



Giangiacomo Feltrinelli
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Marco Bellinazzo / Ermanno Bencivenga

Guido Martinotti / Luciano Bianciardi

Biagio Goldstein Bolocan / Giuseppe Catozzella

Matteo Fontana / Eugenio Borgna / John Foot

Sibilla Aleramo / Gianni Celati / Angelo D'Orsi

Daniela Mattalia / Alessandro Mari

P. Chapaux-Morelli, E. Murrari / Piero Colaprico

Ruggero Cappuccio / Boris Pasternak

Gaia Servadio / Alessia Gazzola / Jacopo Perfetti

Emiliano Fittipaldi / Domenico Starnone

Massimo Recalcati / Roberto Saviano

Tomasi Di Lampedusa / Stefano Benni

Erri De Luca / Luce D'Eramo / Marco D'Eramo

Giovanni Montanaro / Giovanni Testori

Mario Mieli / Cesare Sinatti / Paolo Sorrentino

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

MARCO BELLINAZZO

“A investigative book that brings to light the strong ties between Putin’s Russia and Trump’s America, which uses football to redraw geopolitical boundaries.”

Avenire

“Reveals who is behind the scenes of the most popular sport in the world”.

Secolo XIX



I veri padroni del calcio / The Football Bosses

“Football is the most powerful nation history has ever seen: it is an essential element of geopolitics, just like religion, oil, technology, and finance.” Fifa is an increasingly crucial center of power, but together with the latest big clubs from the Old Continent—Real Madrid, Barcelona, Bayern Munich, Juventus—to maintain its sovereignty it must come to terms with the new, true masters of football. But who are they? Marco Bellinazzo recounts the power jockeying and the revenue streams, the corruption and the scandals that hide behind the scenes of the global football industry; he also identifies the red threads of a multimillion-dollar market that involves political and economic powers worldwide. From the Russian oligarchs to the Sheikhs of the Arab Emirates, from the big American conglomerates to Chinese corporations, the bond that unites the interests of governments and multinationals in this sport is evermore intimate and often unethical. This book reveals the names of shareholders, firms, and politicians who want to take over Fifa and its teams, proving that what governs football is not just the administration of a sport and its championships, but primarily its function as a source of billion-dollar revenues and states’ political legitimacy. Because football draws the masses, it creates social consensus; even more, it is a theater of power struggles and financial wars with repercussions worldwide—repercussions that are pervasive as well as invisible to the average viewer.

MARCO BELLINAZZO

was born in Naples in 1974. After studying law at the Università Federico II he became a journalist with the Carlo De Martino Institute in Milan. Since 2004 he has worked for “Il Sole 24 Ore,” writing on law, labor, and finance. Since 2007 he has written about the economic and financial aspects of football in a blog called “Calcio & Business.” Since 2016 he has overseen the Sport & Business and Opinion segments for Radio 24 (Tutti Convocati) as well as principal Italian television and radio outlets nationwide. He has also written: Il Napoli di Maradona. Cronistoria di un sogno: il primo scudetto (with Gigi Garanzini; Mondadori, 2012) and Goal economy. Come la finanza globale ha trasformato il calcio (Baldini & Castoldi, 2015).



La scomparsa del pensiero / The Demise of Thought

In short: *The Demise of Thought* is an argument for continuing to think with our heads.

How is it that a candidate for the American presidency can win an election by shouting lies such as “I will build a wall between the United States and Mexico and Mexico will pay for it”? Why is it that we want to buy a packet of Nespresso after seeing George Clooney in an advertising spot for the umpteenth time? Why, if we find ourselves in a strange city, do we walk with our eyes glued to the screens of our phones, preoccupied only with not losing sight of Google Maps? If we no longer recognize the logical inconsistencies, if we allow ourselves to be guided by emotional impulses, if we let other brains (even digital ones) do the thinking for us, what then?

With logical rigor and deep roots in the philosophy of language, Ermanno Bencivenga exposes the most insidious catastrophe of our time: the risk that our ability to reason will disappear. Reasoning means silencing our emotions and impulses to make room for ideas—above all, room for an orderly discussion that analyzes those ideas and determines their value, in turn opening new inroads to our coexistence. Recounting his experiences as a professor, Bencivenga shows that this “subtle catastrophe,” as silent as it is devastating, concerns primarily young people. The new generations are more exposed to the frenzied proliferation of media and communication, which have become too fast and powerful vis-à-vis the time that logical thinking requires. The disturbing result is that young people will become more and more used to the idea that someone else, or someone better—something else—reasons for them. *The Demise of Thought* is a frank and incisive essay that puts us on guard against the pitfalls of an anthropological mutation that would deprive our species of its most precious resource: reason.

ERMANNNO BENCIVENGA

was born in Reggio Calabria in 1950 and graduated in philosophy from Milan's Università Statale. Immediately after graduation he moved overseas and became Professor of Philosophy at the University of California, Irvine. Bencivenga is the author of numerous essays on logic, aesthetics, the philosophy of language and the history of philosophy.

Oltre la tolleranza (1993)

Manifesto per un mondo senza lavoro (1999)

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 Ceruo 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 Nù (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
Germany:
Wagenbach
Hungary: Scolar
Japan: Kawade
Shobo
Romania: Nemira
Russia: Vostochnaya

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

LUCIANO BIANCIARDI

“A cult novel.”

la Repubblica

“The story of emotional miseducation at the time of the economic miracle.”

Corriere della Sera



La vita agra / It's a Hard Life

It's a Hard Life is an Italian masterpiece, and represented for Luciano Bianciardi his pinnacle of success—a success that nevertheless could not stave off his singular intellect's suffering. This famous and seminal Italian novel, largely autobiographical, follows its protagonist as he leaves his smalltown province with his wife and daughter to move to Milan. The initial intent is to blow up a skyscraper to avenge the miners killed in an accident caused by poor working conditions—a reference to the Ribolla mine incident of 1954, in which 43 miners lost their lives—but then the protagonist feels perpetually torn between his desire to implode the system and his longing to be respected by it.

Fifty-five years after its first publication in 1962, *It's a Hard Life* remains an incomparable reflection of the human and social consequences of the Italian economic boom. It is rich with writing that is unnerving, precise, and impossible to pin down.

