

Translation Rights / Spring 2019

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Paolo Sorrentino / Giovanni Testori /
Pierfrancesco Diliberto PIF / Michele Serra /
Giovanni Montanaro / Carlo Greppi /
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Tomas Di Lampedusa / Alì Ehsani /
Marco D'Eramo / Domenico Starnone /
Gianni Celati / Boris Pasternak /
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Massimo Recalcati / Roberto Saviano /
Stefano Benni / Erri De Luca / Luce D'Eramo



SIMONETTA AGNELLO HORNBY

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

The Guardian



La mennulara / The Almond Picker

A new, enriched edition of the novel already published by Feltrinelli in 2002, a best seller in Italy, sold in twenty countries, winner of Alassio 100 libri prize, Forte Village prize, Stresa Prize and Novela Europea Casino de Santiago.

Like many memorable works of fiction, *La Mennulara* hinges on a question, in this case: who is Maria Rosalia Inzerillo, known as Mennulara, the almond picker? Born into a desperately poor Sicilian farming family, Mennulara went into service when she was only a girl, as a maid for a well-to-do local family; by dint of hard work and intelligence, she became the indispensable administrator of the family's affairs and was said to be rich. Still, she was a mere servant, and now (as the story begins) she is dead. Who was she, really? Everyone has a very different idea about Mennulara's amazing life. Was she a humble servant who ruled her master, or perhaps a pawn for the Mafia? Was she a seducer and opportunist, a sly blackmailer waiting for a payoff, or the opposite? Was *La Mennulara* a saint or a devil? During the thirty days following her death, the surprising truth is revealed.

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

PUBLISHERS:
Australia: Text
Latvia: Zvaigne ABC
Korea: Jaeum et Moeum
UK: Viking
USA: FS&G
World Spanish: Tusquets

SIBILLA ALERAMO



Una donna / A Woman

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

SIBILLA ALERAMO

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

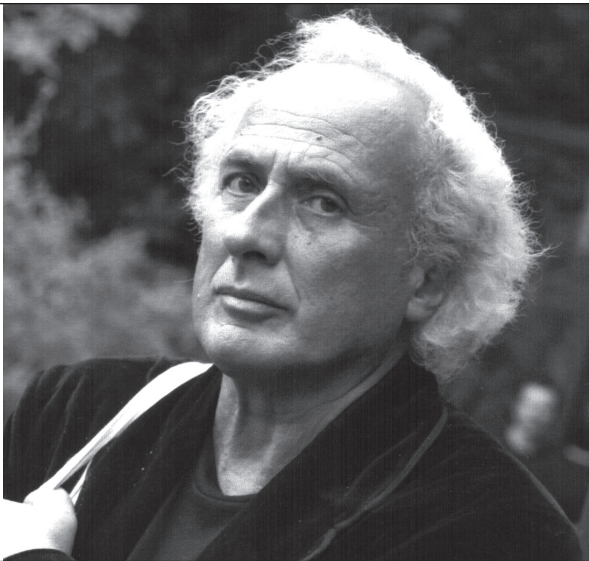
Andando e stando (1997)
Amo dunque sono (1998)
Il passaggio (2000)
Un viaggio chiamato amore (2000)
Orsa minore (2002)

PUBLISHERS:
UK: Penguin Allen Lane

STEFANO BENNI

“Prendiluna recounts the eccentric adventures of some imperfect, tender, disarmed anti-heroes.”
la Repubblica

“Every word is a sign, each story a parable, each adventure a gift to recover dreams.”
La Stampa



Prendiluna / Prendiluna

Men have always looked for the place where Good meets Evil without realizing that they live there.

One night, in a house in the woods, a ghostly cat entrusts to an old retired schoolmistress called Prendiluna a mission on which the fate of humanity depends. Ten kittens must be delivered to ten benevolent souls. Did this really happen? And does this mission need to be accomplished, or was it all an hallucination? You do not know if you are living the delirium of a madman or the cruel reality of our times. Along the way you meet characters who are magical, comical, and cruel. Among them is Dolcino, the heretic, and Michele, the archangel, who are perhaps celestial creatures, or maybe just two lunatics escaped from a clinic and who want to punish God for the pain He delivers unto the world. You'll meet the god Chiomadoro and the Annibaliani sect, with their terrible secrets and their designs on power.

And you'll meet Prendiluna's other former students: the beautiful Enrico; Clotilde, queen of the sex shop; and Fiordaliso, the brilliant mathematician. You'll meet the sweet ghost of Margherita, Dolcino's love, who was killed by Chiomadoro's people. And you'll meet Aiace, the cybernetic misanthrope, and the scientist Cervo Lucano, who teaches insects how to inherit the earth.

You'll travel through the sad reptilium that is the world of television, and witness the joy of children who know how to play with the Invisible Ball. You'll visit desolate peripheries and tunnels where the city's condemned hide. You'll encounter Sylvia the cat-poet, Jorge the telepathic cat, Prufrock of the nine lives, Hamlet the sorcerer-pianist, Garbuglio the Commissioner (who dreams of becoming a screen star), and the depressed psychiatrist Felison.

Finally, at Maxonia University, the dream will become a tragic mortal battle in which each of the above characters will meet his or her fate and Prendiluna will learn whether the mission has been successful. And in the end we'll wake up on the moon, or at the edge of the sea, or in the ravaged reality of our present.

STEFANO BENNI
was born in Bologna in 1947. He is a journalist, writer, and poet who has written for the theater and staged and performed in numerous shows with various jazz and classical musicians. For years he has hosted seminars on reading and the imagination. He is the author of many successful novels and story collections translated and published in thirty countries around the world.

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

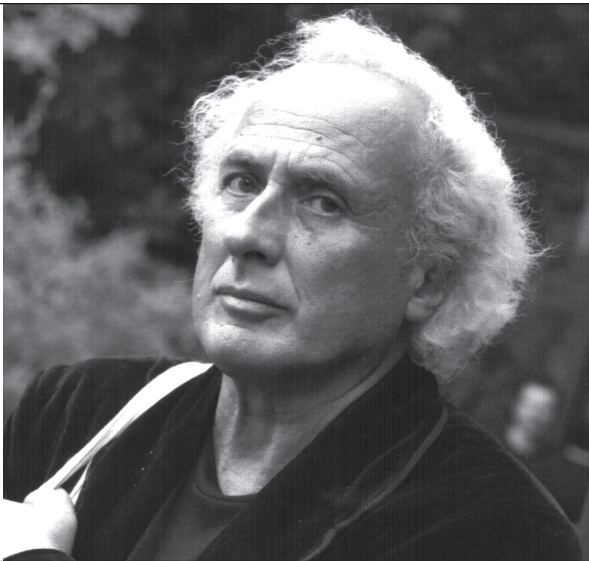
Teatro (1999)
Spiriti (2000)
Dottor Niu (2001)
Saltatempo (2001)
Achille pie' veloce (2003)
Margherita Dolcevita (2005)
La grammatica di Dio (2007)
Pane e tempesta (2009)
Le Beatrici (2011)
Di tutte le ricchezze (2012)
Pantera (2014)
Cari mostri (2016)

PUBLISHERS:
China: Ecus
France: Actes Sud
Galizia: Rinoceronte
Germany: Wagenbach
Hungary: Scolar
Japan: Kawade
Shobo
Romania: Nemira
Russia: Vostochnaya

Serbia: Nova Knija
Spain: Blackie Books
Turkey: Cumartesi
US: Europa Editions

Feltrinelli Editore 5

STEFANO BENNI



Dancing Paradiso / Dancing Paradiso

Dancing Paradiso is a nightclub in a rough, tough metropolis where “you don’t need to be a good guy to get in / they’ll also take schmucks / and sometimes they’ll change them.” It is in this club that a guardian angel – “Angelo Angelica” – tries to bring together the five main players in this narrative in verse: Stan, the sad pianist who is preparing his last concert for Bill (a drummer friend who is dying in a hospital); Amina, a young refugee who has lost her mother crossing the border; Elvis, a grotesquely obese hacker who hasn’t seen the light of day for years, maybe a compulsive liar or maybe a hitman; and Lady, a poet, sophisticated and inebriated, obsessed with suicide. Five “creatures of the night / with nowhere in the world to go, / werewolves with no moon,” whose stories we discover little by little and as an evening at Dancing Paradiso approaches. Each performs a moving tragicomic solo. Restricted by their solitude, each of them seems to have lost hope. But a ragamuffin angel, fallen from the sky and wings muddied, himself a bit of a loose unit, will keep an eye out for these five wandering characters, giving them a chance to join voices and create a polyphonic tale that also offers them a possible path to salvation.

