

Russia: AST



MARIA GRAZIA CIANI

taught classical Greek literature and history at the University of Padua. For Marsilio, she has translated the *Iliad* and the *Odyssey*; founded and edited the 'Il convivio' collection of Greek and Latin classics; and in the series 'Variazioni sul mito' has gathered

together examples of the impact of the classics in the modern age. Her brief 'memoir' *Storia di Argo* (2006) and her novel *La morte di Penelope* (2019) are also published by Marsilio.



Le porte del mito / Gateways To Myth

A reader, translator and interpreter of classical wisdom, Maria Grazia Ciani has spent her life exploring the Greek language – that fundamental repository of the myth and its philological, poetic and metaphorical power. Now she looks at the characters and their stories with fresh eyes. With enlightening suggestions and intuitions, she demonstrates how myths still have something to offer us and why they seem to have a message for humanity that resounds throughout the ages.

From a starting point of the language itself and its individual words, we reach the boundless universe of the *Iliad* and the *Odyssey* and the tragedies' most powerful images. Passing from models of individual life to collective models of the city, we ultimately penetrate the land of the dead, to rediscover characters that have been obliterated or replaced with others.

In this treasure trove of meanings and memories, the creation of images alternates with journeys through time that can indeed be read 'as a novel'.

Marsilio

138 pages / May 2020

"Drawing on a life spent in the company of epic and mythical heroes, the writer returns to them in search of reality"

Cinzia Dal Maso, *Il Venerdì di Repubblica*

"Maria Grazia Ciani looks at myth from unusual perspectives, tracking down the theories of parallel mythical narratives and seeking out the continuing metamorphoses of ancient legends, including their most recent reinterpretations in graphic novels"

Tutto Libri – La Stampa

Psicosi e creatività della scienza antica (1983)
 Storia di Argo (2006)
 La morte di Penelope (2019)



LAURETTA COLONNELLI

was born in Pitigliano (Grosseto) and divides her time between Rome and Tuscany. A graduate of Philosophy, she taught Theater History at the Sapienza in Rome and has worked as a programmer-director

for Rai Radio 2. She has been a journalist since 1979, for the cultural pages of *Europeo* and for *Corriere della Sera*. She is the author of numerous books about art.



Marsilio

272 pages / January 2023

Publishers of *La vita segreta dei colori*
China: Beijing Dafeng Books

La vita segreta dei colori / The Secret Life of Colors

Stories of passion, art, desire, and other shades

Infinite like numbers, powerful like a musical performance, precious like a jewel, color is both concept and matter, pigment and abstraction. There are those who love it, those who hate it, those who smell it, taste it, listen to it, caress it; those afraid of it and those irresistibly attracted to it. Seductive and elusive, color varies and mutates continuously, depending on the eye and the emotions of the beholder. Laretta Colonnelli takes us on a multi-dimensional journey through eras and places, a compelling “chromatic diary” that reveals secrets, superstitions, and curiosities around the presence of colors in human history, from Homer to Tolstoy, Kandinsky to Marina Abramović, Debussy and Sibelius to Schoenberg. Dynamic, absorbing, weak, bleak, or formidable, colors express our moods, inspire films and musical scores, dictate fashions and aesthetic tastes. There’s no artistic current they don’t influence with their extraordinary optic potency, no historical moment that in the collective imagination is not linked to a color, no literary text that doesn’t evoke its own vivid chromatic universe. Around this seemingly elusive “material,” Colonnelli constructs a dense web of perspectives, events, and anecdotes, narrated with the urgency of a novel and the authority of an essay. Her path ranges from antiquity to the present and explores the most enigmatic implications hidden in colors’ infinite gradations. Thus we discover they can be brutal serial killers, like emerald green and lead white, or in harmony with peace and tranquility, like cerulean. We learn that studying colors has given rise to psychological and scientific theories, including those of John Tyndall, the Irish physicist to whom we owe the explanation of why the sky is blue. We learn of colors generating obsessions (allegedly Van Gogh ate yellow paint directly from the tube, convinced its bright sunny tint would save him from depression) and free associations (such as when Proust, in his *Recherche*, described the “coloured essence” of cities he’d never seen: Venice with “its rushing streets, reddened by the glare of Giorgione’s frescoes,” Florence “bathed in gold,” Parma “compact and smooth, mauve and sweet in the reflection of violets”). This is a passionate story involving every field of knowledge, from history to mathematics, art to music. It’s an original and evocative celebration of the essential ingredient of our existence and its prodigious expressive power.



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* (mani-

festolibri, 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).



256 pages / April 2021

Publishers of *Dominio*
Spain: Anagrama
UK & US: Polity Press

Dominio / Dominion

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.

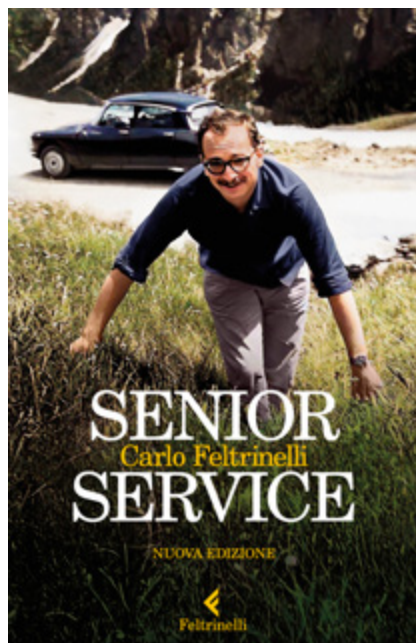
D'Eramo writes: "The work to be done is immense, titanic, frightening. But we must remember that in 1947 the supporters of neoliberalism had to gather in secrecy and they seemed to be preaching in the desert, just like we do now."

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



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.



592 pages / March 2022

Publishers of *Senior Service*

China: Archipel Press

Spain: Anagrama

UK: Granta

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.

“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](#)



ALESSANDRA NECCI

was born in Rome. She obtained her law degree at the Sapienza University in Rome and specialized at Sciences Po in Paris. She writes for various newspapers and journals and is responsible for the weekly feature 'Women in History' in *Il Messaggero*. In 2022, she was awarded the distinction of

Chevalier de la Légion d'Honneur by the President of the French Republic, having previously been made Chevalier de l'Ordre des Arts et des Lettres by the French Culture Minister. She is the author of several books all published by Marsilio.



Marsilio

528 pages / June 2022

La regina e l'imperatrice / The Queen And The Empress

When Maria Theresa succeeded her father, the Habsburg King Charles VI – the last male heir of a house that had been in the ascendance for centuries – many feared that a charming, young and inexperienced woman would not be able to bear the heavy weight of the crown. But armed with humility and determination, she turned out to be an enlightened monarch, a 'mother of the nation', showing love for her subjects and attention to their needs. The empress was naturally drawn to mediation, but she could also be firm and pragmatic, introducing a series of major reforms. Obligated for reasons of State to give Marie Antoinette, barely fourteen years old, in marriage to the French Dauphin – to strengthen the alliance between Vienna and Versailles – Maria Theresa never stopped worrying about the behaviour of her young daughter, whose lively personality tended towards frivolity and ostentation. Called 'the Austrian woman' by her enemies and considered to be the emblem of an oppressive power, Marie Antoinette attracted the people's hatred for the mistakes she made early in her reign – a hatred that was fanned by the vicious defamatory campaign to which she was subjected. But she showed great steadfastness and courage during the years of the Revolution. In October 1793, after making her way with much dignity through the furious crowds, she was guillotined. This absorbing account, bringing to life the two most influential women in eighteenth century Europe, is a compelling examination of two distinct and contrasting interpretations of power, which throws new light on the difficult transition between the dying embers of absolutist monarchy and the sometimes bloody emergence of a new democratic era.

Il prigioniero degli Asburgo (2011)
 Re Sole e lo Scoiattolo (2013)
 Il diavolo zoppo e il suo compare (2015)
 Isabella e Lucrezia (2017)
 Caterina de' Medici (2019)
 Al cuore dell'Impero (2020)



MASSIMO RECALCATI

One of the most renowned psychoanalysts in Italy, Massimo Recalcati is the director of IRPA (the Research Institute of Applied Psychoanalysis) and in 2003 founded Jonas Onlus (the Psychoanalytic Clinic Center

for New Symptoms). He writes for *La Repubblica* and *La Stampa* and teaches at the University of Verona and at IULM in Milan. He has written numerous books that have been translated into several languages.



Marsilio Arte

160 pages / February 2023

Il trauma del fuoco / The Trauma Of Fire

Life and death in the work of Claudio Parmiggiani

Is it possible to make the invisible conscious, to give a face to the inexpressible, to represent the absolute? In reflecting on the gambles at the basis of the greatest artworks, Massimo Recalcati reflects on the poetics of Claudio Parmiggiani, an Italian protagonist of the international avant-garde, and explores the untimely and counter-cultural themes in his work: the relationship between transcendence and immanence, between light and shadow, the friction between signifiers and what they signify, the disruptive power of fire, residue that “doesn’t dissolve into thin air.” Recalcati analyzes the wound welcomed and absorbed by each work: “every creative act,” he observes, “can be generated only from an unconscious background that implies, as such, the action of repetition. The sublimatory creation cannot, therefore, emancipate the subject nor the work from this background. Rather, it has the ability to unfold it into a new form. So that the creation is not an anti-repetition, but a fold of the repetition, a singular renewal of it.”

