

Translation Rights / Frankfurt 2016

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Federica Brunini / Carlo Greppi / Ermanno Rea /
Vincenzo Ruggiero / Wlodek Goldkorn /
Emiliano Poddi / Ivana Castoldi / Michele Serra /
Claudio Paolucci / Enrico Donaggio

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)

SUAD AMIRY



Damasco / Damascus

Damascus sounds magical and fabulous, and continues to do so even as it overwhelms with its violence and ghosts. No one better than Suad Amiry could recount the splendor of this city's past to open a door onto its present. The story begins in 1926, in the palace of Jiddo and Teta – colored marble, coffered ceilings, fountains that whisper in the shadows. It begins when, after thirty years of marriage, Teta returns for the first time to Arrabeh, the village she left when she was little more than a child to marry the rich and noble Damascan merchant Jiddo. The trip gives rise to an unexpected twist in Teta's marriage: Jiddo betrays her. The perfect equilibrium of their house seems to splinter, but then the family's life goes on: the sweetness of habit smoothes over bumps, rituals cause conflicts to fade into the woodwork, a sense of balance is established anew. Amiry takes the reader into the rooms and courtyards of the Baroudi family with evocative descriptions of sumptuous Friday lunches, the rivalry between the couple's lazy and spoiled sons, the unbreakable bonds between their daughters. Years pass, and once again it is the arrival of a baby that upsets this house of cards – that sheds light on the most hidden recesses of domestic intimacy. And thus unimaginable secrets surface, such as the one that binds tender Karimeh to her older sister Laila, who, with an inflexible air, has assumed the role of head of the household. But who is the real mother of a child? The woman who gave birth to it or the one who took care of it day after day? And to what extent is it permissible to remain silent to protect what you love? A most exciting and poetic saga suspended between reality and fiction, a loving and nostalgic evocation of a refined world swept away by fanaticism and cruelty, but above all a reflection on the meaning of motherhood and on silence as an extreme act of love, *Damascus* is a story as well as a fresco of the eponymous city from the Ottoman Empire to the war-torn Middle East of today. The characters are memorable, the writing exquisite, the emotions profound.

SUAD AMIRY

(1951) is a Palestinian architect and founder and director of the Riwaq Center for Architectural Conservation in Ramallah. Having grown up in Amman, Damascus, Beirut, and Cairo, she studied architecture at the American University in Beirut and at the University of Michigan and finally in Edinburgh. Since 1981 she has lived in Ramallah and taught Architecture at Birzeit University. She has written and edited numerous books on different aspects of Palestinian architecture and won the international Viareggio Versilia prize in 2004. With Feltrinelli she has published Sharon e mia suocera (2003), Se questa è vita (2005), Niente sesso in città (2007), Murad Murad (2009), Golda ha dormito qui (2013), and Damasco (2016).

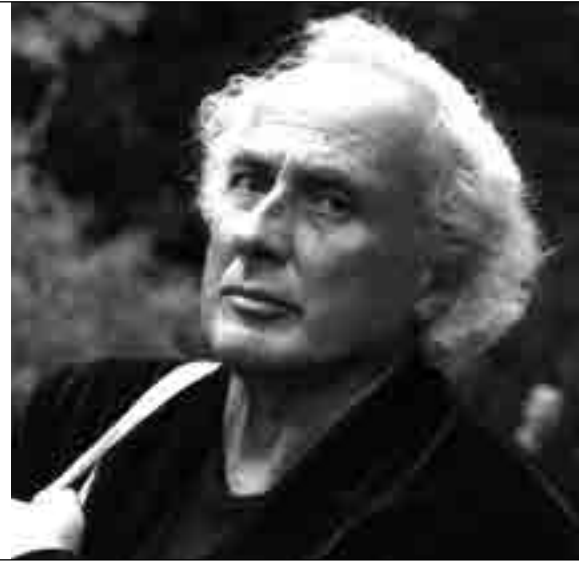
Sharon e mia suocera (2003)
Se questa è vita (2005)
Niente sesso in città (2007)
Murad Murad (2009)
Golda ha dormito qui (2013)

PUBLISHERS OF *GOLDA SLELPT HERE*
English language in South Asia: Women
Unlimited
English language: Bloomsbury Qatar
Sweden: Bokförlaget Tranan

STEFANO BENNI

“Benni strolls into the void of beautiful but useless things, giving us the sensation of knowing nonexistent creatures, phantasmagoric projections of a frenzied human mind and of our hope that they will never die.”

La Stampa



Cari mostri / Dear Monster

Stefano Benni feels certain that the end of humanity will be not the result of an invasion by alien monsters but the destructive power of a thousand monsters very similar to us. In this highly imaginative masterwork, these include: the Wenge, a mysterious creature that harbors the secret of human ruthlessness; teenagers who travel in a vacuum without perspective and without hope; a Russian plutocrat who wants to free himself of a very old and vindictive tree; a director who aspires to resize the Egyptian museum in defiance of the Pharaoh's mummy; a cackling Madonna; and a nimble investigator looking for a bumbling killer. With breathtaking dexterity Benni descends into the depths of Evil to try to make sense of it and to evoke the dark laughter of familiarity. Above all he vividly reveals to us the “monsters” we live with every day: our enemies, our poisons, our lies.

“Our job is to expose the cruelty of the human race. You won't change it, but just the same you should look deep into your ruthless heart.”

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 several successful novels 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 Niù (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)

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

FEDERICA BRUNINI

“Federica Brunini maintains a lightness of touch,
weaving an exciting and unpredictable narrative”
Panorama



© Daniela Di Rosa

Quattro tazze di tempesta / A Tempest in Four Teacups

Viola lives in a small village in the South of France, in a big house that she shares with her dog Chai. She has a shop that sells teas from all over the world. Her passion is to find the right blend for the emotions of each of her customers and to invent epicurean recipes with her teas. Teas that assuage fear, bitterness, and melancholy; teas that brings happiness, euphoria, a sense of lightness and peace. There is a brew for every mood and Viola knows them all. She mixes, tastes, and pours out her teas in just the right doses. In her tea atelier, in various flavors and mugs, she administers centiliter after centiliter of renewed hope and strength.

For her birthday, Viola always meets up with three lifelong friends in La Calmette for a rendezvous of chatting, relaxing, and sunbathing amidst the scent of lavender. But this year is different. Despite the joy of seeing her friends, Viola is tormented by grief over the death of her husband in a tragic car accident: three years have passed, but her suffering continues unabated. Meanwhile Mavi, the only mother in the group, is perpetually stressed. Chantal, a yoga teacher in search of her place in the world, is having doubts about her partner, who is much younger than she. And Alberta, an architect, is distant, distracted by her professional commitments and a new love.