LUCIANO BIANCIARDI

(Grosseto, 1922 - Milan, 1971), a librarian and high school professor, was the co-author, with Carlo Cassola, of *I minatori della Maremma* (Laterza, 1956; *ExCogita*, 2004). After moving to Milan, he worked as an editor, journalist, translator, and writer. His numerous works include: *Il lavoro culturale* (Feltrinelli, 1957; 2013), *L'integrazione* (Bompiani, 1960), *Da Quarto a Torino. Breve storia della spedizione dei Mille* (Feltrinelli, 1960; *ExCogita*, 2010), *La battaglia soda* (Rizzoli, 1964; Bompiani, 1997), *Aprire il fuoco* (Rizzoli, 1969; *ExCogita*, 2001), *La solita zuppa e altre storie* (Bompiani, 1994), and two volumes of his complete works: *L'antimeridiano* (Isbn, 2005 and 2008). *Feltrinelli* has also published a new edition of *The Bitter Life of an Anarchist: Luciano Bianciardi in Milan*, by Pino Corrias (2011).

Il lavoro culturale (2013)
L'integrazione (2014)

PUBLISHERS
Spain: Errata Naturae

BIAGIO GOLDSTEIN BOLOCAN



Il traduttore / The Translator

Milan, October 1956. A city in rapid transformation and a crucial year in the chess game of history, which is consumed by the crisis of order that resulted from the Second World War. Dark clouds are gathering in the skies, from revolt in Hungary to the Suez Canal, and seem to portend a new and terrible tragedy. But despite Cold War tensions, in 1956 Milan is also a metropolis bolstered by the energy of neo-capitalism. Many new business initiatives are flourishing to confirm the city's role as a cultural capital of Italy. At the nascent publishing house Feltrinelli the air is one of anxious suspense: the publisher has discovered an extraordinary novel, *Doctor Zhivago* by Boris Pasternak, a Russian poet unpopular with the regime, and Feltrinelli is secretly preparing to launch the book worldwide. The translation has been entrusted to Cesare Paladini-Sforza, a refined Slavist and a man Pasternak likes; indeed, he is the only candidate the writer trusts. When Paladini-Sforza is found dead at his home in Via Borsieri, Deputy Commissioner Ofelio Guerini—an anomalous policeman-partisan figure, “Ferrarese by birth, Milanese by adoption, public security officer by chance, Communist by moral necessity, a man of doubt and exhaustive reflection, an underdog by vocation but not by choice”—understands at once that it will be a complicated investigation: it's unclear whether it's a suicide or a homicide, given that the victim was working on a provocative project, one destined to cause an uproar. The more Guerini proceeds with his investigation into the death of the translator, the more dark leads emerge, international political interests come to light, and ambiguous and elusive figures swirl around him, seeking to influence Guerini and steer the inquiry. Sixty years after the release of Pasternak's masterpiece comes this sleek, fast-paced thriller inspired by the famous circumstances of the original publication of *Doctor Zhivago*.

BIAGIO GOLDSTEIN BOLOCAN (Milan, 1966) is a graduate in History from Milan's Università Statale and a veteran of the youth ranks of the Italian Communist Party. He has worked as a teacher of history and Italian at Milan's evening civic schools and as humanities editor for the scholastic publishing house Bruno Mondadori, now part of the Pearson Group.

EUGENIO BORGNA

“Borgna is a great psychiatrist capable of examining *le mal de vivre* of teenagers.”
la Repubblica



Le passioni fragili / The Fragile Passions

Why are adolescents sad? Where does their perpetual sense of inadequacy with respect to the world around them come from? How are their psychopathological and creative experiences categorized, and how do they contrast and compare? What are the problematic horizons of psychiatry today? Are they irreconcilable with one another, or do they have potential reciprocal influences? These and other questions articulate a reflection on the wounds of the soul that are part of our life and, in particular, our growth.

Eugenio Borgna explores the theme of sadness, of the spiritual afflictions that occur during childhood and adolescence; he delves into the fragility of each community and tries to give voice to the heart's silence. Of course, in the limitless range of depressions, it's necessary to distinguish a depressive condition—which might better be called melancholy, or a kind of vital, essential sadness, and which is part of everyday life—from the condition that has radically deeper psychopathological dimensions. Although there are also depressions whose boundaries run into each another. But every wound that the soul endures belongs fully to our experience and must be recognized as such.

Adolescence is a profound essay that breaks open the monolith of pain and shows that the wounds of the spirit must emerge in all their human reality. We cannot help but recognize their psychological truth to access knowledge of ourselves.

This is a necessary book that begins with the difficulty of growth and investigates the emotional suffering each of us experiences as well as explores the ways we can make sadness a valuable part of our lives.

EUGENIO BORGNA
(Borgomanero, July 22, 1930) is
a renowned Italian psychiatrist and the
author of more than twenty-five books.

I conflitti del conoscere (1988)
Maliconia (1992)
Come se finisse il mondo. Il senso
dell'esperienza schizofrenica (1995)
Le figure dell'ansia (1997)
Noi siamo un colloquio (1999)
L'arcipelago delle emozioni (2001)
Le intermittenze del cuore (2003)
L'attesa e la speranza (2005)

Come in uno specchio oscuramente (2007)
Nei luoghi della follia (2008)
Le emozioni ferite (2009)
La solitudine dell'anima (2011)
Di armonia risuona e di follia (2012)
La dignità ferita (2013)
Il tempo e la vita (2015)
L'indicibile tenerezza (2016)

RUGGERO CAPPUCCIO

“Cappuccio captures the uniqueness of the voices of Pablo and Matilde, offering their interplay in a fast-paced and tightly-woven narration.”

la Repubblica

“An intense book in which the author sets the legendary love between the poet and Matilde against a harsh historical background, in dizzying flashbacks between Italy and Chile.”

Il Mattino



© Armando Cerzosimo

La prima luce di Neruda / The First Light of Neruda

The novel opens in Naples in 1952, with Pablo Neruda being woken up by an insistent knock on his door. And thus he receives the news that he is not wanted in Italy: he is to be accompanied by two agents to Rome, where he will be rerouted to Switzerland. On the train he finds himself sitting (not by accident) next to Communist Senator Massimo Caprara, who in the capital's train station orders the police officers to let Neruda go. If that's not enough, a large and menacing crowd has gathered in support of the poet. And in the midst of that crowd, a woman named Matilde Urrutia watches and waits for her love for Pablo to be liberated as well.

