

Rosaria Carpinelli
Consulenze Editoriali

Fall 2016



GIANRICO CAROFIGLIO L'ESTATE FREDDA

“ Carofiglio’s stories are both literary and gritty. ”
Jeffery Deaver

“ *The Cold Summer* is written very close to the events of that chilly, dangerous season, and marks, Carofiglio tells *Publishing Perspectives*, one of the few times he has found himself interested in delivering a message with his fiction: organized crime is not inevitable, not unbeatable. ”
Porter Anderson, *Publishing Perspectives*



GIANRICO CAROFIGLIO

L'ESTATE FREDDA (*The Cold Summer*)

The summer of 1992 had been exceptionally cold in southern Italy. But that’s not the reason why it is still remembered and has become part of Italy’s recent tragic history. On May 23, 1992, the highway in Palermo’s Capaci’s district, between airport and the city center, exploded. The explosion killed the Palermo judge Giovanni Falcone, his wife Francesca Morvillo and three police officers. Another bomb on July 19 in central Palermo killed the judge Paolo Borsellino and five police officers. The two judges were both working in the fight against the mafia. Their sacrifice became a symbol of heroism in everyday civil life.

In *The Cold Summer*, the new novel by Gianrico Carofiglio, we meet a new, memorable character, Maresciallo Pietro Fenoglio, an officer of the Italian Carabinieri. Pietro was born in northwest Italy, in the Piedmont region, but now lives in the southern city of Bari, both because of his work and because of Serena, the woman he loves and whom he married. The two are going through a deep crisis, Serena left and Pietro feels sad and lonely, in search of answers at a turning point in his life.

While the Sicilian mafia is attacking the men who are valiantly fighting it, a furious war is going on in Bari and its surroundings among the local criminal mafia gangs. Several dead people have been left on the ground, but the Carabinieri, the local police and the state prosecutor don’t know why. They cannot explain who is fighting against whom – at least not until a few unexpected events take place. The young son of a boss is kidnapped and then found dead down in a well after the ransom has been paid. A few days later, a member of the criminal organization decides to collaborate with justice, revealing how their structure works, how they act, the rituals involved in belonging to such a secret society and the rules governing their mysterious hierarchy. He is a ferocious killer but claims to have nothing to do with the boy’s kidnapping. The story is narrated through the proceedings of his interrogatories, in the mesmerizing style and jargon of the judiciary. His statements allow Fenoglio and the whole judicial team to arrest several criminals and bring down that branch of the Apulian mafia. But they still have to find out who killed the boy.

The end of the case will be surprising and come as a shock: the solution is hidden in the gray area between good and evil, a territory that men of law may also visit.

The Cold Summer is Carofiglio’s most hard-hitting novel yet, an incredible page-turner with unforgettable characters (both the investigators and criminals, as well as the common people who are part of the story). Above all, there is the melancholy hero. Carofiglio is a master storyteller and an elegant writer, capable of rare and deep insights into human nature and the mind; but he also has an incomparable experience as a prosecutor, specialized in organized crime. Every single detail of his work is a revelation for the reader, brimming with charm, personal wisdom and philosophic understanding. Told from a perspective unlike any other, this novel offers an unnerving look at human vulnerability and chilling suspense. Driving readers into the mysterious space between fact and fiction, it conveys a powerful sense of truth and leaves space for human hope.

DETAILS

A novel, Einaudi, October 2016, 354 pages



DETAILS

A novel, Einaudi 2014, 288 pages

FOREIGN RIGHTS SOLD IN

Albania (Fjala), Denmark (HR Ferdinand), Germany (Goldmann), Poland (WAB Foksal), UK and USA (Bitter Lemon Press).

“Guerrieri is a wonderfully convincing character.”

The Times

“*A Fine Line* is a terrific novel, a legal thriller that is also full of complex mediations on the life of the lawyer and the difficult compromises inherent in any system of criminal justice. A book that is intensely rewarding at many levels.”

Scott Turow

GIANRICO CAROFIGLIO

LA REGOLA DELL'EQUILIBRIO

(*A Fine Line*)

The fifth novel in the international bestselling series featuring Guido Guerrieri.

Guido Guerrieri is the most famous lawyer in Italian fiction – a reluctant and ironic moral hero. A success in his profession, with a brilliant career, Guerrieri also has a fragile side, which acts as countermelody to his great irony. He lives in a Bari that has never been so enthusiastically portrayed. The city's striking views – the old center's little alleys, the wind that blows in from the sea – and its typical characters accurately illustrate the contradiction of southern Italy and the entire country. Guerrieri trains as a boxer in his free time, and guided by a strong sense of justice, he often embarks on apparently impossible causes.

In *A Fine Line* a magistrate at the apex of his prestigious career finds himself investigated following the declaration of a criminal who has turned state witness. He is accused of corruption. In his own defense he decides to turn to an old friend, the lawyer Guido Guerrieri. The defense's investigation sets into motion the mechanism of memories, but in their unpredictable development they place Guerrieri in front of painful dilemmas.

This is because anyone can make a mistake, but to justify one's own errors to oneself means renouncing the truth. It means ignoring the rule of balance.





GIANRICO CAROFIGLIO

LE PERFEZIONI PROVVISORIE (Temporary Perfections)

“ What places him in a superior league is the portrayal of a slice of Italian society not normally encountered in crime fiction. ”
The Times

It all began with an unusual assignment, a job better suited for Marlowe than for defence counsel Guido Guerrieri. Could he find new evidence to force the police to reopen their investigation of the disappearance of Manuela, the daughter of a rich couple living in Bari? The stories of Manuela’s druggy university friends don’t quite add up. Her best friend, Caterina, too beautiful and certainly too young for Guerrieri, is a temptation he doesn’t need. He fights his loneliness by talking to the punching bag hanging in his living room and by walking the streets of Bari late at night, activities that somehow lead to solving the riddle of Manuela’s vanishing.

DETAILS

A Guido Guerrieri novel, Sellerio 2010
336 pages, Premio Selezione Campiello

FOREIGN RIGHTS SOLD IN

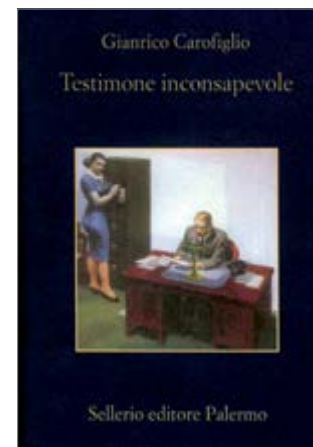
Czech Republic (Host), Denmark (HR Ferdinand), France (Seuil), Germany (Goldmann), The Netherlands (Prometheus), Poland (WAB Foksal), Portugal (Porto Editora), Spain (Esfera de los Libros), UK (Bitter Lemon Press), USA (Rizzoli International).

“ A first-rate thriller, stylish, witty and suspenseful. ”
Kathy Reichs

“ A captivating, intellectual novel. ”
The Washington Post

“ The cruel description of a hopeless world: a novel that one could read as a thriller but that makes us deeply understand our troubled age. ”
Corriere della Sera

THE GUIDO GUERRIERI NOVELS



INVOLUNTARY WITNESS, 2002



A WALK IN THE DARK, 2003



REASONABLE DOUBTS, 2006

Translation rights - Marcella Marini at Sellerio: marini.editor@sellerio.it

“ Every character in Carofiglio’s fiction has a story to tell and they are always worth hearing. ”
Daily Mail

“ Guerrieri could have just gotten off an Alitalia flight from the land of Grisham or the Los Angeles of Michael Connelly’s *The Lincoln Lawyer*. Sharp writing will keep readers turning the pages. ”
Publishers Weekly

“ A vivid picture of Bari, as well as a deeper understanding of the Italian legal process and human nature in general. ”
New Statesman





DETAILS

A novel, Rizzoli 2013, 320 pages

FOREIGN RIGHTS SOLD IN

Germany (Goldmann), Poland (WAB Foksal), Spain (Esfera de los Libros).

“ There is the coming-of-age story, the education to love and violence, and the passion for ideas and words. ”
la Repubblica

“ The water in front of the pier was – and still is – dark and deep. That it was dark and murky was obvious; that it was deep you knew because it always took a while for those kids to come back up to the surface after each plunge. You didn’t know how to swim, then. You watched those demons lean over on the edge of the pier, then let themselves drop and disappear into the shouts and splashes of the turbid, menacing water, and you thought you’d never been able to do something like that. ”

GIANRICO CAROFIGLIO

IL BORDO VERTIGINOSO DELLE COSE (*The Vertiginous Edge of Things*)

The Vertiginous Edge of Things can be read in many ways: a coming of age novel, an initiation into life and violence, a tale about the passion for ideas and words, a love story, a relentless reflection on the fleeting nature of success and failure. But all these readings lead back to a single point, a sort of geometric locus in the soul where sweetness and brutality, desire and fear, loss and the unexpected opportunity to start over, all come together.

A coffee bar, a crime story in the newspaper, a name resurfacing from the past. Enrico Vallesi is a man betrayed by the success of his first novel, trapped in a paradoxical fate, which has the bitter taste of missed opportunities. But the day comes when he can no longer elude his memory. So Enrico decides to get on a train and go back to the city where he grew up, from which he escaped many years ago. Thus he begins a compelling journey of rediscovery through the memories of a troubled adolescence, wavering between anger and tenderness. It’s a fragile time, moving and violent, marked by his love for Celeste, the young and brilliant philosophy teacher, and his dangerous attraction to Salvatore, a classmate who is already an adult and experienced in life – even its most ferocious aspects. With a smooth, sharp prose and a pace that won’t let you go, Gianrico Carofiglio guides us between the stories and the characters’ psychology, investigating the cracks of existence and evoking the banality of everyday life, “the sense of alienation that takes hold of us when we travel to distant and unknown lands”.



GIANRICO CAROFIGLIO

IL SILENZIO DELL'ONDA (*The Silence of the Wave*)

By the award-winning creator of the Guido Guerrieri bestselling novels, a thriller about human faults, frailties, and the painful bond between fathers and sons.

Every Monday and Thursday, Roberto Marias crosses Rome on foot for his appointment with his psychiatrist. There he sits in silence, flooded by memories. His past has left him devastated, but now his psychiatrist’s words, his hypnotic strolls through Rome, and a chance meeting with a woman named Emma – who, like Roberto, is ravaged by a profound guilt – begin to painfully revive him. And when eleven-year-old Giacomo asks Roberto to help him conquer his nightmares, Roberto at last achieves a true rebirth.

