

# Marsilio

## Translation Rights / Spring 2022

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Tinto Brass & Caterina Varzi / Maria Grazia  
Ciani / Giovanni Cocco & Amneris Magella  
/ Silvio Danese / Enrico Deaglio / Pietro Del  
Soldà / Marcello Dòmini / Gabrielle Fellus / Liv  
Ferracchiati / Flavia Gasperetti / Maria Chiara  
Gritti / Giorgio Ieranò / Paolo Isotta / Emmanuele  
A. Jannini / Antonio Leotti / Antonio Menna /  
Rocío Muñoz Morales / Alessandra Necci / Giorgio  
Pressburger / Nikolai Prestia / Pier Luigi Razzano  
/ Fabrizio Roncone / Lucetta Scaraffia / Stefano  
Semeraro / Frediano Sessi / Guia Soncini / Tiziana  
Triana / Giulia Veronesi



“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*



## Una Passione libera / An unfettered passion in Autobiographical Format

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.

TINTO BRASS  
*(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.*

## 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’.

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.*



This book contains a wealth of examples and practical advice about nutrition, physical activity, and ways to reduce stress: a whole raft of suggestions to help you adopt a healthy lifestyle and make your stomach your ally in the quest for a longer life.



## 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 Margherita B., a seventeen-year-old from Tremezzina, a town on the other side of the Lake Como 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.

GIOVANNI COCCO  
*(Como, 1976) graduated in contemporary history and teaches Italian as a foreign language.*

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 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.

SILVIO DANESE  
*is the top gastroenterologist at the Humanitas Research Hospital in Milan, where he leads the Immuno Center, runs the centre for research and treatment of chronic inflammatory bowel disease and is full professor of gastroenterology. He is also president of the European Crohn's and Colitis Organisation, the largest international association of specialists in inflammatory bowel disease. He has written hundreds of scientific articles and has contributed to the public's understanding of science with the bestseller La dieta antinfiammatoria per l'intestino (Demetra, 2018).*

*The series Scienze per la vita brings the most recent theories regarding medicine, nutrition and neuroscience to the general public, with the aim of offering advice, either implicitly or explicitly, that will help anyone to apply the fruits of learning to their daily life. The books are distinguished by their very high scientific quality and their detailed focus on the real tools that readers can use to improve their well-being.*

The debut crime novel by a leading light of Italian journalism whose investigations and books have enthralled millions of readers.



## Cose che voi umani / Things You Humans...

On 6 January 2021, like every other citizen of the free world, Anthony Sanfilippo, a retired librarian and archivist, is transfixed by the TV news: in Washington, after an incendiary Trump rally aimed at overturning the result of the presidential elections, hundreds of demonstrators have stormed the Capitol – the heart and symbol of American democracy.

After the events of 6 January, New Orion – a company that makes analogical associations between images, sounds and memories across time and space – floods New York with job advertisements. Its services are in high demand: clients want to know whether the end of the world is coming, whether the stock market will crash, whether they should get rid of their bitcoin, whether this US madness will spread into Europe, whether Trump will be arrested or return to power... The company is recruiting, so Tony seizes the moment. His task is to search through the recurring cycles of history to discover all the unexpected and surprising analogies that may reveal the hidden forces that led to the storming of the Capitol.

Building on a series of troubling equivalences – from the mysterious Twin Peaks murders to the myth of Lenin and Trotsky's October Revolution to the QAnon Shaman – Tony will revisit that fateful day, 6 January 2021, in search of the truth, which he eventually finds in the person of George Floyd, whose death on a Minneapolis street is becoming the founding myth of a new America and of a return to democracy.

*Cose che voi umani* is the first post-novel covering the Washington coup. Original, daring and precise, Enrico Deaglio's story draws the reader into the shadows and mysteries of the United States, getting right to the bottom of a news story that has already made history.

ENRICO DEAGLIO

*(Turin, 1947) devoted his career between newspapers, TV and books for the last forty years. His publications include:*

*La banalità del bene. Storia di Giorgio Perlasca (Feltrinelli 1991), Raccolto rosso (Feltrinelli 1993), the series Patria 1967-2020 (il Saggiatore, Feltrinelli), Storia vera e terribile tra Sicilia e America (Sellerio 2015), La Bomba. Cinquant'anni di Piazza Fontana (Feltrinelli 2019, Bagutta Prize). L'ultima moglie di J. D. Salinger was published by Marsilio in 2020. Since 2012 he has lived in San Francisco.*

## Sulle ali degli amici / On The Wings of Friendship

We are becoming increasingly isolated and inward-looking, and our fragmented contacts with others rarely allow us to express who we really are. Every day, society feeds our obsession with an inflated and narcissistic 'I' and an excluding and aggressive 'We'.

In these circumstances, friendship can be like an opening out and spreading of wings, helping us to rise above the minor daily demands, the paralysing fears, the inertia that slows our momentum, the false personas that mask our faces and our deepest passions. For this to happen, however, we must get to grips with friendship's essence. It is not just a matter of liking each other, nor is it confined to a simple bond of warmth, affection, solidarity, reciprocal support and enjoyment of each other's company. It is much more: it is the most fundamental interconnection: in Aristotle's words, it 'makes us feel alive'. To grasp the complex nature of friendship, we must listen to the philosophers, starting with Socrates and his constant preoccupation with a relationship that stimulates key questions: does the bond between friends come from our similarities, from having common customs and backgrounds, or is it difference that attracts us? Why does Socrates say that 'the beautiful is the friend'? In what sense can friendship overcome death and make us love nature? Why, for Aristotle, is it the 'cement that holds the polis together' while for Montaigne it is a *mélange* without rules or obligations? These days, is its true scope represented by the endless travels of Álvaro Mutis?