After the uproar of a world that celebrates Neruda and wants his voice to endure unsuppressed, the scene shifts to Capri, where in Edwin Cerio's villa the two lovers give depth and splendor to their love. Twenty years later, in Chile's Isla Negra, more soldiers come knocking to order the infirm Neruda and his wife Matilde not to leave their home. Their house arrest is only temporary, however, because twenty days after the Pinochet coup Neruda dies in a clinic, possibly poisoned by a CIA agent. Two seasons in the life of Pablo Neruda: one of love, of hope, of a world transformed; the other of darkness, violence, and death. Two seasons narrated in the first person by the poet and also by Matilde—two slices of existence that together form a story of love, and love for life, for the intensity of being in the world, and for the everyday magic of words and their diminishment by destinies that want them dulled or distorted. Ruggero Cappuccio gracefully inhabits the physicality of his characters, turning them inside-out like a glove, so as to contemplate their earthly example and fix it in memory.

RUGGERO CAPPUCCIO

(Torre Del Greco, 1964) is a writer, playwright, and theater director. As a playwright he debuted in 1993 with *Delirio Marginale* (Idi Prize 1993) and *Il sorriso di San Giovanni* (Ubu Prize 1997). In 1997, for the Teatro di Roma, directed by Luca Ronconi, he oversaw the rewriting and direction of *Thyestes* by Seneca and *Bacchides* by Plautus. In 1999 he directed *Nina pazza per amore* and in 2001 *Falstaff*, with musical direction by Riccardo Muti. He is also a publicist for the culture pages of the newspaper *Il Mattino*. His novel *La notte dei due silenzi* (Sellerio, 2007) was a finalist for the Strega Prize in 2008 and *Fuoco su Napoli* (Feltrinelli, 2010) won the Napoli Award in 2011.

Fuoco su Napoli (2010)

PUBLISHERS OF *FUOCO SU NAPOLI*:
Spain: Siruela

GIUSEPPE CATOZZELLA

“Through Samia’s voice, Catozzella has managed to turn attention to the deportation that is happening every day before our eyes.”

Marco Belpoliti, l’Espresso

“Catozzella is a writer who manages to make literature out of this sordid story, giving to Samia’s voice a transparency that hides nothing, that tells us what the hell is made of.”

Corrado Augias, la Repubblica



Non dirmi che hai paura / Don’t Tell Me You’re Afraid

Non dirmi che hai paura is a moving story about an extraordinary, spirited young woman. We first meet Samia in the setting of her childhood years, where two Somali families – hers and that of her childhood “brother” Ali – share meager rented quarters. Their courtyard with its giant eucalyptus tree is an island of normality in a country racked by poverty and brutal warring among clans, and it is these conditions that Samia is determined to overcome. Though her story is one of exodus and dislocation, crucial if she is to escape the jagged circumstances of her homeland, there is a dolefulness about it, an unspoken mourning for her country. Throughout it all, Samia remains stubbornly anchored to her family and her homeland, and though she leaves them, it is with the hope of pursuing her dream and finding her way back. This is a young woman with the resilience of a survivor and the reader can’t help rooting for her. Written with the passionate urgency of a firsthand account which has the moral imperative of a parable, this tale of hope and aspiration is an truly affecting narrative in which, despite its wrenching moments, the spirit of Samia wins through.

Shortlisted for the Premio Strega 2014.

Winner of the inaugural Premio Strega Giovani 2014.

GIUSEPPE CATOZZELLA

writes for *La Repubblica*, *L’Espresso*, *Vanity Fair* and the Italian edition of the *Financial Times*. He has published the novels *Espianti* (*Transeuropa*, 2008), *Alveare* (*Rizzoli*, 2011; *Feltrinelli*, 2014), which has been adapted into several stage plays and a TV movie, and *Non dirmi che hai paura* (*Little Warrior*) which is being translated around the world, and which won the *Strega Giovani* prize in 2014, was shortlisted for the 2014 *Strega* prize, and is being developed into a film and a television documentary. Giuseppe is a *Goodwill Ambassador* for *UNHCR*.

Il grande futuro (2016)

PUBLISHERS OF
NON DIRMI CHE HAI PAURA:
Albania: Botimet Dudaj
Arab Countries: Almutawassit
Azerbaijan: Teas Press
Catalonia: Sembra
Croatia: Hrvatsko filolosko drustvo
Finland: LIKE
France: Seuil
Germany: Knaus - Bertelsmann
Greece: Kritiki

Israel: Yedioth
Netherlands: De Geus
Norway: Pax
Poland: Sonia Draga
Serbia: Laguna
Slovenia: Mladinska Knjiga
Spain: Grijalbo - PRH
Taiwan: Rye Field
Turkey: Epsilon
UK: Faber
US: Penguin Press

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:
Spain: Anagrama



Vincere le delusioni / Conquering Disappointment

We all find ourselves disappointed one day or another. In love, but also in friendship, work, and family matters. What causes us to feel disillusioned? Are there psychic modes or circumstances that exacerbate it? What are the consequences when our expectations come crashing down? And how can we turn these negative experiences into a vital process?

Disappointment is not merely a brutal trick life plays on us. People who are sensitive enough to monitor and acknowledge the paths of their negative emotions cultivate an inner richness. And it is this ability—of which we are often unconscious—that enables us to turn a painful experience into new and positive, indeed precious, momentum.

In short, *Conquering Disappointment* explores:

- The roots of disappointment
- Interpersonal deception
- The dynamics of affective dependency
- Self-deception and affective manipulators
- The courage to disappoint
- The seven stages of disappointment
- The unmasking of liars
- Profiles of those with a “high risk” of disappointment
- Lucidity and balance

PASCALE CHAPAUX-MORELLI, a psychologist and psychoanalyst, teaches Social Psychology at the University of Paris 8. She is also the author of books in French on emotional manipulation in couples.

EUGENIO MURRALI is a journalist and author of books including (co-authored with Dacia Maraini and with a preface by Dario Fo) *Il sogno del teatro. Cronaca di una passione* (Bur, 2013).

Together these authors have collaborated to give the reader practical and concrete answers regarding one of life's most fundamental emotional challenges.