Weaving a rich dialogue with Parmiggiani, an artist of hiding and subtraction, for whom “beginning to talk about one’s work means learning to remain silent, because the work is an initiation into silence,” Recalcati also invokes Heraclitus, Plato, Freud, Kandinsky, Lacan, Derrida, and Fachinelli, resulting in an invaluable essay on human existence, on the ontological coexistence of life and death, truth and fallacy, presence and absence. In an era marked by the predominance of ephemeral and narcissistic exhibitionism, making art implies choosing withdrawal, distancing, oblivion. It implies preserving space for prayer, poetry, and an invocation addressed to the Other. The most profound feature of Parmiggiani’s work is its sheltering of the evocative power of art, its enigmatic power that resists any attempt to reveal it and preserves the inaccessible mystery of reality. “Subtract, hide, preserve,” insists Recalcati, “rather than showing, manifesting, exhibiting. The noise of the world dies down, the register of simple communication is disrupted, and the tautological inflation of images is suspended. What’s left? Nothing—which is to say everything.”

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)



224 pages / May 2023

A pugni chiusi / Clenched Fists

Psychoanalysis in the contemporary world

“What world do we bequeath to future generations?”

Freud believed that the psychology of the individual was an abstraction, because everyone's life is always immersed in, and dependent on, a dense network of social relationships. Even the unconscious is not exempt from this immersion. The same applies to city life, group culture, historical transformations, collective conflicts, anthropological mutations, the vicissitudes of political parties and the very dynamics of governments, as well as the protagonists of public life. This book collects the most significant contributions Recalcati has made to *La Repubblica* and *La Stampa* from 2011 until today. These essays deal with social life in the contemporary world and its most relevant collective dynamics, which have powerfully influenced and been influenced by transformations of the family, the discomfort of youth, the crisis of educational discourse, intergenerational relations, the phenomenon of violence, misogyny, conformity, and our civic and sexual lives. They also concern the unprecedented events that have marked our world in the last twenty years, sometimes traumatically: terrorism, racism, the pontificate of Pope Francis, nationalism, the crisis of the left, the pandemic, the war in Ukraine, and the women's revolution in Iran.



336 pages / November 2022

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.

Publishers of *La luce delle stelle morte*

Brazil: Ayné

China: Shanghai Huangdou Network
Technology Co.

Greece: Kelethos

Netherlands: De Bezige Bij

Spain: Anagrama



DAVID SASSOLI

(1956-2022) was a journalist and politician. After a long career in journalism, during which he was presenter and deputy director of Tg1, he was elected in 2009 as the

Italian Democratic Party's representative to the European Parliament, of which, in 2019, he became President.



336 pages / January 2023

La saggezza e l'audacia / The Wisdom And The Audacity

Speeches on Italy and Europe

David Sassoli's visions of Italy and Europe were clear: a nation and union open to the future and aware of their imperfections.

"The pandemic isn't retreating: the light at the end of the tunnel continues to move away from us and we're slow to see the progress the Union needs, the European project of hope that all our fellow European citizens are still waiting for. Naturally we have ambitious projects for our Europe; they've been on the table since the beginning of the legislature, and we are stubbornly pursuing them, changing things, finding a consensus among us, in short advancing and overcoming our differences. Of course, the Green Deal, the digital transition, a stronger and more democratic Europe, greater social justice: these are robust and essential projects. Europe is underway, and we must succeed out of loyalty to our fellow citizens. But Europe also and above all needs a new project of hope, a project that brings us together, a project that can embody our bond, our values and our civilization, a project obvious to all Europeans and that allows us to unite. I think this project can be built around three strong axes, around a triple desire for Europe unanimously shared by all Europeans: that of a Europe that innovates, a Europe that protects, and a Europe that is a beacon."

Many ideas of Europe exist. These speeches show us a way: toward necessary innovation not only in technology but in institutions, policies, our ways of being. The ecological transition demands it. We must restore the idea that Europe protects: its borders, its citizens, their security, the common good and the sovereignty of each member state. But Europe must also rediscover the pride of its democratic model. We must want this model of democracy, freedom, and prosperity to spread, to inspire, not only among ourselves and our fellow European citizens, but also among people beyond our borders. European citizens will feel they belong to Europe only if its political model is attractive and serves as an example.

With an original foreword by the president of Italy, Sergio Mattarella.



ANTONIO SPADARO

(1966), a Jesuit, is editor of the magazine *La Civiltà Cattolica* and a member of the Board of Directors of Georgetown University. He has edited several books for Marsilio

and in addition to writing for *La Repubblica* is the author of a column on the Gospel in *Il Fatto Quotidiano*.



Trama divina / A Divine Plot

Jesus in a new light

“The Gospel is a script. The story always breaks the rules because it contains the vicissitudes of life: the excesses and depressions, the frustrations and desires.” To talk about Jesus today, with a new language, Antonio Spadaro strips the sacred texts of their frills and apparatuses and outlines a path that, scene by scene, allows you to enter a different world. Following a tradition that dates to Ignatius of Loyola, according to which the best way to meditate is not to reflect on words but to close your eyes and reconstruct the scene in which characters act, his account is immersive and cinematic. “Thus,” writes Pope Francis in the preface, “the story of Jesus enters ours. We look at it in the light of our lives; we see the faces, events, characters... We can even imagine ourselves entering the story of Jesus, seeing him, his places, his movements, listening to his words and voice... The story of Jesus unites with that of men and women, awakens and strengthens the hidden energies, the passion for truth and justice, the glimmers of fullness that love has produced in our journey, but also the ability to face the failure and pain, to exorcise the demons of bitterness and resentment.”

With an original foreword by Pope Francis.

Marsilio

208 pages / January 2023

Publishers of *Trama divina*
Brazil: Carpintaria
Portugal: Paulinas Editora



GUIDO TONELLI

a physicist at Cern in Geneva and a professor at the University of Pisa, is one of the fathers of the discovery of the Higgs boson. He received the international Fundamental Physics Prize (2013), the Enrico Fermi prize of the Italian Physics Society (2013), and the Medal of Honor of the President of

the Republic (2014) for being “the latest example of a tradition of excellence that began with Galileo Galilei and has included scientists including Enrico Fermi, Bruno Pontecorvo, and Carlo Rubbia.” He has published several books, including the bestsellers *Genesis* and *Time*.

Materia / Matter

The magnificent illusion

To reconstruct our origins, science will fathom the minutest corners of reality; it will venture into the exploration of the most remote worlds, encountering states of matter so unlike what we’re used to as to confound even the most brilliant minds.

With *Matter* Guido Tonelli completes the trilogy begun with *Genesis* and *Time*. The basic idea is to share with readers contemporary science’s answers to the great questions humanity has been asking itself since ancient times. What are we made of? What holds material bodies together? Is there a difference between terrestrial matter and celestial matter, that which makes up the sun and the other stars? When Democritus between the fourth and fifth centuries B.C. said that we are made of atoms, few believed him. Not until Galileo and Newton in the seventeenth century did people take the idea seriously, and it was another four hundred years of research before we would reconstruct the elementary components of matter. Everything around us—the ordinary matter that forms rocks and planets, flowers and stars, and us—has very special characteristics. The properties that appear usual to us are actually very particular, because the universe today is a very cold environment whose evolution began almost 14 billion years ago. In the book you will discover how the elementary particles, which make up ordinary matter, combine into bizarre shapes to form correlated quantum states, primordial soups of quarks and gluons, or massive neutron stars. New questions that have emerged from recent research will be answered: In what sense is the vacuum a material state? Why can space-time also vibrate and wobble? Can elementary grains of space or time exist? What forms does matter take inside large black holes? It will be a surprising journey into the current events of contemporary science, told in simple language that can be used at a dinner with friends. Each reader will come away with a different perspective of the universe and perhaps even of himself.



192 pages / May 2023

Publishers of *Tempo*

Brazil: Companhia das Letras
China: Beijing United
France: Dunod
Germany: Beck
Greece: Dioptra
Hungary: Corvina
Netherlands: De Bezige Bij
Turkey: Yakamz Kitap

Genesi (2019)
Tempo (2021)



ANTONELLA VIOLA

is an immunologist. She is full professor of General Pathology at the Department of Biomedical Sciences of the University of Padua and scientific director of the Pediat-

ric Research Institute (Irp-Città della Speranza). She is the author of two other books with Feltrinelli.



176 pages / May 2023

La via dell'equilibrio / The Path Of Equilibrium

The science of aging

Why do we age? How does the biological clock work? What signs should we be alert to? Certainly not wrinkles and white hair: the point is to keep the heart healthy, the muscles strong. We are not resilient: our body changes throughout life. Equilibrium means prevention and a mindful lifestyle. You can't reverse the passing of time, but you can welcome it in the right spirit.