Pietro Del Soldà is our guide as we meet the philosophers and poets whose visions and voices help us to reimagine the world as a playing field, where we can pursue our search for meaning and become better people in the company of our friends.



PIETRO DEL SOLDÀ

*(Venice, 1973) is the author and the anchor-man of Tutta la città ne parla, a daily radio program aired by Rai3 that analyzes current topics. He is a philosophy graduate with a PhD at Università Ca'Foscari in Venice and he teaches creative writing at Università Sapienza in Rome. He published Il demone della politica. Rileggendo Platone: dialogo, felicità, giustizia (2007); with Marsilio he published Non solo di cose d'amore. Noi, Socrate e la ricerca della felicità (2018; winner of Biblioteche di Roma Prize and of Leogrande prize 2018).*



Taking a physical approach to self-respect: through posture, mastery of space, and use of your voice and eyes you will begin to hold your head high and learn to say 'no'.



## Di guerra e di noi / About War And Us

*Di guerra e di noi* is the story of two brothers, spanning the two world wars in a headlong sprint from 1917 to 1945. It begins where it ends, in the countryside around Bologna – in the same way that Ferrante's *My Brilliant Friend* centres on a poor quarter of Naples and Aramburu's *Homeland* focuses on a little village just outside San Sebastián. Like them, *Di guerra e di noi* is an arresting popular novel. At the centre of the story are two brothers whose father never returned from the First World War. Their mother, left on her own, is forced to separate them: the eldest, Ricciotti, goes to college in Bologna, while the younger, Candido, must remain at the mill. Ricciotti's college is for rich kids, while Candido lives a life of poverty at the mill. After his tough and eventful years in college, Ricciotti is singled out to go and work in the newly created local Fascist headquarters. Meanwhile Candido continues to work in the countryside, becoming increasingly close to the men and women who will eventually form resistance groups. But Ricciotti is not a Fascist, and Candido is not much interested in politics. They both want to keep the mill going, to protect their mother and the mill workers, and they both like chasing girls.

A coming-of-age novel that is also a satirical comedy of manners set in the countryside around Bologna: through the eventful story of two brothers, *Di guerra e di noi* covers the years of Fascism, in an epic narrative in which the lives of the characters – never wholly innocent, never wholly guilty – are skilfully interweaved with major historical events. A powerful popular novel in the vein of *Homeland* by Fernando Aramburu: dense and pacy, full of depth and light.

MARCELLO DÒMINI  
(Bologna, 1965), a surgeon and professor at the University of Bologna since 2004, operates and conducts research in the field of paediatric surgery. *Di guerra e di noi* is his first novel.

## La palestra dell'autostima / The Self-esteem Workout

Does your boss continually cast doubt on your abilities and give you the least rewarding tasks? Does a put-down from a supposed friend make you feel insecure? Have you spent too much time silently putting up with verbal, mental or physical abuse from a partner or school friend? You are not alone. Everyone, in one way or another, has experienced negative comments, forms of injustice or oppression, which in the long term damage our self-esteem and self-belief. Gabrielle Fellus, a Krav Maga instructor who specialises in supporting victims of bullying and aggression, will help you to hold your head high again. Adapting the scientific principles of combat discipline to everyday situations of conflict, she has developed a path of personal transformation that works for people of all ages. Through focused, effective exercises, she will help you to take control of your body language, master the space around you, command your voice and gaze, and manage troubling emotions such as anger, anxiety and fear. Sharing her own experiences and those of people whose lives have been transformed by her methods, she will show you that you have a right to respect, guiding you through a seven-step process of self-knowledge that will change you from a victim to a warrior of light, ready to defend yourself and fight to surpass your own limits.

GABRIELLE FELLUS  
is the only woman in Italy to have reached the level of IKMF Expert in Krav Maga. An instructor in the civil arena, she specializes in teaching women, children and people with disabilities. She has trained in security, VIP protection, law enforcement and antiterrorism. Thanks to her methods, she has supported women who are victims of violence, as well as children suffering from bullying, addiction and eating disorders, in collaboration with major hospitals. As well as the courses she runs in her studio, she offers training in schools, for teachers, and in the workplace.

With her light, musical tone and a sense of staging that owes much to the theatre, Liv Ferracchiati explores the inadequacies and differences that make us so extraordinary.



## 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.

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 Amazonia – Trilogia sull'Identità (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 (Todi is a small town in the center of Italy; Peter Pan guarda sotto le gonne; and Stabat Mater). 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 of the same name, which Liv Ferracchiati also directed and in which he performed; in 2021 the play was shown at the Festival dei Due Mondi in Spoleto and at the Festival delle Colline Torinesi.*

A heartfelt and compelling investigation into the historical, sociological and economic factors behind one of the most glaring divisions in our society: between those who choose to have children and those who choose not to.

“With the sharply focused fluency of a critique and the restlessness of a confession, the author delves into the origins of constructs such as the maternal instinct and the biological clock, in a historical review discussed with courage and sincerity.”