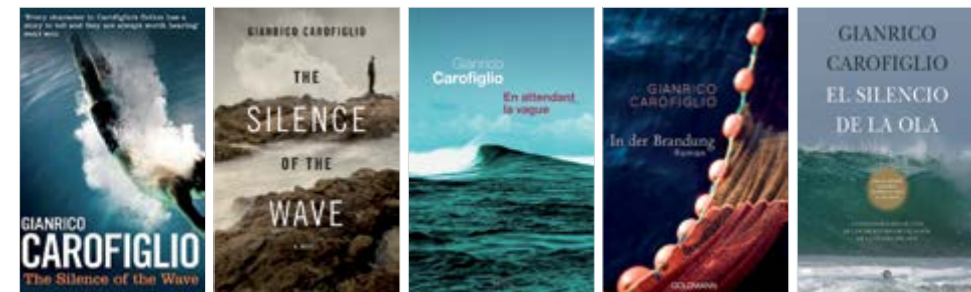
“ Carofiglio’s insights into human nature – good and bad – are breathtaking. ”
Jeffery Deaver

“ A novel distinguished by the natural gift of prose, as smooth and silent as a perfect wave. ”
Corriere della Sera

“ Italy’s best exports now include number-one bestselling writer Gianrico Carofiglio. ”
Gay Talese

FOREIGN RIGHTS SOLD IN

France (Seuil), Germany (Goldmann), Poland (WAB Foksal), Spain (Esfera de los Libros), UK (Bitter Lemon Press), USA (Rizzoli International).



DETAILS

A novel, Rizzoli 2011, 300 pages
Shortlisted for Premio Strega 2012
Bronze Winner in the Foreword Book of the Year Awards for Mystery 2013





DETAILS

Laterza 2015, 184 pages

GIANRICO CAROFIGLIO

CON PAROLE PRECISE
(*With Exact Words*)

“Occupying oneself with public language and its quality is neither a luxury for intellectuals nor a question for academics. It is a crucial duty of civil ethics.”

You cannot think clearly if you cannot speak and write clearly. These are the words of the philosopher John Searle, a theoretician on the relationship between language and institutional reality. Societies are constructed and held together essentially on a linguistic premise: based on the fact that saying something involves a commitment to the truth and correctness with respect to the listener.

Not observing this commitment puts the first social contract of the community in danger, that is, the trust in a shared language. The antidote is civil writing, clear and democratic, respectful of words and ideas. Writing well, in every field, has a direct correspondence to the quality of reasoning and thought. It implies clarity of ideas on the part of whoever is writing and produces in the reader the perception of honesty.

ABOUT THE AUTHOR

Award-winning, best-selling novelist Gianrico Carofiglio was born in Bari in 1961 and worked for many years as a prosecutor specializing in organized crime. He was appointed advisor of the anti-Mafia committee in the Italian parliament in 2007 and served as a senator from 2008 to 2013. Besides the bestselling Guido Guerrieri crime series, Carofiglio is the author of many novels, short stories and essays. Gianrico Carofiglio's books have sold four million and five hundred thousand copies in Italy and have been translated or are going to be translated into 27 languages worldwide.

@GianricoCarof

GIANRICO CAROFIGLIO

IL PASSATO È UNA TERRA STRANIERA
(*The Past Is a Foreign Country*)

An international bestseller and winner of Italy's prestigious Premio Bancarella prize, an intense psychological thriller in the vein of *The Talented Mr. Ripley*.

As world-weary Lieutenant Chiti spends sleepless nights hunting for the serial rapist terrorizing his city, trainee lawyer Giorgio is befriended by dangerously charismatic Francesco. Slowly the innocent Giorgio is lured into a corrupt world of beautiful women and casual violence. Then one terrifying night Giorgio is forced to realize just how far he has left his past behind.

“A stunner... unforgettable novel.”
The Sunday Times

“A crisp and chilling account of temptation and transgression that fans of Patricia Highsmith will adore.”
The Independent

“Set largely in the southern Italian city of Bari, this stylish psychological thriller from Carofiglio fuses Jack Kerouac's *On the Road* with hard-edged crime fiction à la Henning Mankell's Inspector Wallander saga.”
Publishers Weekly



DETAILS

A novel, Rizzoli 2004, 304 pages
Premio Bancarella 2005

FOREIGN RIGHTS SOLD IN

Argentina (El Ateneo), France (Payot e Rivages), Germany (Goldmann), Greece (Modern Times), Romania (Leda), Russia (Inostranka), Spain and Latin America (La Esfera de los Libros), Turkey (Neden Kitap), UK and USA (Old Street Publishing, Thomas Dunne), Vietnam (Nhã Nam).

“A fascinating, succinct and stylish thriller from Italy.”
The Guardian





DETAILS

A short story collection, Rizzoli 2010, 204 pages
Premio Chiara 2010

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“ Each short story reveals the author’s capability to enter his characters’ soul, capturing their weakness, their pride, their shame and melancholy. [Each story] is a glance that makes them familiar, real people rather than characters. ”

Corriere della Sera



NON ESISTE SAGGEZZA

(There Is No Wisdom)

Everyday small stories that become great stories, a journey in our fears and shadows.

The stories in *There is No Wisdom* are set in everyday places, neutral transit points, and select as their focus seemingly unremarkable faces in the crowd. Most of the protagonists are women negotiating personal crises, fighting their fate. And yet men do not simply look on; they become participants, by pursuing in these women an impression, or a suspicion, or the resolution of a curiosity that propels them beyond the predictable – sometimes into the illicit. In terse but penetrative prose, Carofiglio gives names to our fears and shadows and in turn achieves in this collection a kind of collective moral and existential salvation.

“ A sober, precise, elegant fiction. [Carofiglio is] a story-teller brave enough to expose instants of truth in a sea of deep emotions. ”

Internazionale

“ Every character in Carofiglio’s fiction has a story to tell and they are always worth hearing. ”

Daily Mail

“ A very charming book, aiming to the ineffable, to the hidden gaps of existence. ”

Grazia

“ An ironic kind of fiction, made of subtle psychological nuances. ”

il Venerdì

PASSEGGERI NOTTURNI

(Night Passengers)

An almanac of unexpected solutions, ironic revelations, astonishing accidents of thought.

Voices reverberating in the darkness of half-empty wagons, lights flashing out of conversation fragments, scents hidden in memory’s crevices. The titles of this collection – thirty three-page pieces – belong to different genres: a series of anecdotes, brief essays and striking stories.

They are inhabited above all by elusive and unforgettable females, and dramatic or bitter events alternate with comic situations in a constant play of mirrors blurring reality and fiction. Holding everything together like in a mosaic is a prose as clear as the night air, capable of revealing the truth sealed in the details of existence with a masterful economy of words. It is an almanac of unexpected solutions, ironic revelations, astonishing accidents of thought. It is a cheerful and bold bet on the extraordinary power of characters, stories, and literature.

“ Carofiglio creates a writing method that becomes a precise poetics. ”

Corriere della Sera

“ *Passeggeri notturni* reveals a peculiar political profile of the author, made of literary experimentation and concise writing. ”

Corriere del Mezzogiorno

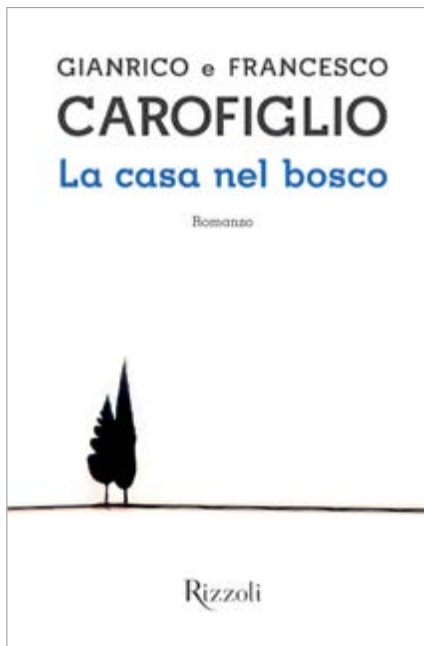


DETAILS

A short story collection, Einaudi 2016, 104 pages

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“ One day a monk met a Zen master and tried to make him uncomfortable by asking: ‘Without words and without silence, can you tell me what reality is?’ The master punched him in the face. ”



DETAILS
Rizzoli 2014, 190 pages
Premio Riviera delle Palme

“Nabokov’s poetic manifesto ‘Detail is always welcome’ is something similar to the Carofiglio’s choice to prefer shades and particulars. And the past comes back with scents and flavours.”
Corriere della Sera



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GIANRICO AND FRANCESCO CAROFIGLIO

LA CASA NEL BOSCO
(The House in the Woods)

“Always before leaving, there was a sense of anticipation, like a slight fever of the soul. The things that would have happened that season would change our lives forever. We were certain, every time.”

All this happened, more or less. This is the first line of a great novel. Too bad it was already written by Kurt Vonnegut, because it would have been the ideal opening for this story. Or rather, for these stories. The two protagonists – and authors – are brothers, but they don’t see each other much, they can hardly even stand each other. Different lives, different personalities, and maybe even some distant resentments left brooding under the ash for too much time. Now though, they have to stay together, at least for a few hours. They have to give a last look at the vacation house of their childhood – the house in the woods, in the Mercadante forest, located in the Alta Murgia National Park, a protected area in Puglia.

Going to collect the last few objects seems like just a trivial, though somewhat sad task, but it becomes an unexpected opportunity for a voyage through memory, for a reconciliation, for a funny and moving inventory of places, odors, stories and, above all, flavors. A memoir written by two people who recount lost friendship, stolen loves, old comic strips and cheesecakes. In the background, there is the enchantment of Puglia along with its colors and scents (in addition to some typical recipes that celebrate the traditions and culinary art of that splendid region in the south of Italy).

FRANCESCO CAROFIGLIO

UNA SPECIE DI FELICITÀ
(A Kind of Happiness)

In a duel between master and pupil, a fight made of words and psychological investigation, a mysterious and unexpected love will change everything.

Giulio d’Aprile is a psychoanalyst. He has a troubled teenage daughter, a seven-years-old kid, and a marriage finished earlier than he expected. Since then he lives in an apparently quite comfort zone. His life changes when he meets the man who many years before had been his teacher, his mentor. A brilliant, genial, highly regarded psychotherapist. The professor, an old tired man now, will be his patient: “dissociative disorder and escape from reality” the diagnosis. As the sessions move forward, old memories and secrets start emerging in a duel between master and pupil where it’s hard to understand who is the doctor and who is the patient. But there is something else. A woman, appeared one night and suddenly disappeared, and then appeared again. Giulio follows her without making any questions, without trying to find answers and explications. He just follows this charming stranger out there, into the night. And this will abruptly reverse the course of his days. As a crack in the wall, as a kind of happiness.

“He knew that that Tuesday a challenge was started. And that man was much stronger. Much more experienced. Much more able to find the right words, the sounds, the silences. He was perfect. That’s why, perhaps, he got sick.”