Staying young is one of our most alluring fantasies. The average life span has lengthened and our culture continually pushes forward the threshold at which we consider ourselves elderly. There are scientific theories and false theories, diets and manuals that tell us how we should keep fit, how we should treat our body: all this makes it very difficult to understand, and even accept, how and why our body changes over time. Antonella Viola recounts the biological and evolutionary reasons for a universal experience, which each of us nonetheless experiences in his own way, with his own body, at different moments in history. It's the first step to take if we want to welcome this phenomenon by regulating our habits and lifestyle. Why do we age? Why does the reproductive capability of women end at a certain point? While chronological age is easy to determine, how is biological age calculated? Is there a time when the body begins to age? Science has always wondered. Our organism has changed since we were born. From the beginning it needs equilibrium, regenerating tissue and repairing wounds. Actual aging, however, is linked to loss of function and puts us at a greater risk of developing disease. Changes accumulate over time and make us more fragile and vulnerable. Yet, not all signs of aging are detrimental to our health. White hair does not represent a health problem, nor does it make us less strong. The same goes for wrinkles. And we often spend more time and resources trying to hide these innocuous signs than keeping our muscles strong or our hearts healthy. Finding our equilibrium means focusing on prevention and dysfunctional signs, learning not to reject time, but to welcome it mindfully.

Danzare nella tempesta (2021)
Il sesso è (quasi) tutto (2022)

Popular Non Fiction and Self Help



SILVIO DANESE

was born in 1982. With a degree in human rights, since 2007 he has been a social worker for an outreach project supporting the victims of human trafficking. He was part of the Sabot writing collective, led by Massimo Carlotto. He is one of the authors

of *Padre Nostro*, published by Rizzoli, and he has written a number of short stories published in local and national newspapers. He is an expert and researcher in the field of martial arts.



La pancia lo sa / What Your Stomach Knows

How to improve your well-being by learning to recognise what your gut is telling you.

Too much stress? Your stomach can sense it. Junk food? Your stomach certainly senses that. A sedentary life? Yes, your stomach senses that too. It is the body's most sensitive hub: over our lifetime, around 30 tonnes of food and 50,000 litres of liquid pass through our gut. It contains the organism's largest community of microbes, contributing to vital functions like digestion and the synthesis of vitamins. And that's not all: our stomach is our second brain, equipped with 100 million nerve cells, in continuous communication with the neurons inside the cranium. The latest studies suggest that general health and psychological well-being are intimately linked to the stomach and the intestine. In this book, Silvio Danese, a leading gastroenterologist, helps the reader towards an understanding of the signals that the stomach sends us. Based on his experience in clinical practice, he describes the most common problems that plague us (irritable bowel syndrome, colitis, inflammation, irregular bowels) and the most reliable tests for diagnosing their causes. He goes on to reveal the unconscious behaviour that undermines the balance of our bodies, our health and even our mood. Lastly, he gives recommendations for what we should be eating, with a particular focus on inflammatory foods and those that alleviate chronic inflammation.

SONZOGNO

192 pages / October 2020



MARINA INNORTA

was born in Perugia and lives in Bologna. As well as *La rana bollita* (2017), she has written three *Quaderni di esercizi*, collections of ideas and starting points for a journey towards self-fulfilment based on awareness, acceptance and action. Her first nov-

el, *Polvere d'azzurro*, published in 2021, alludes to some of the themes in her work. Since 2014 she has been responsible for the blog (mywayblog.it) that represents the heart of her online activity, with a monthly newsletter that has thousands of subscribers.



La rana bollita / The Boiled Frog

One evening Marina fainted. She came to and fainted again. And then again. It seemed like a sudden indisposition, but she had been suffering from vertigo, disorientation and nausea for at least two years. In recent weeks she had also lost weight and was having trouble sleeping. She knew what it was: it was anxiety, her companion since the age of twenty. Sometimes it was moderate, but sometimes severe enough to be debilitating. She had learnt to recognize the warning signs, but chose to ignore them, convinced that she could get used to every new symptom and be the strong woman that she thought she should be. The same thing happens to a frog when it's put into water over a low flame: it doesn't notice the temperature slowly rising and ends up being boiled before it can react. In this book, Marina describes the decisive leap that allowed her to escape from the cauldron of anxiety and panic in which she was trapped. In the voice of a friend who has been through it, she shares her own journey, delves into the origins and symptoms of the condition, its most serious manifestations and the most common forms of treatment (medication, psychotherapy, mindfulness, motor activity). This book, originally self-published, has had great word-of-mouth success and has consistently appeared in the list of Amazon's best sellers. This new edition includes practical mindfulness exercises contributed by the psychologist Laura Bongiorno, a specialist in the treatment of anxiety disorders.

SONZOGNO

256 pages / February 2020

Publishers of *La rana bollita*
Russia: Eksmo



MICHELA MATTEOLI

is director of the Neuroscience Institute of the National Research Council (CNR) and coordinates the Neuro Center of the Milanese university hospital Humanitas, where she is also a full professor of Pharmacology. A member of the European Molecular Biology Organization (EMBO) and of the Accademia Europaea, she is on the scientific committees of the Institut de Psychiatrie et

Neurosciences in Paris, the Center for Integrative Research in Biology (Collège de France), and the Umberto Veronesi Foundation. She is also a member of multiple international scientific evaluation groups, including the European Research Council (ERC) and the Swiss National Science Foundation (SNSF). During her career she has received various awards.



SONZOGNO

160 pages / September 2022

Il talento del cervello / The Brain's Talent

Ten easy lessons in neuroscience

The Brain's Talent is a guided tour of the brain's most extraordinary functions and a handbook for adopting strategies, from nutrition to relaxation, that preserve cognitive abilities.

The brain ages less than all the other organs. Less than the liver, the skin, or the heart. Taking care of it is our only opportunity to prolong our youth, to savor life extensively and at the same time safeguard our body's health. One of the most internationally recognized Italian neuroscientists, Michela Matteoli explains in this fascinating book that the brain has a special "talent": its plasticity, that is, its property of being able to modify and repair itself. That's why it's capable of evolving throughout life, literally expanding and forging new connections between neurons. This is a unique talent. In ten easy neuroscience lessons, the author guides readers to discover the great potential of our mind, but also the main enemy of the nervous system: chronic inflammation, which causes premature aging and triggers diseases such as Alzheimer's, Parkinson's, and depression. Scientists are focused on finding methods that counteract neuroinflammation and to prevent and slow its damage; it's possible to adopt prevention protocols, such as those advised by the CNR Institute of Neuroscience, which Matteoli directs. The Brain's Talent provides a path to understanding some of the most extraordinary brain functions and to demonstrate how to adopt strategies that preserve cognitive abilities, from nutrition to relaxation. The sooner you start, the better. "Our brain doesn't function on autopilot," writes Matteoli. "The external environment, the inflammatory molecules in our blood and the bacteria in our intestines, shape and modify it, and our brain responds. Quietly or loudly, it always responds."



EMANUEL MIAN

who has a PhD in Neuroscience and Cognitive Science and is a psychologist and cognitive-behavioral psychotherapist, is one of the leading experts in Italy in the study and treatment of body image and eating disorders. He is the inventor of the Body Image Revealer, an advanced tool for the diagnosis and treatment of body image distortions, presented by Piero Angela in Su-

perquark. Founder of Emotifood, one of the first psychonutrition centers in Italy, Mian is responsible for eating disorder clinics in various regions of Italy and supervises research centers and other specialized clinics as well. For years he's been sharing his knowledge on social channels through his Mindfoodness Academy.



192 pages / May 2023

Fuga dallo specchio / Escape From The Mirror

Why when you look at yourself do you never like what you see?

Why do you think you look ugly? Or fat? Or too thin? Or with a flat backside and small breasts? With this or that flaw that torments you? Why does the mirror always amplify that little inner voice that says you aren't "enough," pushing you to compare yourself with others and affirming a sense of defeat or guilt? You too are probably a victim of body dissatisfaction, which leads you to feel ashamed or even disgusted with your physique or with a single feature of your body, fueling the idea that you need to "fix" something about yourself. If you frequently look for your reflection or, on the contrary, carefully avoid seeing yourself at all costs—if you live in fear of being judged by others about your appearance, or if you try to modify your body with diets, grueling workouts, or plastic surgery, without ever finding satisfaction, *Escape from the Mirror* is the tool to make peace with your body and live a more serene life. It's the first and only path resulting from the clinical experience of a professional who's helped thousands of people smile again and ally themselves with what they used to believe was a "monster": themselves. The book's various techniques and practical exercises, to be carried out for even just 10 minutes a day, will help you discover your beauty, recognize your real value, and manage the comparisons with others, embracing your uniqueness with joy. Finally, you will find a "mindset" that will lead you to follow a balanced lifestyle, in real harmony with the needs of your body, so that "being with you" will no longer scare you and seeing yourself will be a beautiful experience.