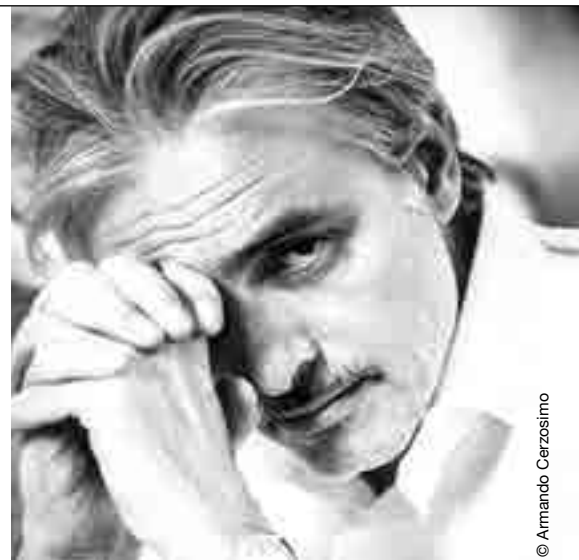
None of the four women appears to be the same person the others knew, or thought they knew. Each has within her an unexpected uneasiness, mounting by the hour like a storm and which finally erupts in front of Viola's birthday cake and her unsuspecting assistant Azalée.

Between illusions and disappointments, regrets and revenge, tears and laughter, the four women will be confronted with their childhood dreams and the missed opportunities of adulthood. But they will also pass through this storm to emerge stronger and transformed.

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.

RUGGERO CAPPuccio



© 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 un-suppressed, 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

IAIA CAPUTO

“A daughter’s journey of self-discovery through the enigma that is her mother”

Il Mattino

“A painful and fragmented journey into the heart of an unfulfilled woman”

La Repubblica



Era mia madre / She Was My Mother

Paris. This is where a passion for dance has brought Alice, an acrobat of the precarious existence that distinguishes many of her peers: a generation without a future, one immersed in an eternal present that feels robbed by those who preceded it. Alice’s rootlessness and unconventional lifestyle are also a way of defying her mother, a distinguished Greek scholar and university professor who once had burning political passions but whose present is one of painful disillusionment. Alice’s mother has always been convinced that the only antidote to the chaos and ugliness of the world is beauty: a person can be considered alive only when she allows herself to become overwhelmed by the bare poetry of existence. After a fierce argument, Alice is accompanied by her mother to the station, and, while a young street pianist uncertainly picks out a simple melody, Alice’s mother collapses. In Naples, where her mother’s body has been brought in a coma, it becomes for Alice a repository of memories, an enigma. With each new discovery—surprising secrets and unexpected fragility—her unconscious mother is a figure increasingly changeable and iridescent. The return to Naples coincides with Alice’s return to her childhood home, where she cannot avoid a difficult coexistence with her father, who is locked in sullen solitude. In the sprawling apartment that her mother “had paginated as if it were a work destined to become her masterpiece,” and where everything seems frozen in suspense, life returns to whisper to Alice: it’s time to discover who your mother really was, this woman of passion who is now “asleep”; it’s time to ready her for a departure that summons ghosts of love.

In *She Was My Mother*, Iaiia Caputo digs deep into a daughter’s heart to arrive at that of her mother—to retrace the chain of days and events, because ultimately it is pain that teaches the art of living.

IAIA CAPUTO

was born in Naples (1960) and lives in Milan. A longtime journalist, she has published the essays Mai devi dire. Indagine sull’incesto (Corbaccio, 1996), Di cosa parlano le donne quando parlano d’amore (Corbaccio, 2001), and the novel Dimmi ancora una parola (Guanda, 2006). With Feltrinelli she has published Le donne non invecchiano mai (2009) and Il silenzio degli uomini (2012). Her books have been translated in Spain, Portugal, and Croatia. In Milan she teaches courses and workshops in autobiographical and creative writing.

Il silenzio degli uomini (2012)
Le donne non invecchiano mai (2009)

BRUNO CARTOSIO



Ovest: storia e mitologia del Far West / The American West: Where History and Mythology Converge

Chicago, 1893. The White City, site of the World Columbian Exposition, held in honor of the 400th anniversary of the discovery of America. The U.S. proclaims to the world its desire for power and the path it has traveled in just more than a century. The young Frederick Jackson Turner takes to the podium to present his report on “The Significance of the Frontier in American History”; at the same time, Buffalo Bill performs in his hugely popular spectacle *Wild West*, which will tour as far as Europe. What do they have in common, this showman whose name will become synonymous with cowboys and the young researcher who gave American history a new foundation?

Bruno Cartosio departs from this pairing to recount the myth of the American frontier and its significance for the history of the country, its vitality, and its capacity for absorbing contradictions, missteps, and lies. Ultimately, Cartosio reveals the myth’s significance to the construction not only of America’s history but that of the entire world. His is a phantasmagoric journey between legend and historical reality; the effort to separate them is made impossible by a constant measuring of the extent to which one has influenced and determined the other.

With a steadfastly critical eye, Cartosio shows how the construction of a myth, exported worldwide by the power of Hollywood Westerns (which were even Stalin’s favorite films), had immediately—long before *Stagecoach* and *The Magnificent Seven*—masked a reality blighted by crime, exploitation, and imperialism. In short: “the West” was an invention, a necessity forged by a national instinct for identity.

BRUNO CARTOSIO

*(Tortona, 1943) teaches the History of North America at the University of Bergamo and for many years has studied the social and cultural history of the United States. He is also a founder and editor of *Ácoma*, an international magazine on North American studies. With Feltrinelli he has published *New York e il moderno. Società, arte e architettura nella metropoli americana (1876-1917) (2007)* and *I lunghi anni sessanta. Movimenti sociali e cultura politica negli Stati Uniti (2012)*.*

New York e il moderno (2007)
I lunghi anni sessanta (2012)

IVANA CASTOLDI



Donne al bivio / Women at the Crossroads

Is this the life I wanted? At what point am I? What do I regret? What projects may I still pursue? How can I mitigate the accrued disappointments? How can I avoid missing out on new opportunities? How do I reconfigure my familial relationships, my emotional relationships, my friendships and my professional relationships in order to experience them with more satisfaction?

These are the crucial questions women come to ask themselves in life—and that, given time's inexorable passage, cannot be put off indefinitely. If you don't address them, you wind up living a life of reproach and regret; the only time you're given has slipped through your fingers like sand.

Fifteen years after publishing the bestseller *Meglio Sole*, Ivana Castoldi dedicates this book to women who want to become, anew, true protagonists of their lives. She helps them to review what has happened to date, and to become capable of opening themselves up to a future experienced with maximum satisfaction. Only with reflection and maturity does one arrive at a time of balance, of self-awareness, at a sense of possibility and choice.

IVANA CASTOLDI

*is a psychologist and psychotherapist, who has worked for several years at the Center for the Study and Treatment of the Family at Niguarda-Ca Granda Hospital. She currently has her own private practice in Milan, and alternates between clinical work and training. With Feltrinelli she has published the bestselling *Meglio sole*. Perché è importante bastare a se stesse (2001), followed by *Narcisi. Uomini in crisi di identità* (2003), *Figli per sempre* (2005), *Riparto da me. Trasformare il mal di vivere in un'opportunità per sé* (2012), and *Se bastasse una sola parola. Piccolo dizionario delle emozioni* (2015).*

Meglio sole (2001)
Narcisi (2003)
Figli per sempre (2005)
Riparto da me (2012)
Se bastasse una parola (2015)

GIUSEPPE CATOZZELLA

“A special novel.”

Gabriele Salvatores – Corriere della Sera

“It has the feel of an ancient myth.”

Benedetta Tobagi – la Repubblica

“Catozzella has the courage to write about jihad and does so with language more of a poet than a narrator.”