“Carofiglio’s writing is lively, elegant and cinematographic.”
La Gazzetta di Lecce

“There are many different issues and themes in this novel and they all touch us. We are involved because they belong to all of us.”
Corriere della Sera



DETAILS
A novel, Piemme 2016, 182 pages
Premio Maratea 2016

ABOUT THE AUTHOR

Francesco Carofiglio was born in Bari in 1964. Architect, filmmaker and illustrator, for many years he worked in theatre, both as an actor and an author. He also writes subjects and screenplays for cinema and television. He is the author of *With or Without you* (2005), *Cacciatori nelle tenebre* (2007), a graphic novel written with his brother Gianrico, *L'estate del cane nero* (2008), *Ritorno nella valle degli angeli* (2009, winner of the Premio Stresa in 2010), *Radiopirata* (2011), *Wok* (2013), *La casa nel bosco* (2014), co-authored with his brother Gianrico, *Voglio vivere una volta sola* (2014) and *Una specie di felicità* (2016).
🐦 @fracarofiglio



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ANDREA MOLESINI

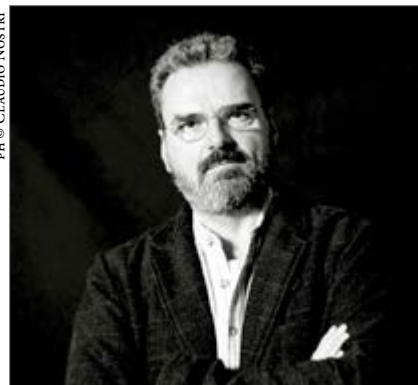
La solitudine dell'assassino



Romanzo

Rizzoli

PH © CLAUDIO NOSTRI



DETAILS

A novel, Rizzoli, September 2016, 368 pages

The new novel by the author of *Not All Bastards Are from Vienna*, winner of the 2011 Campiello Prize.

“ I have lived as a free man and freedom devastated me.”

“ It's like a chess game of fine psychological insight. ”
Corriere della Sera

“ A rocky writer. ”
La Stampa

“ A masterly novel about the contradictions of justice. ”
Corriere del Veneto

PRAISE FOR ANDREA MOLESINI'S PREVIOUS BOOKS:

“ Mr. Molesini has the true novelist's ability to bring scenes and individuals immediately before our eyes, so vividly that they take possession of our imagination. ”
The Wall Street Journal

“ With formidable talent, Molesini gradually reveals a universe of love and hate, patriotism and everyday heroism. ”
Le Monde

ANDREA MOLESINI

LA SOLITUDINE DELL'ASSASSINO (*The Loneliness of the Murderer*)

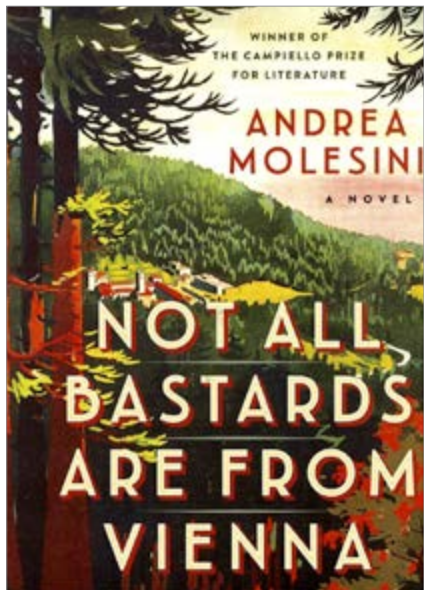
Northern Italy, Trieste. In 1968, a mysterious sixty-year-old librarian, Carlo Malaguti, kills a stranger. There is no apparent connection between the killer and his victim. The state-appointed attorney, an intriguing woman with a hidden past, senses that the killer might be the victim of a conspiracy. But at the trial Malaguti refuses to defend himself and gets a life sentence.

Twenty-one years later, Luca Rainer, an esteemed translator of Shakespeare and Rilke, unhappy in his fickle love affairs and lost in a fruitless search for himself, meets the murderer who is about to be released from prison for good conduct and old age. Rainer is the son of the lawyer who defended Malaguti, an absent mother, who was in and out of psychiatric institutes.

The two men become close friends, which forces Rainer to explore the old man's past. Malaguti is still imperious despite his years and just as bold in his thoughts. The past hides a terrible secret, which has to do with the death of a Jewish girl wanted by the SS, with whom Malaguti was desperately in love in the spring of 1944. Was Malaguti the one who betrayed her? Yes, but under torture, making it impossible to determine his guilt. Rainer will agree to tell his friend's story, and by “translating” it he will become the narrator who discovers himself as a citizen of the world's labyrinth.

The Loneliness of the Murderer is a literary novel with the rhythm of a thriller. The details slowly reveal the whirlpool of darkness that envelops the soul of the librarian evoking the tragedy of the Shoah (along with some of its historic antecedents), and with the dramatic power of Greek theater it binds together the fate of a myriad of characters.

The book is an ode to life and its inescapable beauty and energy, mixing love and loyalty, cowardice and betrayal, fear, courage, escape and passion.



PREMIO CAMPIELLO 2011
 PREMIO COMISSO 2011
 PREMIO CITTÀ DI CUNEO PRIMO ROMANZO 2011
 PREMIO LATISANA 2011

“Wonderfully alive – often terribly so – as a wartime adventure and story of youth arriving at manhood.”
The New York Times

“An excellent war novel, as well as a powerful depiction of a family’s strength and mankind’s justification for war’s barbarity, movingly told and full of vivid imagery.”
Publishers Weekly

“Wonderful.”
La Stampa

ANDREA MOLESINI

NON TUTTI I BASTARDI SONO DI VIENNA

(*Not All Bastards Are from Vienna*)

Winner of the prestigious Campiello Prize, this international bestseller tells the riveting story of an Italian family whose courage is put to the test when their villa is requisitioned by enemy troops during the First World War.

Andrea Molesini’s exquisite debut novel – winner of the prestigious Campiello Prize – portrays the depths of heroism and horror within a Northern Italian village toward the end of the Great War. In the autumn of 1917, Refrontolo – a small community north of Venice – is occupied by Austrian soldiers as the Italian army is pushed to the Piave river. The Spada family owns the largest estate in the area, where orphaned seventeen-year-old Paolo lives with his eccentric grandparents, headstrong aunt, and a loyal staff.

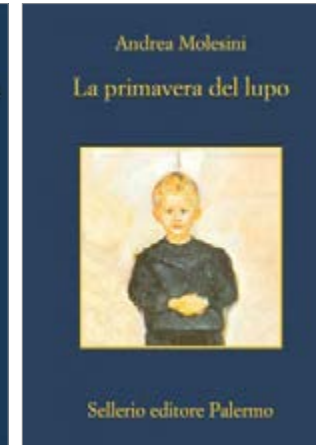
With the battlefield nearby, the Spada home become a bastion of resistance, both clashing and cooperating with the military men imposing on their household. As his family succumbs to acts of jealousy and betrayal, love and hate, Paolo is recruited to help with a compromising covert operation and his life is put in irrevocable jeopardy.

Internationally celebrated and garlanded with awards, *Not All Bastards Are from Vienna* is an unforgettable portrait of the erosion of tradition and the fall of an Italian aristocratic family, whose personal battles burn with more fire than those of the war happening around them.

BOOKS BY ANDREA MOLESINI



NON TUTTI I BASTARDI SONO DI VIENNA, 2010



LA PRIMAVERA DEL LUPO, 2013



PRESAGIO, 2014

Translation rights - Marcella Marini at Sellerio: marini.editor@sellerio.it

“Take Hemingway’s masterpiece *A Farewell to Arms* and Erich Maria Remarque’s classic *All Quiet on the Western Front*, and cross these two war depictions with the portrait of Italian aristocracy in Tomasi di Lampedusa’s novel *The Leopard...* [*Not All Bastards Are from Vienna*] is a powerful and effective blend of Bildungsroman, armchair travel, historical document, and war drama, with touches of a thriller.”
Kultur

ABOUT THE AUTHOR

Andrea Molesini was born in 1954 and lives in Venice. He teaches Comparative Literature at Padua University. He is a poet, a translator, an author of children’s stories translated into many languages, and a sailor. He won the Premio Andersen Career Award in 1999, the Premio Monselice for literary translation in 2008 and the Premio Campiello in 2011.

He is the author of the novels *Non tutti i bastardi sono di Vienna* (2010, Premio Campiello, Premio Comisso, Premio Città di Cuneo Primo Romanzo, Premio Latisana 2011), *La primavera del lupo* (2013), *Presagio* (2014), *La solitudine dell’assassino* (2016).





DETAILS

Feltrinelli 2015, 86 pages

FOREIGN RIGHTS SOLD IN

Germany (Kösel), Spain (Atico de los libros).

GABRIELE ROMAGNOLI

SOLO BAGAGLIO A MANO

(*Carry-On Only*)

A metaphor of a way of living which urges the liberation from every single need.

Not to encumber: that's one of the few perspectives that can be considered positive, effective, maybe even morally and politically valuable in life. Gabriele Romagnoli got to think about it in Corea, while he was virtually dead, locked up in a wooden crate for the purpose of an odd ritual-experiment. In the claustrophobic silence of that coffin, here come the stories, the reflections, the obsessive thoughts about restraint.

The carry-on, for example. A baggage that requires a choice, an evaluation of the essential. The carry-on becomes metaphor of a way of living which implies that loss is actually an asset, and urges the liberation from every single need, without fear of "without".

In *Carry-On Only* Romagnoli pinpoints a crucial theme of contemporary society and global outliving, and writes one of his most flavourful works, the story of a rebirth, of an awakening. He does it without magniloquence. Without arrogance. Without.

“ Gabriele Romagnoli has an impressive ability to collect instants, while always keeping an original point of view on the world. It is worth hearing him out even just for the rhythm of his blunt, essential writing, his wit and the diversity of his stories. ”

Panorama



GABRIELE ROMAGNOLI

CORAGGIO!

(*Courage!*)

A personal catalogue of courageous men, a necessary exercise in philosophy of the existence.

In *Courage!* Gabriele Romagnoli draws up his own personal catalogue of courageous men, like Èric Abidal, the soccer player who won the Champions League when he was diagnosed with cancer only a few months earlier; Captain Rowan, who was instructed to deliver a message to the leader of the rebellion in the heart of the Cuban jungle; Senator Ross, saving the presidency of the United States with his vote; or even a literary character like Stoner, and his “no” that ends up defining a life and a career.

Romagnoli wants the readers by his side, so that everyone can recognise the humility and the beauty of that kind of courage that makes life a fair life.

From the author of *Solo bagaglio a mano* (*Carry-On Only*), here's another necessary exercise in philosophy of the existence.

“ Among the many factors that make Gabriele Romagnoli a good friend to anyone who loves reading (his news reports, his commentary, his novels), there's the ability to never be predictable, the carefully cultivated gift for entertaining. ”

la Repubblica



DETAILS

Feltrinelli 2016, 104 pages

ABOUT THE AUTHOR

Gabriele Romagnoli (born in Bologna in 1960) is a journalist and a writer. He's the author of *Navi in bottiglia* (Mondadori, 1993), *Louisiana Blues* (Feltrinelli, 2001), *L'artista* (Feltrinelli, 2004), *Non ci sono santi* (Mondadori, 2006), *Un tuffo nella luce* (Mondadori, 2010), *Domanda di grazia* (Mondadori, 2014), *Solo bagaglio a mano* (Feltrinelli, 2015) e *Coraggio!* (Feltrinelli, 2015).



PH © ALFREDO BERMAN

NICCOLÒ AMMANITI

ANNA

EINAUDI
STILE LIBERO **BIG**

PH © DANIELA CREVENA



DETAILS

A novel, Einaudi Stile Libero 2015, 286 pages

FOREIGN RIGHTS SOLD IN

Australia and New Zealand (Text Publishing), Brazil (Bertrand Editora Brasil), China (Shanghai 99), France (Grasset), Greece (Metaixmio), The Netherlands (Lebowski), Serbia (Plato Books), Spain, Castilian (Anagrama), Spain, Catalan (Angle), Turkey (Can Yayınları), UK and USA (Canongate).