*il manifesto*



## Madri e no / Mothers Or Not

‘I have not spent the decades of my sexual maturity asking myself whether I wanted to have children because I always knew that I didn't. The only question to put to me was therefore this: why didn't I want them?’ Avoiding ideological temptations and preconceived positions, Flavia Gasperetti invites us to join her in seeking answers to the many questions raised by a decision not to have children, exploring non-motherhood's pathways and choices in Italy and beyond. Not only does the author provide us with a dazzling historical survey of the myriad representations and incarnations of the childless (with a detour to consider the ‘old maids’ of tradition and imagination, in literature and film), she also examines the connection between alarm about a falling birth rate and the dynamics of demographics. She reflects on the broad themes of the maternal instinct and the biological clock (and related forms of cultural pressure); on the way we perceive adulthood; and on the link between forms of narcissism, rites of passage and parenthood. She reviews the sentimental and sometimes exploitative nature of our relationship with childhood, on the experience of families who adopt ‘other women's children’ and on what it means to be a parent today.

FLAVIA GASPERETTI

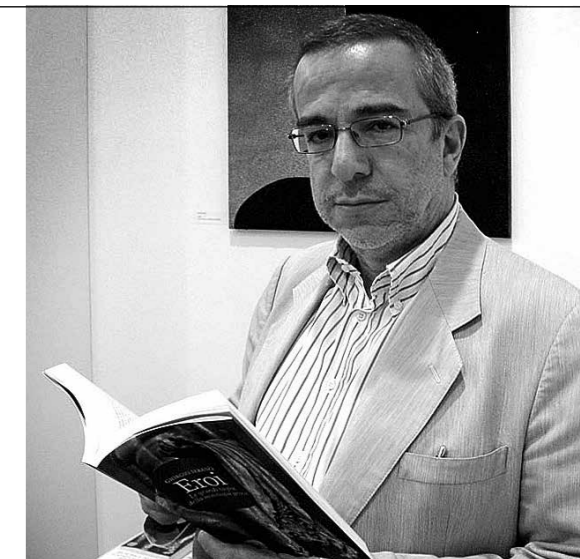
*lives in Rome, where she is a translator and writer. She has contributed stories, reviews and articles to a number of journals, including pagina 99 and il manifesto.*



A new guide to an ancient language, an enthralling journey on the trail of Greek's enigmatic aspects.

“An intriguing etymological exploration that takes us from the words themselves to the facts they express”

*Tutto Libri – La Stampa*



## La principessa che voleva amare Narciso. Come uscire insieme dai labirinti del cuore /

### The princess who wanted to love Narcissus. How to escape the heart's labyrinths, together

Born one summer morning, in an ancient and beautiful kingdom, the kind-hearted Princess Phoebe is the giver of light. Or at least, this is what she thinks is expected of her, because as she grows up she learns to devote herself exclusively to other people and their happiness, showering them with affection and warmth. When she meets Flavius, the prince Narcissus, she falls in love with him at first sight, thinking she's finally found her ideal partner. But the young man has a secret: brought up to be a perfect Prince Charming, he can reveal his weaknesses to no one and must always behave impeccably. The closer Phoebe gets to him, the more threatened he feels. And the more Flavius retreats, the more determined she is to save him. With such complex feelings, they end up lost in an emotional labyrinth with no means of escape, painfully bound together yet with a gulf between them – until Vera teaches them that they can find a way out by looking within themselves... In this evocative metaphorical fable, the psychotherapist Maria Chiara Gritti sensitively reveals the mechanics and deep causes of emotional dependence and pathological narcissism, showing the way towards freedom and self-knowledge. Because only by learning about ourselves can we develop the understanding that will enable us to love and be loved, unreservedly.

MARIA CHIARA GRITTI  
*Psychologist and psychotherapist in Bergamo, has a PhD in Human Sciences. She is the founder and director of the Dipendiamo centre. Her work is focused on the problems of couples and she is an expert in the treatment of emotional dependence and pathological narcissism. She has developed an innovative path to recovery from love addiction, and runs training courses for psychologists to promulgate the application of her method. She has published the bestseller La principessa che aveva fame d'amore (2017).*

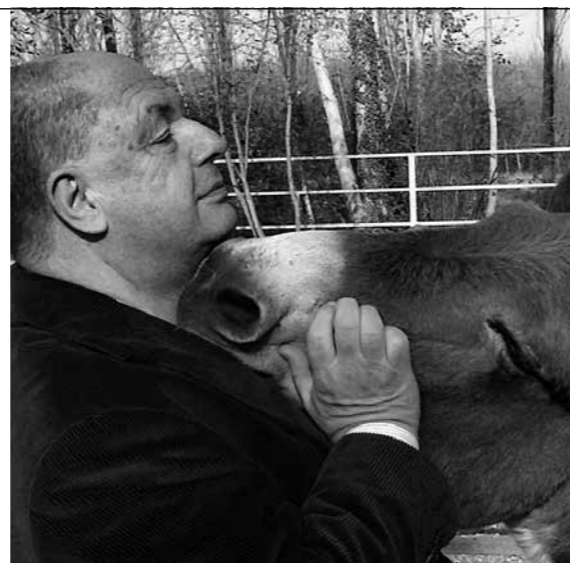
## Le parole della nostra storia / Our History's Words

In the early nineteenth century, Percy Shelley blithely observed: 'We are all Greeks. Our laws, our literature, our religion, our arts have their root in Greece'. But is this really true? Why have some Greek words made history while others have sunk into oblivion? And conversely, how has history influenced the expressions we've used for centuries to describe ourselves and the world around us? With his lively style and colloquial tone, Giorgio Ieranò is our guide as we explore the lexicon of the soul (from 'psyche' to 'eros'), the sacred (from 'Christ' to 'theology'), culture (from 'philology' to 'school') and politics (from 'democracy' to 'economy'), culminating in a term that has recently come bursting back into current usage: 'epidemic'. And while discussing the ancients, he also touches on us, the 'us' that we are, or that we would like to be.