PUBLISHERS
France: Albin-Michel



La strategia del gambero / The Prawn Strategy

Ex-police chief and former secret agent Corrado Genito is in prison for using unconventional methods to secure the release of a hostage. In short: “he’d run afoul of justice for wanting to save—by any means, especially the illicit ones—a kidnapped hostage, not to mention for wanting to fuck the hostage-taker’s wife, the erstwhile ‘Miss Smile,’ Maretta Zara. For her, and for the money in question (a mountain of money), she was implicated in a most questionable strategy.” And now he’s paying for it, the former homicide inspector—as did his best friend, Francesco Bagni, who was killed by the gunman hired by Genito himself. Thus Genito is forced to reckon everyday with his guilt, and yet despite his “sentence without end” he is granted tentative freedom by the Secret Service, who entrust him with a mission. If he succeeds, he’ll receive permanent liberty in return. If he *survives*, that is. For Genito must infiltrate the two ‘Ndrangheta clans who share power in Ranirate, a village between Milan and Varese—two families that during the eighties and nineties murdered each other in a merciless war. For some time they seem to have made peace—peace perhaps enshrined by the imminent marriage of “Kurt” Stringoli and the beautiful Ada Nirchemi. Peace made “in the name of the business that matters”—and naturally it is up to Genito to find out just what that business is. He has carte blanche, and he devises a new infiltration strategy: “the prawn strategy.” That is, to retreat rather than advance; react rather than attack—to strike back with a mischievous counterattack. In a crescendo of action and risk, Genito conducts an investigation that risks his life and compromises many others’, exceeding even his own bidders’ expectations.

Following on the enormous success of Piero Colaprico’s crime novels, *The Prawn Strategy* is the new thriller by a great writer of Italian journalism and fiction.

PIERO COLAPRICO,
special correspondent for La Repubblica, specializes in stories having to do with justice and crime. Since Kriminalbar (Garzanti) he has published novels with Rizzoli, from La quinta stagione (2006) to Manuale di sopravvivenza per immigrati clandestine (2007), and with Feltrinelli the nonfiction Le cene eleganti (2011), among other books.

Le cene eleganti (2011)
Le indagini del maresciallo Binda (2013)
Il bandito Cavallero (2016)

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.

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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

“The book unfolds memories as if a thriller.”

La Stampa

“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



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:

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 (1999)*.

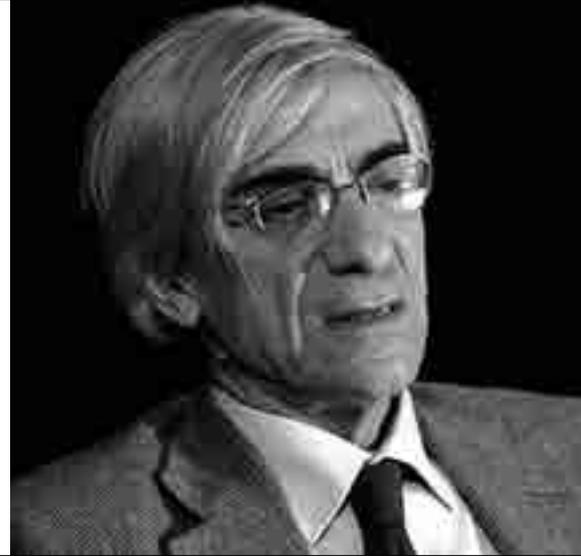
Il maiale e il grattacielo (1995)
Lo sciamano in elicottero (1999)

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

ANGELO D'ORSI

“D’Orsi dynamically retraces the evolution of Gramsci’s thought, giving the reader a complexity that is not only intellectual but also existential.”

La Stampa



Gramsci

“Arrested at 8:30pm on November 8, 1926, at the entrance to Via Morgagni 25, the Passarge home, the honorable Gramsci was transported to the prison of Regina Coeli. In that handful of minutes, the end, or nearly the end of the political activity of a militant, passionate, and brave militia was decreed, even as it enabled the work of a giant political (but not only political) mind.” Angelo d’Orsi tells Gramsci’s story from his childhood in Sardinia to his studies in Turin, from Moscow to Vienna, from Rome to his incarceration in Turi, and to the Roman clinic where he would die on April 27, 1937. Public and private figures alike, populate the life and the intellectual and political affairs of the greatest Italian thinker and revolutionary of the twentieth century. With a narrative that deftly revives the dramatic historical events of which Gramsci was protagonist or witness, D’Orsi seems to interpret these in real time, and casts light on the genealogy and originality of Gramsci’s thinking, pursuing coincidences, collisions, and intersections with the history of the Italian and Soviet left, as well as with those movements’ protagonists, from Togliatti to Bordiga, from Lenin to Trotsky and Stalin. In 1927, Togliatti called Gramsci the “head of the working class,” and accordingly D’Orsi demonstrates Gramsci’s increasing effort to overcome the rigid restrictions of the “fence of Marxism-Leninism,” in the spirit of critical and antidogmatic thought while also never losing sight of the goal that would accompany him until his last day: the liberation of the proletariat from its chains. D’Orsi analyzes Gramsci’s own words, along with the testimonies of those close to him, assembling a persuasive biographical, historical, and political reconstruction that focuses on the current scholarship but is also the poignant tale of a profound and tormented personality, endowed with a genius so penetrating that it was anachronistic in its time and perhaps even in ours.

ANGELO D’ORSI

was a pupil of Norberto Bobbio and is a professor of the history of political thought at the University of Turin. In addition to the history of ideas and the history of culture and intellectual groups, he dedicates himself to issues of methodology and the history of historiography. For years he has studied the life and thinking of Antonio Gramsci. His books include: La cultura a Torino tra le due guerre (Einaudi, 2000; Acqui Storia Prize); Intellettuali nel Novecento italiano (Einaudi, 2001); Le bombe, la barbarie, la menzogna (Donzelli, 2007); L’Italia delle idee. Il pensiero politico in un secolo e mezzo di storia (Bruno Mondadori, 2011); Inchiesta su Gramsci (Accademia University Press, 2014); Gramsciana. Saggi su Antonio Gramsci (Mucchi, 2015); and 1917. L’anno della rivoluzione (Laterza, 2016). D’Orsi curates the Bibliografia Gramsciana Ragionata (Viella, 2008) and is chief editor of “Historia Magistra,” a journal of critical history, and “Gramsciana,” an international journal of Gramsci studies.

EMILIANO FITTIPALDI



Gli impostori / The Imposters

On June 22, 1983, on a hot midsummer afternoon, Emanuela Orlandi, a young citizen of Vatican City, disappears into thin air. In the following days, spasmodic searches begin, which in the months and years will lead to a series of judicial investigations, journalistic inquiries, and more or less fantastical hypotheses. But nothing concrete helps to shed light on one of the most disturbing mysteries of the recent history of Italy.

Now Emiliano Fittipaldi, a journalist who has already published investigations on the Holy See with the bestsellers *Avarizia* and *Lussuria*, reveals the details of a mysterious document that has its origins within the Vatican, the contents of which are quite astonishing. If the document were proven real, it would have unthinkable implications for the story of Emanuela; if false, its existence would reveal the extraordinary plotting and power struggles that exist within the pontificate.