Fuga dalla bilancia (2022)



ALESSANDRO MORA

is a master trainer of Neurolinguistic Programming and leads the top international team of assistants to Richard Bandler, the co-founder of Neurolinguistic Programming, in the society's courses. He's a mental coach of Olympic athletes and profes-

sional teams and helps them to improve their minds and moods to excel in their performances. He teaches courses in Neurolinguistic Programming and personal development in Italy and abroad.

Le tue emozioni in 4 passi / Your Emotions in Four Steps



Alessandro Mora stands by it: people can't exist without resources. Mental states exist without resources. And in fact if we are tired or depressed all our initiatives prove inconclusive. On the contrary, if we experience a vibrant period, we get results that exceed our expectations. It's not about luck; it's about preparation, because anyone can learn to manage their emotions so that they're not an obstacle, but a steppingstone. For over twenty years, Alessandro Mora has been studying Neurolinguistic Programming alongside top experts, including co-founder Richard Bandler, and has become one of the very few master trainers in the world. The result of his experience is the CAMP method (an Italian acronym that stands for Body, Attention, Mind, and Words), which has helped hundreds of champions and top managers express themselves at a high level even in environments of great stress, silencing that little inner voice that says, "you're not capable." In this book he explains how to do it: through simple neuroscience lessons, concrete examples, and guided practices. Following his advice, we'll be able to control our posture and breathing, maintain concentration, reprogram our mental narratives, and choose the words that will allow us to fulfill our potential.

SONZOGNO

224 pages / March 2023



MASSIMILIANO PAPPALARDO

an essayist and philosopher of work, is an expert on topics such as awareness, responsibility, critical thinking, and the language of relationships. Today he is responsible for research and innovation at Execo, after having held managerial roles in academic contexts, as overseer and didactic director of the Città Studi campus of Milan Polytechnic and of the Vita-Salute University

campus of San Raffaele Hospital, where he worked in close contact with Don Verzé. For over ten years, these activities have allowed him to deal with the needs, desires, and skills of at least two generations of students. He has collaborated for a long time with the Giorgio Gaber Foundation, promoting its thinking both in universities and in schools.



Che fine hai fatto, papà? / Where'd You Go, Dad?

A compass for lost fathers

From the experience of an educator and resulting from a close collaboration with Don Verzé and the direction of prestigious university campuses, a book on how to redesign one's role as a father in the presence of increasingly fragile children.

Today we often come across young people who lead a life more resembling the survival of unexpected traumas than a profound existence. They are bearers of an affective and vocational fragility that is often manifest in their relationship with their parents. In fact, overly maternal fathers, who are often counterbalanced by overly paternal mothers, seem to have abdicated the responsibility of the role, ending up mirroring their crisis in their children's desperate search for identity. The author, who has been investigating this dynamic for years, tries to respond to the need of children and adults to find a new "educational posture"; he is convinced that to support children it is necessary to look to their fathers. But what happened to these fathers? Can we identify a normative father today without returning to paternalism? How is a gentle but firm and above all generative fatherhood implemented? And how can mothers be emotional without renouncing emancipation and finding equality in the couple's differences? Finally, how is the family configured, under the tyranny of the career and of time that is never enough? The author knows that in the job of parenting we make mistakes, and we don't need handbooks full of good advice or admonitions, but rather to question ourselves. To this end he involves himself personally, starting from his daily experience as an educator and eschewing judgmental words in favor of inspiring and sharing reflections, ideas, doubts, and intuitions that can deepen and encourage positive educational action.



160 pages / March 2023



MASSIMILIANO POLIDORO

a journalist, writer, university professor, and science educator, is known for his scientific investigations into unusual phenomena, hoaxes, and alleged mysteries. He co-founded, with Piero Angela, the CICAP (the Italian Committee for the Investigation of Pseudoscientific Claims), of which he is secretary. He teaches Science Communication at Milan Polytechnic and at the

University of Padua and has taught Psychology of the Unusual at the University of Milan. An author, presenter, and consultant for numerous television programs, he presents a regular column in *Superquark*. With his lively social-media activity, he has more than 500,000 followers on various platforms and is a successful podcast author for Audible.



256 pages / March 2023

La scienza dell'incredibile / Science Of The Incredible

How beliefs and convictions are formed and why the worst ones never die

Here they are in action, convictions: we see them in those who unearth conspiracies everywhere or in those who carry out atrocities, certain they are right; we recognize them in those who seek comfort in extraterrestrials or in those who believe in spiritual entities and crave supernatural explanations. In truth, reality doesn't care what we believe. But our beliefs transform the way we perceive the world and make us think those who don't think as we do are irrational, ignorant, or, worse, acting in bad faith. But where are beliefs born and how do they spread? Is anyone who cultivates the most extreme beliefs just a madman, a victim of social media manipulation? In reality, technology merely amplifies what we are and what is rooted within the human species: the need to make sense of our surroundings. To understand what leads us to support the most unusual, incredible, or totally absurd ideas, the mistaking of simple suggestions, illusions, or ideologies and acts of faith for pure proofs, it is necessary to go back to our origins. We need to understand how our beliefs are formed, and how evolution has made our brain a formidable system for the survival of the human species, even by believing in decidedly false things.

Through the narration of some incredible stories, we will explore the biological and psychological roots that feed the need to believe and, using the most recent research in the cognitive, sociological, and anthropological fields, including historical and statistical data, we will discover the functions still performed by belief systems. At the same time, by familiarizing ourselves with the tools of scientific investigation, we will learn to evaluate the reliability and truthfulness of beliefs, reasoning as scientists do. We will assume a new attitude towards reality, becoming aware of our limits and mistakes. We will learn to change our minds in the face of solid evidence that contradicts us and, above all, to cultivate the only true antidote to prejudice and superstition: an inexhaustible curiosity.

Geniale (2022)



STELLA PULPO

a.k.a. la Vagi, born in 1985 in Taranto but Milanese by adoption, cultivated literary ambitions from an early age. With acute irony and lucidity, her work investigates the relationship between sex, body, relationships, customs, and gender issues. She made her debut at the age of 20 with the publication of short stories in anthologies of emerging authors' work, but her "consecra-

tion" came in 2011 with the blog *Memorie di una Vagina*, which made her one of the most beloved female voices online. She has since written a novel, a bestselling book for the Italian television personality Giulia De Lellis, narrative reportage and articles for various newspapers including *Corriere della Sera's Sette*, *Cosmopolitan*, *Linkiesta*, *Rolling Stone*, and *Donna Moderna*.



240 pages / June 2023

C'era una volta il sesso / Once Upon A Time There Was Sex

Navel digressions to rediscover lost pleasure

We're talking about sex here. Specifically about the fact that we have it less. If you're standing there shaking your head thinking that's wrong, because you gleefully copulated not more than three hours ago, great, good for you, but know that this book is about you, too. Because sex, whether we do or not, says more about us than we think: who we are, how we are, what we want; our lifestyles and our relationships with our bodies; what values, expectations, and priorities structure our time; what anxieties rob us of sleep; what kinds of connections we forge and what strategies we use to stay true to ourselves. With these repercussions in mind, Stella Pulpo investigates the sexual recession of our age, reviewing its causes, outcomes, and recovery margins: from the impact of technology on desire to the arrival of children; from threats of impending global catastrophes to personal crises; from the precariousness of relationships to the limits of romantic monogamy. With a necessary dose of levity (drama is contraindicated for sex, you know), Pulpo starts from personal experience and collects testimonies and data from recent studies, leading us into an ironic and brilliant reflection on the new consumption and customs of the Eros. The ending is unwritten and depends on each one of us: can we recover the humanity of an intimate encounter with another? Can we rediscover the value of a healthy, free, and obscene roll in the hay?



Marsilio

SONZOGNO

CROCETTI  EDITORE

G R I B A U D O 

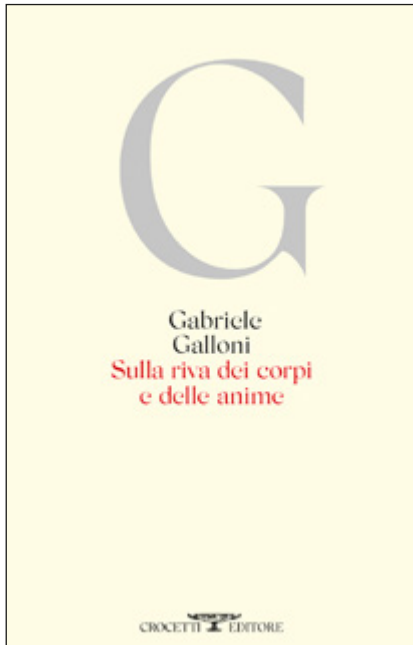
Poetry



GABRIELE GALLONI

was born in 1995 in Rome, where he lived and died on September 7, 2020. He has published multiple poetry collections and for the magazine *Pangea* has edited the column "Cronache dalla Fine – dodici conver-

sazioni con altrettanti malati terminali." In 2018 he founded the online magazine *Inverso*. His poems have appeared in various Italian magazines and have been translated into Spanish and Romanian.