STEFANO BENNI
was born in Bologna in 1947. He is a journalist, writer, and poet who has written for the theater and staged and performed in numerous shows with various jazz and classical musicians. For years he has hosted seminars on reading and the imagination. He is the author of many successful novels and story collections translated and published in thirty countries around the world.

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6 Feltrinelli Editore

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FRANCESCO BONAMI



Post / Post

There was a time when a work of art was a symbol of the elite, above all an instrument used to promote religion and propaganda. Then it became a luxury object for the pleasure of the few who could afford it. Finally, museums, galleries and exhibitions have extended the consumption of great works of art to a much broader public. Nowadays art is seen and judged as much from the point of view of its reproducibility on an increasingly widespread array of social media platforms. The number of “likes” constitutes a direct comment on the capacity of a piece of art to fire our imagination and sustain our presence on social media; a winning piece of art is one that brings this pleasure to as vast an audience as possible. From being previously a mysterious unknown which needed somehow to be discovered, revealed, peered at and poured over, art has now become a background, a panorama, an accessory to our existence. Art has become a point of reference like many others – just one of the many things we use as hard evidence that we’re living, we travel, we’re in the mix. So, many contemporary artworks are just there, watching our backs, happy to be used and abused. These are works in which art has lost its sanctity and its aura and has been transformed into a sort of game, or an optical illusion, or a trick. What does this revolution tell about our society? The world we live in is changing. Its rules, its codes, our posture will not be the same. Francesco Bonami takes a journey through art which has become increasingly autonomous from the work in which it originates, and which has become the backdrop to our existence in society.

FRANCESCO BONAMI

(Firenze, 1955) is a well-known art-critic and curator. He published: Lo potevo fare anche io. Perché l’arte contemporanea è davvero arte (2009); Dopotutto non è brutto (2010); Si crede Picasso; Maurizio Cattelan, autobiografia non autorizzata (2011) and L’arte nel cesso (2017).

FEDERICA BRUNINI



Due sirene in un bicchiere / Two Mermaids In a Glass

You don't stumble upon the sleepy Mermaids B & B by chance – four rooms on a Mediterranean island hidden behind a turquoise door, a kitchen where there is always something going on and a large terrace overlooking the sea. It is not in any tourist guide and you can't book it online or through a travel agency: you have to write a letter justifying your request, and then wait for a light blue envelope with the symbol of a siren on it to arrive confirming your stay. Eva, Jonas, Olivia, Lisa and Lara are well aware of this, the five new guests who arrive on the island for a detox holiday that promises to restore body and soul, and help them find the answers they are looking for. To welcome them there are Dana, a thirty year-old who wants to improve everyone's life with a little bit of yoga, meditation and her famous cleansing organic fruit shakes, and Tamara, a middle-aged painter who loves the sea, and the silence and solitude of her studio. Together they manage the B & B offering sessions of yogatherapy, art, cooking, talk and lots of relaxation, away from cell phones and technology. But what happens when the past pops up to unhinge the present? From what and from whom is Tamara hiding, to such an extent that she never leaves the island? And who are Eva, Jonas, Olivia, Lisa and Lara? Are they really who they claim to be or are they lying, above all to themselves? Between sunny days and one dramatic night that keeps everyone in suspense, the guests at the B & B turn their vacation into a necessary truce in which they rediscover who they are and who they want to be, as "what happens is the only thing that could have happened" and "something always happens at the right moment."

FEDERICA BRUNINI

is a writer, journalist, photographer, and tireless traveler who has written for Il Corriere della Sera, Glamour, l'Espresso, and Grazia. Her publications include: Il manuale della viaggiatrice (Morellini, 2008), Sarò regina. La vita di Kate Middleton come me l'ha raccontata lei (Sonzogno, 2011), Travel Therapy: il viaggio giusto al momento giusto (Morellini, 2011), and La matematica delle bionde (Giunti, 2013). Brunini lives on the island of Gozo, in Malta, where in 2014 she participated in the shooting of the film By the Sea, starring and directed by Angelina Jolie and Brad Pitt.

Quattro tazze di tempesta (2016)

PUBLISHERS

China simplified characters: Xiron
Lithuania: Alma Littera
Netherlands: Xander

OTTAVIA CASAGRANDE



Quando si spense la notte / When Night was Extinguished

September 1, 1939: with the outbreak of the war in Poland, how long would Italy's neutrality last? Galeazzo Ciano, Foreign Affairs Minister, is well aware that the troops of the Kingdom of Italy are unprepared. He therefore needs a trustworthy man to work alongside him to keep Italy away from the war. Already a volunteer in Spain with the Franco's Nationalists and decorated for his military valor, Raimondo Lanza Branciforte, prince of Trabia, is the perfect man for this delicate mission; a charming womanizer, famed for his joie de vivre and unruly lifestyle, a good friend of Galeazzo and his wife Edda Mussolini, he also works for SIM, the regime's military intelligence service.

What Count Ciano doesn't know is that Raimondo's loyalties are split: on the one hand, his work in the field of espionage for the regime, on the other hand, Cora, a British spy whom he has fallen in love with. Between daring escapades to a monastic estate and a brush with death when an attempt to poison him was foiled at the last moment, Raimondo decides that in order to save the young woman from the tightening grip of his colleague Santo Emanuele, he should include her in his mission: to go to South Tyrol to spoil relations with the ally Hitler. Thanks to the previously unpublished testimony of Cora's granddaughter and careful research into primary documents, Ottavia Casagrande returns to the figure of the Prince of Trabia and reconstructs the nine months from the beginning of the war that led to Italy entering the conflict, with the urgency of a memoir and an irresistible beat worthy of the most exciting James Bond story.

OTTAVIA CASAGRANDE

is a theater director. She studied at Goldsmiths College in London, earning a Honors Degree in Drama and Theater Arts. She has worked in Italy, the UK, France and Russia. For Feltrinelli she published together with Raimonda Lanza di Trabia, Mi toccherà ballare (2014). She teaches at the University of Bergamo.

Mi toccherà ballare (2014)

PUBLISHERS
France: Liana Levi

GIUSEPPE CATOZZELLA

“In his new book Catozzella tells a story of adults and children, of poverty and dreams of redemption.”

la Repubblica



E tu splendi / And You Shine

Arigliana, “fifty stone houses and 200 inhabitants,” is a tiny village in the Lucanian mountains in the southern region of Basilicata, where Pietro and Nina spend their holidays with their grandparents.

In this sparse summertime landscape the places and playgrounds that fire the children’s imaginations are a stream which is no longer a stream, an old Norman tower and a large derelict building that would have been a beautiful house many years ago. Everyday life continues to play out apparently unchanged in all the usual places: the main square, the grandparents’ house and shop. They are surrounded by a community whose destiny has been radically changed for the worse by an unscrupulous landowner known as zi’ Rocco, Uncle Rocco, whose activity has plunged the village into poverty and backwardness. That summer – which for Pietro and Nina is very different from all that came before, in that it is the first they spend without their late mother – is marked by the discovery which will divide the village: a family of foreign people is hiding in the tower. Who are they? What they want? Why don’t they just go back to where they have come from? It’s this abrupt arrival of the “other” that triggers rejection. Having catalyzed the anger and fear of the village, however, it is in fact the newcomers who are the agents of change, who are able to bring back some hope to this tough Southern community where dreams and tensions are all mixed up together.

It is an unforgettable summer, that for Pietro becomes a rite of passage, both painful and full of tenderness and joy: his is the narrative voice which shows how death, betrayal and injustice can be overcome, and how you grow up by mastering your own fragile and stubborn splendor. Through this irreverent voice, easygoing but wise, Catozzella writes a powerful and ultimately feel-good novel, full of light and shadows, funny and tragic – simple and unadorned, as often the deepest and most important stories are.

GIUSEPPE CATOZZELLA

is author of reportage and novels, among which the International bestseller *Non dirmi che hai paura*, winner of the Premio Strega Giovani in 2014 and translated all over the world (from the novel is developing an international film), and the most recent *Il grande future*, both of them published by Feltrinelli.