EMILIANO FITTIPALDI

(Naples, 1974), is a special correspondent for L'Espresso. In the past he has been a contributor to the Corriere della Sera and Il Mattino. His published works include Profondo Italia (2004), Così ci uccidono (2010) and his bestseller Avarizia: Le carte che svelano ricchezza, scandali e segreti della chiesa di Francesco; released by Feltrinelli in 2015, it has been translated into various languages. Following that book's publication, Fittipaldi was accused by the Holy See of divulging state secrets, and was put on trial in the Vatican: an affair that was followed by the media throughout the world. He was acquitted for "lack of jurisdiction" on July 7, 2016.

Avarizia (2015)

PUBLISHERS:

Portugal: Saida de Emergencia
Spain: Akal S.A.

MATTEO FONTANA



Ritorno alla centrale / Return to the Plant

The narrator has temporarily lost his memory due to a severe trauma. While he recovers in a clinic in Alaska, radioactive traces are found on him and Dr. Mills, his carer, believes the man has survived a nuclear disaster. As a result of frequent conversations with the psychiatrist, a woman's face resurfaces in the narrator's mind, with increasing insistence: he does not remember her, but he senses he has loved her. Later, he recalls as well the voices and other sounds of a destroyed city—a city that in the novel is not named, but is easily recognizable as Pripyat, the one closest to the Chernobyl reactor. The need to recover his identity and the hope of meeting this mysterious woman spur the protagonist to flee the clinic and return to where his memory remains trapped.

In the seemingly abandoned city, the protagonist meets people in search of answers, deserted houses teeming with the memories of others, vitrified meadows, and the plant that dominates the city like a great sleeping monster. In the contaminated area new memories crop up, tied to the beloved woman, but also to a dear friend they had in common. Fragments of a lost time reemerge: passionate discussions of favorite books, chess games, long walks, work at the plant. However, these fragments also suggest to the narrator a guilty past, the shadow of a betrayal stretching toward the day of the nuclear accident, which provides the momentum toward this extraordinary novel's dramatic crescendo.

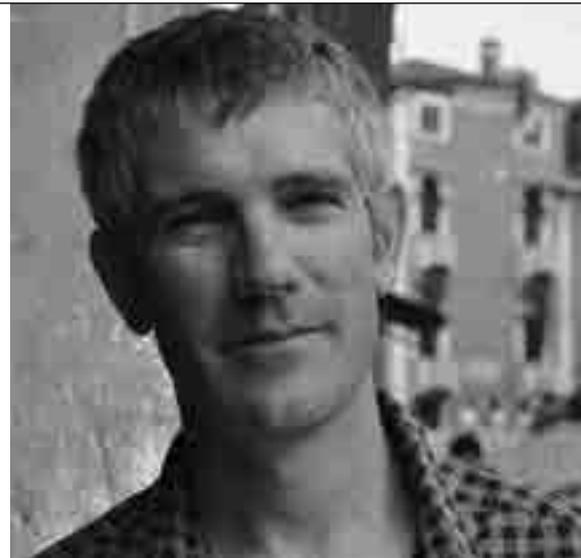
Matteo Fontana has created a hypnotic, intense, and metaphorical narrative that seizes the reader and delivers her, along with his protagonist, to the only possible atonement.

MATTEO FONTANA,
*born in Varese in 1977, lives in Milan.
He studied Classics. In 2009 he published
the novel Il Gioko, with Salerno in Rome,
receiving excellent reviews. He is also
a director, and in 2010 debuted his first
feature-length film, Lupo della notte,
which he wrote and co-directed and which
has received nearly a dozen prizes at
international festivals. Some of Fontana's
shorter works have also received awards,
including the Guido Morselli Prize.*

JOHN FOOT

“A frank and thorough investigation.”

Il Fatto Quotidiano



La ‘Repubblica dei matti’ / A ‘Republic of Fools’

The Franco Basaglia movement profoundly changed the nature of Italian psychiatry and beyond. An enormous amount of this radical transformation depended on the work and figure of Basaglia, but much has also descended from the cultural atmosphere of his time, including a new sensibility for civil rights at the international level. Basaglia’s experience in the state mental asylum at Gorizia, where he became director in 1961, was the starting point of this revolution. The success of such books as *What is Psychiatry?* and *The Denied Institution* ushered the debate out of the closed doors of mental institutions and has given rise to a rich cultural field, including documentaries such as *The Gardens of Abel*, by Sergio Zavoli, and books such as *Dying of Class*, by Carla Cerati and Gianni Berengo Gardin. It forged the path to new experiments beyond the reach of the asylum and launched the polycentric phase of the radical psychiatric movement. In Trieste, Basaglia succeeded in bringing together the asylum and the city, with the support of artists and intellectuals. Since then his students and collaborators have engaged in hospitals around Italy to export the Basaglia model, adapted by each inheritor in his or her own way. Two years before his death, Basaglia finally saw the passing of the law that took his name: *Legge Basaglia*, or Law 180, also known as the Italian Mental Health Act of 1978, which signified a large reform of the Italian psychiatric system, including the closing down of all psychiatric hospitals and their gradual replacement with a range of community-based services and acute in-patient care, thus revolutionizing the country’s attitude toward, and strategy for dealing with, mental illness.

JOHN FOOT,

a professor of contemporary Italian history, has taught in the Italian Department at University College London and currently teaches at the University of Bristol. His works published in English and Italian include: Il boom dal basso: famiglia, trasformazione sociale, lavoro, tempo libero e sviluppo alla Bovisa e alla Comasina (Milano, 1950-1970) (Fondazione Giangiacomo Feltrinelli, 1997), Milano dopo il miracolo. Biografia di una città (Feltrinelli, 2003), Fratture d’Italia (Rizzoli, 2009), Calcio. 1898-2010. Storia dello sport che ha fatto l’Italia (Bur, 2010), and Pedalare! La grande avventura del ciclismo italiano (Rizzoli, 2011).

Milano dopo il miracolo (2003)

PUBLISHERS OF LA ‘REPUBBLICA
DEI MATTI’:

Korea: Munhakdongne

UK & US: Verso

ALESSIA GAZZOLA

“A great talent tells a modern fairy tale imbued with an ambience of the 1960s.”

Chiara Moscardelli – La Stampa

“Her writing is deliciously conversational, witty and likeable.”

Corriere della Sera



Non è la fine del mondo / It's not the End of the World

Emma De Tessent is an eternal intern in her thirties – pretty, from a good family, brilliant in her studies and almost always true to her values. She lives in Rome. For the moment – but only for the moment – she resides with her mother, who is guilty of having named her daughters Emma and Arabella as if they were protagonists in a Regency novel.