GIORGIO IERANÒ  
*teaches Greek Literature at the University of Trento. An essayist and theatrical translator, he is particularly interested in the mythology and theatre of antiquity. His books include: Arianna. Storia di un mito (2010), La tragedia greca. Origini, storie, rinascite (2010), Arcipelago. Isole e miti del Mar Egeo (2018), Il mare d'amore. Eros, tempeste e naufragi nella Grecia antica (2019). Published under the Sonzogno imprint, his series of mythological narratives – Olympos (2011), Eroi (2013), Gli eroi della guerra di Troia (2015) and Demoni, mostri e prodigi (2017) – is now available in Universale Economica paperback editions.*

A brand-new portrait of the composer who was sometimes called ‘the Swan of Busseto’, addressing both his music and his politics.

A historical survey with an international emphasis, featuring perceptive interpretations and analysis of the works Verdi created during his productive period in France.



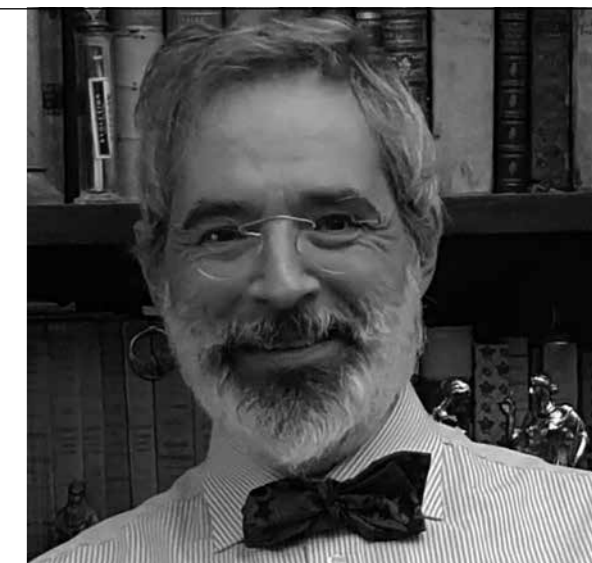
**Verdi a Parigi /**  
Verdi in Paris

When Verdi achieved his first important success with Nabucco, the prevailing type of melodrama – the Grand Opéra – was French, although mostly derived from Italian prototypes. The model was created by Cherubini, Spontini and Rossini and picked up by Auber, Meyerbeer, Halévy and Donizetti. But Verdi had a strong personality of his own. Although he was influenced by these precursors, he adopted the model as a framework, incorporating stylistic, dramatic and psychological content that was his alone. Then he turned it on its head.

This book takes as its starting point Verdi’s relationship with French opera and with the French milieu, its culture and society. The result is a portrait both of the composer and of the many masterpieces he produced that have a French connection – not least La Traviata, which benefits from a comprehensive description and interpretation.

PAOLO ISOTTA  
*(Naples, 1950) is professor emeritus at the Naples Conservatory of Music. A music critic since 1974, he wrote for the Corriere della Sera for thirty-five years. He is the author of many works, including for Marsilio: La virtù dell’elefante: la musica, i libri, gli amici e San Gennaro (2014, Acqui Storia Prize 2015), Altri canti di Marte (2015), Il canto degli animali. I nostri fratelli e i loro sentimenti in musica e in poesia (2017), La dotta lira. Ovidio e la musica (2018). In September 2017 he was awarded the Sir Isaiah Berlin prize for his exceptional contribution to culture.*

What is it that attracts us? What turns us off? Who can’t we say ‘no’ to? The mysterious science of love is explored with the help of evolutionary history, neuroscience and the latest discoveries concerning male and female pleasure, along with advice about love and sex for both men and women.



**Uomini che piacciono alle donne /**  
The Men That Women Love

How does a woman work out who the right man is? How can she distinguish a philanderer from a potential life partner? And what about him? What strategies should he adopt to win her love? And will it actually turn out to be true love? Science provides all the answers, and they are gathered together in this book by the sexologist and endocrinologist Emmanuele A. Jannini, a leading expert on couples’ relationships and Italy’s only professor of medical sexology. With ten years of clinical and research experience, backed by the most influential studies of the subject, Jannini uses a clear and very engaging style to expose the language of passion: the interplay between male courtship and female preferences, the difference between love that blossoms and love that withers. This is a manual for seduction, but seen from a scientist’s viewpoint. Everyone has their own tastes, but it is astonishing to discover how the selection of a potential partner depends on impulses that are evolutionary, psychological, emotional, biological and cultural. This book will help its readers to understand themselves better and to learn about the complex biological and psychological mechanisms – all scientifically evaluated – that make us lose our heads, give us butterflies in the stomach, trigger the urge to make love and create the need, or the desire, to share our lives with one person and no other.

EMMANUELE A. JANNINI  
*is professor of endocrinology and sexology at Tor Vergata University of Rome. A specialist in endocrinology and andrology, his research has gained a worldwide reputation. He is general secretary of the Italian Society of Endocrinology, president elect of the Italian Society of Andrology and Sexual Medicine, and Chairman of the Educational Committee of the European Academy of Andrology. He launched and co-ordinated Italy’s first degree course in sexology.*





## 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?

ANTONIO LEOTTI  
(Rome, 1958) is the co-author, along with Luciano Ligabue, of the script *Radiofreccia* (1998), winner of three David of Donatello, two Nastro 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).