Non dirmi che hai paura (2014)
Il grande future (2016)

PUBLISHERS OF
NON DIRMI CHE HAI PAURA:
Albania: Botimet Dudaj
Arab Countries: Almutawassit
Azerbaijan: Teas Press
Brazil: Record
Catalonia: Sembra
Croatia: Hrvatsko filolosko drustvo
Czech Republic: Barrister & Principal
Finland: LIKE
France: Seuil

Germany: Knaus - Bertelsmann
Greece: KritikiIsrael: Yedioth
Netherlands: De Geus
Norway: Pax
Poland: Sonia Draga
Serbia: Laguna
Slovenia: Mladinska Knija
Spain: Grijalbo - PRH
Taiwan: Rye Field
Turkey: Epsilon
UK: Faber
US: Penguin Press

PUBLISHERS OF
E TU SPLENDI:
Netherlands: De Geus
Arab Countries: Almutawassit

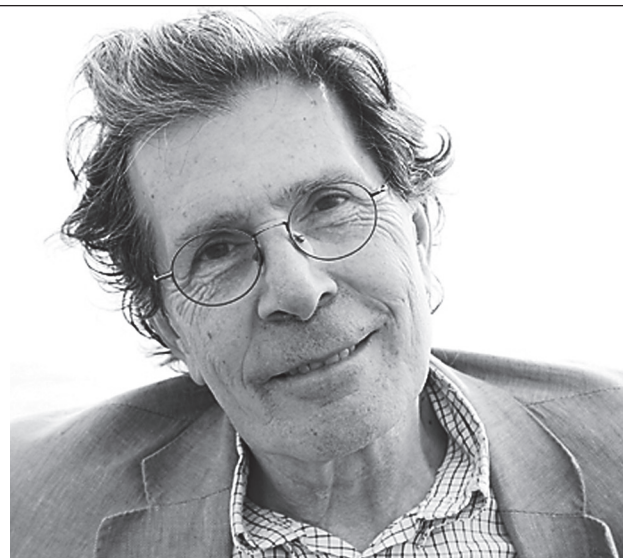
GIANNI CELATI

“Celati seeks to tell it like it is, without baroque flourish or rococo artifice. What he has not seen or met is beyond the horizon and absent from his canvas.”

The Spectator

“Gianni Celati: unusual, plural, multifaceted, nonconformist.”

La Stampa



Narratori delle pianure / Storytellers of the Plains

One of the most important short story collections in Italian literature floats between a dream world and everyday life. In 1984, Italo Calvino announced the publication of *Storytellers of the Plains*:

“After years of silence, Celati returns now with a book whose centre is the visible world and an ever more interior acceptance of the daily landscape in what would seem least likely to stimulate the imagination.” Thirty short stories set in the valley of the Po River that are funny and fantastic, sad and terrible.

In what amounts to a cantata, the narrators evaporate, leaving behind brief tales that establish the tellers’ existences by recording their inability to overcome alienation and despair. Celati adopts a deceptively simple style in both his language and structure to weave angst into the stuff of myth: his generous, panoramic vision imparts a fable-like quality to what might otherwise have been merely a string of absurd sketches. Across these pages flit children oppressed by ennui; a scholar who rewrites classic works in order to supply each with a happy ending; a multigenerational trio that uses encephalograms to pinpoint just what “makes the world go on;” a barber who looks for tangible proof of his existence. Many of the disembodied “storytellers” here have been undone by the inadequacies of language, a theme that Celati develops imaginatively and integrates with delicacy. By travelling and gathering stories on the banks of the Po River, Celati rediscovers the oral narrator that was so important to Walter Benjamin: his stories celebrate this vanishing species, while pointing up the environmental decay that not only affects landscapes, but also the craft of telling tales and exchanging experiences.

GIANNI CELATI

was born in Sondrio in 1937. Emeritus Professor of Anglo-American literature at the University of Bologna, he is the translator of Celine, Melville, Stendhal, Swift, Twain, London, Barthes, Holderlin, and others. Discovered as a novelist by Italo Calvino, he made his debut in 1970 with *Comiche*. *Storytellers of the Plains* won the *Premio Cinque Scole* and the *Premio Grinzane Cavour*.

Quattro novelle sulle apparenze (1989)
Verso la foce (1992)
Le avventure di Guizzardi (1994)
Lunario del paradiso (1996)
La banda dei sospiri (1998)
Avventure in Africa (1998)
Fata morgana (2005)
Sonetti del Badalucco (2010)
Passar la vita a Diol Kadd (2011)

PUBLISHERS:

China - Simplified characters: Citic Press
Spain: Anagrama

CONCITA DE GREGORIO



Nella notte / Into the Night

Nora is a brilliant young woman, passionate about the study of politics and current affairs. Her doctoral thesis, *Nella notte*, is a study of the hours during which Onofrio Pegolani's election to President of the Republic – a nailed-down certainty according to pollsters, analysts and a majority of parliamentarians – faded to nothing, for no apparent reason. The quality of her thesis leads Nora's supervisor, Professor Atzeni, to offer her a prestigious post in a research centre in Rome: the job entails collecting and archiving classified information so that it may then be sold to the highest bidder, feeding an underworld riven with extortion and power play. Nora would be ready to refuse the job offered to her but at the centre, for the first time since they were best friends in high school, she meets Alice: extremely beautiful, at times a touch cynical, but with very good people skills. The connection between them seems to be intact despite the years that have passed. At work, Nora stumbles on a dossier which contains an unpublished chapter from her thesis that had been removed at her professor's suggestion. The chapter focused on a crime that was discovered the same night Pergolani's career in the Partito dei Giusti came crashing down, a crime in which he was supposed to have played an important part. What was this chapter doing in the archive? Nora has no choice but to try to find out. A double investigation: on her case, and on the true nature of power relations. Moving between the political and the personal, Concita De Gregorio offers to the reader an authentic anatomy of power, analyzing with ruthless lucidity and passion old and new customs: from endemic corruption to the systematic manipulation of information, to the distortion 'truth' that is fed by new media. The boundary between truth and lies is hidden in a game of mirrors. This is a story that draws on the author's thirty years of direct contact with a world that is more shadowy than one might like to think.

CONCITA DE GREGORIO
is a graduate of the University of Pisa. She began working as a journalist for local newspapers and then received a scholarship to join La Repubblica, where she was a politics and culture correspondent for twenty years. She returned to La Repubblica as a columnist after overseeing L'Unità from 2008 to 2011. She hosts the RaiTre television program Pane quotidiano (Daily Bread) and is co-founder of the Spanish magazine Ctxt. She has four children.

Mi sa che fuori è primavera (2016)

PUBLISHERS:
Spain: Anagrama

PIERFRANCESCO DILIBERTO AKA PIF



Che Dio perdona a tutti / May God Forgive Us All

Arturo, a 35 year old realtor, is still single. His life goal is to maintain the status quo, nothing shall be ever changed. He has a few hobbies which he shares with his friends; food is his only passion, the most important one. Arturo is so picky and demanding when it comes to food that friends roll their eyes when he is deciding what to eat in a restaurant.

All is well in Arturo's life till THE GIRL enters the scene: she is the daughter of a pastry chef in Palermo, whose pastry shop sells the most exquisite Iris – the soft, crunchy, delicious spongy dessert Arturo that loves most. And thus she is the woman of Arturo's dreams.

She is smart, resourceful, but a religious, practising Catholic; she is as fussy in religious matters as Arturo is particular about food. Arturo decides to win her over using religion, he will play Jesus in the Via Crucis procession, even though he has forgotten everything about Catholicism...

Che Dio perdona is a hilarious, witty comedy that entertains while also commenting on an important aspect of contemporary society.

PIERFRANCESCO DILIBERTO

– aka PIF – began his career as an assistant to Franco Zeffirelli in *Un tè con Mussolini* (1998), and then worked with Marco Tullio Giordana in *I cento passi* (2000); in 2000 he took part in a contest organized by Mediaset and began to write for television; PIF became famous with *Le Iene* (2001-2010) where he was both author and correspondent. In 2007 he hosted *Il Testimone* (MTV), one of the most original and innovative TV programs in recent times and he has presented *Il Testimone Vip* since 2011. In 2013 he made his directorial debut with *La mafia uccide solo d'estate*, winning the David di Donatello Prize for best first film. RAI made a TV series from it. His most recent movie is *In Guerra per Amore*.