Things Emma doesn't like: melodrama. Diets. Social scenes. The noise of the vacuum cleaner. Rudeness. Her idea of happiness: a blizzard with gusts of howling wind, a candle, a sofa, a cozy blanket. Also: a somewhat over-the-top romance novel, set in the Regency era, and a box of cookies – any kind is fine, so long as merely looking at them is enough to declare war on your arteries.

Her wildest dreams: a little villa with wisteria where she can seek refuge whenever she's down. A man she cannot (should not!) have. A job with an unlimited contract. Indeed, the only thing saving her from the stereotype of an old maid is her allergy to cats.

The day the film production company Emma works for decides not to renew her contract, Emma really does feel like one of the heroines in her novels: alone in her misery over the end of the world. Dejected, she attends many interviews before she finally finds refuge in a children's clothing store, where she gets a job working as a shop assistant. And so everything changes. But just when she feels convinced her dark days are over, the past comes knocking. The film world wants her again: Emma, the tenacious intern.

Should she go back to pursuing her dream, or stay where she is, in her newfound paradise of tulle and pastels? And why has the famous writer whom she's long tried to convince to sell the film adaptation rights to his novel finally decided to agree? What's behind this mysterious decision? And what does the charming producer who's been lurking around the shop where she works want from her?

ALESSIA GAZZOLA

(Messina, 1982) is a novelist and medical examiner. Her series of novels dedicated to the professional and amorous adventures of Alice Allevi include:

L'allieva, Un segreto non è per sempre, Sindrome da cuore in sospeso, Le ossa della principessa, and Una lunga estate crudele. Her books have been translated into German, French, Spanish, Turkish, Romanian, Serbian, and Japanese.

Endemol and Rai1 have adapted her first three novels into a television series that will air on prime time in this fall, with Alessandra Mastronardi in the role of Alice Allevi.

PUBLISHERS:
Germany: Thiele

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

ALESSANDRO MARI

“Alessandro Mari orchestrates an ambitious novel, not only about boxing, but about sport as spectacle, about love, friendship, and cynicism. He does it using an essential pared down narrative that approaches script-writing.”

Corriere della Sera

“Turbulent, tragic, painful.”

La Stampa



Cronaca di lei / Her Story

She is an aspiring model who makes a living as she can. He, Milo “One Way” Montero, is a boxer who knows only one direction: moving forward, and who by advancing has won the world champion title. The two meet, eye each other, lose touch. When they find each other again, he bears the burden of a crushing defeat and an eye operation that has made him even more fragile; she appears ready to become the guardian of this uncharacteristic fragility. They speak the same language, a language of intertwining bodies and few words, but above all gestures: She covers his eye with her hand; he does the same with her. “Can you see me?” they ask each other. And as long as they continue to see each other—despite his fears, and her instability—the rest is just background noise. But that noise is there, and it interferes. There is the Italian post-industrial province that Milo left behind. There is a great return to the ring to prepare for, with an entire clan rooting for him. And there is Irene, Milo’s sister, who runs the economic empire that is the One Way brand, and who is ready to do battle with anyone who threatens to hinder her or even merely intrude. Observing the Montero clan is Leo Ruffo, a young writer Irene has engaged to tell the champion’s life story. And so the biographer becomes a confidante, a witness to what goes on in and out of the ring. But which side to take? That of Irene, prepared by any means to hold tight to the riches and privileges she has tirelessly earned? Or that of the girl who now seeks redemption and justice through revenge? With moving elegance, Alessandro Mari has written a ruthless and poetic story that dazzles with the lights of the ring but also belongs to the very darkest places beyond it. *Her Story* is a black fable about the struggle between purity and the compromises of the soul.

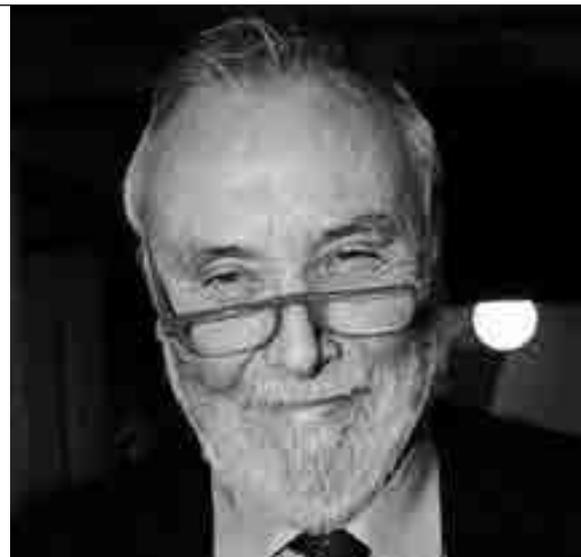
ALESSANDRO MARI

(1980) is a writer and translator. With *Troppo umana speranza* (Feltrinelli, 2011), his narrative debut, he attracted considerable public and critical acclaim and won the Viareggio-Rèpaci Prize. He then published *Gli alberi hanno il tuo nome* (Feltrinelli, 2013), *L’anonima fine di Radice Quadrata* (Bompiani, 2015), and the graphic novel *Randagi* (Rizzoli-Lizard, 2016). His work has been translated in Europe and South America and he has also written and hosted cultural programs for television.

Troppo umana speranza (2011)
Gli alberi hanno il tuo nome (2013)

PUBLISHERS OF *TROPPO UMANA SPERANZA*:
France: Albin-Michel
Spain: Seix Barral

GUIDO MARTINOTTI



Sei lezioni sulla città / Six Lessons on the City

The last work of the greatest Italian urban sociologist: a fundamental study that will help us understand the mutations of the city and its inhabitants.

Guido Martinotti was the greatest Italian scholar of urban dissociation. *Six Lessons on the City* gathers together the results of research that has revolutionized the way we conceive of the dynamics of urban development, especially in light of growing interdependence between urban centers and suburbs. Martinotti definitively overturns the traditional categories of social ecology and shows that the city is a complex system: an enormous organism that defies rigid or oversimplistic theorizing and categorization. The city is a place of perpetual transformation: its spatiality and population interact and yield social configurations that deserve to be examined in all their singularity and contingency. At the center of urban space studies, then, must be an analysis of a city's inhabitants. Exposing the "contradictions of the metropolitan phenomenon," Martinotti interprets the city as a mirror of a time marked by competition between different populations for urban space. *Six Lessons on the City* is a fundamental work not only for sociologists but also for anyone mindful of the permutations of urban living and of city-dwellers' quality of life.