La Stampa



Il grande futuro / The Great Future

Amal is born on an island where there is a war going on between the army and the black population—soldiers who in one hand clutch a rifle and in the other a book of holy scripture. Amal is the youngest of a family servile fishermen, and best friend to Ahmed, son of the wealthiest man in the village. When he was young, Amal’s chest was ripped open by a land mine, and now Amal—whose name is Arabic for hope—has a heart inside him that is not his own. Amal and Ahmed promise undying friendship, lose themselves in their dreams and in the sea, make plans for the future, and share the affections of Karima.

These two boys live a suspended, almost fairy-tale existence, which is shattered when the tensions that weigh on the village divide it. In this new climate of conflict and death, even Amal’s father leaves town, taking with him an unspeakable secret. Left alone, Amal once again calls on the comfort and wisdom of the sea, which tells him that he must make his way to the Imam of the Grand Mosque in the desert and fill his void with a religious education. Amal turns to prayer, pure Islam, but resists the pressure of recruitment. He resists until a mysterious and indigent shadow that is haunting the mosque is revealed to be the father who abandoned him. Only then does he allow himself to enlist, and religion inspires him to act. His military education makes him a warrior, a man. The meaning of his life is to fight against the enemy in the name of what is Good. He must also take a young bride, who will leave him a dynasty when he dies; instead, in Marya he discovers a love that goes beyond the mere prospect of producing “new warriors.” From this love onwards, his path unfurls toward a fate that gradually reveals a new, great future.

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*.

Non dirmi che hai paura (2014)

PUBLISHERS OF

NON DIRMI CHE HAI PAURA:

Albania: Botimet Dudaj

Arab Countries: Almutawassit

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

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

CONCITA DE GREGORIO

“The story told by Concita De Gregorio is of a soul grappling with life, a story of femininity and loneliness.”

Il Sole 24 Ore

“Concita tells us the universal lesson for mothers: to learn to live with absence.”

Corriere della Sera

“The author weaves a dialogue with Irina, showing in addition to the pain, a return to life.”

La Repubblica



Mi sa che fuori è primavera / I Think It's Spring Outside

This is the story of Irina, a woman who has not forgotten her painful past; on the contrary, she holds it close to her like a flower. Only four years ago, Irina had a serene, orderly life. A husband, twin daughters. An Italian living in Switzerland, she'd forged a successful career as a lawyer. But then the serenity cracked. Her marriage ended, civilly enough. She and her husband, Mathias, agreed to share custody of the girls. And on a weekend like any other, Alessia and Livia went to stay with their father—but never came home. Mathias was found dead in southern Italy a few days later, of an apparent suicide. The six-year-old twins have never been found. A gripping psychological thriller as well as a clear-eyed portrait of a modern and courageous yet sensitive woman, the novel describes the process by which Irina picks up the shattered pieces of her life and slowly, bravely, puts them together again. Out of a brutally painful past emerges a glimmer of light. Also emergent is the ability to love again, and better: to experience a respectful, trusting, and steadfast love that heals. From the simple, terrible facts of the true story of Irina Lucidi and Mathias Schepp—a story that has fascinated the world ever since the couple's children disappeared without a trace in January of 2011—Concita De Gregorio has created a powerful and absorbing narrative that evokes the full spectrum of emotion and existence for this mother mercilessly deprived of her children. She makes the illuminating point that we have no word for such a person: a woman who has lost her husband is a widow; a child who has lost his parents is an orphan, but what do we call a parent who has lost a child? The magnitude of society's inability to contend with Irina's grief is just one of the themes touched upon here with grace and wisdom—in letters, monologues, lists, and exquisite descriptions of what it's like to lose those most dear to you, and against all odds to find a new mooring.

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'Unita 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.

PUBLISHERS:
Spain: Anagrama

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

“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
US: Farrar, Straus & Giroux

ENRICO DONAGGIO

“Donaggio waves a flag for dissent and refusal as a means by which to counter supine acceptance of reality”

la Repubblica

“A perceptive essay that critiques elementary gestures as a way of saying no, or as acting against the status quo”

il manifesto



Direi di no / Saying No

We have become incapable of a simple gesture: saying no. Two letters, and a movement of the head and of the body that were once familiar. The most powerful weapon and bastion of hope for those who want freedoms other than those granted by the present. The best of the freedoms offered today by a capitalism that presents itself as the only horizon, with no alternatives.

How was it possible until only recently to say no? To what extent could it become possible again? How radical may we be in our day-to-day actions? Of how much integrity are we still capable? Do gestures of freedom that truly affect the real world exist? These are the questions at the heart of Enrico Donaggio's book, a series of sharp and sensitive forays into the various symbols and mindsets of contemporary disenchantment. Donaggio explores the hidden complicities, the ordinary acts of self-exploitation, and the excessive zeal with which, each day, we betray our desire for superior forms of freedom. He also provides a radical map of criticism and possibilities for resistance—the outlines of a new passion for freedom and a new covenant with his unknown comrades in hope.

ENRICO DONAGGIO

teaches the History of Philosophy at the University of Turin; he also teaches Figures du pouvoir and Écrire penser at the Université Aix-Marseille. His publications include: Una sobria inquietudine. Karl Löwith e la filosofia (Feltrinelli, 2004; translated into French and Spanish), Che male c'è. Indifferenza e atrocità tra Auschwitz e i nostri giorni (L'ancora del Mediterraneo, 2005), and A giusta distanza. Immaginare e ricordare la Shoah (L'ancora del Mediterraneo, 2010). He has also edited La Scuola di Francoforte. La storia e i testi (Einaudi, 2005), Karl Marx. Capitalismo, istruzioni per l'uso (Feltrinelli, 2007), C'è ben altro. Criticare il capitalismo oggi (Mimesis, 2014), and Il discorso della servitù volontaria, by Étienne de la Boétie (Feltrinelli, 2014).

Una sobria inquietudine (2004)

ALÌ EHSANI

“Alì gives us the story of a tragic journey, but one that is filled with courage and optimism”

Huffington Post



Stanotte guardiamo le stelle / Tonight we'll Look at the Stars

Afghanistan, in the nineteen-nineties: Alì is a boy who spends his days kicking a ball around with his friend Ahmed in a Kabul devastated by factional fighting but not yet in the hands of the Taliban. The city has not always been so dark, his father tells him, but to Alì, who has never known anything else, the war frightens him less than his teacher's scolding or his mother's reproaches. The day when he returns from school to find a pile of rubble in place of his home, the fragile bubble of happiness is burst forever. Convinced he has only taken the wrong road, Alì sits down on a wall to wait for Mohammed, his older brother, who must explain that their house was struck by a missile and their parents have died. There is nothing left for them in Afghanistan, no future and no attachments. So Mohammed convinces Alì that “like birds, they will fly away.” At that very moment, the first of their great journey begins—lying down with the luggage on the roof rack of a truck bound for Pakistan—the seventeen-year-old Mohammed becomes, for Alì, like a father, a best friend, and, finally, a hero willing to do anything to keep the promise he made to Alì at the outset. The promise that once again Alì will be free to look up at the stars, as he did when he was a child and his father explained to him the constellations they could see from their roof on a summer evening. From Pakistan to Iran, Iran to Turkey, then Greece and finally Italy, Alì and Mohammed's story is an epic tragedy, but also a breathtaking journey of courage, determination, and optimism. At the end of it, Alì will make it to Rome all alone, resolved to achieve the unfulfilled dreams of everyone he met along the way.