ERRI DE LUCA

“The chronicle of a grueling tussle between a man of many mysteries and the image of God”
Corriere della Sera



La natura esposta / Nature Exposed

He lives in a “land of transits,” under the mountains near the border. Working as a smuggler, he helps the migrants pass through and asks as his trafficking fee the same amount requested by others—the blacksmith, the baker. But then he returns the money to the migrants when they reach their destination, because “he likes to be helpful at this age when, in these parts, you wind up out to pasture, in an alcoholic delirium, or in hospice.” But his story attracts attention; it makes its way to the newspapers, who anoint him “the saint of the mountains, the gentleman smuggler.” The blacksmith and the baker, childhood friends whose lives he once saved, do not like it, and he finds himself forced to leave town for a while, to winter in a village by the sea.

He knows how to work with his hands, to shape marble, and thanks to the good will of a South American pastor he finds a job with which to earn his living away from home: repairing a large marble crucifix, the work of an artist of the last century. Christ’s nakedness, his “exposed nature,” had in the past been covered by a piece of cloth that the church now wants to remove in order to restore to the statue its original intent. But as our protagonist discovers, under the cloth is the last spasm of a dying life: an incipient erection. It is only the first of many discoveries that reveal themselves as our protagonist spends time with the statue—sculpting, exploring, seeking the meaning of something that seems to concern him intimately. Ultimately, in order to become closer to the statue and perhaps even more so to the work of the artist who conceived it, he decides to circumcise it.

Feltrinelli Editore controls English-language rights only.

ERRI DE LUCA

is a bestselling Italian novelist, translator, and poet. He has been called by critic Giorgio De Rienzo of Corriere della Sera “the writer of the decade.”

Non ora, non qui (1989)
Una nuvola come tappeto (1991)
Aceto arcobaleno (1992)
In alto a sinistra (1994)
Alzaia (1997)
Tu, mio (1998)
Tre cavalli (1999)
Montedidio (2001)
Mestieri all’aria aperta (2004)
Il contrario di uno (2003)
Solo andata (2005)

In nome della madre (2006)
Almeno cinque (2008)
Il peso della farfalla (2009)
Il giorno prima della felicità (2009)
E disse (2011)
Il torto del soldato (2012)
La doppia vita dei numeri (2012)
Storia di Irene (2013)
I pesci non chiudono gli occhi (2011)
La musica provata (2014)

La parola contraria (2015)
Il più e il meno (2015)
Sulla traccia di Nives (2006)
La faccia delle nuvole (2016)

PUBLISHERS OF
LA PAROLA CONTRARIA:
Catalonia: Sembra
France: Gallimard
Germany: Tanja Graf
Spain: Seix Barral

LUCE D'ERAMO

“Extraordinary.”

Harper's

“A lucid reflection on the horrors of Nazism and the concentration camps, but especially a work of profound excavation of memory and its repression.”

Il Messaggero

“A literary tour de force.”

NPR



Deviazione / Deviation

Lucia is a young woman of middle-class origins—the daughter of the Undersecretary of the Republic of Salò—who has lived in France and been much influenced, even from a distance, by the myths of Fascism with which she has grown up. Not only that, she now believes that among the lies circulating about Nazi-Fascism there is also that of the cruelty of the labor camps. She decides to see for herself what is happening, and goes, as a volunteer, to the camps, certain that her journey will enable her to refute the “slander” against the treatment of those who “work” on behalf of Hitler’s great Reich. Thus begins Lucia’s descent into hell, a violent and complex experience of a horror that consumes her existence and even becomes a sort of norm. Through Lucia’s eyes, D’Eramo traces a formative path not unlike her own—an adventure of consciousness, testimony, and ultimately a cry of alarm.

First published in Italy in 1979, *Deviation* is a seminal work in Holocaust literature—a story that confronts evil head-on, and that with its highly disciplined structure and language explores a fate still incomplete, still vulnerable to the violent liberation of any sudden “deviation.”

LUCE D'ERAMO

was born in 1925 in Reims to Italian parents and died in Rome on March 6, 2001. Her books include 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.

PUBLISHERS:

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

MARCO D'ERAMO

"This is a fundamental essay."

Il Messaggero

"Marco D'Eramo's text is itself a journey: a path between phenomena, places, ideas, data, idiosyncrasies, insights and contradictions, and thousands of amazing stories. But just as it happens in material travels, page-by-page, the author comes into contact with unexpected perspectives and comes out changed. And with him we, who followed him during the reading."

Internazionale



Il selfie del mondo / The World in a Selfie

Tourism is the most important industry of this new century, because it moves people and capital, imposes infrastructure, upsets and redesigns the architecture and topography of cities. With the lucidity of his singular sociological perspective, Marco D'Eramo outlines the features of an era in which the distinction between travelers and tourists no longer makes sense; he also explores the origins of this global phenomenon and observes its evolution to the present day. He describes the birth of the era of tourism by evoking the first great globetrotters—from Francis Bacon to Samuel Johnson to Gobineau and Mark Twain—who practiced a concept of travel that in their own eras remained elitist, yet encompassed the pursuit of the Other, of the wild and authentic experiences typical of any touristic adventure.

It is precisely to this spasmodic need for authenticity that the urban landscape in which we live today has adapted. And yet, this statement comes with an important qualification: the authenticity that belongs to the logic of tourism is a false one, one that aims to satisfy tourists' expectations rather than offering a real snapshot – a snapshot not always pleasant or easy to interpret – of a place. This is the case to the extent that entirely touristic cities have been created, such as Las Vegas or the analogous Chinese example of Lijiang, where the Eiffel Tower can be exported and reproduced alongside the Grand Canal.

If tourism is an industry, tourists are its market and touristic cities compete for a slice of the pie. Following an urban itinerary that extends all over the globe, D'Eramo reveals the dialectic of the tourism phenomenon and examines it without snobbish prejudices, but rather by situating it in the spirit of his time.

MARCO D'ERAMO

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

Il maiale e il grattacielo (1995)
Lo sciamano in elicottero (1999)

PUBLISHERS:
Germany: Suhrkamp
Spain: Anagrama
UK & US: Verso
Slovenia: Modrijan

ALI EHSANI



I ragazzi hanno grandi sogni / Boys Dream Big

Ali and his brother had a dream when they fled Afghanistan: to reach Italy. But when the dream comes true, Ali understands that new, difficult challenges lie ahead. His brother died on the journey, and he is alone.

“I live in a shelter, I have neither money nor papers. I have no family. I do not exist.”

This is the situation Ali has to deal with while facing prejudice and biases; some of his friends, boys who arrived with him from Greece, turn to criminality. Others leave for Sweden, Germany or England – countries that purportedly offer better opportunities than Italy. Yet the boy never surrenders to despair, he does not give up, he never loses hope; he finishes school, finds a job, enrolls in university – Faculty of Law – and he will graduate shortly. He has made it. This is his story.

ALI EHSANI

was born in Kabul, Afghanistan, in 1989; when he was 8 years old, he fled the country to live in Europe: his journey lasted for five years. He has already written Stanotte guardiamo le stelle – which was published by Feltrinelli in 2016 and sold more than 20.000 copies. French rights were sold to Belfond. Ali Ehsani has been living in Rome since 2003.

Stanotte guardiamo le stelle (2016)

PUBLISHERS:
France: Belfond

CRISTIANO GALBIATI



Le entità oscure / Dark Matters

Something was always amiss in astrophysicist Fritz Zwicky's calculations when he was studying how galaxies moved in the 1930s. Light, speed, the ratio between mass and light, the total light output of all the cluster's galaxies was wrong: the numbers did not add up. Light that was expected to be present in galactic clusters and in stars was not in fact present; darkness was there. Thus began the search for dark matter, an unsolved mystery that triggered fierce competition between physicists, astronomers, cosmologists as well as philosophers. Some believe dark matter exists, others dismiss the theory as it defies Einstein's theory of special relativity.

Cristiano Galbiati, leading physicist and 'Dark matter believer,' tells the story of this quest, explains what dark matter is, why it exists, how that is proven and why it is so important to us. Dark matter is the Holy Grail of contemporary science, and *Le entità oscure* is a lyrical, mesmerizing, fascinating essay.