GUIDO MARTINOTTI

was an urban sociologist of international renown who also participated in the foundation of Milano Bicocca University. After graduating in Law in Milan, he continued his studies at Columbia University and at the University of California. In 1973 he returned to Italy and taught at several universities, including the Politecnico di Milano.

DANIELA MATTALIA

“The novel seems to be entirely made of threads that unite events and misunderstandings, transforming them into an urban symphony.”

la Repubblica

“Through an irreverent interplay of present and eternity, Mattalia creates a swirl of characters which reaches fulfillment as in the end their destinies cross.”

Panorama



© Adolfo Freciani

La perfezione non è di questo mondo / Perfection is not of this World

Turin, between the neighborhoods of the Molinette Hospital and Valentino Park. Adriano, an eighty-two-year-old professor who has just lost his wife, has a secret of which he is a bit ashamed: ever since Giulietta died, he continues to see her in the streets of Molinette, even though he knows it cannot be true. Or can it? To rescue him from his suspicion that he is on the brink of madness, various interlocutors intervene: a flamboyant taxi driver for whom it's perfectly normal for the dead to remain close to their loved ones, plus three more characters who cross Adriano's path: Gemma, a thirty-year-old bookseller who volunteers on weekends at Silver Thread, a call center for the elderly; Olga, a lively old maid with a broken leg; and Fausto, a young graphic designer precariously involved with a girl from well-heeled Turin, as well as the master of Archibald, a bloodhound with a habit of disappearing in the park where Gemma goes jogging.

The lives of these four characters intertwine, as in a dance, between the park and the hospital, where other mysterious presences perambulate as well. Why is it said that dying entails moving on to another place, a perfect paradise, frigid and remote? Is it not more comforting—and infinitely more pleasurable—to imagine that after dying one remains here, alive, invisible to everyone except those who want to see us: that we become the ghosts next door, with all our little neuroses and manias, our beautiful imperfections?

Perfection is Not of This World is a stunning debut novel that cuts straight to the heart; it is also a fresh and delicate comedy that speaks to anyone who, at least once in life, has suffered a loss. With its exquisite tenderness, Mattalia's story helps to make our fragile and imperfect world a little more beautiful and easier to endure.

DANIELA MATTALIA, a journalist, was born in Turin. She tried to live in Brescia, Genoa, and Verona before deciding that Milan, where she moved after studying Foreign Languages and Literature, is her ideal habitat. She works as an editor at "Panorama," where she covers a little of everything but especially science, from medicine to astrophysics. She lives with her husband and her setter Bughi.

MARIO MIELI



Elementi di critica omosessuale / Homosexuality and Liberation: Elements of a Gay Critique

Until his premature death by asphyxiation at the age of thirty, Mario Mieli was a leading figure in Europe's gay rights campaign of the nineteen-seventies and early eighties. He first became involved in the movement through London's Gay Liberation Front, and on his return to Italy in 1972 helped to organize the Fronte Unitario Omosessuale Rivoluzionario Italiano (Italian Revolutionary Homosexual United Front), whose acronym *FUORI!* means "Out!". Mieli was both an activist and a theoretician, and the appearance in 1977 of his groundbreaking *Elementi di critica omosessuale* represented a revolution in the literature of gay studies in Italy. In the book, Mieli proposes a utopian model for our time, based on the idea that the liberation of eros in all its neglected and repressed forms is the only serious antidote to the dominance of "the norm" and the oppressiveness of capitalism. He advocates freeing ourselves from our tyrannized psyches and allowing the transsexuality buried in each of us to emerge. "Hermaphroditism," he writes, "is profound and original to each individual."

In short, Mieli made his name as a forerunner of many subsequent studies and reflections that, since his short lifetime, have brought to the fore newly productive discussions of our concepts of gender, orientation, and sexual identity.

MARIO MIELI

(1952-1983) was a brilliant and groundbreaking gay rights activist as well as the author of various narrative, poetic, and political works.

PUBLISHERS:
UK & US: Pluto Books

GIOVANNI MONTANARO

“Montanaro tells a strong-colored drama with the syncopated rhythm of a contemporary novel.”
la Repubblica



Guardami negli occhi / Look Into My Eyes

Almost no one notices it: a small ring, made of gold, with a stone of lapis lazuli. You almost don't see it when you're looking at Raphael's *Fornarina*. And yet that ring, at the very bottom of the painting, almost hidden, signifies a story that for centuries has fascinated, intrigued, and excited art lovers worldwide. But no one has ever really solved its mystery. Margherita, known as Ghita, the baker's daughter, is a teenager who lives in Trastevere; she has dark skin, dark eyes, and her hands are covered in flour. Raphael, too, is young, but he is also the greatest painter alive, favored by the popes, full of cunning and grace. Theirs is a love story suspended between eternity and torment, one of the greatest affairs of all time, embroiling rich and poor, the frenzy of the lower class and the power of popes and cardinals, who must abide the almost obligatory engagement of Raphael to Maria Dovizi, a relationship that feeds on lies and greed. This drama unfolds against the backdrop of the fate of Raphael's workshop, and of Giulio Romano. But it is Ghita's voice, from behind the grates of the Santa Apollonia convent, that describes the deserted Rome in which the glorious Renaissance would dawn at the beginning of the sixteenth century. Ghita also describes the hardships, struggles, and violence of a love that no one wanted, no one believed in, that was denied, cast out, and mocked—but that, in the end, was the only thing that survived. Thanks to a painting: the last work that Raphael left on this earth, the only one that he made for her alone, when she asked him, for the last time: “Look into my eyes.” And he realized how much he had loved her. *Look Into My Eyes* is a portrait of tremendous grace as well as a tale of conspiracy, slander, and the mysterious meaning of a ring that appears and disappears. It is the legendary love story of Raphael and his famous *Fornarina*, now an exquisite novel.

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 (2015)

PUBLISHERS OF *TUTTI I COLORI DEL MONDO*:
Brazil: Alfaguara
France: Grasset & Fasquelle
Germany: DVA
Sweden: Bonnier

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.

November 2017 sees the 60th anniversary of the publication of *Doctor Zhivago*.

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

JACOPO PERFETTI



Inventati il lavoro / Invented Work

Work is not something you can merely find or lose. It's something you can invent.

This is true for the army of unemployed, as well as for collaborators, freelancers, startupper, managers, students, entrepreneurs, and even those with longtime positions.