CROCETTI  EDITORE

250 pages / May 2023

Sulla riva dei corpi e delle anime / On The Shore Of Bodies And Souls

Gabriele Galloni is familiar with humans' limitations, but he never enters a social dimension of condemnation or ideological positioning. Each poem is calibrated and clear, evoking the unpredictability of time reproduced in all its inexorable detail. The theme of mortality gives us the titular reference to "the shore of bodies and souls." Galloni's poetry emits a light that circulates in the mystery of creation, challenging human precariousness and seeking a mantra through precious poetic enclosure.

*Ai morti si assottiglia il naso. Quando
li sogni se lo coprono. È normale
vederli a volto coperto passare
dal corridoio al bagno alla cucina.*

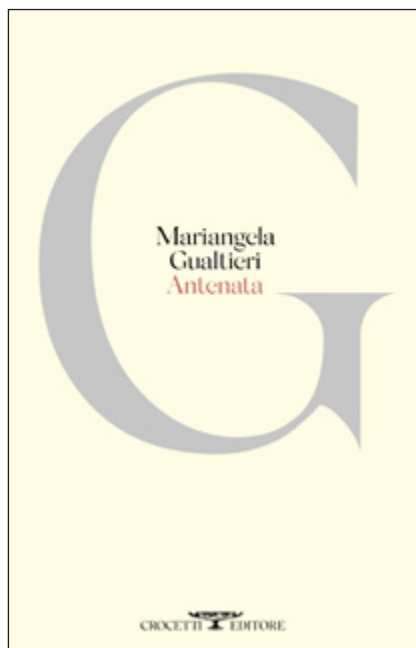
*The nose gets thinner for the dead. When
you dream them, they cover it. It is normal
seeing them go by with their faces covered
from the hallway to the bathroom to the kitchen.*



MARIANGELA GUALTIERI

was born in 1951 in Cesena, between the hills and the sea. In 1983 she founded, together with Cesare Ronconi, the Teatro Valdoca. *Ancestor*, her debut volume (Crocetti

1992), was adapted into a theatrical play. She also published several more poetry collections with Einaudi.



CROCETTI EDITORE

112 pages / June 2020

Antenata / Ancestor

Mariangela Gualtieri said that she was born as an author of poetry with the lines “parlami che / io ascolto parlami che / mi metto seduta e ascolto” (“talk to me that / I listen talk to me that / I sit down and listen”): this is the beginning of *Ancestor*, her debut collection, first published by Crocetti in 1992. These lines that sound like an invocation and a request for an exchange with the sacred and with the invisible presences of the world are part of a dialogue that has continued, uninterrupted, over the years. *Ancestor* is a collection of poems full of often surprising images and the declamatory tone of many texts, originally written for the theatre, are the nucleus of the style that made Mariangela Gualtieri one of the most important contemporary poets.

*ASPETTO GIÙ VOMITANDO
VENENDO IN BOCCA
IN TERRA. CORRETE CHIUDETE
LE RIGHE DELLA MIA MANO
MURATEMI UN BRACCIO
VOLTATEMI
COME VOLETE E LA MIA LINGUA
METTETELA GUARDATELA BENE
RIPONETELA, NON IMPORTA
L'ODORE LA VOSTRA FACCIA
IL SANGUE, NON IMPORTA
VIOLATE ANCHE ME
FATEMI MALE
MA NON POCO MALE NON POCO
FATEMI QUELLO CHE SIETE.*

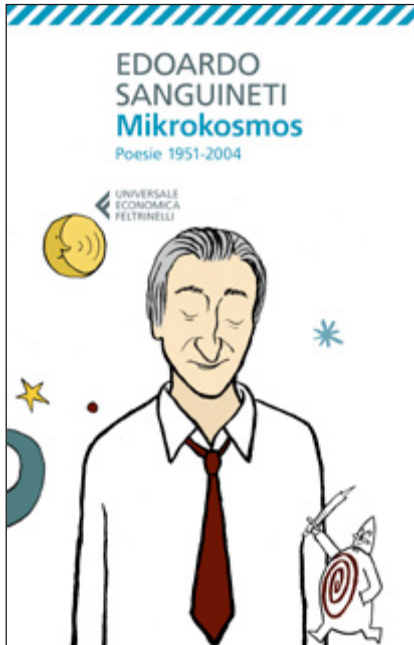
*I WAIT, BELOW, VOMITING
COMING IN THE MOUTH
IN THE LAND. RUN, CLOSE
THE STRIPES OF MY HAND
WALL UP MY ARM
TURN ME
AS YOU WANT AND MY TONGUE
PUT IT ON LOOK AT IT WELL
PUT IT BACK, IT DOESN'T MATTER
THE SMELL OF YOUR FACE
THE BLOOD, IT DOESN'T MATTER
VIOLATE ME TOO
HURT ME
BUT DON'T HURT ME A LITTLE NOT A LITTLE
MAKE ME WHAT YOU ARE.*



EDOARDO SANGUINETI

(1930-2010) was a poet, writer and academic, considered one of the major Italian intellectual figures of the second half of the 20th century. During the 1960's he was a leader

of the neo avant-garde Gruppo 63 movement. His work encompassed poetry, librettos, novels, plays, books of literary and social criticism, and translations.



344 pages / September 2004

Mikrokosmos. Poesie 1951-2004 / Mikrokosmos. Poems 1951-2004

Mikrokosmos, like the piano work of the Hungarian composer Béla Bartók: 153 pieces of progressive difficulty intended for instrumental study. This volume refers to the idea of the “microcosm,” a small autonomous universe and a language of poetry (or music for Bartók) firmly rooted in material reality.

This is the only anthology of verses published by Sanguineti and it encompasses the entire poetic work of the author together with some unpublished poems. This collection accounts for more than fifty years of activity and outlines a new image of the poet and his work. So much so that we can refer to the book as a “new” Sanguineti collection, since the work of selecting and assembling was not merely a cutting-and-pasting technique but a more considered and holistic process representing all the genres and languages practiced by the author.

Radiosonnetto

*il mio libro sei tu, mio vecchio amore:
ti ho letto le tue vertebre, la pelle
dei tuoi polsi: ho tradotto anche il fragore
dei tuoi sbadigli: dentro le tue ascelle*

*ho inciso il mio minidiario: il calore
del tuo ombelico è un tuo glossario: nelle
xilografie delle tue rughe è il cuore
dei tuoi troppi alfabeti: alle mammelle*

*dei tuoi brevi capitoli ho affidato,
mia bibbia, le mie dediche patetiche:
questo solo sonetto, io l'ho copiato*

*dalla tua gola, adesso: e ho decifrato
la tua vagina, le tue arterie ermetiche,
gli indici tuoi, e il tuo fiele, e il tuo fiato:*

Radiosonnet

*The book for me is you, old love:
I read your spine, the skin of your wrists:
I went so far as to translate
the rumbling of your yawns: I etched*

*into your armpits my mini-diary:
the heat of your navel is your glossary:
in your woodcut wrinkles lies the heart
of all your alphabets: in the brief*

*chapters of your breasts I inscribed,
my bible, my touching dedications:
and this single sonnet, I copied it*

*just now from your throat: and I deciphered
your vagina, your hermetic arteries,
your indices, your bile, your breath:*

Modern Classics and Backlist Rediscoveries



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 ex-

tensively on feminism and homosexual understanding; she was also a diarist and close to many literary intellectuals of the early part of the 20th century.



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.



208 pages / First published in 1906

Publishers of *Una donna*
 Denmark: Multivers
 Netherlands: Orlando
 Spain: Altamarea
 Turkey: Yapi Kredi
 UK: Penguin Modern Classics

“A Woman is a groundbreaking, earthshaking 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

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



DANIEL BARENBOIM

From 1975 to 1989 Daniel Barenboim (Buenos Aires, 1942) was musical director of the Orchestre de Paris, from 1991 to June 2006 he was musical director of the Chicago Symphony Orchestra, and since 1992 he has been musical director of the Berlin State Opera, of which he was also artistic director from 1992 until August 2002. In 2000 the Staatskapelle of Berlin named him principal director for life. In 1999 with

Edward Said he founded the West-Eastern Divan Orchestra, made up of young musicians from Israeli and Arabic countries. In 2007 he was honored in Japan with the Praemium Imperiale for culture and the arts and was nominated by Secretary General Ban Ki-moon as the United Nations' peace ambassador. He has published *A Life in Music* (1991, 2002), among many other books.



La musica è un tutto / Music As A Whole: Ethics and Aesthetics

This book by one of the world's leading orchestral conductors reflects on making, reading, playing, and listening to music: music that connects, establishes relationships, and fills those rapports with meaning. For Barenboim, music is a continuous dialogue between ethics and aesthetics, a dialogue that works on different levels. If counterpoint (the ongoing interplay of one melodic line with its opposite) is the essence of music, we see here that the obsession that dominates the maestro's work is the idea of music as a whole, which does not break down into constituent elements. Performing a piece well implies making a series of choices, and in this way it is no different, Barenboim says, from what a politician must do: make choices. In performance, making the right choices means making beautiful music. But making great music is a balancing act that involves many different factors: from composer and score to a deep-rooted understanding among the performers, to the audience and the concert halls, to those that govern the concert halls, to those that govern tout court.