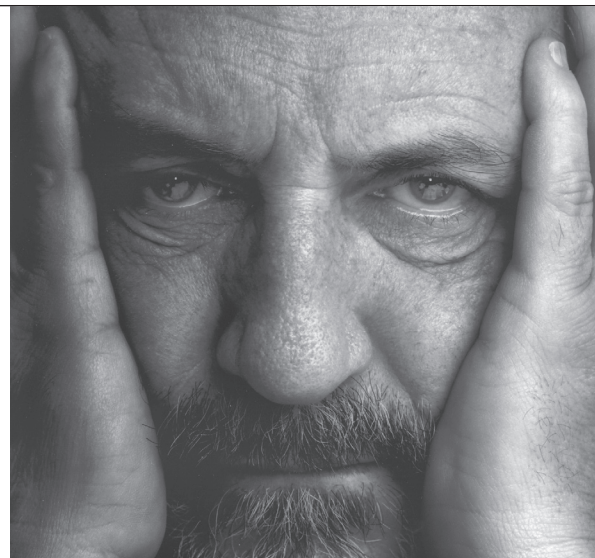
CRISTIANO GALBIATI

is Full Professor of Physics at Princeton University and Full Professor of Particle Astrophysics at Gran Sasso Science Institute, where he coordinates the Dark Side experiment. He is the author of several scientific publications.

PUBLISHERS:
World Spanish: Akal

UMBERTO GALIMBERTI

“Galimberti takes the side of the younger generation, giving them a platform to express themselves.”
Vanity Fair



La parola ai giovani / Giving Young People the Voice They Deserve

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

In 2007 Umberto Galimberti published an extremely successful book on nihilism and young people, *L'ospite inquietante*, in which he described the high rate of unhappiness and dissatisfaction among young people today; this in his opinion was due to not so much to some sort of psychological existential crisis that is typically used to characterize adolescence and youth, but instead to a crisis that he defined as “cultural,” because at that time the future that culture seemed to afford young people was not something promised and reliable, but instead something that was unpredictable, something that seemed to have little points of intersection with a young person’s life and which could help underpin a committed existence.

So what has changed in the interim years from those “nihilistic” days? Not a huge amount, except that a not inconsiderable percentage of youngsters can be said to have graduated from the “passive nihilism” of resignation to the “active nihilism” of those who neither underestimate the difficulty of these times nor manage to rid themselves of it, but who nevertheless are not resigned to it. And so after this brusque reality check, they seek to push themselves forwards all modes and directions, in a very determined attempt not to allow their dreams to be extinguished.

Giving Young People the Voice They Deserve gathers the voices of these young people, who have a great need to be heard, to be able to say the things that they haven’t been able to say to parents and teachers, because they fear they already know the answers, answers which in turn feel too far removed from these young people’s concerns, anxieties and problems. So they rely on a distant listener, Galimberti, who starts a dialogue with them, not to solve their problems, but to offer another point of view that makes these problems appear less dramatic and insoluble.

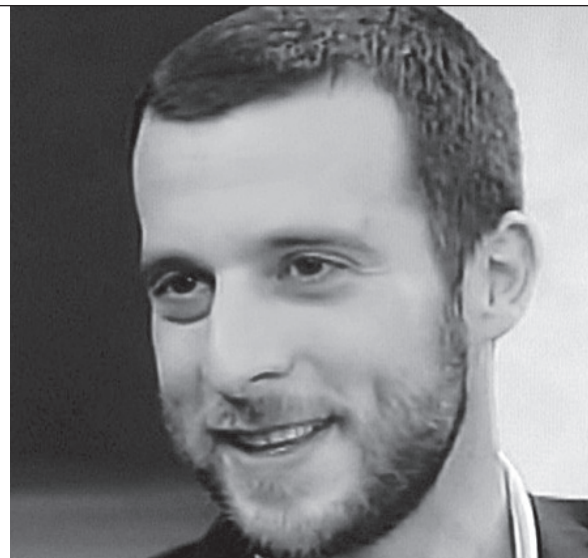
Psichiatria e fenomenologia (1979)
Il corpo (1983)
La terra senza il male (1984)
Gli equivoci dell’anima (1987)
Il gioco delle opinioni (1989)
Idee: il catalogo è questo (1992)
Parole nomadi (1994)
Psiche e techne. L’uomo nell’età della tecnica (1999)
Orme del sacro (2000)

I vizi capitali e i nuovi vizi (2003)
Le cose dell’amore (2004)
La casa di psiche (2005)
L’ospite inquietante. I giovani e il nichilismo (2007)
I miti del nostro tempo (2009)
Il segreto della domanda (2011)
Cristianesimo (2012)
Paesaggi dell’anima (2017)
Nuovo dizionario di psicologia (2018)

PUBLISHERS OF
I MITI DEL NOSTRO TEMPO:
Albania: Tirana Times
Netherlands: Ambo Anthos
Portugal: Cavalo de Fero
Serbia: Zorana Stoyanovica
Slovenia: Modrijan
Spain: Debate

Feltrinelli Editore 19

CARLO GREPPI



L'età dei muri / The Age of Walls

More than forty barriers and walls separate people and countries all over the world. Most of them were built after 1989, actually when the Berlin Wall collapsed and everyone thought that a new era would begin.

As in the past, today the world seems ablaze once again; we do not know what will happen, what will be the outcome of the new business, of this new credo, the credo of exclusion.

From Warsaw to Berlin, across the Caribbean Sea, passing Normandy shores, Palestine and Korea, travelling across Iraq, Zimbabwe, Brazil, to Mexico and USA, ending in European Fortress, Carlo Greppi tells us the story of four men, four witnesses whose lives merge and entwine and whose messages from the past resound in our era: the Age of Walls.

CARLO GREPPI

Turin 1982, has a Phd in History, is an author, television presenter and a reporter for RAI. He is member of the scientific committee at "Giorgio Agosti," the Piedmont Institute for the history of the Resistance and of contemporary History. He is the founder of the Deina Association that works with students, promoting cultural activities about 20th century history. He has published L'Ultimo Treno. Racconti del viaggio verso il lager (Donzelli, 2012) that won the Ettore Gallo Prize, granted to debut historians. He has translated and edited Non c'è una fine. Trasmettere la memoria di Auschwitz (Bollati Boringhieri, 2017) by Piotr M.A. Cywinski, director of the Memorial and of the Museum at Auschwitz.

La nostra Shoah. Italiani, sterminio, memoria (e-book, 2015)

Non restare indietro (2016, novel for children)

Uomini in grigio. Storie di gente comune nell'Italia della guerra civile (2016)

Bruciare la Frontiera (2018)

GIUSEPPE TOMASI DI LAMPEDUSA

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

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



Il gattopardo / The Leopard

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

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

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

“One of the great lonely books.”
E. M. Forster

GIUSEPPE TOMASI DI LAMPEDUSA
Duke of Palma and Prince of Lampedusa, was born in Palermo, Sicily in 1896. Other than three articles that appeared in an obscure Italian journal in 1926-27, Lampedusa was unpublished in his own lifetime. He began *Il gattopardo*, his only novel, in 1954, at the age of 58. When he died at the age of 61, the completed manuscript for *Il gattopardo* had received only rejections from publishers.

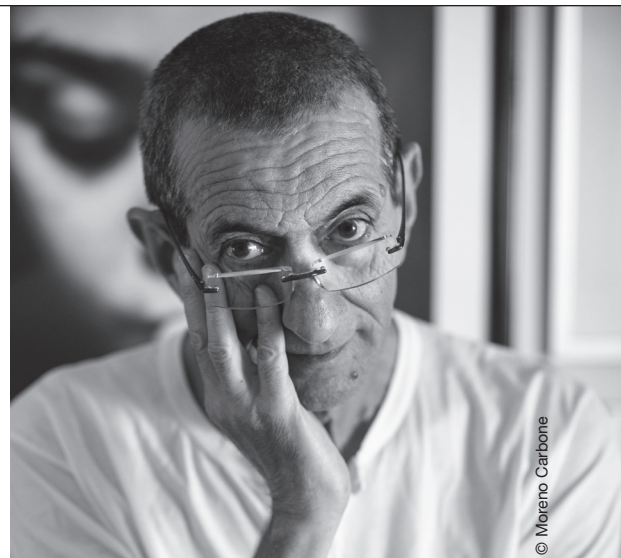
Racconti (1961)

PUBLISHERS OF *IL GATTOPARDO*:
Brazil: Companhia das Letras
Catalonia: Raval
Croatia: Vukovic & Runjic
Denmark: Gyldendal
France: Seuil
Germany: Piper
Greece: Harlenic Hellas
Japan: Sakuhinsha
Korea: Munhakdongne
Netherlands: Athenaeum
Poland: Czuly Barbarzynca

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

Feltrinelli Editore 21

MAURIZIO MAGGIANI



© Moreno Carbone

L'amore / Love

Maurizio Maggiani is one of the most important authors of contemporary Italian literature.