“Full of extravagant humour, Tony Perduto's first adventure is a beautiful paean to Naples and its people”

*Livres Hebdo*

## La bambina senza il sorriso / The Girl Without A Smile

Chiaretta is nine years old and can't smile. And although she can laugh, no one can see her do it. As the result of a birth defect, she remains stony-faced when the response is triggered in her brain. There's only one person who can see when she's laughing: her father, Carmine. No one but him. One morning in March, while they're taking a stroll in the old Spanish Quarter of Naples, Chiaretta suddenly loses sight of her father. He vanishes. No one is much bothered: it's not the first time in the last few years that Carmine has disappeared and then returned home. But Chiaretta is worried and she tries to find out what's happened to him. She ends up knocking at the door of Tony Perduto, a freelance journalist living alone in the Spanish Quarter. Tony is suspicious when he opens the door to her, but then he listens to her tale and gets sucked into a mystery. Little by little, reluctantly and in opposition to everyone, he begins to build a meticulous investigation, guided only by his curiosity, against the background of the teeming voices that animate the alleyways of Naples. Gradually a choral narrative takes shape: a story of fathers and children that flows, like the Sebeto, a lost river buried under the streets of Naples, beneath the surface of legitimate lives, only to re-emerge in the shadows. In these hidden depths, a surprising truth is revealed: like Chiaretta's smile, it has always been there, deep down. But only those who know how to look will see it.

Tony Perduto is an irresistibly engaging character, whose chaotic humanity is in some ways reminiscent of Diego De Silva's lawyer, Malinconico.

ANTONIO MENNA  
is a professional journalist who writes for *Il Mattino* and *Tiscali.it*, and contributes to *Radio Crc*. He has written *Se Steve Jobs fosse nato a Napoli* (Sperling & Kupfer), *Tre terroni a zonzo* (Sperling & Kupfer), and *Il mistero dell'orso marsicano ucciso come un boss ai Quartieri Spagnoli* (Guanda) which was also published in French by *Éditions Liana Levi*. The French edition was nominated by the weekly journal *Le Point* as one of the best five European detective novels published in France in 2015.

A ruined farmhouse in the heart of Puglia.  
A story of love and violence, buried in the past yet still close to the surface.  
This is the strange legacy Camila's mother has left her: a silent invitation to discover that special place called home.



*Rocío Muñoz Morales (Madrid, 1988) is an actor, model, and TV presenter. She works in film, television, theatre and fashion, and is known as the face of show business in Italy and beyond. She lives with her partner and two daughters in Rome. This is her first novel.*

Un posto tutto mio /  
A Place All My Own

When Camila learns that her mother has left her part of a large farmhouse in Saliano, a small village in Puglia, she's positive she'll only stay there for as long as it takes to sell it. She has a life that awaits her in Madrid and memories she's desperately clinging to, while all she knows of Italy is the language: for sure her mother had good reasons to leave her native land at a very young age, breaking all ties with her family. Yet when she finds herself bathed in the dazzling light of summer, with a breeze scented by ripe figs and the sea, Camila feels a sense of belonging, something summoning her to stay. It is this same summons that pulls her towards the firefly wood, the scene many years earlier of a lovers' flight that ended in tragedy and still fuels legends and rumours. Why was her mother obsessed with this story? Who was the blonde girl whose ghost haunts the wood on nights when the moon is full? Why is someone doing everything possible to discourage any investigations? And how does Tiziana, co-owner of the farmhouse, fit into all this, behind her wall of contemptuous silence? Only Marco, a writer with a warm, wry smile, seems prepared to help Camila uncover that ancient secret, awakening feelings in her that she had thought were also deeply buried...

Two hundred years after the Emperor's death, this surprising biography, in several voices, explores the roles of the women who helped to build the myth

“Necci portrays the controversial figure of a genius, taking an approach that would have found favour with Marguerite Yourcenar ”

*Il Foglio*



Al cuore dell'impero /  
At the Heart of the Empire

According to Stendhal, it would have been better for Napoleon not to have had a family. A multifaceted genius and a great strategist, his destiny was marked first by loyalty and adulation and later by abandonment and betrayal. With historical reconstructions, witness accounts and legends of revolutionary Europe, Alessandra Necci's biography of Napoleon is evoked through seven fascinating and charismatic family portraits, unravelling the myths around the women in his circle, who often contributed to his successes. Some are already well known, such as his discarded wife Josephine and his beautiful and voluptuous sister Pauline. The influence of other figures is less well known, but equally profound: above all his mother Letizia, an austere Corsican matriarch, and his sisters Elisa, a clever political schemer, and Caroline, who was obsessed with power. And finally, there were the women close to Napoleon towards the end of his life: the Polish countess Marie Walewska, a generous lover, and Betsy Balcombe, who became his friend on St Helena.

ALESSANDRA NECCI has worked for many years in the public sector and was External Relations Advisor for the Senate President. For Marsilio, she has published *Il prigioniero degli Asburgo. Storia di Napoleone II re di Roma (2011)*, *Re Sole e lo Scoiattolo. Nicolas Fouquet e la vendetta di Luigi XIV (2013, Fiuggi prize)*, *Il Diavolo zoppo e il suo Compare. Talleyrand e Fouché o la politica del tradimento (2015, finalist for the Acqui Storia prize)*, *Isabella e Lucrezia, le due cognate. Donne di potere e di corte nell'Italia del Rinascimento (2017, six editions, Boccaccio prize 2018, Minerva prize 2019)*, *Caterina de' Medici. Un'italiana alla conquista della Francia (2019, Biagio Agnes prize 2020)*, all available in *Universale Economica paperback editions*.