ALÌ EHSANI

was born in 1989 in Kabul. After losing his parents when he was eight years old, he fled from Afghanistan with his brother in search of a better future in Europe. After a dramatic five-year journey, he now lives in Rome, where he has studied and worked since 2003. In November of 2015 he obtained a law degree.

PUBLISHERS:
France: Belfond

EMILIANO FITTIPALDI

“Fittipaldi uncovers the riches, scandals and secrets in Pope Francis’s church.”

Il Fatto Quotidiano

“A controversial new book describes a Vatican awash with cash that is woefully mismanaged.”

The Guardian



Avarizia / Avarice

A bestseller in Italy, the landmark *Avarice* is at the center of the “Vatileaks” scandal, concerning the Vatican’s alleged earnings and misuse of millions of euros each year.

Emiliano Fittipaldi’s book is widely recognized as the most refined and literary exposé of this scandal and has already sold more than 120,000 copies since going on sale in November of 2015.

Key passages describe how every day the Vatican earns enormous sums of money thanks to four or five commercial operations located inside its sacred walls – operations apparently not subject to the same regulations as other commercial establishments throughout Italy.

Again and again Fittipaldi invokes in astonishing detail disappearing riches, real estate worth four billion euros, charitable funds that are not spent on the poor but instead piled up in investment accounts that in turn benefit only the needs of the Monsignori of the Holy See.

Vatican foundations nominally dedicated to sick children instead invest hundreds of thousands of euros in the renovation of a luxurious apartment while entrepreneurs hide their money in the IOR – the Institute for the Works of Religion, i.e., the Vatican Bank. And there have been investments running into the millions of euros made by the Ospedale Bambini Gesù – a pediatrics hospital funded by the Italian State and which has a secret fund of 427 million euros – in American oil and chemical companies such as Exxon and Dow Chemical.

Avarice discloses these along with dozens of other financial misdeeds linked to the Vatican, owing to the author’s controversial access to highly confidential documents and many hours of rigorous investigation. The result is a crossroads for the Catholic Church, which has been forced to acknowledge the corruption it has allowed to go on for so long and which now must regain the trust of 1.2 billion Catholics worldwide, as well as the respect of the many non-Catholics with whom it also does business, from vendors to charities to the sheer millions who visit Vatican City each year.

EMILIANO FITTIPALDI

The journalist Emiliano Fittipaldi has worked for Il Corriere della Sera and for Il Mattino. Currently he is a writer and investigative reporter for L’Espresso. He has also published the books Profondo Italia (2004) and Così ci uccidono (2010).

PUBLISHERS

Brazil: Planeta

Portugal: Saida de Emergencia

Slovenia: Ciceron

Spain: Akal S.A.

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).

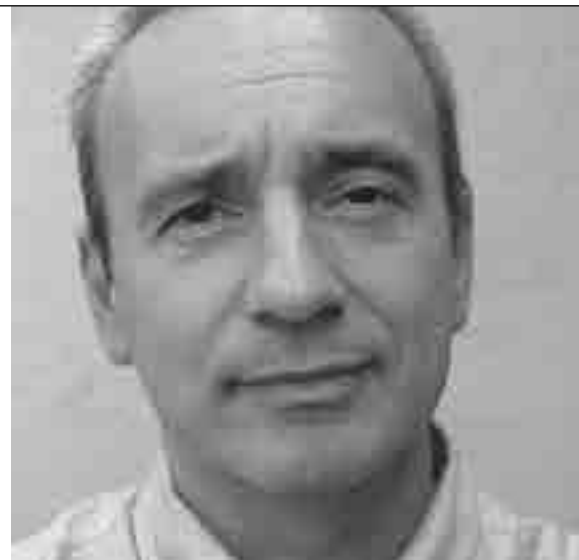
Milano dopo il miracolo (2003)

PUBLISHERS OF LA ‘REPUBBLICA
DEI MATTI’:

Korea: Munhakdongne

UK & US: Verso

ENRICO FRANCESCHINI



Scoop / Scoop

Having accidentally wound up in a small Central American country torn apart by civil war, rookie reporter Andrea Muratori has in mind the romantic ideal of the Special Envoy—something between a secret agent, a playboy, and an adventurer—and hopes his big break has finally arrived. When instead he finds himself among veterans of the sort that pass their time by the pool of a luxury hotel, concerned only with skimming the most from their expense accounts, fooling around, and stealing the most sensational stories from their competition, his love for journalism is transformed first into disillusionment and then disgust.

But the farce he would seem to be witnessing—with its *opera buffa* dictators, *campesino* guerrillas, invisible death squads and solicitous whores—suddenly becomes a drama enabling Andrea to see something heroic in his scoundrel colleagues and their profession after all. Between the erotic bliss of a relationship with no future and the looming threat of a coup, the young Andrea, even as he becomes ever-less naive, remains a kind of storybook hero of a world that no longer exists. Enrico Franceschini enjoys—and is evidently moved by—reconstructing this bygone microcosm of heroes and miscreants, in which the young journalist, with his eyes alternately enchanted and dismayed, memorably sticks out.

A scoop won't always be romantic, an old hand teaches Andrea, but journalism is still "the most fun you can have with your pants on."

ENRICO FRANCESCHINI

(Bologna, 1956) is a journalist who covered Pope John Paul II's visit to Jerusalem in 2000 and continues to report from around the world for La Repubblica. He has published several books, including, with Feltrinelli: Fuori stagione (2006), Avevo vent'anni (2007), Voglio l'America (2009), and L'uomo della Città Vecchia (2013).

La donna della Piazza Rossa (1994)
Russia. Istruzioni per l'uso (1998)
Fuori stagione (2006)
Avevo vent'anni (2007)
Voglio l'America (2009)
L'uomo della città vecchia (2013)

CARLOTTA FRUTTERO



La vita un pezzetto alla volta / Life, a Little at a Time

Carlotta Fruttero was born and raised in a lively and protective environment, between Turin and the Maremma, where her father Carlo bought a house in a forest of pines thanks to the success of his crime novel and eponymous film, *La donna della domenica*. Yet, in this seemingly carefree milieu, Carlotta soon finds herself weathering a severe storm—proof of the fact that “everything can change in an instant; anything can happen to anyone.”

What happens is that she meets *Him* and falls in love. A man whom she chose despite the rumors describing him as untrustworthy. And they enjoy ten years of mutual love and support together, ten years that were—in spite of what came next—“wonderful.” “I loved him then and I still love him. Today, right now, in spite of everything. How can you not love a man who individuates your talents, your gifts, and lists them out for you every day, hoping you’ll finally begin to believe it?” She does come to believe it, in fact—until this man’s knack for aggravating wounds is turned against her and he begins to play with her insecurities to his own advantage. He makes her feel guilty, and inadequate, and thus begin months of lies, psychological violence, bodily and spiritual destruction. Two years later Carlotta finds herself with neither money nor a shred of certainty about her life. Her man is no longer beside her.