We live only once. Once you've grasped this concept, you can no longer accept spending much of your life doing something that makes you unhappy or that you don't value—much less doing nothing. So let's quit sending out hundreds of CVs, all of them the same, without ever receiving a response. Let's stop complaining about why we can't find work or being frustrated because we don't feel appreciated. Let's quit doing jobs that don't suit us and start inventing our own work. Work that exalts us, instead of thwarting us. Work that makes us feel good about ourselves and about others. Work that allows us to become the best people we can be. But how do you do it: invent your own work? This book contains 25 practical and original lessons to help you give meaning to your life. Twenty-five lessons that the author has learned from his own experiences as an entrepreneur and professor, from his mistakes and from his "standing on the shoulders of giants," as he likes to say, i.e., relying on other people who have elaborated great ideas or done amazing things. Inventing your own work doesn't mean just launching a startup, but acquiring an entrepreneurial spirit and learning how to create work for and by yourself.

JACOPO PERFETTI

MBA, 1981, is a professor and coordinator in the MBA entrepreneurship concentration at Milan's Bocconi School of Management. He has spent the last eighteen years of his life inventing jobs: from developer to art curator to photographer to marketing consultant to some of the world's leading international brands, including Adidas, Branca, and Camp.

MASSIMO RECALCATI



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

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 Knjiza
Spain: Anagrama
Sweden: Brombergs
UK: Penguin

GAIA SERVADIO

“Gaia Servadio tells Rossini’s story well.”

The Economist

“Gaia Servadio has written an excellent and very readable biography of Gioachino Rossini.”

The Sunday Telegraph



Gioachino Rossini: una vita / Gioachino Rossini: a Life

“Why did the most famous composer of his time close himself in a world of semisilence for thirty-nine years?”

Gioachino Rossini’s life is more adventurous than that of the four musketeers put together. Indeed, it is worthy of a novel, one that traces its protagonist from a poor boy to a rich and unhappy man, from a young upstart of the left to an old stalwart of the right, yet always ready to undercut emperors and impostors. There are more than a thousand women notched into Gioachino’s bedposts, a list that would put Leporello to shame. After he achieved his initial successes, he was so popular that the girls chased him on the street, cutting off pieces of their dresses and locks of their hair, as they would with the Beatles a century and a half later. Lord Byron wrote of his fury that someone had become even more famous than he.

Of Rossini’s works, everyone knows *The Barber of Seville*, but with renewed awareness of the great composer many people are rediscovering his “serious” operas as well—in particular his last one, *William Tell*, which opened the doors to Romanticism. And then there is the utter madness of *An Italian in Algiers* and the surrealism of *A Turk in Italy*—surrealism even before the term had been coined. But the real thematic point of this essential book is this: Why did Rossini stop composing at the still-unripe age of thirty-seven? Gaia Servadio’s theory is based on a critical analysis of an epistolary trove found only recently: more than 250 letters demonstrating the maestro’s fierce humor, and his secret passions, as well as all the disappointments and joys of his extraordinary life. In short, Servadio revives and reinforces the notion that madness and genius are twinned, not only in Mozart but also in Rossini.

GAIA SERVADIO

has lived in London since 1956. She has written for numerous news and television outlets; she has also been an executive of the London Symphony Orchestra, teamed up with Claudio Abbado in organizing the Mahler Festival and the Second School of Vienna, and collaborated with the Teatro Massimo di Palermo. Her many books include the most recent *Raccogliamo le vele (Feltrinelli, 2014)*.

Raccogliamo le vele (2014)
I Viaggi di Dio (2016)

CESARE SINATTI

“Cesare Sinatti’s book is something that is really unlike anything in the Italian publishing world: a rereading of a classical epic in an imposing novel.”

Christian Raimo



La Splendente / The Resplendent

“No mortal will be born who is more beautiful than she.” So prophesies Zeus, in the guise of the swan who rapes Leda, and so, with the birth of Helen the Resplendent, begins this novel that situates itself within the epic Trojan Cycle. Its stories derive from remote sources, from theologians and ancient myths that sing the common destiny of gods and men to recount a melancholy and dazzling parable: time’s passage from the golden age to that of iron, the end of the era of heroes. And these stories intertwine precisely because of Helen’s beauty: the most desired, the most coveted and elusive.

But Sinatti does not simply reinvent the myths; he distances himself from the gods and reins in their control over individual destiny, wisely weaving together the mannerisms of the epic and those of the tragedy (ancient and modern examples, from Euripides to Shakespeare), powerfully evoking his characters’ humanity—their feelings and passions. Liberated from the context of their myths, Odysseus, Agamemnon, Menelaus, Achilles, and Patroclus, but also Epipole, Clytemnestra, Penelope, and many more, emerge from these pages with extreme elegance, nourished by the sensitivity of their modern interpreter. In the twenty-four chapters that make up the novel—the same number that comprise *The Iliad* and *The Odyssey*—Sinatti tessellates their stories with passion and an expressive refinement, moving from epic and lyric tones to the fierce vividness of brutal battle scenes. Sinatti is an astonishingly fecund writer for someone so young. *The Resplendent* won the Calvino Award, the most prestigious Italian award for a first book.

Winner of the 2016 Calvino Award.

CESARE SINATTI, born in Fano in 1991, is a graduate of philosophical sciences at the University of Bologna, where he focused on Platonism. He is currently studying Philosophy at Durham University. *The Resplendent* won the Calvino Award in 2016.

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 Gambia (Einaudi), in 2014 Lacci (Einaudi), and in 2016 Scherzetto (also Einaudi).

Labilità (2005)

Prima esecuzione (2007)

Ex cattedra e altri racconti di scuola (2008)



Il ponte della Ghisolfa / Ghisolfa Bridge

Ghisolfa Bridge is a collection of nineteen 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’Ambleto*, *Macbetto*, and *Edipus*), he invented a dramatic language all his own. After *Conversation with Death* and *The Interrogation of Mary*, in the 1980s he wrote two “*Brancatrilogies*” for the actor Franco Branciaroli and brought to the stage one of his masterpieces, the novel *In exitu*. His last work, a kind of testament and a hybrid of theater and poetry, was *Tre lai*.

I segreti di Milano (2012)
Il ponte della Ghisolfa (2013)
La Gilda del Mac Mahon (2014)
Il Fabbricone (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

For further information please contact:

Ufficio Diritti

Giangiacomo Feltrinelli Editore
Viale Pasubio, 5 - 20154 Milano

Tel: +39 02 3596681

bianca.dinapoli@feltrinelli.it

theo.collier@feltrinelli.it