“ Ammaniti’s devotion to his protagonist brings him close to the compassion that Cormac McCarthy transmits to his creatures in *The Road*, recalling the atmosphere of William Golding’s *Lord of the Flies* and the decadence of *The Walking Dead*, though without the carnage. ”

Corriere della Sera

“ Little savages fighting with the hostility of the world and the lack of role models, a world with new rules, absolutely unknown. ”

Le Figaro Littéraire

NICCOLÒ AMMANITI

ANNA

The long-awaited new novel by the internationally acclaimed author of *I’m Not Scared*.

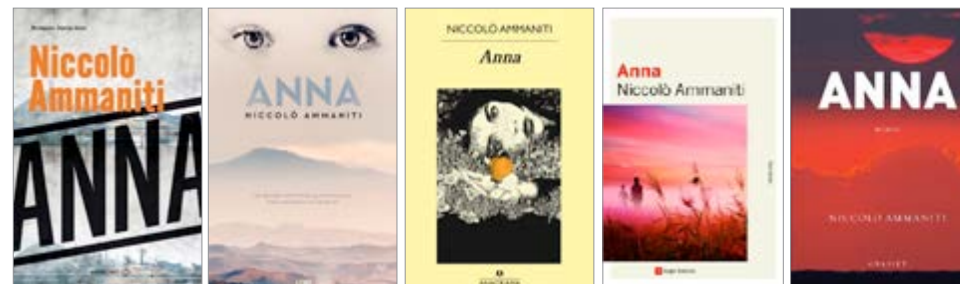
Imagine a Sicily as mysterious as a forgotten continent, where there is no electricity and wild dogs follow you on the highway. A ruthless virus has exterminated the adults and left the youth alive. In this world of cadavers and useless objects, the children play, fight and love. And now imagine Anna, thirteen years old, and Astor, her eight-year-old brother. They inherited a prodigious desire to survive and a notebook in which their mother gave them instructions on how to do so.

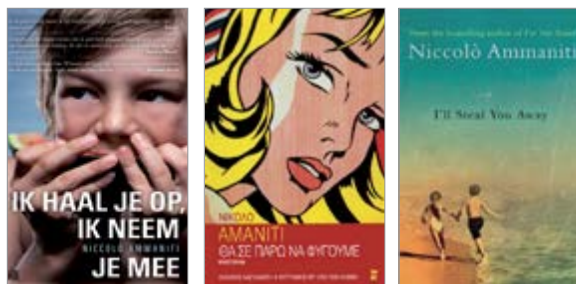
Few writers have known how to recount the fragility of destiny, opening it wide before our eyes with all its naked biological energy. But no one has incarnated it with so much softness in the gaze of a thirteen-year-old, marvelously stubborn in her ability to sniff out, like an animal, every possibility for survival.

In a primitive landscape shorn of the civility warmth, Anna, her brother and a large dog set out on an initiatory voyage through roads and forests, malls and houses falling apart, in quest for an obscure happiness. With *Anna*, Niccolò Ammaniti has written his most ambitious and heart-rending novel. A miraculous homage to life.

“ A magnificently crumbling Sicily is the theater of these events. The Messina bridge is seen by Anna as a possible destination of a redemptive exodus. ”

la Repubblica





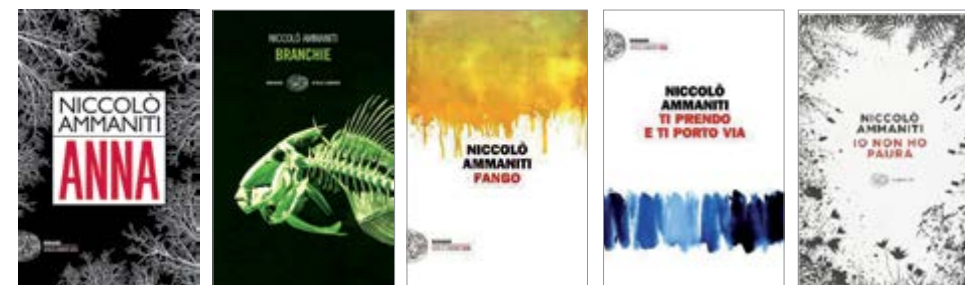
A SELECTION OF FOREIGN EDITIONS

**TI PRENDO E TI PORTO VIA
CHE LA FESTA COMINCI
COME DIO COMANDA
IO NON HO PAURA
IO E TE**

NICCOLÒ AMMANITI

AN INTERNATIONAL BESTSELLING AUTHOR

Niccolò Ammaniti was born in Rome in 1966. He made his début in fiction in 1995 with the novel *Branchie*. He is the author of award-winning novels and short stories, which are translated in 44 countries: *Fango* (1996), *Ti prendo e ti porto via* (1999), *Io non ho paura* (2001, Premio Viareggio), *Come Dio comanda* (2006, Premio Strega), *Che la festa cominci* (2009), *Io e te* (2010), *Il momento è delicato* (2012), *Anna* (2015). In 2014 he edited the anthology *Figuracce*, which includes the short story *Marco Risi contro la Maga della Maglianella*. Many of his books have been successfully made into film: *L'ultimo capodanno* (directed by Marco Risi, 1998); *Branchie* (directed by Francesco Ranieri Martinotti, 1999); *Io non ho paura* and *Come Dio comanda* (both directed by Gabriele Salvatores, 2003 and 2008), *Io e te* (directed by Bernardo Bertolucci, 2012). He is the author and the director of the docu-film *The Good Life* (2014).



FOREIGN PUBLISHERS OF NICCOLÒ AMMANITI'S WORKS

Albania (Botimet Dudaj), Australia and New Zealand (Text Publishing), Brazil (Companhia das Letras, Bertrand Editora Brasil), Bulgaria (Colibri), China (Shanghai 99, Crown Publishing, Horizon Media), Croatia (AGM, Profil), Czech Republic (Havran, NLN), Denmark (Gyldendal), Egypt (Beba Editions), Estonia (Pegasus), Finland (Otava Publishing), France (Edition du Félin, Grasset, Laffont), Germany (Fischer, Reclam, Piper), Greece (Perugia, Kastaniotis, Metaixmio), Hungary (Ulpius Haz, Noram kiado, Európa Könyvkiadó), Iceland (Bjartur), Israel (Kinneret), Japan (Hayakawa Shobo), Latvia (Jāņa Rozes apgāds), Lithuania (Tyto Alba, Alma Littera), Korea (Seamulkiul, Sigongsa), Macedonia (Kultura, Magor), Mozambique (Societade Editorial Ndjira), The Netherlands (Wereldbibliotheek, Prometheus, Lebowski), Norway (HR Ferdinand, Vigmostad og Bjørke), Poland (Muza), Portugal (Dom Quixote, Bertrand Editora), Romania (Humanitas), Russia (Machaon, Inostranka, Atticus, Corpus), Serbia (Plato Books), Slovenia (Goga, Študentska založba), Slovakia (Slovart), Spain and Latin America, Castilian (Grijalbo, Anagrama), Spain, Catalan (Empuries, Angle Editorial), Sweden (Norstedts), Thailand (Butterfly Publishing), Turkey (Can Yayinlari, Doğan Kitap), UK (Canongate), USA (Canongate US, Black Cat-Grove Atlantic), Vietnam (Phu Nu).

Elena Stancanelli

La femmina nuda



La nave di Teseo



Romanzo



ELENA STANCANELLI

LA FEMMINA NUDA

(*The Nude Female*)

“ You cannot stop reading this book. ”

Anna is a beautiful, intelligent woman with an interesting job. But all of a sudden none of this is of any use. After five years her love affair with David has sunk into a web of betrayal, lies and blackmail. Her life is falling apart, and her obsession takes the place of every other thought. Anna begins to compulsively check David's cellphone, read his chats and explore his social network presence. She becomes hysterical, insomniac and doesn't eat; she smokes and gets drunk every night to be able to get some sleep. She doesn't know what she's looking for, nor does she know why she's looking. For a whole year she'll be a prisoner of what she herself calls the kingdom of idiocy. Anna hasn't been able to confide in anyone up to this point.

This story is her confession, in the form of a letter, to Valentina, her dearest friend, who has watched her destroy herself for the entire year, night after night. Anna tells all, with no hang-ups. The humiliating and ridiculous details, her lookouts while spying on the other woman, her whole morbid obsession. Anna resembles all of us who fight this paradoxical war called love. At times we win, more often we lose. The only thing we can always count on, the only thing that can show us our limits, our needs, is our body. And Anna will grab hold of her body to beat the pain.

DETAILS

La nave di Teseo 2016, 160 pages

Shortlisted for Premio Strega 2016

Premio Ninfa Galatea 2016, Premio Caccuri 2016

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FOREIGN RIGHTS SOLD IN

France (Stock), Germany (Berlin),

The Netherlands: (Wereldbibliotheek),

Spain and Latin America (Anagrama).

“ *The Nude Female* captivates you from the very first page and you go running to the end, as if you have to find the killer. ”
Corriere della Sera

“ With a writing such as Stancanelli's one, reading is like living. ”
D la Repubblica delle Donne


“ Elena Stancanelli has found the words to go deep in self-annihilation. ”
Il Foglio

“ Simply, all this happens: someone heals, someone gets hurt. And someone can write it. ”
la Repubblica

“ Now I like everyone. Maybe because I'm getting old and time is growing short. I pity bodies. I have a great pity and respect for bodies. Whatever their shape, because of how far they've travelled. If they're all worn out, if they're quick and merry, all bodies, even mine, inspire great tenderness in me. ”

ABOUT THE AUTHOR

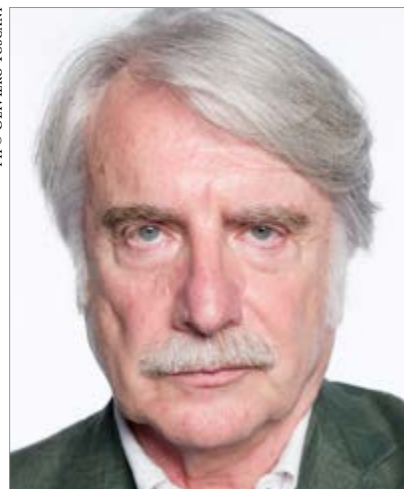
Elena Stancanelli was born in Firenze in 1965. She is the author of novels and stories, and a regular contributor to several newspapers. Among her works: *Benzina* (1998), which became a film directed by Monica Stambrini in 2001, *Le attrici* (2001), *Un uomo giusto* (2011), and the short stories included in the anthologies *Ragazze che dovresti conoscere* (2004), *Figuracce* (2014) and *Smash* (2016).