All you can do is pick up the pieces. “Look at life a little at a time,” her father tells her. “Not all at once; otherwise of course you become scared.” It’s with great sincerity that Carlotta Fruttero tells her story of love and violence here—inventing nothing, because you can’t make a story like this up.

MARIA CARLA FRUTTERO

*—though she prefers Carlotta, “as papà called me”—was born in Turin (1962), where until 1996 she worked for an advertising agency. She has been an organizer of the Turin Book Fair since its inaugural year, and in 1999 she opened a children’s workshop center, where she worked until 2004. Since 2005 she has lived with her parents in Maremma, where she still resides today. There she assisted her father Carlo Fruttero in the drafting and publication of six books, as well as prefaces, introductions, and articles, until his death in 2012. She has published *La mia vita con papà* (Mondadori, 2013), which traces her memories of the time spent with her father; she has also edited *Da una notte all’altra* (Mondadori, 2015), a collection of thirty pieces on the books most loved by her father, issued after his death. Carlotta has two children: Matteo, 26 and Tommaso, 24.*

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.

WLODEK GOLDKORN

“A necessary political statement that moves between compelling narrative and philosophical reflection”

Corriere della Sera

“Reading Goldkorn is like looking out over the abyss, in search of time lost in the Shoah”

la Repubblica



Il bambino nella neve / The Child in the Snow

What is memory? What is the past? What remains of the lives and deaths of those we loved, who gave us life? These universal reflections become all the more excruciating when they concern the past of a Polish Jew and Communist who grew up after the war in a country that then renounced him.

Wlodek Goldkorn, long a familiar voice in Italian culture, has interviewed famous artists, writers, and Nobel Prize-winners; he has told many stories, but never his own. He was born to two parents who survived the horrors of the Second World War, who lived in a house abandoned with such haste by Germans that it was still full of dishes and furniture decorated with the swastika – who became a memory impossible to tell, impossible to forget, impossible to live with.

“Then, as it happens, grandchildren are born. And the time comes in which there arises the question: how to tell them the unspeakable? How to transmit memory? But then, what is Auschwitz? What of it remains? And what should remain? For me, Auschwitz is firstly a cemetery. My family’s cemetery.”

And thus a return journey: to Krakow, to Warsaw, to Auschwitz, Sobibor, and Treblinka. His memory has to be rebuilt, reinvented, and projected into the future, making sense of his parents, his friends, his heroes and victims, the little boy playing with his teammates in the yard, pretending to be in Auschwitz; the young man who enlisted in the Israeli army and refused to torture a Palestinian child; the adult who chose Marek Edelman as his model, and now the grandfather who must tell his grandchildren the story. Their story.

WLODEK GOLDKORN

was for many years cultural head of L'Espresso. He left his native Poland in 1968 and moved to Florence, where he has lived ever since. In the nineteen-eighties he founded and edited the periodicals (on Europe and Central Europe) Lottavo giorno and L'Europa ritrovata. He is co-author with Rudi Assuntino of the book Il Guardiano. Marek Edelman racconta (1998) and, with Massimo Livi Bacci and Mauro Martini, Civiltà dell'Europa Orientale e del Mediterraneo (2001). He is also the author of La scelta di Abramo. Identità ebraiche e postmodernità (2006).

PUBLISHERS:
Poland: Czarne

CARLO GREPPI

“A very valuable work”

Corrado Stajano – Corriere della Sera

“Courageous and innovative”

Giovanni De Luna – La Stampa



Uomini in grigio / Men in Gray

The Italy of the twenty months of the civil war (September 1943 until April 1945) remains a historiographical battlefield. The responsibility, the heroism, the “rights” and “wrongs” of this period continue to occupy many writers, both popular and historical. Typically the focus of such works is squarely on one of three camps: the war’s perpetrators, victims, or partisans. With this exceptional book, Carlo Greppi has achieved something entirely original, not least in managing to move the discussion beyond this weathered ground.

“If we count victims and perpetrators (calling roughly all Nazis “perpetrators” and all deportees and murdered civilians “victims”)... we account for less than one percent of the population then living in Turin. If we include all of the Fascists, we account for barely two percent. Seven hundred thousand people – everyone else – are a heterogeneous and complex mass, a tangled undergrowth difficult to discern.”

Greppi aims to uncover and illuminate what actually transpired: the stories and lives of all of these “men in gray”: ordinary people, people who were neither heroic nor criminal, people who for every day of those twenty months had to make decisions and survive under increasingly difficult conditions.

To tell the stories of these people while also avoiding a minefield of stereotypes, Greppi employs historiographical prose that has all the engaging qualities of a novel. His protagonists emerge from historical documents to become compelling characters in a narrative that is masterfully and passionately told. Throughout, the reader cannot help but wonder: What would I have done? What role would I have chosen? How would I have lived with my choices?

CARLO GREPPI

holds a Ph.D. in Historical Studies and is a member of the Scientific Committee of the Piedmontese Institute for the History of the Italian Resistance as well as a member of the Giorgio Agosti Society. He is the Founder of the Deina Association and President of Deina Torino, which organizes educational courses for students interested in the history and memories of the Twentieth Century. He collaborates with Rai Storia, Doppiozero, and the Scuola Holden. His book L'ultimo treno. Racconti del viaggio verso il lager (Donzelli, 2012) won the Ettore Gallo prize. With Feltrinelli he has published the e-book La nostra Shoah. Italiani, sterminio, memoria (“Zoom,” 2015) and Non restare indietro (2016).

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 LEOGRANDE

“Leogrande was born a writer.” *Roberto Saviano*

“Collecting as many stories as possible about the Mediterranean borders and those crossing. Understanding the experiences and the motives of those fleeing from the South.” *Il Mattino*

“Leogrande is able to tell the plight of the migrants and the story of these epochal journeys and the myth of the frontier.” *Gazzetta del Sud*



La frontiera / The Frontier

The world we find ourselves living in is bisected by an open wound: a threshold, a border, the frontier that separates and at the same time unites North and South. And while we in the former see ourselves as democratic, liberal, and civilized, simultaneously we characterize the South as poor, war-torn, minimally civilized, and not democratic at all.

It is precisely at this threshold, this fine dividing line, that the Great Game of the contemporary world is being played. In some places the frontier coincides with the sea, or with territorial boundaries, some of which are wide open, others occupied and fiercely protected. And perhaps more than the inhabitants of any other nation, Italians are present at this frontier every day: they are part of it, it is the essence of their cultural and geographic existence, and therefore it's on their table that the rest of the world plays its cards.

In *The Frontier*, Alessandro Leogrande gives voice to the people approaching and defending the threshold between North and South, to the agents and victims of this epic of our time, to those fighting to live, to those who die. He boards the ships of Mare Nostrum and gives voices to lives otherwise sunk to the seabed; he gives voices to the traffickers and baby-smugglers, to the survivors of shipwrecks, to those who have seen the carnage on Lampedusa, to those living similar nightmares along the Greek border, to Alba Dorata and the people of Patras, to those who have seen Libya explode into a thousand pieces. From the shores of Africa to the violence of the Roman suburbs, Leogrande gives voice to the anonymous black hole into which our collective conscience, and the rights of humanity, sink deeper every day.

Tying all this together is Saleh, an Iraqi-Kurd who despises the legacy of Saddam, and the ambitions of ISIS, and who defies his existence as an outcast to become an accomplice and a ferryman.