He has received prestigious prizes and awards, including the 2005 Strega prize with *Il viaggiatore notturno*, and in Italy alone has sold over 700,000 copies.

He returns this fall with a delicate, precious novel that is already a classic, a poignant and lyrical celebration of love.

The novel unfolds over the course of a single day and is centred on a married couple. The day starts at night, when the wife asks her husband to help her to sleep by recounting a love story; but not just any story – she knows that her husband will tell her about one of his past loves.

When morning comes, the wife leaves the house to go to her work as a philosophy teacher and the husband is left alone – he writes articles for newspapers from home – and he doesn't stop thinking about his past loves and above all asks himself: "Where did I learn to say I love you?" And so by continuing to ask himself this question, in the span of a day that seems like any other but instead turns out to be special, the husband recalls the loves of his life, from immature days of youth to the last, full of sweetness and understanding.

MAURIZIO MAGGIANI

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

Il coraggio del pettirosso (1995)
Màuri màuri (1996)
La regina disadorna (2000)
È stata una vertigine (2002)
Il viaggiatore notturno (2005)
Mi sono perso a Genova (2007)
Storia della meraviglia (2008)
Meccanica celeste (2010)
I figli della repubblica (2014)
Il Romanzo della Nazione (2015)
22 Feltrinelli Editore

GIOVANNI MONTANARO



Le ultime lezioni / Last Lessons

Professor Costantini is the type of person everyone has in mind when thinking of a teacher. Jacopo remembers his literature lessons at high school – “when he was speaking about love, death, women, heroes, we used to hear something else, we used to hear him talking about us” – but deep down he has for Costantini the same combination of mistrust and curiosity that he feels for all his teachers. Then Costantini’s wife suddenly dies and he retires from teaching, withdrawing with his disabled daughter to Sant’Erasmus, an agricultural island in Venice’s lagoon.

Jacopo will meet him again a few years later, at a delicate moment of his life: he has broken up with Alice, with whom, though he refuses to admit it, he is still in love; he is also about to finish his economics studies without the slightest clue what he’s going to do next with his life. Sant’Erasmus welcomes him with its canals and long periods of silence, artichokes and bicycles, and a warm salty breeze: “Venice was some way away, the Adriatic too. There were swallows and seagulls. There was the perfume of trees, and the warmth and the saltiness in the air. It seemed to be far from home, in the tropics, in some nonexistent wild world.”

Jacopo needs that refuge, and needs Costantini and his words, he needs have his errors corrected, to be investigated in order to understand himself. And then there’s Lucia, his old teacher’s daughter, who hides femininity and life. So Jacopo, for an entire summer, visits often that house and, under the shadow of a big mimosa, writes the thesis that he hadn’t even been able to begin. From there he will find his destiny.

Giovanni Montanaro’s novel looks at a difficult age when we learn our last lessons, when we become adults thanks also to those unpredictable encounters with teachers that life occasionally gives us.

GIOVANNI MONTANARO

(Venice, 1983) is a writer and lawyer.

He has written short stories, theatrical texts, and the novels La croce Honninfjord *(Marsilio, 2007),* Le conseguenze *(Marsilio, 2009),* Tutti i colori del mondo *(Feltrinelli, 2012),* and Tommaso sa le stelle *(Feltrinelli, 2014).*

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

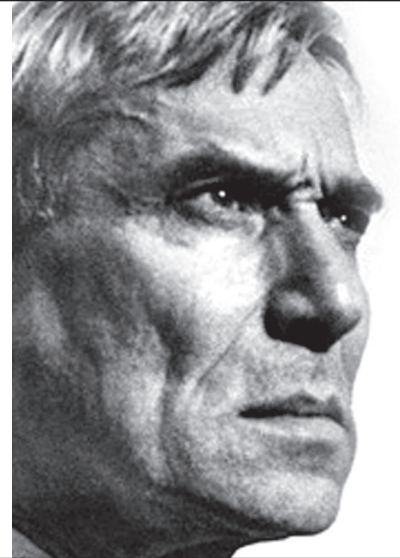
BORIS PASTERNAK

“*Doctor Zhivago* belongs to that small group of novels by which all others are ultimately judged.”

Frank Kermode, *Spectator*

“A single act of defiance and genius.”

Isaiah Berlin, *Sunday Times*



Il Dottor Živago / Doctor Zhivago

One of the greatest love stories ever told, banned in the Soviet Union until 1988, *Doctor Zhivago* is the epic story of the life and loves of a poet-physician during the turmoil of the Russian Revolution. Taking his family from Moscow to what he hopes will be shelter in the Ural Mountains, Yuri Zhivago finds himself instead embroiled in the battle between the Whites and the Reds, and in love with the tender and beautiful nurse Lara.

“The best way to understand Pasternak’s achievement in *Doctor Zhivago* is to see it in terms of this great Russian literary tradition, as a fairy tale, not so much of good and evil as of opposing forces and needs in human destiny and history that can never be reconciled... Zhivago is a figure who embodies the principle of life itself, the principle that contradicts every abstraction of revolutionary politics.”

John Bayley

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

Ann Pasternak Slater

BORIS PASTERNAK

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

Autobiografia (1958)

PUBLISHERS OF *IL DOTTOR ZIVAGO*:

Arab Countries: Almutawassit
Brazil: Editora Bestseller
Bulgaria: Trud
Catalonia: Grup 62
Czech Republic: Euromedia
Finland: Tammi
France: Gallimard
Germany: Fischer
Hungary: Partvonal
Montenegro: Nova Knijga
Netherlands: Oorschot

Portugal: Sextante
India (Malayam): Sahitya
Israel: Keter
Recalcati: Odile Jacob
Romania: Polirom
Spain: Galaxia Gutenberg
Sweden: Bonniers
Turkey: Yapi Kredi
UK: Harvill Secker
US: Pantheon

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MASSIMO RECALCATI

“Recalcati’s book holds the enigma of today’s fathers: that they are so eager to be friends with their children.”

la Repubblica



Il figlio ritrovato / The Son Rediscovered

There is a fundamental paradigm of the son in Western culture: Oedipus and his tragedy, in which generational conflict is posited in contrast to paternal authority, as the son expresses his desire to supplant his father with the deepest bond possible: that of a mother and her child. But is this paradigm still so apt in an age like ours? In an age that has seen the authority of the Father evaporate, and in which the Mother is no longer considered only a parent, but also a woman?

Bringing to a conclusion the arguments begun in *The Telemachus Complex* and *The Mother’s Hands*, Massimo Recalcati explores the psychic aspect of the Child in today’s world. He proposes overcoming the Oedipus complex starting from the Biblical parable of the prodigal son and his significance in Greek myth; he suggests returning to “the law of the father” and the father’s capacity to celebrate that return. Today, as never before, our children are immersed in a world of blind and empty pleasure, and at times they seem distant, perhaps lost. However, as Recalcati suggests – drawing on his clinical experience but also referencing, with great originality, literary children such as Hamlet and Isaac – there is always the possibility that a child will rediscover himself, or be found.

After writing about the Father and the Mother, Massimo Recalcati now investigates the figure of the Son. *The Son Rediscovered* is a fundamental book that completes an enormously successful and influential trilogy.

MASSIMO RECALCATI

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

Il complesso di Telemaco (2013)
Le mani della madre (2015)
Il mistero delle cose (2016)

PUBLISHERS:
France: Odile Jacob
Greece: Kelethos
Korea: Chaek-Se-Sang Pub Co.
Spain: Anagrama
UK: Polity Press

MASSIMO RECALCATI



A libro aperto / Open Book

Massimo Recalcati explains why reading is like meeting and falling in love: people, ideas and words change us. We have all read a book that moved, excited or unsettled us. Why did this happen? The reason might be that we meet ourselves unexpectedly while we read, we get in touch with our lives, we find answers to questions we ask our inner self. A book is important as it unveils something that what we know but that for which we somehow lack words to describe or explain it. Thus, reading is not only a way of traveling and visiting other worlds but also, mostly, reading is meeting and visiting the secrets of our life such that it is possible to know ourselves better, make a new start, developing our inner self and acquire new values.