## Racconti Triestini / Tales of 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 Caffè Tommaseo, which itself has been open since 1830; she has never spoken to anyone, yet everybody believes that she was once an opera singer. A frightening-looking woman walks down Borgo Teresiano, she sells blue jeans to clients coming 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 that is both real and dream-like, magic at the same time, a city where readers meet men and women of all kinds.

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 the Director of the Institute of Italian Culture in Hungary. He is the recipient of the Premio Viareggio (1996, 1998), the Premio Elsa Morante (2003), and was shortlisted for the Premio Campiello.



## Dasvidania / Dasvidaniya

Kola is seven years old and completely absorbed in studying a green apple on the windowsill. Outside everything is white: snow has just fallen and the city's roofs can barely be made out. The city looks over a river, the Volga, now in the depths of the Russian winter. Kola is an orphan and lives with his sister in an institution. His background is one of poverty and deprivation. His care has been neglected to the point of abandonment. This child, now thirty years old and living in Sicily, tells his own story. Nikolai Prestia shows the second half of the 1990s and the post-Soviet era in their harshest light, in this tale of misery and social exclusion, domestic violence, alcoholism and drugs. He describes those years in the matter-of-fact way of someone who lived through them, with an extraordinary capacity for observation. This desperately grim story would be unbearable were it not for the fact that there is a kind of magic in Kola's gaze: his imagination. But rather than summoning up alternative worlds, or seeking ways of escape, Kola's imagination explores the symbolic, poetic and almost magical power of ordinary objects: a green apple is all it takes to turn something dark and painful into something sustaining, a pair of trousers with pockets is all that's needed to fly into the future. The language is clear, simple and accessible, with ancient and literary echoes, constructing a bittersweet atmosphere. In *Dasvidaniya*, Nikolai Prestia shows how even as children we can love all our memories, not only the happy ones.

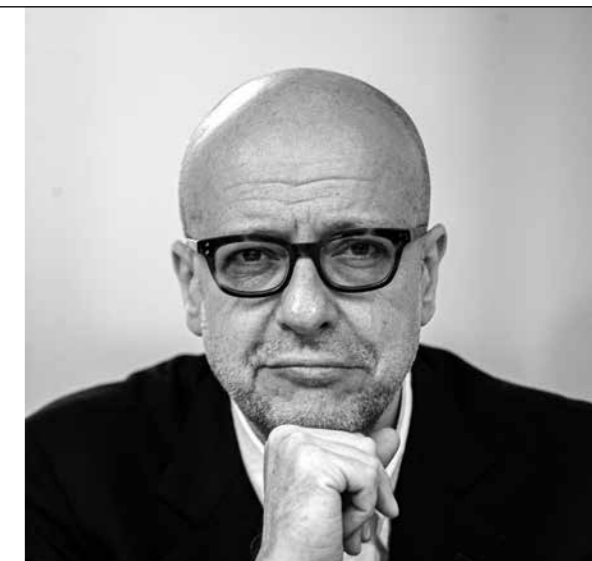
NIKOLAI PRESTIA  
was born in 1990 in Nizhny Novgorod, Russia. At eight years old, he was adopted, with his sister, by an Italian couple living in Sicily. He graduated in Law from the University of Siena and currently lives in Rome. This is his first novel.



## La grande Zelda / The great Zelda

We think we know everything about the life and death of Zelda Fitzgerald, née Sayre: that she was vivacious, that she was muse to one of the USA's greatest writers, that she wrote her own stories and a novel, that she adored dancing as well as drinking. We know that she spent her early life in small-town America and that her second life, after her marriage to Francis Scott Fitzgerald, was spent in the finest hotel rooms and the most beautiful cities in Europe. We also know that she spent time in psychiatric hospitals. And in fact this story surprisingly starts in the bedroom of a clinic in Switzerland in 1930, and then travels back to the time when Zelda was supposed to dance on the stage of the San Carlo theatre in Naples. It was something she wanted to do, but Fitzgerald reeled her back in, to fulfil her role as a wife and mother, depriving her of her great chance. And so it gradually dawns on us that all we know about Zelda is what we have been told by Scott. But in this novel it is Zelda's voice that is heard. She tells us, in the first person, about being a writer before she knew Fitzgerald, about her rebellions, her depressions and her immense love for her husband. About how she began to paint, about getting her hair bobbed, and about the artistic and cultural scene of her time. Pier Luigi Razzano writes lovingly about Zelda in love, and his passion is reflected in the care he has taken with the detail, with the texts, with dance moves, and with the size of Zelda's breasts measured against the glasses of champagne that were drunk, one after the other, at parties. This is a book for everyone who loves to dance.

PIER LUIGI RAZZANO  
(Florence, 1976) lives in Naples and writes for the newspaper *La Repubblica*. He is one of the founders of the book fair *Un'Altra Galassia*. His books include *AmericaNa* and *Così lontana così vicina*.



## 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.

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.



The rivalries, passions, backstories and secrets in the lives of four great champions who have dominated the world of tennis.



## La donna cardinale / The Cardinal Woman

The election of Pope Ignazio casts a shadow of bewilderment and irritation on the small yet huge world of the Vatican. It might turn out that the new pope represents a danger, if he intends to prevent the laundering of dirty money through the IOR. And danger must be fought. So, in the Vatican corridors filled with envy and rivalry, the idea of a plan to get rid of the Holy Father begins to spread. The archiater Gregorio, the “first of the doctors”, succeeds in thwarting it, thus becoming the pope’s only confidant within a hostile curia.