ALESSANDRO LEOGRANDE

was born in Taranto in 1977. He is Deputy Editor of the monthly *Lo straniero* and writes for many newspapers about migration, new Mafias, and culture. He has published many books, including *Uomini e caporali* and *Il naufragio*.

Il naufragio (2011)

PUBLISHERS:
Albania: Botimet Dudaj
Norway: Cappelen Damm

MAURO MAGATTI, CHIARA GIACCARDI



Generativi di tutto il mondo, unitevi! / Generatives of the World, Unite!

Freedom in conditions of freedom is different from freedom in conditions of constraint. This is the problem that challenges today's "society of the free." It's true, we are a liberated people. But meanwhile we have become prisoners of power: the power of the great technological and economic apparatuses and the power of the enormous (and ever increasing) will of subjectivity. In a sense, we are all equal, and by now disinhibited, perpetually searching and open to everything. But in the end transforming desire into pleasure is enslaving us to performance. It's driving us to deny reality, perception, and those other than ourselves. And in this way we are becoming violent, unhappy, and depressed. Our lives are full of things yet utterly empty. And in this sense, the material one, we are unequal.

But there also exists a different kind of freedom: "generative freedom." Freedom that chases hope and consciously acknowledges the real world and our cohabitants. A generating force that is organic and symbolic. As a basic anthropological movement that runs counter to consumption, generativity is manifested in art, cooperative work, voluntary work, certain kinds of entrepreneurship, and crafts. It's realized in four stages: desire, gestation, cultivation, and, finally, letting go. These are actions that rejuvenate us as new and capable individuals; in other words, generativity is a new trope of freedom with the power to liberate us from ourselves. It is also a means by which we can reform our model of development and renew our spirit of democracy—by overcoming the "individualism" of the consumer society and forging a new commonwealth: one that generates.

MAURO MAGATTI

(1960) teaches Sociology at the Università Cattolica in Milan and for years has studied the relationship between economics and society. He directs the research center Arc: the Centre for the Anthropology of Religion and Cultural Change. In addition to numerous articles published in Italian and international scientific journals, his books include: *I nuovi ceti popolari. Chi ha preso il posto della classe operaia?* (with Mario de Benedittis, Feltrinelli 2006), *Libertà immaginaria. Le illusioni del capitalismo techno-nichilista* (Feltrinelli 2009), *La grande contrazione. I fallimenti della libertà e le vie del suo riscatto* (Feltrinelli 2012), and *Una nuova prosperità. Quattro vie per una crescita integrale* (with Laura Gherardi, Feltrinelli 2014).

CHIARA GIACCARDI

(1959) teaches Sociology and Anthropology of Media at the Università Cattolica in Milan. Her previous publications include two co-authored with Mauro Magatti: *La globalizzazione non è un destino* (Laterza 2001) and *L'io globale. Dinamiche della socialità contemporanea* (Laterza 2003).

Una nuova prosperità (2014)
La grande contrazione (2012)
Libertà immaginaria (2009)
I nuovi ceti popolari (2006)

PUBLISHERS:
Slovenia: Družina d.o.o.
Spain: Katz

ALESSANDRO MARI



Cronaca di lei / Her Chronicle

“One Way” Vasco is a boxer at the height of his fame. But it isn’t easy to stay on top. Especially when, as a consequence of his failing vision, he begins to fear his opponents. Meanwhile, a beautiful girl enters his life: a model with no future but who is a ruthless operator in the world of socialites Vasco frequents with an entourage led by his sister. An unscrupulous manager, Vasco’s sister is also capable of exploiting the boxer’s career for all sorts of other forms of profit. And so the world Vasco left behind—the miserable post-industrial Italian province in which he grew up, in a dysfunctional and suffering family—seems always about to resurface. The entourage that lives on his back exacerbates an image tarnished by its own fame, especially now that Vasco’s reputation and confidence as a great sportsman are faltering.

Into this blind and submissive state, a young homosexual biographer insinuates himself—to become a spy, a dangerous witness, a confidante. Vasco must decide which side to take: that of his sister or his new love? Meanwhile, at every encounter in the ring Vasco loses a bit more of his edge, and views with terror the path of declination that seems to lie ahead.

Cronaca di lei is a merciless and lyrical story, a black fable that evokes the clamor and lights of the ring but at the same time manages to transcend the world it conjures: a world in which greed and malaise are like pawns in a chess game whose stakes are the very possibility of redemption.

ALESSANDRO MARI

was born in 1980 in Busto Arsizio.

His university thesis was on Thomas Pynchon. He began working in publishing at a very young age, as a reader, translator, and ghostwriter. He gained public and critical attention with Troppo umana speranza (Feltrinelli, 2011; winner of the Viareggio Rèpaci Prize in 2011), his first narrative work. He has also published L’anonima fine di Radice Quadrata (Bompiani, 2015) and, in Feltrinelli’s Zoom imprint, the serial novel Banduna.

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

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

CLAUDIO PAOLUCCI



Umberto Eco

Umberto Eco, who died only last February, needs no introduction. His public figure was celebrated in many ways. Now, thanks to its publication, appropriately enough, by Feltrinelli's "Eredi" series ("Heirs"), we have the first booklength attempt to recount Eco's legacy, both human and intellectual.

Claudio Paolucci was the last official student of Professor Eco and closely followed his final years of life. But first Paolucci was a young upstart who went to a faculty reception to explain to Umberto Eco that his latest book, *Kant and the Platypus*, was thoroughly misguided.

"This professor—who, incidentally, was the most famous Italian intellectual in the world—spent hours and hours talking with a twenty-four year old boy whose appearance greatly disturbed him. And even today I can remember vividly that extremely famous man who, before the graduation committee, and as my advisor, defended a thesis entirely contradictory of him."

In this short and elegant essay, Paolucci revisits the scenes of his knowledge about, and friendship with, Professor Eco—scenes not only physical but also theoretical: the love of doubt and negotiation, faith in the possibility of interpreting and building bridges between different people and ideas, irony and wit as a corrective to academia, and the abiding value of seriousness in the vocations of teaching and research.

CLAUDIO PAOLUCCI

teaches semiotics at the department of Philosophy and Communication at the University of Bologna. He has published Studi di semiotica interpretativa (2007) and Strutturalismo e interpretazione (2010), as well as numerous essays and scientific articles.

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

EMILIANO PODDI

“Not a book on basketball, but a story about basketball that celebrates our amazing ability to still believe in life, to give ourselves more chances, despite everything.” *Corriere della Sera*

“Poddi writes with an impeccable sense of rhythm and with great humanity... a novel that alternates between the epic and the intimate, sport and espionage, dark tragedy and breezy romantic comedy.” *La Gazzetta del Mezzogiorno*



Le vittorie imperfette / Imperfect Victories

Saša Belov and Kevin Joyce were two boys in pursuit of a dream: winning the gold medal in basketball at the 1972 Munich Olympics. One trained in the shadow of the colossal statue of Mother Russia at Stalingrad, the other on the concrete courts between New York skyscrapers. Two opposite worlds. Two cultures. When they arrive at the final battle, US-USSR will not only be a memorable game, it will forever be associated with the three most legendary, debated, and chaotic seconds in the sport's history.