 @elenastanka

PAOLO CREPET

Baciami
senza rete

PH © OLIVIERO TOSCANI




DETAILS

Mondadori Strade Blu, September 2016, 368 pages

ABOUT THE AUTHOR

Paolo Crepet was born in Torino in 1951. He is a psychiatrist and a sociologist, and he has been the scientific director of the "Scuola per genitori" (Parenting School) since 2004. He is the author of *Le dimensioni del vuoto*, *I giovani e il suicidio* (1993), *Cuori violenti*, *Viaggio nella criminalità giovanile* (1995), *Solitudini*, *Memorie d'assenza* (1997), *I giorni dell'ira*, *Storie di matricidi* (con Giancarlo De Cataldo; 1998), *Naufragi*, *Storie di confine* (1999; 2002), *Non siamo capaci di ascoltarli* (2001), *La ragione dei sentimenti* (2002; 2004), *Voi, noi* (2003), *Dannati e leggeri* (2004; 2006), *I figli non crescono più* (2005), *Sull'amore* (2006; 2010), *Dove abitano le emozioni* (con Mario Botta e Giuseppe Zois; 2007), *A una donna tradita* (2008), *Sfamiglia* (2009; 2011), *Un'anima divisa* (2010), *L'autorità perduta* (2011; 2013), *Elogio dell'amicizia* (2012), *Impara a essere felice* (2013) e *Il caso della donna che smise di mangiare* (2015).

 @PaoloCrepet

PAOLO CREPET

BACIAMI SENZA RETE

(Kiss Me Without the Net)

“ Turn off Facebook and kiss each other. ”

“This book is born out of graffiti on a wall in Rome: TURN OFF FACEBOOK AND KISS EACH OTHER. This is a beautiful synthesis of a non-conformist thought, an idea hung like a frame surrounded by exhaust fumes, an illicit window. It is a challenge against the daily trudging of thousands of ants caught between home and work, gyms and shopping centers, forced to connect and be connected ceaselessly, without thought, without doubt.”

With these words Paolo Crepet opens his passionate but unbiased analysis of the condition of the individual and of interpersonal relationships in our current digital and interconnected age. It is an age, however, in which younger generations seem to be literally enrapt. But what will children who have only communicated through a “device” look like as adults? What capacity will they have to use and develop their senses? What changes will happen to their way of perceiving emotions, relating socially, their ability to empathize?

These are the crucial and increasingly compelling questions that weigh on parents, teachers and educators with respect to the so-called “digital native generation” – questions that Crepet will address, but without using apocalyptic tones or demonizing the dark aspects that are always present in any new technologic development. As he says, “this book is not an accusation; it is not against anything. It is an attempt to underline the contradictions and side effects of a new world that not only presents itself as the most recent and astonishing industrial revolution – the digital revolution – but, more importantly, as an amazing and unexpected anthropological mutation.”



CONCITA DE GREGORIO COSA PENSANO LE RAGAZZE



PH © FABIO LOVINO



CONCITA DE GREGORIO

COSA PENSANO LE RAGAZZE

(What Girls Think)

A world of thousands of women represented and recounted through a single, extraordinary voice.

To the men who say, “I’ve never understood women and I never will,” this book is for you. To the women who say, “It could only happen to me; I’m the one who screws up,” this book is for you. It is a map for deciphering the girls of our time, an amulet to keep from losing your way, an antidote to fear.

“For two years I talked to thousands of women, from ages six to ninety-six, but mostly adolescent women, young women. I asked all of them the same questions: What is important to you in life? How do you get it? What do you do when you don’t get what you expect? In the replies the central theme is always love. Love and sex, love and desire, betrayal, family, the body, love and money. It was a symphony of voices really collected, really listened to: eyes seen with eyes, laughs and tears, confessions and secrets. These stories form an orchestra of different instruments playing the same music. And from this choir of words my stories were born. They were born from reality, but they open up to the freedom of imagination; from a fragment of truth, lives and worlds unfold.”

From Concita De Gregorio’s extraordinary research a world of thousands of women is represented and recounted through a single voice that has understood their feelings and state of mind. The territory of research is Italy, but these women are citizens of the world and the voice of the author is universal.

This book has been an extraordinary success in Italy, a long-seller at the top spots since its release date.

DETAILS


Einaudi 2016, 140 pages

“I wouldn’t change anything about me, not even my scars. I love my scars. They’re a big part of who I am, why should I hide them?”

Beatrice Vio, paralympic fencing gold medal winner

ABOUT THE AUTHOR

Concita De Gregorio was born in Pisa in 1962. Graduated at the University of Pisa, she began working as a journalist for local newspapers and then received a scholarship to join *La Repubblica*, where she has been a politics and culture correspondent for twenty years. She returned to *La Repubblica* as a columnist after overseeing *l’Unità* from 2008 to 2011. She is co-founder of the Spanish magazine *Ctxt* and the mother of four children. She is the author of *Non lavate questo sangue* (2001), *Una madre lo sa. Tutte le ombre dell’amore perfetto* (2006), *Malamore. Esercizi di resistenza al dolore* (2008), *Un paese senza tempo. Fatti e figure in vent’anni di cronache italiane* (2010), *Così è la vita* (2011), *Io vi maledico* (2013), *Un giorno sull’isola. In viaggio con Lorenzo* (2014), *Mi sa che fuori è primavera* (2014), *Cosa pensano le ragazze* (2016).

 @concitadeg



PH © FABIO LOVINO



DETAILS

A novel, Feltrinelli 2015, 128 pages
Premio Ninfa Galatea 2015

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Spain and Latin America (Anagrama).

CONCITA DE GREGORIO

MI SA CHE FUORI È PRIMAVERA
(I Think It's Spring Outside)

From a tragic event a heart rending novel of love and hope.

I Think It's Spring Outside is the story of Irina, a woman who has not forgotten her painful past; on the contrary, she holds it close to her chest 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 for the weekend – 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, *I Think It's Spring Outside* describes the process by which Irina picks up the shattered pieces of her life and slowly, bravely, puts them together again.

From the simple, terrible facts of the true story of Irina Lucidi and Mathias Schepp, 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.



“ Enea Zottia is a first rate policeman, a great romantic, a little big Gatsby. ”
Sette

“ The cases to be solved come and go, women, perhaps, too. The familiar mystery novels by Polillo remain, and they are a good company. ”
La Stampa

“ So many enigmas, a strong dose of irony and a detective story that comes to terms with the feelings and the ambiguities of human nature. ”
Il Messaggero

“ A well constructed, enjoyable, page-turning novel. ”
il Venerdì

“ Polillo is able to mix up love and death; regrets and hopes; mystery, romance and noir. You cannot buy class. ”
Corriere della Sera

“ A classic mystery novel, Agatha Christie-style, but with no bloodshed. ”
Corriere della Sera

MARCO POLILLO

THE ZOTTIA'S NOVELS

Set in the enchanting frame of Lago d'Orta, in the northern provinces of Italy, with its beautiful scenery and atmosphere, its wealth of colour and picturesque effects, the bestselling mystery series featuring the commissioner Enea Zottia. A man of sharp intuition, far away from technology but close to the soul of people.

The apparent calm of life on the lake hides secrets and intrigues, revenge and suspicion, that lead to unexpected murders. Commissioner Zottia, the flawed hero created by the sophisticated and skilful pen of Marco Polillo, solves the most difficult cases in an exemplary manner. Never forgetting his love's torments.

THE ZOTTIA'S NOVELS

IL PONTILE SUL LAGO, 2011

VILLA TRE PINI, 2012

IL CONVENTO SULL'ISOLA, 2014

CORPO MORTO, 2009-2014

ACQUE AMARE, 2016

ABOUT THE AUTHOR

Marco Polillo was born in Milan. He has been the Head of the Italian publishing houses Mondadori and Rizzoli, and the President of the Italian Publishers Association. A passionate reader of crime novels, after a career in publishing, he created his own publishing house, Polillo Editore, specialized in crime literature. He is the author of *Testimone invisibile* (*Invisible Witness*, 1997, 2010), and the series featuring the character of inspector Enea Zottia: *Corpo morto* (*Dead Body*, 2009), *Il pontile sul lago* (*The Pier on the Lake*, 2011), *Villa Tre Pini* (*Villa Three Pines*, 2012), *Il convento sull'isola* (*The Convent on the Island*, 2014) and *Acque amare* (*Bitter Waters*, 2016).





NADIA FUSINI

VIVERE NELLA TEMPESTA

EINAUDI



DETAILS

A novel, Einaudi 2016, 200 pages

ABOUT THE AUTHOR

Nadia Fusini teaches English literature at the Scuola Normale Superiore di Pisa. She is an essayist, a translator and a novelist. She has commented on and translated, among others, Virginia Woolf, Samuel Beckett and Shakespeare.

“ For years I’ve been living in Shakespeare’s *The Tempest*, reading and rereading it. Years pass and I’m here, immersed in the meaning of the tempest and the sea, of being shipwrecked and getting saved by Shakespeare. And over time I’ve noticed that our very existence exposes us to the tempest. There’s something ‘tempestuous’ in all our lives. ”

NADIA FUSINI

VIVERE NELLA TEMPESTA

(Living in the Tempest)

A loose rewriting of *The Tempest*, an invitation to reflect on what it means to live life and to recognize life’s gift of the marvelous.

A book can be like a shell you put up to your ear to hear echoes of thoughts and emotions. It can be like a best friend who accompanies you and supports you through your daily life.

Shakespeare’s *The Tempest* is the shell in this tempest of this book, in which stories are told of ships, islands, travels and castaways, seas and oceans, encounters with the unknown, the wild, the different; with Caliban, the beast who frightens the beautiful and innocent young girl Miranda.

The island is the place that saves, but it is also the place where the delirium of power takes hold, where life presents itself as rebirth – and a repetition – where everything verges on comedy. The comedy of human life. And if in his last play Shakespeare chose to turn the plot toward comic resolution, it is precisely because he chose life, and with it not so much terror as mercy, the marvels of mercy.

Nadia Fusini’s new book, a loose rewriting of *The Tempest*, is a gripping read. It is an invitation to reflect on what it means to live life; and, as such, being conscious and aware of all the tempests, large and small, that comprise daily life – allowing us to recognize life’s gift of the marvelous.



PH © LUIS RUBIO BARRIO

“Margaret Mazzantini is placing, with a steady hand, the seed of hope deep within the darkest and most desperate acts of humankind.”

La Stampa

MARGARET MAZZANTINI

SPLENDORE (*Splendor*)

Will we have the courage to be ourselves?

This is what the main characters of this novel ask themselves: two young men, two incredible destinies. One is restless and eclectic, the other carnal and tormented. A single identity to be put back together, like the tiles of a mosaic cast into the emptiness. An unbreakable bond, at once violent and creative, imposes itself as their own nature surges up in them – a high wire spanning the abyss of an entire existence. The two protagonists grow apart, geographically distant, and establish new bonds. The sentimental initiation of Guido and Costantino covers the seasons of life, infancy, adolescence, and the ravages of adulthood. They put everything in jeopardy, every other emotion, every hard-won certainty, even their own personal safety. Margaret Mazzantini gives us a hypnotic novel, suffused with a light that shoots you in the back, advancing with a mad urgency in a narrative that goes against the grain, claiming the right to transform shame into beauty. Literature has the right to awaken us and leave us in the stupor of a resounding dream – because the real scandal would be not to look for our true selves. In the end we each know that we can only be who we are. And the real splendor is our singularly suffered diversity.