In this tense atmosphere, Ignazio decides to appoint a woman as secretary of state and to make her a cardinal; in this way, he arouses fear and anxiety in Gregorio, who is loyal to the pope because of tradition and not because of conviction.

While Gregorio worriedly follows the development of the situation, the cardinals, who are spying on the pope, organize their counter-moves. But their meetings take place during dinners which are served by nuns who listen and record everything.

Lucetta Scaraffia investigates the role of women within the Vatican and the Church, revealing the darker aspects of the most important ecclesiastical authorities.

LUCETTA SCARAFFIA  
(Turin, 1948), is a historian and a journalist. She teaches Contemporary History at Università La Sapienza in Rome. She is an editor at *Il Messaggero*, contributes to *Il Sole 24Ore* and other periodicals. She is the author of several books; with *Marsilio* she published *Dall'ultimo banco. La Chiesa, le donne, il sinodo* (2016), which was translated into French, Dutch and Spanish.

## I Fab Four / The Fab Four

For more than fifteen years, from Roger Federer’s first win at Wimbledon in 2003 until the midst of the pandemic in 2021, there have been four players fighting over the top position in tennis: Roger Federer, Rafa Nadal and Novak Djokovic, with the irrepressible underdog Andy Murray as the fourth of the sport’s Fab Four, the only athlete capable of becoming the world number one during the reign of the other three. This book gives an account of the four champions’ accomplishments, analysing their careers, describing their personalities and exploring the balance between public competition and private life. Stefano Semeraro, a journalist whose speciality is tennis, was there for the key moments in this exciting sporting story, from the beginnings of the Federer myth to the arrival of Nadal, from Djokovic’s first successes to Murray’s feats at Wimbledon, culminating in the fêted return of the Roger & Rafa duo. The book will be enriched by interview clips, bringing the protagonists’ own voices to life, and by an in-depth assessment of the Fab Four’s main rivals, the development of the sport, and the four champions’ entourages, together with a brief statistical resumé of their careers.

STEFANO SEMERARO  
(Bologna, 1963) has been writing for the Turin newspaper *La Stampa* for thirty years and has covered over a hundred Grand Slam tournaments. He has been a commentator for *Eurosport* and has contributed to *the Corriere della Sera*, *Tuttosport*, *the Corriere dello Sport* and *Vanity Fair*. Since January 2020 he has been editor of the long-established periodical *Il Tennis Italiano*. His most recent publications include the bestseller *Il codice Federer* (Pendragon 2018).

PUBLISHERS:  
France: Editions Salvator  
Spain: San Pablo

“Mala was a young Polish Jewess who was captured in Belgium and spoke many languages fluently, therefore in Birkenau she acted as an interpreter and messenger and as such enjoyed a certain freedom of movement. She was generous and courageous; she had helped many of her companions and was loved by all of them”  
 Primo Levi, *The Drowned and the Saved*



L'angelo di Auschwitz /  
 The Angel of Auschwitz

This is the story of a young Jewish woman who opposed to Nazi violence by helping her companions and trying to escape from Auschwitz because of love: an original and open cross-section of the deportation and life of women in concentration camps, a story of female resistance in the darkest period of European history.

From her teenage years until the outbreak of war, from her deportation to its tragic epilogue, the story of Mala Zimetbaum, like the stories of all those who went through the Nazi concentration camps, has become legendary, touched by heroism and marked by senseless absurdities. The protagonist of Frediano Sessi's latest book was born into a Polish Jewish family who moved to Belgium when Mala was a small child. Imprisoned during the German occupation for her anti-Nazi ideas, her last journey, as for so many others, was to Auschwitz-Birkenau, where at twenty-six years old she was registered with the number 19980. Her knowledge of languages (she spoke Dutch, German, Polish, French and Yiddish) spared her from the gas chambers and she was employed instead as an interpreter and messenger. Thanks to this small privilege and under its cover, she took every opportunity to help her less fortunate companions to survive, bringing them food and boosting their morale. She became a legend among those detained in the extermination camp, including Primo Levi, who recalled her in his book *The Drowned and the Saved*. Her fate was eventually sealed when she escaped from the camp with Edek Galiński – a political prisoner, Polish like her, with whom she had fallen in love. Although they succeeded in escaping from the camp, they were captured on the border with Slovakia, just a few steps from safety, taken back to Auschwitz and tortured. Before being executed she was able to reiterate to her companions what her life had shown her: 'Have no fear, sisters! Their end is coming. I am sure of it. I know it, because I have tasted freedom.'

FREDIANO SESSI  
 (Torviscosa, 1949) lives in Mantua; he is the author of *Nome di battaglia: Diavolo* (2000), *Prigionieri della memoria* (2006), *Foibe rosse* (2007), *Il segreto di Barbiana* (2008), *Il lungo viaggio di Primo Levi* (2013), *Mano nera* (2014), *Ultima fermata Auschwitz* (1996), *Il mio nome è Anne Frank* (2010), *Primo Levi: l'uomo, il testimone, lo scrittore* (2013), *Ero una bambina ad Auschwitz* (2015), *Elio, l'ultimo dei giusti. Una storia dimenticata di resistenza* (2017), and, among Carlo Saletti, he is the author of *Visitare Auschwitz* (2011) and *Auschwitz* (2016). These books have all been published by Marsilio. He edited *Diario of Anne Frank* (1993) and *Il Dizionario della Resistenza* (together with Enzo Collotti and Renato Sandri, 2000), published by Einaudi; he wrote *Auschwitz 1940-1945* (1999), published by Rizzoli.