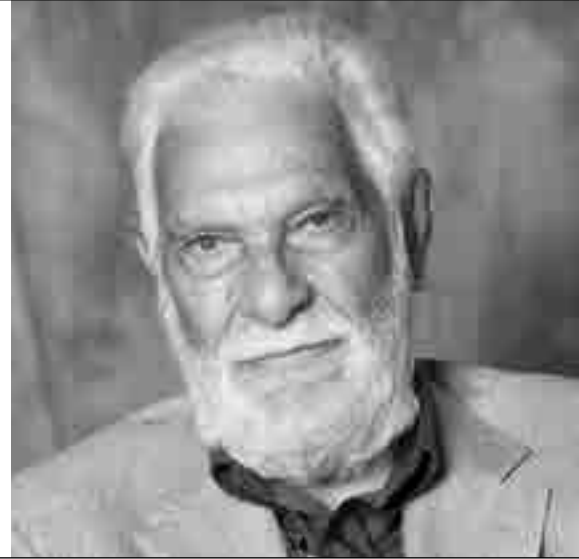
But Munich '72 was also the scene of a terrible massacre: eleven Israeli athletes were killed in the Black September terrorist attack. And it was a tragedy that had to be absorbed quickly, to make way for the battle between superpowers. Many years later, his life dominated by a nightly replay of those forty minutes and the continuous mental conversion of losers into winners and winners into losers, the narrator is thrown into a world that no longer exists: brought back to his childhood summers in the basketball court of Cisternino, where he dreamed of one day ascending the Olympic podium. Kevin Joyce and Saša Belov are also with him there, in a game that keeps the reader glued to the page until those final and controversial three seconds.

We also follow Kevin and Saša in the years to come, watching them assume the burden of symbolism: one of an unacceptable defeat, the other of a victory that is also a condemnation. They must contend with the shrapnel of a moment that has left behind, along with a heap of rubble and broken dreams, the suspense of an eternally imperfect victory—imperfect like life, and like stories, particularly the stories we crave most. With an impeccable sense of rhythm and an exceptional attention to detail, Emiliano Poddi has written a novel that alternates between the epic and the intimate, sport and espionage, dark tragedy and breezy romantic comedy.

EMILIANO PODDI

was born in Brindisi in 1975. After graduating in Classics, he attended the Scuola Holden's biennial masters program, where he now teaches. From 2004 to 2008 he worked in radio as an author and director (Rai 2 and Radio Italian Switzerland) and, since 2004, has worked with the music and theater company Accademia dei Folli. In 2011 he co-authored the former football referee Roberto Rosetti's autobiography: *Nessuno parla dell'arbitro*. He is also the author of the novels *Tre volte invano* (nominated for the Strega Prize) and *Alborán*.

ERMANNNO REA



Nostalgia / Nostalgia

Felice Lasco returns to Rione Sanità, just outside Naples, after forty years spent between the Middle East and Africa. His mother is dying and he looks after her with belated but loving patience until her quick death. Instead of returning to Cairo, where his beloved companion awaits him, Felice craves his roots, his identity, his destiny. His procrastination coincides with the lead up to a fatal encounter with Oreste, who is now a hardened criminal. Felice tells his story to a doctor at San Gennaro's Hospital for the Poor and also to Father Luigi Rega, a scrappy and Socratic priest. He was seventeen, and he was proud of his Gilera scooter and his friendship with Oreste Spasiano, also known as Malommo, his partner in petty crime. They would hang around the alleyways, pickpocketing passersby—then Oreste proposed an actual robbery in the house of a money-lender who was supposed to be away but instead was asleep in his bed. Oreste bashed him in the head. Felice was horrified: he didn't betray his friend but he became withdrawn until an uncle took him with him to Beirut, where he began a new life. Now Felice seems to absorb the painful beauty of his city, the desperation, the violence and even the tingle of hope that has tortured isolated Rione Sanità for two centuries, reinforcing its inhabitants' pride as well as their depravity. In the end, sure enough, Oreste ambushes Felice in an alley and kills him. He kills him because Felice betrayed their pact of silence, but also because there is no redemption in Rione Sanità, and because Evil trumps History. The novel ends with Father Rega, even in the face of this latest bloody episode, refusing to give up the fight.

ERMANNNO REA

(Naples, 1927) was a journalist and writer who collaborated with numerous newspapers and magazines. His books include Po si racconta (1990), L'ultima lezione (1992), Fuochi fiammanti a un'ora di notte (1998, Campiello Prize 1999). With Feltrinelli he has published: La fabbrica dell'obbedienza (2011), a book of photographs entitled 1960. Io reporter (2012), La dismissione (2014; Rizzoli, 2002), Il sorriso di don Giovanni (2014), Mistero napoletano (2014; Einaudi, 1995, winner of the Viareggio Prize in 1996), Il caso Piegari. Attualità di una vecchia sconfitta (2014), and Napoli Ferrovia (2015; Rizzoli, 2007). He died in September 2016.

Il Po si racconta (1990)
L'ultima lezione (1992)
Mistero napoletano (1995)
Fuochi fiammanti a un'ora di notte (1998)
La dismissione (2002)
Napoli ferrovia (2007)
La fabbrica dell'obbedienza (2011)
1960. Io Reporter (2012)
Il sorriso di Don Giovanni (2014)
Il caso Piegari (2014)

MASSIMO RECALCATI



Il mistero delle cose / The Mystery of Things

In Massimo Recalcati's research into the territories of the psyche, art has figured prominently for decades. Recalcati returns continuously to art, particularly painting, immersing himself in the depths of the creative dimension in order to test and refine the theoretical tools of Lacanian psychoanalysis.

This interest and work have also led to editorial forays such as his book on Van Gogh (*Melancholy and Creation in Vincent Van Gogh*), but the bulk of readers who have discovered Recalcati in recent years—thanks to the enormous success of *Il complesso di Telemaco*, *L'ora di lezione* and *Le mani della madre*—do not know this side of his intellectual identity.

In this book, which in format and price will be presented as a major holiday-season publishing event, Recalcati offers the general public a series of studies on contemporary Italian painting, informed by lifelong reflections. From Giorgio Morandi to Giovanni Frangi, Emilio Vedova to Jannis Kounellis, Recalcati guides his readers through an ideal gallery of Italian twentieth-century imagery, exposing hidden meanings, comparing and contrasting lives and works, and reinstating the complexity and importance of art.

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 also serves as the editor of the Eredi series ("Heirs").

Il complesso di Telemaco (2013)
Le mani della madre (2015)

PUBLISHERS:
Francia: Odile Jacob
Greece: Kelethos
Korea: Chaek-Se-Sang Pub Co.
Spain: Anagrama

VINCENZO RUGGIERO

“Ruggiero goes beyond criminology, entering the philosophical, political and sociological debate of modernity to investigate the causes of mass criminality.”

Il Manifesto



Perché i potenti delinquono / Why People in Power Commit Crimes

In this groundbreaking book, Vincenzo Ruggiero takes a brave new look at the nature of power, challenging the analyses already established by sociology and criminology. He rejects the classical theory that an individual performs a crime when the bond that ties him to others is weakened—that the ideal of justice withers in the desert of need. Ruggiero dismantles this pacifist notion of the social bond and makes the point that powerful people commit all sorts of crimes every day, despite their privileged status, despite the great wealth at their disposal, despite the vast network of relationships they enjoy. The crimes committed by powerful people are not, in fact, the last resort of those who are weak, but on the contrary brazen assertions of who is strong.