If beauty is to be found in music, it must be understood; it must be made a part of one's life and of society in general. Barenboim says: "Understanding music in philosophical terms is no less essential than the philosophical understanding of human nature." Understanding music also means creating the conditions necessary for it to become a part of family life, together with finding an important space for it in schools, both ideals that have shaped Barenboim's work over the years.

121 pages / First published in 2012

Publishers of *La musica è un tutto*
France: Fayard
Greece: Eurydice Books

La musica sveglia il tempo (2007)
Dialoghi su musica e teatro (2008)
Insieme (2009)



LUCIANO BIANCIARDI

(Grosseto, 1922 - Milan, 1971), graduated in Philosophy and was a librarian and a high school teacher. Together with Carlo Cassola he wrote *I minatori della Maremma* (1956; ExCogita, 2004). After moving to Milan, he worked as an editor, journalist,

translator, and screenwriter. He was the author of many novels and stories. In 2011 Feltrinelli published the new edition of *Vita agra di un anarchico*. *Luciano Bianciardi a Milano* by Pino Corrias (2011).



La vita agra / The Soured Life

La vita agra was the work that brought authentic success to Luciano Bianciardi: a success that soon made his independent intellect suffer. The novel is largely autobiographical: the protagonist leaves the provinces, his wife, and his little son to live in Milan. His initial intention is to blow up a skyscraper, to avenge the miners who died in an accident caused by poor safety at work (this is a reference to the accident that happened at the Ribolla mine in 1954, where 43 miners lost their lives). But the protagonist is torn between his desire to blow up the system and the desire to be recognized by it.

More than sixty years after its first publication in 1962, *The Soured Life* remains an incomparable work with regards to the analysis of the human and social consequences of the Italian economic boom, which is described with a restless and precise writing impossible to harness.

This book was adapted into the famous movie *La vita agra*, by Carlo Lizzani, with Ugo Tognazzi playing the lead.



208 pages / First published in 1962

Publishers of *La vita agra*
Greece: Akyvernites Politeies
Spain: Errata Naturae

“One of the greatest pleasure for readers is to discover hidden treasures. This book by Bianciardi is one of those.”

Alberto Manguel

Il lavoro culturale (1997)
L'integrazione (2014)
Trilogia della rabbia (2022)



GIANNI CELATI

(Sondrio, 1937 - Brighton, 2022) was a major Italian writer, translator, documentary filmmaker, and literary critic.



192 pages / First published in 2005

Fata Morgana / Morgan Le Fay

“The man who writes” – i.e., the character who tells the story – resides in a Norman village. In the misty solitude of the countryside, in a house with creaking stairs and quiet nocturnal noises, he collects documentary materials on the mysterious Gamuna people: his major sources are the letters and notebooks of his traveler friend Victor Astafali, the articles of an Argentine aviator Augustin Bonetti, and the diary that a Vietnamese nun named Tran reads to him when he visits her.

Celati’s novel is the story – a scientific delirium and a vivid new take on the classic adventure – of the infinite approximation of the identity of the Gamunas and of the studies that dislocate their identity, stopping at the threshold of the unspeakable and of the violence trying to cancel this identity.

Narratori delle pianure (1988)
 Quattro novelle sulle apparenze (1989)
 Parlamenti buffi (1989)
 Verso la foce (1992)
 Le avventure di Guizzard (1994)
 Lunario del paradiso (1996)
 Avventure in Africa (1998)

La banda dei sospiri (1998)
 Cinema naturale (2003)
 Bartleby lo scrivano (2008)
 Sonetti del Badalucco nell'Italia odierna (2010)
 Passar la vita a Diol Kadd (2012)
 Recita dell'attore Vecchiatto (2014)



ENRICO DEAGLIO

Born in Turin in 1947, Enrico Deaglio is a writer, journalist, and television host. He's been editor of the daily Lotta Continua and

Reporter and of the weekly Diario della settimana. He is the author of several books on Italian politics and the Mafia.



160 pages / First published in 1991

Publishers of *La banalità del bene*
France: Les éditions du portrait

La banalità del bene / The Banality of Goodness

In a strange twist of circumstances, the Italian Giorgio Perlasca found himself stranded in Nazi-occupied Budapest near the end of World War II and made his way to the Spanish embassy for safety after the collapse of diplomatic relations between Italy and Germany. Using Spanish connections, Giorgio was rechristened Jorge, and, safe for the time being in the Spanish embassy, went to work for the Spanish ambassador. Part of his work was to visit the Spanish safe houses that harbored Hungarian Jews under threat of deportation.

In a story reminiscent of *Schindler's List*, Perlasca's diary details his heroic efforts to protect these Jews, which he did risking his life. When diplomatic ties between Spain and Hungary became strained, the Spanish ambassador decided to leave for home, and offer to help his Italian colleague escape, too. But after checking on the safe houses, Perlasca decided he couldn't leave the Hungarian Jews unprotected. From that point, Perlasca, "the great impostor," bluffed and blustered his way into recognition as a Spanish diplomat by the Hungarian government, then sparred with German soldiers over one Jewish life after another. In a particularly chilling episode, Perlasca grabs twin boys in line to be deported at the train station, pushes them into the Spanish embassy car, then fights with a German major and colonel over his right to protect them. The colonel, relenting, says to Perlasca, "You keep them. Their time will come." Moments later the Swedish diplomat Raoul Wallenberg informs him that he'd just won an argument with Adolf Eichmann.

"Hannah Arendt subtitled her book about Eichmann 'A Report on the Banality of Evil,' suggesting his crimes were those of an ordinary person. Similarly, The Banality of Goodness reveals the heroism manifest in a seemingly average man. This is a gripping, important addition to the canon of Holocaust literature."

Maria Dolan



LUCE D'ERAMO

was born in 1925 in Reims to Italian parents. She died in Rome on March 6, 2001. Her books include *Deviation* (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.



512 pages / First published in 1986

Publishers of *Deviazione*

France: Le Tripode

Germany: Klett-Cotta

Greece: Klidarithmos

Spain: Seix Barral

UK: Pushkin Press

US: Farrar, Straus & Giroux

Partiranno / They Will Leave

Rome, in the mid-1980s. An agent of the Italian secret service must investigate some suspects hosted by a zoologist, Paola Rodi. He steals some notebooks and discovers that in the 1960s three aliens similar to small animals landed on Earth from the planet Nnoberavez, coming from a highly evolved and very different civilization. Since then they have been protected by a small group of humans with whom they have close relationships.

A hunt for the extraterrestrials begins, and amid the Cold War involves, in addition to the Italian secret service, the CIA and the KGB, each party determined to exploit the discovery.

The estrangement of humans seen by aliens, and that of aliens seen by humans, generates reversals, poignant intuitions, and tragicomic situations in this daring and compelling story.

In his introduction, the Nobel laureate for physics Giorgio Parisi writes: "We are on a small planet, with limited resources, almost like a gigantic spaceship traveling in space. We have only glimpses of knowledge of the immense cosmos that surrounds us, but we know by now that life on Earth is a complex system, in which man is no longer an absolute parameter, if he does not want to risk extinction himself, or survive on a deserted planet. But this evidence struggles to become collective consciousness, a profound conviction that determines daily choices. *They Will Leave* is the first novel of the space age and it investigates what it means to persist suspended on the edge of a galaxy, among thousands of galaxies revolving in the void.

Foreword by Giorgio Parisi, winner of the 2021 Nobel Prize in Physics.

Deviazione (2012)

Ultima luna (2020)



MARIATERESA DI LASCIA

(1954-1994), fought for the causes of democracy and civil and human rights within the Radical Party, a bastion of anticlericalism, feminism, liberalism and environmentalism in Italy. She wrote several novels including *Passage in the Shade* (Feltrinelli, 1995), which became a literary phe-

nomenon and won the Strega Prize in year of its publication. She has been compared to Elsa Morante, Anna Maria Ortese, and Giuseppe Tomasi di Lampedusa. Various articles and texts written by her have been collected in an anthology curated by Antonella Soldo (Edizioni dell'Asino, 2016).



Passaggio in ombra / Passing Into The Shade

Solitary as an autobiography and choral as a family saga, this vigorous and simultaneously delicate novel intertwines the stories of a community and the destinies of its members through the gaze of a woman, Chiara, who, to ward off the madness unleashed by her pain, relies on the soothing power of memory. From a heartfelt flow of memories re-emerge her mother Anita, her father Francesco, her aunt Peppina, and her cousin Saverio.

Against the background of a rough and enveloping South that at the same time is sweet and vital, Chiara guides us from the swirl of ghosts that agitate old age along the rougher paths of her existence. And it is exactly in the domain of language, thanks to a transparent style of writing driven by arcane internal necessity, that this unforgettable female character declares the meaning of her existence: just as she is about to surrender to exhaustion, she finds strength and pride in telling the story of her life.



272 pages / First published in 1995

Publishers of *Passaggio in ombra*
Macedonia: Ars Studio



MARIO MIELI

(1952-1983) was a brilliant and militant intellectual and author of narrative, poetic, and political texts. He was able to synthe-

size the discussions that animated gay groups, linking revolutionary theories to the practice of self-liberation.



