

FOR IMMEDIATE RELEASE-United States, 2021-May-11— /ToStories/-Multi-genre fiction author Patricia M. Muhammad discusses her fifth historical romance novel, *The House of Marchesi*.

1. What prompted you to write *The House of Marchesi*? I wanted to write another historical romance novel and visit a different Italian city-state in the 18th century. The story had to contrast with *Ardor's Prestige* which is set in 18th century Venice during the season of Carnevale. I wanted *The House of Marchesi* to have a setting concentrated on the two prominent Houses of the king's court, a bit more humour and make the servants relevant characters to the assurance of Duchessa Lilliana and Duca Alessandro's future together.
2. What are the settings in *The House of Marchesi* and do they have any particular significance? The primary settings of this novel are The House of Montanari and The House of Marchesi. Later on, the king's court has an important role as well. The Crown not only seeks justice, but their kind hearts incline to their courtiers' plight as they act as officiants of the duca and duchessa's wedding.
3. Nearly all of your books interweave a conspiracy as the center of the story or a subplot, does this hold true for *The House of Marchesi*? Yes, this is true. It is often an important conflict throughout the storyline. *The House of Marchesi's* main plot is centered around a conspiracy against the innocent Duchessa Lilliana even before she encountered Duca Alessandro. Their affection, their relationship and their intentions to be wed then extends the conspiracy against him as well. The good news is that they succeed. No hand of man can outmaneuver the hand of Providence. Destiny has declared it so.
4. You have a very distinguished writing portfolio, what inspired you to become a writer? I began seriously writing as an academic to contribute to non-fiction literature. However, there arrived a moment in which I realized that I no longer wished to be a linear writer. Long before being an academic author, I wanted to write fiction. Thus, I used the opportunity, mainly circumstance and time to pursue this goal.
5. In quite a few of your books, you alternate among different characters so that the reader can 'hear' their voices. Do you consider this your writing style or a literary device you have only done for *The House of Marchesi*? I think I write like this throughout most of my books, including *The House of Marchesi*. In this novel, most of the characters are genuinely concerned for the duca and duchessa's well-being and happiness. Each one labours from a different perspective on how to secure them both. Duca Emmanuele has to exercise restraint in his reactions to his wife Duchessa Rosetta. The Montanari servants are reserved and only a couple trust each other with their plans to ensure Duchessa Lilliana remains safe. The servants of the House of Marchesi take extraordinary care in only informing Duca Alessandro of what they determine he needs to be informed of as the plot unfolds. Even the pomegranate street vendor softens to the plight of the Montanari servants though he was one of the first people to hear of Duchessa Lilliana's whereabouts. His voice is that of humour as he presumes that all will work out in the loving couple's favour—and it does.
6. What was one of the most surprising things you learned while creating your books? One of the most surprising things I have learned in creating my books is that I could delve into deep subjects such as consciousness, death, or abandonment and alternate with dialogue in which care, disdain, hope, and the building of trust work to achieve or address the former.

7. How do you build your fictional world? I write in different genres, so each genre and each novel I consider has a different approach. For instance, in my sci-fi/fantasy contemporary romance series, (the Silhouette Lost series) the other world is built gradually. Salvatore and Yamaria have intermittent introductions to the kingdom-world of Erinamdi. As they travel to the world, they first encounter voices, imagery. Thereafter, small creatures greet them. They arrive in a town square. I decided that this kingdom-world would have regions and each one would be topographically different than the other. As I wrote the story, I knew that they and whoever helped them would have to travel through each region and achieve a new task, so the terrain would be a factor as to whether they would succeed or not. In historical romance fiction, the setting is based on what cursory research I have done for the 18th century and the book's respective country. When I write mystery/detective romance, I take one likely true event or place of that time and build from there. So in *The Speakeasy Murders*, I researched the underground clubs of the 1920s and create characters likely to be patrons there. Character and setting worked together to create the fictional setting in the 1920s for *The Speakeasy Murders*.
8. Do you write from start to finish or do scenes as they come to you? When writing a book, I visualize, I sometimes write notes and other times imagine that I am hearing the characters' conversations. This is not at all continuous. As an author you have to take breaks. During these small periods of rest is where I may imagine an idea for the next scene or what I can add or improve on for one that I have already written.
9. What are the most critical elements of a good story? I would say the most critical elements of a good story are hearing the character's voices, having understandable conflict(s), having engrossing characters, a setting wherein you have invited the reader to be a part of and resolution, even if it is nebulous.
10. What is the one piece of advice you wish you had known when you first started writing? I think to be an author, you just have to write. Otherwise, I wish I had more advice on publishing, the various options, on how to obtain or help design your bookcovers, and matters of the similar sort. No one told me anything about publishing. At the time, I could not find anything helpful online. I learned it all on my own by trial and error, and I still am.
11. Besides being a talented writer, you seem to have a penchant for photography. Do you feel that has strengthened your craft as a writer? Not at all. Photography is a hobby that I do for leisure. I enjoy landscape photography and though in some of my fantasy novels I write about elements and heightened awareness, none of it seemed to be inspired by my interest in photography.
12. How many books have you written? Do you have a particular favourite? I have written 20 novels in about five genres. I have a few favourite novels that I have written. Some are from the Silhouette Lost series, *Love Captured* and *The Speakeasy Murders*.

The House of Marchesi is currently available for purchase as an ebook from these online retailers:

Amazon ASIN: B08VGSWDSH  
Barnes & Noble: 2940162505693  
Smashwords: 9781005567330  
Tolino Media: 9783752132892  
Thalia EAN: 9783752132892  
Kobo ISBN: 9781005567330  
Google Play: GGKEY:4K2HUAB6KAH

Apple Books: N/A  
DriveThru Fiction: N/A  
Lulu: N/A

About the Author: Patricia M. Muhammad is an American fiction author of crossover contemporary romance/science fiction, science fiction/fantasy, mystery/detective and historical romance genres. Many of the characters Patricia has written into her novels are of multi-racial lineage or part of interracial relationships.. Patricia is currently based in the United States.

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