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France (Laffont), Bulgaria (Colibri), Germany (DuMont), The Netherlands (Wereldbibliotheek), Poland (Sonia Draga), Romania (Polirom), Russia (Azbooka), Slovenia (Mladinska Knjiga), Spain and Latin America (Seix Barral), Sweden (Contempo), Turkey (Doğan).



DETAILS

A novel, Mondadori, 2013, 310 pages

ABOUT THE AUTHOR

Margaret Mazzantini is the author of *Il catino di zinco* (1994), *Manola* (1999), *Non ti muovere* (2001, Premio Strega, Premio Grinzane Cavour, Premio Città di Bari, and European Zepter Prize), the theatrical monologue *Zorro* (2002), *Venuto al mondo* (2008, Premio Campiello 2009), *Nessuno si salva da solo* (2011) and *Mare al mattino* (2011, Premio Cesare Pavese and Premio Matteotti).





MARGARET MAZZANTINI

NESSUNO SI SALVA DA SOLO

(No One Survives Alone)

The everyday drama of love and disaffection in a contemporary couple. The sentimental autobiography of a generation.

A summer night at a table in a restaurant in Rome. A young couple with too many responsibilities on their shoulders: two children to take care of, resentments and transgressions. Delia and Gaetano consider the possibility of starting over together again. At the same time they are seduced by the unknown. Neither the passion that marked the beginning of their relationship nor the rage they now feel have entirely subsided.

DETAILS

A novel, Mondadori 2011, 192 pages

FOREIGN RIGHTS SOLD IN

Albania (Ombra), Bulgaria (Colibri), France (Laffont), Germany (DuMont), Israel (Kinneret), The Netherlands (Wereldbibliotheek), Poland (Sonia Draga), Romania (Polirom), Russia (Azbooka), Serbia (Plato), Spain and Latin America (Alfaguara), Turkey (Doğan), UK and USA (Oneworld).



Now a film directed by SERGIO CASTELLITTO



MARGARET MAZZANTINI

MARE AL MATTINO

(Morning Sea)

Two children. Two mothers. Two worlds.

Farid is a Libyan child who lives in the desert, with a gazelle as his best friend. Vito is a Sicilian boy who grew up listening to stories told by his mother and his grandmother about how Gaddafi threw them out of Tripoli in the Seventies, together with many other Italians. Between them the Mediterranean sea, the promise of a new life.

Moving back and forth between the continents, this deeply moving portrait focuses on two families and one stretch of water, and in terse, lyrical language, captures perfectly the dark, uncertain quality of our times.

“Mazzantini’s lyrical novel puts a human face on migration and displacement.”

Booklist

“A small book about a great catastrophe, a document of our time.”

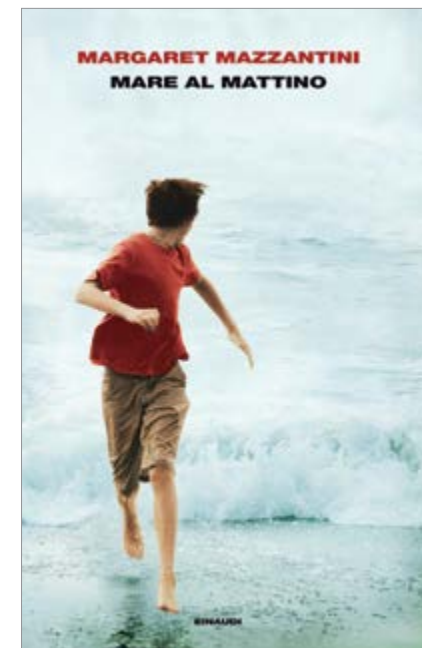
Buchmarkt

“Mazzantini explores displacement and the effect of political chaos on individual lives in this extremely brief but intense story of Libyans seeking refuge in Italy and Italians seeking their lost past in Libya... A tragedy for our time.”

Kirkus Review

“As always, Mazzantini finds the words to express the pain and suffering of the defeated, those forgotten at the margins of history.”

Le Monde des Livres



DETAILS

A novel, Einaudi 2011, 128 pages
Premio Pavese, Matteotti, English Pen Award

FOREIGN RIGHTS SOLD IN

France (Laffont), Germany (DuMont), Israel (Kinneret), The Netherlands (Wereldbibliotheek), Romania (Polirom), Russia (Azbooka), Serbia (Plato), Spain and Latin America (Alfaguara), Sweden (Lindelöws), Turkey (Doğan), UK and USA (Oneworld).





DETAILS

A novel, Mondadori 2008, 530 pages
Premio Campiello 2009

FOREIGN RIGHTS SOLD IN

Albania (Ombra), Bosnia (Buybook), Brazil (Companhia das Letras), Bulgaria (Colibri), Croatia (Algoritam), France (Laffont, 10/18), Germany (DuMont), Hungary (Cartaphilus), Israel (Kinneret), Latvia (Apgads Atena), Mexico (Grijalbo), The Netherlands (Wereldbibliotheek), Poland (Sonia Draga), Portugal (Bertrand), Romania (Polirom), Russia (Azbooka), Serbia (BeoBook), Slovenia (Mladinska Knjiga), Spain and Latin America-Castilian (Lumen, DeBolsillo), Spain-Catalan (Rosa dels Vents), Turkey (Doğan), UK (One-world), USA (Viking Penguin).

MARGARET MAZZANTINI

VENUTO AL MONDO

(*Twice Born*)

An international bestseller, a sweeping portrait of motherhood, loss and redemption.

Haunted by memories of Sarajevo's four-year siege, Gemma boards a flight from her native Rome to the war-scarred city with her son Pietro. She hopes to teach him about the country of his birth and about Diego, the father he never knew. Now, a revelation awaits her – one that will force her to face the full extent of her loss, the true horror of war and the redemptive power of love. *Twice Born* is a major motion picture directed by Sergio Castellitto, starring Penélope Cruz and Emile Hirsch.

“It flows as smoothly as a sigh.”
Frankfurter Allgemeine Zeitung

“A book that honors the art of fiction.”
tuttoLibri

“Beautifully written and skilfully crafted.”
Publishers Weekly

“A stunning story of love and war.”
Le Monde des Livres

“Vivid memories and powerful emotions...
A stunning book.”
Irish News

“Mazzantini's depictions of love, maternal and romantic, are powerfully raw.”
Kirkus Review

“This stunning novel about the nature of grief, love and motherhood blew me away with the quality and depth of her haunting story.”
The Bookseller

FOREIGN EDITIONS

VENUTO AL MONDO
(*Twice Born*)



MELANIA G. MAZZUCCO

IO SONO CON TE

STORIA DI BRIGITTE



EINAUDI

PH © CHRISTINA MOLNAR



DETAILS

Einaudi 2016, 224 pages

FOREIGN RIGHTS: valeria.zito@einaudi.it

For months, two women meet every week. One has lost everything and begins to tell her story; the other one listens and decides to write that story down. She has chosen it among the countless possible ones, the way you open a door or start down a path. Because only through the eyes of each individual person can you see the world.

MELANIA G. MAZZUCCO

IO SONO CON TE STORIA DI BRIGITTE

(I Am With You. The Story of Brigitte)

For months, two women meet regularly; they learn to know each other, understand each other and trust each other. Because only through the eyes of each individual person can you see the world. "I didn't know where they were taking me. I only knew that I would never return."

Brigitte arrives at the Termini train station one day at the end of January. She is wearing lightweight clothing; she is cold and hungry and doesn't really know what country she's in. She had fled hastily from the Congo and was then unloaded like a burdensome package. The train station in Rome becomes her dormitory; garbage becomes her dinner. And yet she used to be a nurse, the mother of four children and now she doesn't even know if they are alive. When she is completely at the end of her tether, she is approached by a man. He speaks to her, scribbles an address on a paper napkin for her: the Centro Astalli, where she will find a meal, human warmth and all the help she needs. In fact, it is a new beginning, but it is also the beginning of a new odyssey.

Io sono con te is a rare and essential book for many reasons: it is the story of a meeting and recognition, of an ordeal and a rebirth, the description of an Italy which is both inhospitable and welcoming, politically inadequate and full of miraculous situations and people.

Melania Mazzucco has put herself on the line on every page, as a human being and as an author, using a new, flexible style which is precise, personal, and full of restrained and explosive emotion.

In *Vita* she had narrated the epic of Italian emigration; in *Io sono con te* she flips the perspective: by looking these men and women in the eye, mirroring ourselves in their stories, we cannot help but recognize the desperate energy which we all have in common, when life has swept us away and we are trying to get back on our feet.



MELANIA G. MAZZUCCO
IL MUSEO DEL MONDO

DETAILS

Einaudi 2014, 240 pages

ABOUT THE AUTHOR

Melania G. Mazzucco (Rome, 1966) made her debut in fiction with *Il bacio della Medusa* (*Medusa's Kiss*, 1996), followed by *La camera di Baltus* (*Baltus' Room*, 1998) and *Lei così amata* (*She So Loved*, 2000). Her novel *Vita* received the Premio Strega in 2003, became a New York Times Book Review Editors' Choice and was selected for the Publishers Weekly Top Ten Books of the Year. After *Un giorno perfetto* (*A Perfect Day*, 2005), she wrote two books about the Italian Renaissance painter Tintoretto: the novel *La lunga attesa dell'angelo* (*The Long Wait for the Angel*, 2008) and the essay *Jacomo Tintoretto e i suoi figli* (*Jacomo Tintoretto and His Children*, 2009). In 2012 she published the novel *Limbo* and the philosophical tale *Il bassotto e la Regina* (*Plato and the Queen*), illustrated by Alessandro Sanna. In 2013 she has been a weekly contributor to *la Repubblica* with the art column "Il museo del mondo" and published the novel *Sei come sei* (*You Are How You Are*). Her most recent book is *Io sono con te* (*I Am With You*, 2016). Mazzucco's books have been translated in 27 countries.

MELANIA G. MAZZUCCO

IL MUSEO DEL MONDO

(The Museum of the World)

From Fra Angelico to Francis Bacon, a voyage into an exceptional writer's ideal museum.

Every painting, every work displayed in a church or gallery leaves a mark on those who look at it. It is the beginning of an adventure. Created out of faith, or money, or vocation or love, the works of art that Melania G. Mazzucco has not been able to forget embrace five continents, from antiquity to nowadays. Created as amulets, prayers or curses by men and women, hunters and witches, assassins and saints, illiterates and intellectuals, no real museum could ever contain them. An imaginary museum, however, might be up to the task.

Among the most beloved paintings, Mazzucco has selected fifty-two – "only works by artists worth spending time with" – and after a rigorous selection, she decided to recount them in her weekly *Repubblica* column over the course of a year. This volume gathers the stories and the images of these works that become presences, a mirror of thought, indelible emotion and sparks of the world's meaning.

Fifty-two masterpieces times fifty-two stories: one of Italy's most beloved narrators accompanies us in the discovery of her own personal "imaginary museum".

MELANIA G. MAZZUCCO

LA LUNGA ATTESA DELL'ANGELO

(The Long Wait for the Angel)

The novel on the life of an extraordinary artist. The mystery of love and painting in Italy's most fascinating city.

