

What the readers say

I like *Album di famiglia* a lot. I did not read it...I devoured it, because it's enticing and easy to read. In our book club we read several recent bestsellers such as, *Rossovermiglio*, *L'ottava vibrazione*, *La solitudine dei numeri primi*, but *Album di famiglia* is one of the very few that I truly enjoyed.

—*Franca Bartoli, fashion designer. Rome and Washington.*

I was fascinated. What an enchanting reading! And the characters feel live and real. I want to compare this novel to an Impressionist painting, where the brush strokes look like indefinite signs from a close distance, but from further away convey poetic suggestions which are real, touching, intense and enticing.

—*Rosanna Rongioletti, tourist operator. Asti.*

This is a really enticing novel: the story and the characters are rendered so vividly that it is impossible not to succumb to their charm. The visual impact of certain pages reminded me of the stories I heard many times during my childhood from grandparents, parents and relatives: the dramatic time of the war and the occupation, the resistance and the civil war, the bombing and the shooting, the fear and the violence, the lack of goods but also the great sense of community, the joys and the fun, the many facets of a world so different from our contemporary one, and of one time that seems so far away. It was a real pleasure for me to read this book, and I'm sure it will be the same for many other readers.

—*Enrico Bianco, attorney. Turin.*

I liked the book immensely, from beginning to end. I found it enticing, evocative, at times heart rendering, at times even comic... The narrative carries you from page to page relentlessly. And now that I'm finished, I want to start again...

—*Paul Buckmaster, composer. Hollywood.*

It's really a visual novel, a smooth flowing of scenes and characters placed in specific settings: Turin and Rome between the mid 1800s and the end of World War II, Piedmont's country side, Naples, flashes of islands, of America and Russia. The events set in a remote time, and the narration mediated through the photo album, place the story at the right distance, and make it intimate but not secret. A story? Many stories? Perhaps, I should describe this novel as a story of many places and many characters. But, most of all, it is a story written with a woman sensibility, i.e., with concern for the others, depth of perception and keen wit.

—*Claudia Donna, professor, Liceo Internazionale "Carlo Botta." Ivrea.*

I read with great interest this "visual novel." Being the first fiction book by this author, the literary quality is even more striking. I'm not Italian, but I have spent many years in Italy. I'm sure certain scenes from this novel will forever be etched in my mind—scenes that in a few words gave me a picture of fascism more complete than the many volumes written by historians and scholars. Moreover, this book gave me a better knowledge of contemporary Italy than all of the books I have read so far.

—*Magda Zalan, journalist. Budapest.*

I found this visual novel very enticing and certainly worth of a film adaptation. The narrative style is on the same level as that of the best women writers of our time, both for the attention to details and for the description of the characters that are very convincing and finely sketched in their complex psychological dimensions. Also worthy of note is the author's mastery of many dialects, foreign languages and jargon, which help the reader to better "visualize" the characters, at the same time giving the narration a more realistic flavor. I strongly recommend this excellent and fascinating novel.

—*Roberto Severino, professor, Georgetown University. Washington.*

This visual novel, which has its beginning in family photos, reminds me of the monumental work of Amos Oz, *A Story of Love and Darkness*. The present novel traces a family saga over three generations, weaving the stories of the many characters with the facts of Italian history. The mythical castle, which provides the visual frame to the novel, serves as the backdrop for the family album which the author used as the literary expedient to begin the narrative.

—*Ugo Cardinale, Director, Liceo Internazionale "Carlo Botta," Ivrea, and Professor at Università di Trieste.*