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

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MASSIMO RECALCATI



Mantieni il bacio / Keep on Embracing

Who said that empathy is necessary to establish good relations?
That love is first of all a dialogue?

And what if “dialogue” and “empathy” were just buzzwords used to ward off the otherness of the Other, to mitigate its radical and irreducible difference, its foreign being? What if love were conditioned not by dialogue but rather by the encounter with an indecipherable secret, with a mystery that resists any effort at empathy?

Lacan claimed that there is no such thing as a sexual relationship, that relations between the sexes is always a failure. I can never feel what the other feels, can never coincide with or be him/her. But it is from the experience of this failure that love becomes possible as love for the hetero. It is a question of trying to share the impossibility of sharing. If I love you it is not because I enter into a dialogue with you but because in you there is something of me and you that escapes me, that is impossible for me to reach. I discover, that is, in you a secret that overcomes me and distances itself from every possible empathy.

In an intimate and deep study, Massimo Recalcati investigates the miracle of love, the most mysterious sentiment of all. “Fidelity is not a prison or a cage,” he explains, “If it turns into a sacrifice we must free ourselves. Fidelity becomes a posture of love because it transforms and renews love, there is no need to go elsewhere to find it. Like when we watch dawn breaking: we have seen it many times before but our admiration would never tire of it, each time it appears different, new.”

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

ROBERTO SAVIANO

“After reading Saviano, it becomes impossible to see Italy, and the global market, in the same way again.”
The New York Times

“Saviano has an astonishing ability to write luminously yet subtly about terrible things.”
Le Parisien

“A national hero.”
Umberto Eco



Vieni via con me / Come Away With Me

Roberto Saviano's fourth book is a portrait of contemporary Italy. Employing a narrative style reminiscent of *Gomorra*, Saviano tells eight stories in eight chapters, compelling case studies that probe the most significant issues affecting Italy both in recent years and more persistently since unification. Each of these stories explains with Saviano's precocious authority how Italy works – and, in some cases, how it does not work. There are familiar problems: a general lack of understanding and appreciation of the value of national unity, of what it means to be a single nation state; political mud-slinging and the incessant smears that have become an integral part of public life; the expansion of organised crime in Northern Italy; the never-ending rubbish crisis in Naples; these and other matters afflicting Italy are considered with an emotional intensity and clarity of vision. But there are also stories which inspire hope, including that of Don Panizza, the priest who travelled from the North to assist disabled children in the South, finding himself fighting the Calabrian 'ngrangheta once there; or those of Piergiorgio Welby, euthanasia activist, and Piero Calamandrei, anti-fascist professor, poet and politician.

In November and December 2010 Roberto Saviano starred in a series of four two-hour, interview-based television programs which focused on issues of contemporary importance, filmed at an undisclosed location surrounded by security. The show achieved more than eight million viewers on its first airing, more than nine million on its second, and the ratings continued to grow after that – comfortably RAI 3's biggest audience since its creation in 1979.

Vieni via con me develops the themes broached in the television series, and – with over 500,000 copies in circulation in Italy – it is one of the most important portraits of modern Italy to emerge in recent years.

ROBERTO SAVIANO

was born in Naples in 1979. He is the author of the international bestseller *Gomorra* which has sold over ten million copies and been translated into over fifty languages worldwide. The film adaptation of *Gomorra* was winner of the Grand Prix at the 2008 Cannes Film Festival. Saviano's journalism has been widely published, including in *la Repubblica*, *L'Espresso*, the *Washington Post*, *The New York Times*, *El País*, *Die Zeit*, *Expressen* and *Dagens Nyheter* in Sweden, and *The Times* in the UK. He has been living under police escort protection since October 2006, following threats received from the criminal organisations that he had denounced. In 2008 six Nobel Prize-winning authors and intellectuals made a public statement of their support for Saviano, and in November of the same year he was invited by the Nobel Committee in Stockholm to give a lecture on “Freedom of Speech and Lawless Violence.”

PUBLISHERS OF
VIENI VIA CON ME:
Albania: Botimet Dudaj
Brazil: Companhia das Letras
Catalan: Empúries
Czech Republic: Paseka
Denmark: Tiderne Skifter
Finland: WSOY
France: Laffont
Germany: Hanser

Greece: Patakis
Norway: Aschehoug
Poland: Sonia Draga
Portugal: Grupo Leya
Slovakia: Kalligram
Slovenia: Mladinska Knjiga
Spain: Anagrama
Sweden: Brombergs
UK: Penguin

MICHELE SERRA



Le cose che bruciano / Things That Burn

Attilio Campi is a bloke in his fifties who has retired to live in the country. He would describe himself thus: "They say that I am the author of my own downfall." But it should be noted that he has left behind a brilliant career in politics which was unfortunately destroyed while he was at the peak of his powers by his frankly wacky proposal to reintroduce school uniform in schools throughout the country.

Rejected by his own party, Campi is furious and disappears from public life to the solitude of the Roccapane countryside. Which is where we find him, confiding in and living in symbiosis with nature, mainly mimicking an oriole's flutey whistle, sorting out firewood and irrigation, and brooding on enemies old and new, such as the Jehovah's Witness who recklessly shows up at his house one morning, or Ettore Mibaloni, a journalist who was his longtime critic. He aspires to achieve humility: not easy, especially for someone like him. He would like to get rid of all the things that are weighing him down and which stop him from feeling truly liberated; he would like to rid himself of the jealousy he harbours for his often-absent wife (a woman of many airports), and of the influence on his being that his mother and aunt Vanda seem still to wield. They weigh him down also in terms of stuff: boxes and boxes of books, letters, pictures, and the rest, which he dreams of turning into a great big bonfire. But he never actually does that, just as he never makes peace with "that asshole" Mibaloni. The path to humility is made up of continuous obstacles, of stops and starts, where what is important is not getting there, but attempting to.

MICHELE SERRA

was born in Rome in 1954, but grew up in Milan. He began writing at twenty and has never done anything else to earn a living. As a journalist he cut his teeth at l'Unità in Milan, and has also worked with Panorama, L'Espresso, Epoca, Linus, la Repubblica and other newspapers. In 1989 he founded the satirical weekly Cuore, which he ran until 1994. For Feltrinelli he has published two collections of poetry (Poetastro in 1993 and Canzoni politiche in 2000), a novel (Il ragazzo mucca, 1997), two collections of short stories (Il nuovo che avanza in 1989 and Cerimonie in 2002, which won the Procida award), three collections of newspaper columns and opinion pieces (Che tempo fa in 1999, Tutti i santi giorni in 2006 and Breviario comico. A perpetua memoria in 2008), a travel book (Tutti al mare, 1990) and a collection of articles aping prominent political figures and commentators (44 falsi, 1991).

Il nuovo che avanza (1990)
Tutti al mare (1990)
Poetastro (1993)
Il ragazzo mucca (1997)
Che tempo fa (1999)
Canzoni politiche (2000)
Cerimonie (2002)
Tutti i santi giorni (2006)
Breviario comico (2008)

Gli sdraiati (2013)
Ognuno potrebbe (2015)

PAOLO SORRENTINO

“A stand-out novel: sincere, grotesque, with an extraordinary quality to the language.”

Tuttolibri

“Tony Pagoda, the protagonist of *Hanno tutti ragione*, is a character that stays with you, lingering long in the mind.”

L'Espresso

“An astonishing baroque first novel.”

Le Monde



Hanno tutti ragione / Everybody's Right

Even literary critics dream. They dream that the best is not in the past. Paolo Sorrentino's first novel, *Hanno tutti ragione*, is that dream come true. It is the story of Tony Pagoda, a Neapolitan singer with a colorful past. We meet him in the early 1980s, in a blooming and wildly happy Italy. Tony is a picaresque hero: he has talent, money, women, and an extravagant lifestyle – but he is not superficial. Among his friends are both extraordinary and miserable specimens, all of whom teach him something along the way. With his exuberant and restless wisdom, Tony is like a contemporary Falstaff, comically revealing the true substance of humans, winners and losers alike. When life gets complicated, Tony seeks silence on a short tour in Brazil. The new setting appeals to him and he decides to stay: first in Rio, then Manaus, where he feels himself crowned by a new freedom (not to mention obsessed with cockroaches). He lives eighteen years in humid, Amazonian exile – and then someone offers to sign a check for an outrageously high sum to bring him back to Italy, where yet a new life awaits.