In Venice, toward the end of the 16th century, Jacomo Robusti – otherwise known as Tintoretto – defends his achievements by any means. He thrives on competition, bodily threat, and deceit, while also finding inspiration for his paintings in the extraordinary physical world that surrounds him. Despite a long hostile relationship with his critics, Tintoretto never doubts himself, nor his talent.

Tintoretto's illegitimate daughter Marietta is his most perfect creation. A gifted musician and painter in her own right, Marietta is a woman of acute intelligence, boundless creativity, and clear vision. From her illicit origins to her practice of dressing as a boy in order to observe her father's world unrestricted, her life takes on a mythical aura.

Mazzucco explores the love between Tintoretto and Marietta to the end. Her confident prose draws the reader deep into the mystery of painting, into the world of two unforgettable artists, and into the mood of Italy's most fascinating city, itself on the edge of an inevitable collapse.

“A hard-to-forget female character.”
l'Espresso



DETAILS

A novel, Rizzoli 2008, 418 pages

Premio Bagutta 2009

Premio Scanno 2009

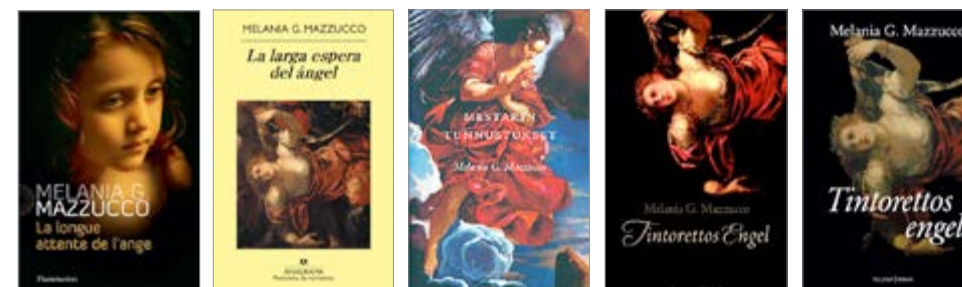
Premio Biblioteche di Roma 2009

Premio Tobino Viareggio 2011 Writer of the year

TO CELEBRATE TINTORETTO'S 500 YEARS SINCE HIS BIRTH, A GIGANTIC EXHIBITION WILL OPEN IN VENICE (PALAZZO DUCALE AND ACCADEMIA) IN FALL 2018 AND WILL TRAVEL TO THE NATIONAL GALLERY IN WASHINGTON IN EARLY 2019. IT WILL ATTRACT WORLDWIDE ATTENTION.

FOREIGN RIGHTS SOLD IN

Bulgaria (Uniscorp), Denmark (Tellerup), Finland (Avain), France (Flammarion), Germany (Knaus Bertelsmann), Spain and Latin America (Anagrama).





DETAILS

A novel, Einaudi Stile Libero 2013, 244 pages

FOREIGN RIGHTS SOLD IN

Spain (Anagrama), Sweden (Contempo).
Film rights optioned by Fandango.

“Eva comes out as an authentic literary heroin.”
la Repubblica

“A precise and deep writing, an educated, engaging eye... a precious reading.”
tuttoLibri

“For 235 pages *Sei come sei* kidnaps the reader, making him suffer and hope with this little girl.”
Io donna



MELANIA G. MAZZUCCO

SEI COME SEI

(*You Are How You Are*)

A daughter and her two fathers: a normal family. A wish fulfilled and a broken dream. The courage and tenderness to disarm prejudices.

Winner of the Premio Internazionale Molinello 2014

There's a little girl riding the Milan-Rome train – alone and on the run after a violent quarrel with her classmates. Eva is a proud girl who reads a lot of books and has a gift for telling stories. She's only eleven years old, but already knows pain and abandonment. Giose is an instinctive man, exuberant and affectionate to a fault. He was a rising star in the punk-rock scene of the 1980s, then fell in love with Christian, a young Latin professor. Eva is their daughter. To have her they had to go to Armenia, where Eva was born. Theirs was a happy family, but it started to break apart with the sudden death of Christian. The former musician was deemed to be an unsuitable guardian, so he is holing up in a farmhouse in the Apennine Mountains. Eva was entrusted to her uncle and moved to Milan. She hasn't seen him for some time, but Giose is the first and only person Eva thinks of when she flees from a frightening reality. Almost miraculously she manages to find him, and they leave together on a trip through Italy in which she discovers a lot about herself, about her two fathers, the feelings that unite people beyond roles and laws, and the wonderful story to which she owes her life.

Sei come sei is dramatic and entertaining, as fast-paced as an adventure novel. With grace, tenderness and emotional depth, it tells the story of love between a father and a daughter, a love at once utterly unique and universal, with which each of us can identify.

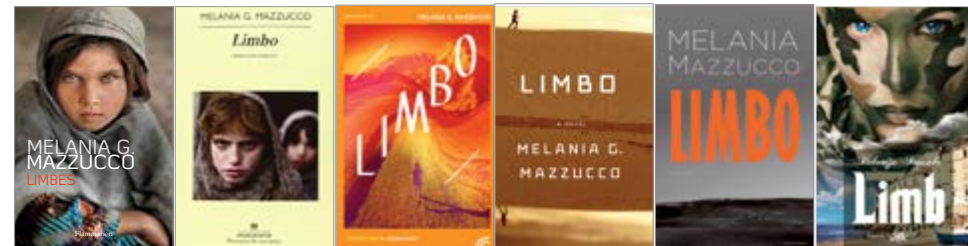
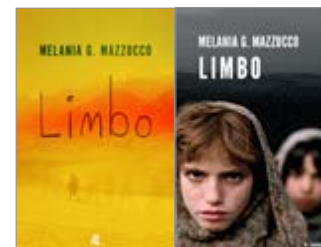
MELANIA G. MAZZUCCO

LIMBO

(*Limbo*)

A novel about losing yourself in war and finding yourself in love.

It's Christmas Eve and twenty-seven-year-old Manuela Paris is returning home to a seaside town outside Rome. Years earlier, she left to become a soldier. Then, Manuela was fleeing an unhappy, rebellious adolescence; with anger, determination, and sacrifice she painstakingly built the life she dreamed of as a platoon commander in the Afghan desert. Now, she's fleeing something else entirely: the memory of a bloody attack that left her seriously injured. Her wounds have plunged her into a very different and no less insidious war: against flashbacks, disillusionment, pain, and victimhood. In chapters that toggle between Manuela at home, grappling with her new life, and Manuela in Afghanistan, coming to terms with her role as a leader of fighting men and as a peacemaker in a country that doesn't seem to want her help, Mazzucco limns a story of love and loss, death and resistance, in terms both surprising and cathartic.



DETAILS

A novel, Einaudi 2012, 484 pages
Premio Elsa Morante 2012, Premio Bottari Lattes Grinzane 2013, Premio Giacomo Matteotti 2013

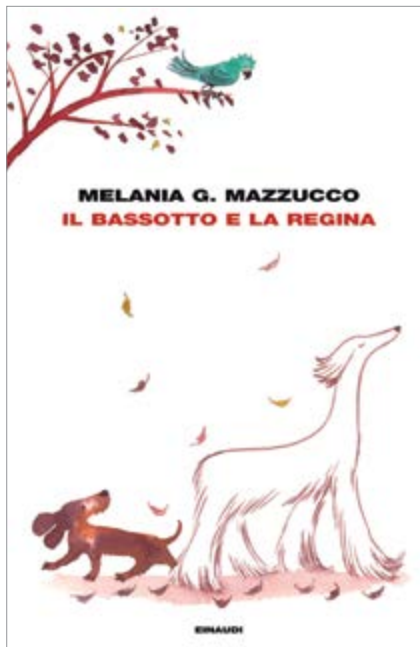
NOW A TV-MOVIE PRODUCED
BY FANDANGO AND RAI CINEMA

FOREIGN RIGHTS SOLD IN

Denmark (Turbine), France (Flammarion), The Netherlands (Atlas-Contact), Poland (WAB Foksal), Serbia (Sezam Book), Spain and Latin America (Anagrama), Sweden (Contempo), USA and UK (Farrar Straus and Giroux).

“Mazzucco's finely drawn portraits of soldiers are excellent, but her aim is broader: a love story for rational people, providing complex answers to universal questions about recovering from trauma.”

Publishers Weekly



DETAILS
 Einaudi 2012, 106 pages
 Illustrations by Alessandro Sanna
 Winner of the Premio Frignano Ragazzi 2013

FOREIGN RIGHTS SOLD IN
 Germany (Atlantik), Japan (Michitani).

MELANIA G. MAZZUCCO

IL BASSOTTO E LA REGINA (Plato and the Queen)

A Christmas tale, a story of love and friendship about the strength and purity of feelings – concerning animals and their human owners.

Plato is a dachshund who loves singing, he is kind of a poet, brave as a tiger. The Queen is a proud Afghan greyhound with oblique eyes. The Queen is kept prisoner by cruel smugglers and Plato would risk his own life to get her freedom. A love affair between the two of them seems impossible, but nothing is impossible in fairy tales – and maybe not only there, because “appearance is just a chance, the soul is our destiny”. A tender and deep story told by a parrot, who is sitting on a tree and understands all the languages of the world. A wonderful and moving tale, about the courage of dreaming and the beauty of travelling.

“ Parrots, dogs and monkeys’ adventures tell something about today’s life, without heroism and with no obligation of a moral lesson. ”
la Repubblica