Elementi di critica omosessuale / Homosexuality and Liberation

First published in Italian in 1977, Mario Mieli's groundbreaking book is among the most important works ever to address the relationship among homosexuality, homophobia, and capitalism. Mieli's essay continues to pose a radical challenge to today's dominant queer theory and politics. With extraordinary prescience, Mieli exposes the efficiency with which capitalism co-opts "perversions" which are then "sold both wholesale and retail." In his view the liberation of homosexual desire requires the emancipation of sexuality from both patriarchal sex roles and capital. This work of liberation is the basis of a process of dissolution and recomposition of the human identity, which aims at the achievement of a new androgynous and pansexual subjectivity. Mieli's work served as a launching pad for many subsequent studies that, beginning in the 1980s, have brought into play different categories of sexuality in the name of a creative vision of the concepts of gender and identity.



336 pages / First published in 1977

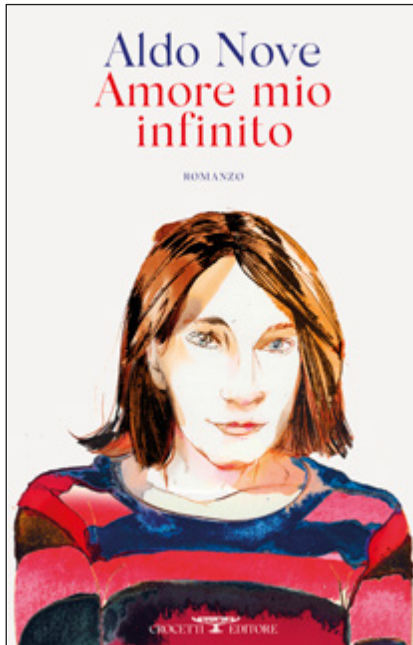
Publishers of *Elementi
di critica omosessuale*
Portugal: Boitempo
Spain: Traficantes de Sueños
UK & US: Pluto Press



ALDO NOVE

is the pseudonym of Antonio Centanin. Born in 1967 in Viggiù, in the province of Varese, Nove now lives in Milan. He has a degree in Moral Philosophy and made his debut at a very young age with the poetry collection *Returning to Your Blood*, edited by Milo De Angelis. *Fire on Babylon!*

(Crocetti 2003) is his largest poetry volume. Reissued by Crocetti in 2021, it contains his first two books and some early texts composed between 1984 and 1996. He is the author of several books, one of which is the basis for Renato De Maria's film *La vita oscena*.



Amore mio infinito / My Infinite Love

How to talk about love after the advent of television and pop culture. Aldo Nove's novel is not only a moving story about one love (or many loves), but also an ironic and ruthless portrait of Italy between the 1970s and 1990s, in a time when everything became a commodity. The protagonist, Matteo, is 28 and works for a company that produces fish counters. Matteo has "four things" to say about his life. These constitute the four chapters or "movements," like musical passages, in the book. The first thing is the mad and desperate love of childhood: of comics and popsicles, of a time when love has a smile "like that of God and Pippi Longstocking." Secondly, love inexorably ravaged by time: his mother's illness, a family tragedy, and the corrupting passage of the years. Thirdly, the high school experience – above all, the formidable memory of a first kiss. And, finally, the newfound love of maturity.

CROCETTI  EDITORE

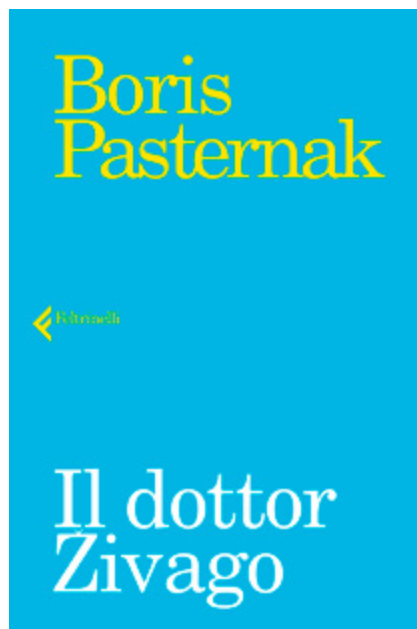
168 pages / First published in 2000



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 1957. Pasternak died in 1960.



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

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

Edmund Wilson

*“An astonishing novel... for the richness of
“A single act of defiance and genius.”*

Isaiah Berlin, *Sunday Times*

640 pages / First published in 1957

Publishers of *Il Dottor Zivago*

Albania: Fan Noli
Brazil: Companhia das Letras
Bulgaria: Colibri
Czech Republic: Euromedia
Denmark: Gyldendal
France: Gallimard
Germany: Fischer
Greece: Patakis Publishers
Montenegro: Nova Knijga
Netherlands: Oorschot
Norway: Gyldendal Norsk
Poland: Rebis
Portugal: Sextante Editora
Romania: Polirom
Spain: Galaxia Gutenberg
Sweden: Modernista
Turkey: Yapi Kredi
UK: Harvill Secker
US: Pantheon

Autobiografia (1958)



GIORGIO PRESSBURGER

(1937-2017) was born in Budapest and settled in Italy in 1956, where he worked as a film and theatre director. He later became Director of the Institute of Italian Culture

in Hungary. He is the recipient of the Viareggio Prize (1996, 1998) and the Elsa Morante Prize (2003) and he was shortlisted for the Campiello Prize.



Racconti triestini / Stories From Trieste

Ingeneer Taussig has a forever-doubting mind, has never married, has no children, and lives with his difficult nephew and his maid, a Slovenian woman, on Brenner Street. An old woman known as “Frau Musika” gives piano lessons to young students, living out the last of her troubled days on Via Milano, which leads down towards the port. The Salatis live in Opicina, an area in the north of the city, where the old mother obsessively controls her 40-year-old son Telemaco. A peculiar woman that seems to belong to another era sits in Café Tormaseo, which itself has been open since 1830; she has never spoken to anyone, yet everybody believes she was once an opera singer. A frightening-looking woman walks down Borgo Teresiano, selling blue jeans to clients from Zagreb and Belgrade. A rich lawyer spends all his money trying to find his missing son. These are just some of the characters Giorgio Pressburger brings to life in *Racconti Triestini*, a story collection that animates that intriguing, liminal city. As Joyce in *Dubliners* and Bassani in *Cinque Storie Ferraresi*, Pressburger guides his readers through Trieste, the most Mittle European city in Italy. Trieste is a border, a limit, a place both real and dream-like, where readers meet men and women of all kinds.

Marsilio

139 pages / First published in 2015

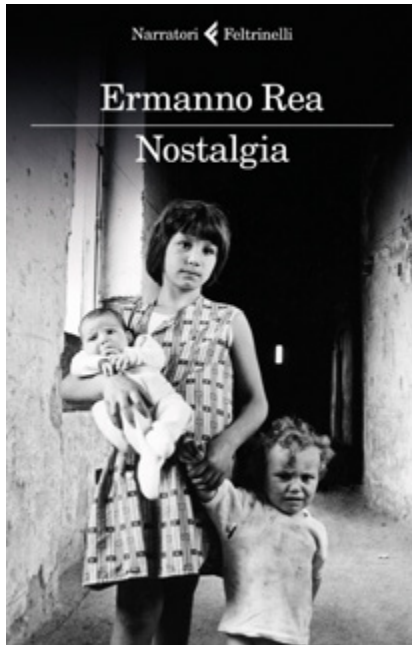
Don Ponzio Capodoglio (2017)
L'orologio di Monaco (2017)
Storia del ghetto di Budapest (2021)



ERMANNIO REA

(Naples, 1927 – Rome, 2016) was a novelist, journalist and writer who collaborated with numerous newspapers and magazines. His novels *Fuochi fiammanti a*

un'ora di notte and *Mistero napoletano* were winners respectively of the Campiello Prize in 1999 and the Viareggio Prize in 1996.



288 pages / First published in 2016

Publishers of *Nostalgia*
Germany: Römerweg

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. The movie *Nostalgia* (2022) directed by Mario Martone was based on this book.

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)



GIOVANNI TESTORI

(1923-1993), an art critic, poet, dramatist, and novelist, was one of the most complex and important intellectual personalities of the twentieth century. In the 1950s he evoked the outskirts of Milan in the series *The Secrets of Milan* and the dramatic text *L'Arialdia*. In the '70s, in his first theatrical trilogy (*L'Ambleto*, *Macbetto*, and *Edipus*),

he invented a dramatic language all his own. After *Conversation with Death* and *The Interrogation of Mary*, in the 1980s he wrote two "Brancatrilogies" for the actor Franco Branciaroli and brought to the stage one of his masterpieces, the novel *In exitu*. His last work, a kind of testament and a hybrid of theater and poetry, was *Tre lai*.