About *Hanno tutti ragione*, the critic Antonio D'Orrico has said: “After I had read this beautiful novel I thought of Ezra Pound, who saw the magnificence of Venice and asked God what kind of punishment humans should expect for such an early reward.”

PAOLO SORRENTINO

is an internationally regarded director and screenwriter, best known for his films *One Man Up*, *Consequences of Love*, *The Family Friend* and *Il Divo*, which won the *Prix du Jury* at the 2008 Cannes Film Festival, *This Must Be The Place*, starring Sean Penn and Frances McDormand, and most recently *The Great Beauty*, winner of the *Golden Globe*, *BAFTA* and *Academy Awards for Best Foreign Language Film* in 2014. *Hanno tutti ragione* is his first novel.

Tony Pagoda e i suoi amici (2012)

PUBLISHERS OF
*HANNO TUTTI
RAGIONE*:
Arab Countries:
Almutawassit
Croatia: Vuković&Runjić
Czech Republic: Dybbuk
France: Albin Michel
Israel: Kinneret

Germany: Aufbau
Netherlands:
Lebowski
Serbia: Booka
Spain: Anagrama
Turkey: Everest
UK: Harvill Secker
US: Europa

DOMENICO STARNONE



Via Gemito / Via Gemito

Federico—Federì in dialect—is a man who lives his life furiously, without the possibility of conciliation. He loathes all kinds of work and above all his own, for the railroad; he is always without a single *lira* and tormented by the responsibility of a large family, yet he knows one thing for certain: he is destined to be a great painter. But the longer this fate remains fulfilled, the angrier he gets, and the more he lays into Naples, his beloved and detested city, overwhelming everything and everyone with a torrent of shrill and exuberant dialect heavy on obscenities and blasphemy. Topping his list of enemies—the enemies of his genius, or rather of this incoherent, ridiculous man who doesn't want to fall into a life of obscurity and so is constantly reinventing himself—we have his wife, Rusinè, the scapegoat of his disgruntlement. On her Federì unloads all his mania, an earthquake that rumbles through years, indeed decades, damaging his familial relationships and scarring his children, especially his eldest son. It's this son who recounts his crippled father's story, the story of a man locked in his own mind, prisoner of the fanciful lie of his artistic prowess. And if the son's perspective is that of an accusatory witness, it is also rich with a consciousness lost in the Naples of today—in the traces of a childhood and adolescence vivid with paintings, color, creative frustrations and disappointments, unhappiness and levity, truth and misunderstanding.

Via Gemito won the Strega Prize in 2001, as well as the Molinello Special Prize, the Napoli Prize, the Zerilli-Marimò Prize, the Corrado Alvaro National Award, and the Campiello Selection Prize.

DOMENICO STARNONE

lives and works in Rome. He has taught high school for many years and is a specialist on the didactics of Italian and history (Fonti orali e didattica, 1983). The experience of teaching led him to write Ex cattedra e altre storie di scuola, originally published at the end of the eighties, and Solo se interrogato. Appunti sulla maleducazione di un insegnante volenteroso. For "Feltrinelli Classics" he has written introductions to Cuore, by De Amicis (1993), Ultime lettere di Jacopo Ortis, by Foscolo (1994), and Conrad's Lord Jim (2002). He was editor of the cultural pages of "Manifesto," a newspaper for which he still writes, and he has worked extensively in cinema. Films based on his books include La Scuola, directed by Daniele Luchetti; Auguri, Professore, directed by Riccardo Milani; and Denti, directed by Gabriele Salvatores. In 2010 he published Fare scene. Una storia di cinema (minimum fax); in 2011 Autobiografia erotica di Aristide Gambía (Einaudi), in 2014 Lacci (Einaudi), and in 2016 Scherzetto (also Einaudi).

Labilità (2005)

Prima esecuzione (2007)

Ex cattedra e altri racconti di scuola (2008)

GIOVANNI TESTORI



Il ponte della Ghisolfa / Ghisolfa Bridge

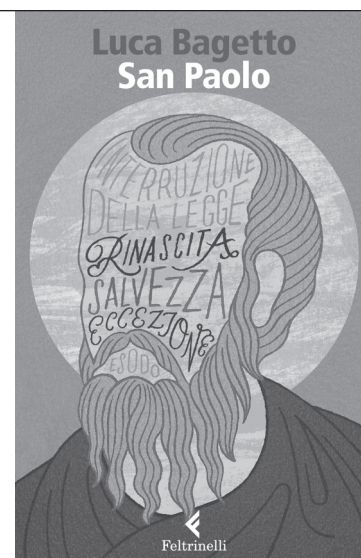
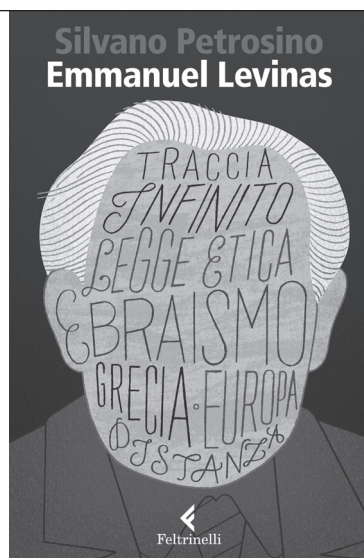
Ghisolfa Bridge is a collection of nineteen inter-connected stories published by Giovanni Testori in 1958. It formed part of a larger cycle of works, a kind of “human comedy” entitled *The Secrets of Milan*, “where everything—names and situations, characters and environments—keeps to itself, intertwines 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 to kill, aspiring athletic champions and the shady nouveaux riche.” The characters of *Ghisolfa Bridge* are all very young, workers, 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*.

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'Arialdà*. In the '70s, in his first theatrical trilogy (*L'Amleto*, *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*.

I segreti di Milano (2012)
Il ponte della Ghisolfa (2013)
La Gilda del Mac Mahon (2014)
Il Fabblicone (2015)
Il gran teatro montano (2015)
L'Arialdà (2017)

COLLANA EREDI



Eredi / Heirs

“Heirs” is an important new series directed and curated by Massimo Recalcati. It brings together short monographs of authors, that are not weighed down by philological or critical apparatus, but rather provide an account of how one writer’s thinking owes much to his or her forefather. This series will not provide a historical snapshot of a particular line of thought, but will instead reconstruct it from the standpoint of a symbolic debt – of something owed by the subsequent generation to the one that came before.

We will bring together important contemporary teacher and intellectuals to consider the genesis of their own thought and research within the context of the thinking of a predecessor who could be considered a symbolic father-figure.

These short books will therefore not only consist of introductions to the work of the masters, but will also work as a way of highlighting the concept of legacy as something that is always alive and is never really completely exhausted. Legacy will be seen not as the passive acquisition of goods or genes, concepts or intuitions, but as a process, as Freud stated via Goethe, of “re-conquering.”

This series will ask, through very different voices, what it means to be truly the heir of a piece of thinking. What brings one to rethink the teaching of one’s teacher? What is it in it that is still alive?

These questions will move from philosophy to literature, cinema and psychoanalysis, sociology and history of art, and beyond.

BOOKS IN THE SERIES THAT HAVE BEEN COMMISSIONED SO FAR:

Giorgio La Malfa on John Maynard Keynes

Romano Màdera on Carl Gustav Jung

Susanna Mati on Friedrich Nietzsche

Claudio Paolucci on Umberto Eco

Silvano Petrosino on Emmanuel Levinas

Riccardo Panattoni on Giorgio Agamben

Luca Bagetto on Saint Paul

Franco Fergnani on Jean-Paul Sartre

Gaetano Lettieri on Saint Augustine of Hippo

Carlo Sini on Enzo Paci

Diego Fusaro on Antonio Gramsci

Rocco Ronchi on Gilles Deleuze

Silvia Lippi on Sigmund Freud

Simone Regazzoni on Jacques Derrida

Maurizio Balsamo on André Green

Federico Chicchi on Karl Marx





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