Combining criminology and sociology with a wide range of other disciplinary wisdom from political science to literature, economics to philosophy, this book illuminates step by step the subtle web of strategies that allow people of power to exist simultaneously inside and outside the law, bending the public discourse towards justification of their own needs, and cultivating contexts in which their own purposes take the form of goals for one and for all. The book also teaches us to decipher the obscure face of a powerful person who is always, to a degree, irrational, unbridled, and anomic.

In a word: criminal.

VINCENZO RUGGIERO

is a professor of Sociology and Director of the Crime and Conflict Research Centre at Middlesex University in London. He has conducted research on behalf of various national and international agencies including the European Commission and the United Nations. With Feltrinelli he has published I crimini dell'economia. Una lettura criminologica del pensiero economico (2013).

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

MICHELE SERRA

“A fierce satire of modern life.”

La Stampa

“Comic and poetic, this novel shows a man who feels discomforted and at odds with the time he lives in, and who continues to reflect on the digital narcissism that surrounds him.”

Vanity Fair



Ognuno potrebbe / Everyone Could

Giulio Maria is the one in the photos who never does anything. He's the anachronistic son of elderly parents, a sociology researcher who is part of a study designed to interpret the exultant gestures that soccer players make. Giulio Maria lives in a Northern Italian town that is artisanally minded, prosperous, and ultimately validated by the consumer. It is a world of roundabouts, megastores, SUVs, and social anonymity. Giulio Maria is in love with Agnes, the woman “in black and white,” and spends a lot of time with his friend Ricky, an exquisite example of reckless optimism. Giulio Maria lives with full awareness of his condition as “lost.” His father's company (an artisanal furniture-maker) certainly had meaning once upon a time: the color and smell of the wood, its prodigious variety, the wisdom and patience required to make a useful and beautiful object all had value. But this company is now a stopped clock, a kingdom fallen under a spell. How does one escape the “immobility of the misery of the present time”? Giulio Maria is lost in a world of lost, disoriented people. What to make of an evening in which a wild boar is found dead in a roundabout, and a small crowd of onlookers forms to contemplate the political and philosophical significance of its death? The crowd goes through the motions of a debate, but does not in fact come to any significant conclusion. Everyone talks on an Egophone (a.k.a. a smartphone), everyone takes pictures, everyone seems terribly encumbered. So what? What if you were to put some space between yourself and others? Give yourself up to silence, a silence not filled with words? What if your starting-point was an action that is the least active of all actions? Michele Serra has written a novel that is a perfectly apt interpretation of the stalemate of our times. Towing the line between skepticism and cynicism, *Everyone Could* shows us with comic fragility the thirty-somethings who have lost their way, a disoriented generation in search of redemption.

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)

PUBLISHERS OF GLI SDRAIATI:

Brazil: Objetiva
Catalonia: La Campana
France: Flammarion
Germany: Diogenes
Greece: Ikaros
Netherlands: Lebowski
Poland: Edra Urban
Spain: Alfaguara



Chi nutrirà il mondo? / Who Will Feed The World?

A hidden war destroys our planet every day. On the one hand, the agriculture of the multinationals, the expropriation of entire regions of the globe, the merciless rain of pesticides and fertilizers, the monopoly of increasingly fragile and expensive GMOs, unspoken abolition of entire chapters of the Charter of Human Rights.

On the other hand, the agriculture of smallholders, who cultivate their land all over the planet whilst respecting the ecosystem and aiding of the quiet richness of biodiversity.

Who really will feed the world? The multinationals or the small farmers? For Vandana Shiva the answer is very clear. It will not be the big brand names from the world of agri-commerce.

It will be the myriad projects which are socially, economically, ecologically sustainable, now widespread throughout the world.

It will be the spontaneous agricultural resources that free from the strictures of monoculture and that restore a balance of nature and biodiversity.

Vandana Shiva gives us in these pages a unique manifesto, which condenses with unprecedented clarity and radicalism thirty years of research and courageous accomplishment in the field. A manifesto that will be published for the first time worldwide in Italy, the host country of the Expo whose theme is "Feeding the Planet, Energy for Life".

VANDANA SHIVA

(Dehra Dunh, 1952) is one of the most authoritative voices in the world of ecology, sustainable development, and the construction of alternative social and economic models. A scientist by training, Shiva has a degree in quantum physics and is also a radical environmentalist, a consultant to numerous governments on ecological and food-related issues, and has received many prestigious awards, among them the Right Livelihood Award (1993) and the City of Sydney Peace Award (2010). Her books translated by Feltrinelli include Il mondo sotto brevetto (2002),

Le guerre dell'acqua (2003), Fare pace con la terra (2012) and, in the Feltrinelli "Kids" series, Storia dei semi (2013).

PUBLISHERS OF
CHI NUTRIRÀ IL MONDO:
English Language in South Asia:
Women Unlimited
Netherlands: Club Groen VOF
Spain: Capitán Swing
UK: ZED
US: North Atlantic

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

STEFANO VALENTI

“Taut, rhythmic prose cleverly put together.
A relentless stream of consciousness.”

Il Manifesto



Rosso nella notte bianca / Red in the Night

Valtellina, November 1994. The septuagenarian Ulysses Bonfanti awaits Mario Ferrari in front of a bar and kills him with a pickaxe. And to the people who rush over he says: call the police; let them come and get me; I did what I had to do.

It's been forty-eight years that Ulysses had been missing from those mountains. After having worked all his life with his mother Judith in a textile factory in the Susa Valley, he came back and took refuge in the old family cabin, or at least what was left of it after a fire in 1944.

Not a breath, not a wisp of smoke, not a presence all around. In this state of abandonment, tormented by delusions and hallucinations, Ulysses spends his last night of freedom resting in front of the fireplace, walking in the woods, reliving the tragedy that has marked his existence. Forgotten by everyone, penned in like a dying animal in a pasture where no one has ventured for decades, he suffers memories of rural poverty, of war, of the factory, of family tragedies, all alternating in his haunted desolation. Desolation that comes from being in the village where, in 1946, he sister Nerina died.

It's the same Nerina who recounts for us what happened. Facing each other, two figures in the snow, Ulysses and his young sister tell each other the truth about the blood that has rendered them two ghosts suspended in an unresolved story.

After *The Panic Factory*, Stefano Valenti makes the violent death of a young woman the trauma of a man obsessed with religion; at the same time it is the trauma of an entire Italian era. With feverish, hallucinatory writing, Valenti evokes passions, cruelty, unrelenting tensions, destinies that must be fulfilled and stories that must find a voice.

STEFANO VALENTI

(1964), who is from Valtellina, lives in Milan. After completing his art studies, he devoted himself to literary translation. His debut novel, *The Panic Factory* (Feltrinelli, 2013), won the Premio Campiello Opera Prima in 2014, the Premio Volponi Opera Prima in 2014, and the Premio Nazionale di Narrativa Bergamo in 2015.

La fabbrica del panico (2013)

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