Il ponte della Ghisolfa / Ghisolfa Bridge

Ghisolfa Bridge is a collection of nineteen inter-connected stories published by Giovanni Testori in 1958. It formed part of a larger cycle of works, a kind of "human comedy" entitled *The Secrets of Milan*, "where everything – names and situations, characters and environments – keeps to itself, intertwines with itself, confirms itself." *Ghisolfa Bridge* reflects "the world of Milan's periphery, populated by poor devils who pull the cart at the factory or to the shops, but also idlers ready for anything, prostitutes and lads learning from the school of life, thieves and bosses licensed to blackmail if not outright kill, aspiring athletic champs and the shady nouveaux riche." The characters of *Ghisolfa Bridge* are all very young: workers and bartenders, who, in a Milan on the brink of the economic boom, struggle to survive, living on the outskirts among the big gray buildings (Roserio, Ghisolfa, Porta Ticinese), going to gyms to cultivate their ambition of becoming cycling or boxing champions, passing their Sundays at the "pictures" or dance halls, falling in love. A poignant portrayal of an erstwhile Milan, *Ghisolfa Bridge* is the book that inspired Luchino Visconti to make the classic film *Rocco and His Brothers*.



320 pages / First published in 1958

I segreti di Milano (2012)
La Gilda del Mac Mahon (2014)
Il Fabbricone (2015)
Il gran teatro montano (2015)
L'Arialdia (2017)
Il dio di Roserio (2018)

Gli Angeli dello sterminio (2019)
In exitu (2020)
Trilogia degli scarozzanti (2021)
La Maria Brasca (2022)
Luchino (2022)



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.



304 pages / First published in 1958

Publishers of *Il Gattopardo*

Armenia: Antares Publishing House
 Brazil: Companhia das Letras
 Catalonia: Raval
 Croatia: Vukovic & Runjic
 Denmark: Gyldendal
 Estonia: Postimehe Kirjastus
 France: Seuil
 Germany: Piper
 Greece: Harlenic Hellas
 Japan: Sakuhinsha
 Korea: Munhakdongne
 Lithuania: Baltos Lankos
 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

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.

*"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

Racconti (1961)

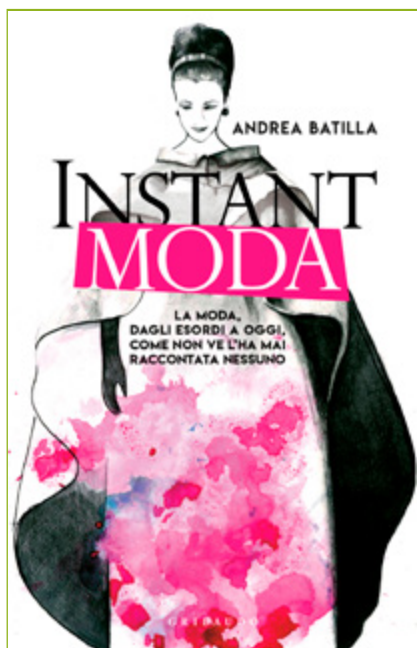
Illustrated, Cookery, Nature, How To, Personal Growth



ANDREA BATILLA

was director of IED Moda Milano for five years, helping to make it one of the most prestigious fashion schools in the world. He is currently artistic director of Mi Milano Prêt à Porter, one of the most significant European clothing events, and sits on the

board of the Fashion Training System Platform, the association that brings together the best fashion schools in Italy. He is also co-director of the independent magazine *Pizza*, that gives voice to emerging talents in the field of fashion, design, culture and style.



Instant Moda / Instant Fashion

Fashion, from its origins to today, as you've never seen it before

From when we covered ourselves for shelter from the sun or cold to the ritual clothing of ancient tribes and all the way up to Milan Fashion Week today, Andrea Batilla's book tells us why and how humans have dressed through the ages. In the now-famous format of the "Instant," i.e., with a punctual and rigorous language that is also accessible and creative, Batilla gives us a book designed for enthusiasts and students but also for the simply curious and those convinced that behind a "simple" dress an entire world can be found. Because, to quote Roland Barthes (cited by Paolo Fabbri), "fashion is the rotation of possibilities."

GRIBAUDO

288 pages / November 2019

Publishers of *Instant Moda*
Russia: Bombora

Street Cool (2012)
L'alfabeto della moda (2021)



DARIO BRESSANINI

Born in Saronno in 1963, is a professor of chemistry at the Department of Science and High Technology at the University of Insubria in Como, where he also carries out teaching and research activities. He has a YouTube channel with over 300,000 followers and where he posts food-related videos. As a science educator, he contributes to numerous newspapers, radio, and television.

He writes the monthly column “Pots and Test Tubes” for the magazine *Le Scienze* and is the author of the popular blog “Science in the Kitchen.” He has written numerous enormously successful books about food, legends, and math, and with Gribaudo has published the bestsellers *The Science of Pastry* (2014), *The Science of Meat* (2016) and *The Science of Vegetables* (2019).



La scienza delle pulizie / The Science Of Cleaning

Our “friendly neighborhood chemist,” as he likes to define himself (paraphrasing Spider-Man) is back, this time with a theme concerning not science in the kitchen but... cleaning, the burden and delight of every home. As always with a chemist’s perspective, one that has decreed the success of all his books, the author investigates some fundamental themes: what does it mean, really, to be dirty or clean; the concept of abrasiveness; the identikit of the despised yet ubiquitous limestone; the essence of soap and wetting agents, and much more. In the second part, in addition to the usual “chemical experiments,” much loved by readers, there is a guide for cleaning one’s house in a genuinely thorough and aware way, again in accordance with the wisdom of chemistry, and therefore with verified, highly effective, and safe methods. Each chapter is dedicated to a different activity: removing stains of any kind (herbal, coffee, wine, etc.), washing dishes (by hand or in the dishwasher) or clothes, cleaning the oven and refrigerator, unclogging a sink, cleaning metals, and much more. Such practical yet entertaining advice is one of the many strengths of an author who has already written three bestsellers for Gribaudo, each enriched by detailed explanations that enlighten the reader not only as to the “how” but also the “why” certain methods and materials work, while also debunking many myths that we all encounter on a daily basis, perhaps without even realizing it.

G R I B A U D O

200 pages / October 2022

Publishers of *La scienza delle pulizie*
UK & US: The Experiment

La scienza della pasticceria (2014)
La scienza della carne (2016)
La scienza delle verdure (2019)



SIMONE GUIDA

Born in Pistoia (1992) but adopted by Prato, obtained his classical high school diploma and graduated with honors in Nordic Languages and Literature (Icelandic and Swedish), after a long period of study at the University of Iceland in Reykjavik. Passionate since high school about ancient and contemporary history, he manages a cul-

tural dissemination channel on YouTube, Nova Lectio, where he publishes documentaries and reports for a very large audience. His channel has over 500,000 followers. Always as a popularizer and digital entrepreneur, Guida manages the podcast "Storie di Geopolitica." With Gribaudo he has already published *Instant Contemporary History*.



La dura vita del dittatore / It's Not Easy Being A Dictator

What is a dictatorship and why does it befall a nation? As to the psychopathology of the tyrant: what do various dictators have in common? Why do some people seem born to the task? And which countries in the world are dictatorships today? Why do some nations become a dictatorship and others not? With ironic incision (but in the cold light of day absolutely serious) *It's Not Easy Being a Dictator* serves as a kind of "dictator's glossary," addressing fundamental questions and laying foundations for many more, informed by Guida's expertise. So: how does a citizen live in a "dictatorial" state? Once power is attained, what techniques maintain it? And is everything always hunky-dory for a dictator, or do the "dictator's risks" (coups, assassinations, etc.) plague his days? What are the most striking overthrows of a dictatorship? Near the end of the book some dictatorial figures, including the lesser known and their craziest enterprises, are described as on the spectrum between unbridled luxury and bizarre monomania. And it will not be surprising to notice among the "microdictators" also discussed worrying parallels with much more well-known figures of our past and present.

GRIBAUDO

192 pages / September 2022

Publishers of *La dura vita del dittatore*
Brazil: Faro Editorial

Instant storia contemporanea (2021)



GIORGIA MARTONE

Graduated from Bocconi University in Milan in Economics with a specialization in Design & Fashion Management, after her experience in the U.S. with an apprenticeship in “Raw Materials: The History of Perfume and Fragrances” at the multinational Symrise. She is currently on the board of di-

rectors of the family company ICR, Industrie Cosmetiche Riunite, with the aim of identifying new partnership opportunities for the selective cosmetics market; she is also in charge of development for the niche brand Marvin and LabSolue, a new perfumery lab inaugurated in May in Milan.



La grammatica dei profumi / The Grammar Of Fragrances

There are familiar and “real” scents, such as that of violets, and others that are more intense, resinous, and lesser known, such as oud, an essence taken from the tree that grows in northeastern India. This book, dedicated to fragrances, fits ideally into the genre inaugurated by the popular Grammar of Spices. This time the theme is scents, divided into those of wood, flowers, and fruits. Each essence is presented with anecdotes, quotes, and trivia related to its history and use. This is a book designed for perfume lovers; it also makes a perfect gift, given its exquisite packaging and design.

G R I B A U D O

224 pages / November 2019