“With amused wisdom, Guia Soncini attacks the mindless, crass, dictatorial and joyless world that we are creating for ourselves – the world of susceptibility”  
 Natalia Aspesi, *Il Venerdì di Repubblica*

“This book demands to be discussed with everyone you care about”  
 Concita De Gregorio, *D – la Repubblica*

“A book that is both hilarious and ferocious”  
 Michele Serra, *la Repubblica*



L'era della suscettibilità /  
 The Age of Susceptibility

Since when did taking offense become our favourite occupation? Why can we no longer accept that pointing out differences is not the end of the world, but just the beginning of the debate? Is it really all down to social media?

It doesn't take much – a song fifty years old, a film set in the mid-nineteenth century, a modern joke – to fire up the daily indignation, in a global pastime that monopolizes conversations and moods. These days, human beings wake up every morning and know that they can shop the market of passing scandals for a new offence of the day, a fresh philosophical angle on the right to susceptibility, a Robespierre of the week.

The death of context; the overwhelming fetishism of fragility, which has resulted in condolences becoming the only permitted response; and the epistemology of identity, which means belonging prevails over any academic approach: Guia Soncini questions the origins of this eternal present in which our identity seems to be violated by anything that does not perfectly reflect us. She cites the works that presaged the tyranny of conformity, from Orwell, naturally, to Philip Roth's *The Human Stain*; she challenges the role of social media as amplifiers of dissent and indignation; and she identifies some worrying political implications: what will become of freedom of expression?

The time has come to work out how we got to this point – to the point where it is our right to be offended and our duty to be indignant.

GUIA SONCINI  
 has written for magazines, newspapers, radio, TV and cinema. Her first book was *Elementi di capitalismo amoroso* (2008). In 2012 *Come salvarsi il girovita* was one of the first self-published e-books to reach the top of the Amazon sales list. In 2013, *I mariti delle altre* won the *Forte dei Marmi* prize for satire. In 2015 she published *Qualunque cosa significhi amore* and *La repubblica dei cuochi*.

Netflix TV series based on this trilogy.



## Luna nera. Le città perdute / Black Moon. Lost Cities

Book one in the *Black Moon Trilogy*.

Eight women, one child, witches, benandanti, science and superstition. A novel about a passionate love story, adolescence and revolution. Adelaide runs, holding hands with her baby brother Valente. She has to leave Torre Rossa and her home, the house that used to belong to her grandmother. She has to flee as she has been charged with a serious crime, that of practising witchcraft. A group of women live in the surroundings, hiding in the woods and in the countryside; rumour has it that they are witches.

Pietro lives in Serra, a village near Torra Rossa; he is young, strong and anxious to find his destiny; he is a “benandante,” a child who was born with the amniotic sac wrapped around his head, a child who was born lucky. Witches are benandanti’s worst enemies; the Catholic Church is a benandante’s best friend. Adelaide meets the women in the woods; they protect her and teach her their craft and their remedies; she meets Pietro and they will have to decide whether witches and benandanti are indeed enemies.

In the century of scientific revolution, as Catholics and Protestants are fighting each other, as cities are built and developed, a boy and a girl meet: like Romeo and Juliet they belong to opposing factions in history and time. In the seventeenth century in Massachusetts the Salem witch trials resulted in the deaths of many women who were found guilty of being witches. In Italy hundreds of women were killed for the same reason, though this is much less well-known.

A boy and a girl are divided by love and destiny, past and future, science and superstition.

TIZIANA TRIANA

*was born in the Lazio countryside, she lives and works in Rome. A feminist intellectual, she is the editorial director of Fandango Libri. Luna nera. Le città perdute is her first novel, the first in the Black Moon Trilogy.*

## Hai da spegnere? / Can You Stub It Out?

Smoking is bad for your health, that’s what we’ve always been told. And there’s no doubt it’s true. But this personal perspective risks overshadowing the broader picture: tobacco also harms those who don’t smoke – and in less developed countries it’s one of the most fearsome enemies of the environment and social justice.

In her scientific analysis *Hai da spegnere?*, Giulia Veronesi reveals aspects of the phenomenon that have so far been neglected. Growing, processing and marketing tobacco depletes natural resources – water, energy and agricultural land – that could be used in a more sustainable way. The extensive use of pesticides, deforestation and pollution must also be taken into account. The reader is taken through the tobacco industry’s relentless marketing activity, which has been seeking to make cigarettes look sexy to young people for over a century and which today, thanks partly to social networks, is encouraging the spread of new electronic devices, from e-cigarettes to heated tobacco products. As we turn the pages, we are introduced to the biological and psychological mechanisms responsible for one of the most underrated addictions: nicotine.

An extensive section in the final part of the book contains tests and medical advice to help you give up smoking, without withdrawal symptoms and with no weight gain.

GIULIA VERONESI

*is professor of thoracic surgery at the Vita-Salute San Raffaele University in Milan and Director of the Robotic Thoracic Surgery Programme. She trained at the Institut Mutualiste Montsouris in Paris and at the Humanitas University in Milan. She was Director of the Lung Cancer Screening Unit at the European Institute of Oncology.*

*As part of her research activity, she has been responsible for many prevention and screening programmes for pulmonary tumours as well as for various clinical trials. She is the author of hundreds of scientific articles; the principal investigator of several trials funded by the US National Cancer Institute; and a founding member of the board of robotic surgery at the European Society of Thoracic Surgery.*

*In 2017, she won the Women and Technology award and in 2019 the Ginsberg Award for Surgery from the International Association for the Study of Lung Cancer.*

PUBLISHERS:  
Spanish World: Versatil

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