“ An intense and passionate story. ”
tuttoLibri

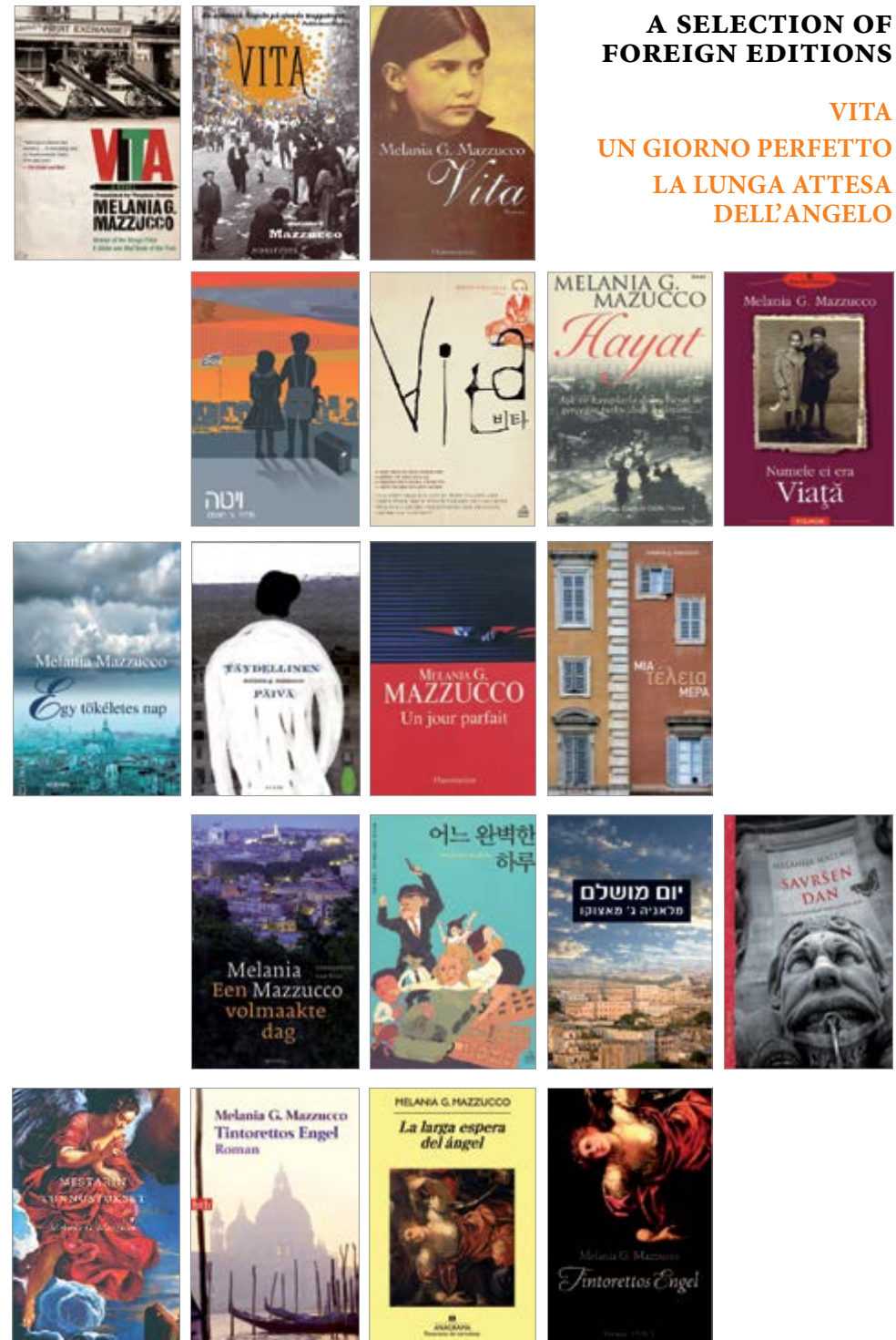
“ Mazzucco succeeds in telling a classic tale, but set in a cruel contemporary world, taking only realistic elements from the fantastic. ”
Il Messaggero

“ A new proof of Mazzucco’s eclectic writing. ”
La Sicilia



A SELECTION OF FOREIGN EDITIONS

VITA UN GIORNO PERFETTO LA LUNGA ATTESA DELL'ANGELO





PH © ANDREA DE MEO

“ Piccolo’s comic indulgence is just as precise as his comic ruthlessness. ”

la Repubblica



DETAILS

Einaudi 2015, 143 pages

FOREIGN RIGHTS SOLD IN

Albania (Fjala),
Spain and Latin America (Anagrama).

“ It’s as if you adopt a microscope for the visible reality: what is negligible, even though you don’t realize it, produces effects that are anything but negligible. ”
Raffaele La Capria

“ Francesco Piccolo has a magic touch, he makes you feel that life is a serious thing, always, especially when things are funny. ”
Tiziano Scarpa



FRANCESCO PICCOLO

MOMENTI DI TRASCURABILE INFELICITÀ

(Moments of Negligible Unhappiness)

It may not make sense, but laughing at moments of sadness can change your day. Knowing how to deal with mishaps, accidents, excruciating momentary pain, can often turn out to be absolutely exhilarating. Provided that they are negligible and lived cheerfully, they can be an integral part of the joy of living. And who better to tell about it than Francesco Piccolo, who takes the moments that make up a life and composes them into a wickedly funny portable encyclopedia?

After the great success of *Moments of Negligible Happiness*, Francesco Piccolo is back to his light-hearted exploration of the moments that make up a life, but this time he is taking them on from the wrong side. He sifts through his days to examine how each mishap, even the most annoying, hides something priceless: a dazzling sparkle of fun and vitality. Whether it’s sharing an umbrella with someone, offering it up kindly only to have both of you wind up soaking wet; or admitting you don’t remember anything of what you learned in school; or acknowledging that children’s performances are tedious, and that we do not love our children in the same way, simply because they are each different. Then there is the moral obligation to take a shower as soon as you get to the house of a friend hosting you, whether you felt like it or not – basically just to reassure him or her that you wash regularly. Or those overly polite people who hold the door open for you, forcing you to hurry up.

Every day each of us experiences thousands of forms of negligible (though not insignificant) unhappiness. But the doubt often arises that it might be like a game of pick-up sticks: if I take away the thing I like least from the person I love, what I like best might also disappear.



FRANCESCO PICCOLO

MOMENTI DI TRASCURABILE FELICITÀ

(*Moments of Negligible Happiness*)

A witty phenomenology of joyful living, an international bestseller.

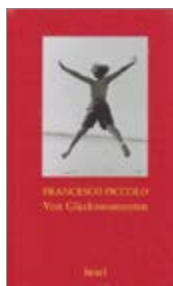
Is it possible to be happy about other people un-happiness? What does Francesco Piccolo mean when he describes with his wonderful way of writing – part literature, part humor, part self-analysis – his personal *Moments of Negligible Happiness*? Moments that nest anywhere, ready to pounce – moments that open your eyes to a section of life not previously acknowledged. A merciless catalogue of the usually unmentionable pleasures, tics and fragilities that are familiar to all of us, sooner or later.

DETAILS

Einaudi 2010, 136 pages

FOREIGN RIGHTS SOLD IN

Albania (Fjala), Bulgaria (Ciela), Egypt (Beba Editions), France (Denoël), Germany (Insel), Russia (Corpus), Spain (Anagrama), The Netherlands (Wereldbibliotheek).



FRANCESCO PICCOLO

IL DESIDERIO DI ESSERE COME TUTTI

(*The Desire to Be Like Everyone Else*)

“On June 22, 1974, at the 78th minute of a soccer match, I became a Communist.”

It's the 1974 World Cup, the historic quarterfinal match pitting West Germany against East Germany. A ten-year-old boy sitting in front of the TV with his father suddenly realizes he's cheering for the wrong team. “While the stadium was silenced, between my armchair and my father's, a small, invisible, scarcely understood wall started to rise up as if we were in the center of Berlin.” Each man lives at least one love story that lasts throughout his life: the one with his own time and country, his marriage (often stormy) between private and public life. The great challenge of this funny, very serious and provocative personal and political novel is to tell about everything that contributes to making us who we are. If it's true that it takes a lifetime to become ourselves, then when we look back we notice the road is well signposted, a trail of insights, moments, shocks and mistakes: a procession of days strung together. Francesco Piccolo has written a book that is both anomalous and foreboding, a novel about the political left of our times as well as a tale of individual and collective education. It will be impossible not to recognize yourself in these pages (either by affinity or opposition), as you read about the words and things, the revelations and difficulties of our personal history – with the awareness springing from each page that everything matters.



“A twenty years long existential journey into the mistakes of the politics.”
la Repubblica

“Piccolo gives voice to the individual and political feelings of a committed man.”
Corriere della Sera

FOREIGN RIGHTS SOLD IN

Croatia (Hena Com), The Netherlands (Wereldbibliotheek), Serbia (Laguna).



DETAILS

A novel, Einaudi 2013, 272 pages
Winner of the Premio Strega 2014

ABOUT THE AUTHOR

Francesco Piccolo (Caserta, 1964) lives in Rome. He has written award-winning works for cinema, theater and radio, and is a columnist for *Corriere della Sera* and *l'Unità*. He is the author of *Scrivere è un tic. I metodi degli scrittori* (1994), *Storie di primogeniti e figli unici* (1996), *E se c'ero, dormivo* (1998), *Il tempo imperfetto* (2000), *Allegro occidentale* (2003), *L'Italia spensierata* (2007), *La separazione del maschio* (2008), *Momenti di trascurabile felicità* (2010) and *Momenti di trascurabile infelicità* (2015).

VITTORIO SERMONTI

Se avessero

romanzo



VITTORIO SERMONTI

SE AVESSERO (If They Had)

A courageous and authentic book, the meticulous chronicle of a country's never-ending effort to reconcile the conflicts of the war.

Milan, May 1945. Three young partisans with machine guns show up at the Sermonti home: the weapons are pointed at the author's older brother, a handsome and charming officer of the fascist Republic of Salo. Following an extensive exchange of viewpoints, the three then leave. Seventy years of memories unravel out of this domestic anecdote synchronized to the great events of history, memories at once confused yet detailed, entrusted as they are to "memory's intermittent abuse": black-blood and the cold of war, the sad farce of imagining oneself a hero, then the "passage over to the enemy" (registering in the Italian Communist Party), and his ambivalent need to belong to something.

There's also the relationship of mutual protection with his fascist father, and the "feudal" family of his rich bourgeois mother. And the football matches with poets and local boys, a sequence of poorly requited loves, the constant refuge in literature, theater, music. But the head and the heart always go back to that morning in May, to that decisive instant when, under the eyes of the reunited family, weapons were trained at his brother.

Thus, in an attempt to come to terms with his own ghosts, Sermonti gives us a courageous and authentic book, which is also the meticulous chronicle of a country's never-ending effort to reconcile the conflicts of the war, often by mimicking the thoughts, diction and voice of a young man from the twentieth century. He makes us reflect on the tragic and ridiculous search for ourselves that afflicts us day by day, one by one ("we do not count for anything, because everyone unfortunately counts everything").

DETAILS


A novel, Garzanti 2016, 224 pages

Shortlisted for Premio Strega 2016

“ We do not count for anything, because everyone unfortunately counts everything. ”

ABOUT THE AUTHOR

Vittorio Sermonti was born in Rome in 1929. He is a fiction writer, poet, essayist, translator, director and journalist. Among his numerous published works are *La Commedia di Dante* (narrative-commentary in three volumes: revised and updated edition, 2015) and the translation into Italian of Virgil's *Aeneid* (2007) and Ovid's *Metamorphosis* (2014).

 @VSermonti

PAOLA MASTROCOLA

L'AMORE PRIMA DI NOI



EINAUDI

PH © GIULIA CHISTÈ



DETAILS

A novel, Einaudi 2016, 320 pages

FOREIGN RIGHTS: valeria.zito@einaudi.it

“ ... If I were to follow you, Orpheus, you would take me back to the usual life of days which end and begin again, and in the end leave us old, once again on the verge of departing. Love is distance, it feeds itself with inaccessible distances. I don't have to live with you. It is perfect to love you in this darkness, where I don't see you and I don't have you: love is part of death. Like day is contained in the night, like the sky embraces both the moon and the sun... I have become the sky. Love is forgoing you. ”

PAOLA MASTROCOLA

L'AMORE PRIMA DI NOI

(The Love Before Us)

Love myths, told like real stories.

Myths are what remain after oblivion, ruin, passing time. This is why they are eternal, because they are basically us. Paola Mastrocola has found a miraculous dimension for telling these infinite stories one more time: in this book, sumptuousness and weightlessness come together for the pure joy of the reader; basically, she talks only of love. Love for a man, a woman, a river, a star. Our illuminated part, the point in which our lives still touch something divine. Love for the world, just as it is. Each story carries within itself a question which goes straight to the heart. What form can our love take? Can beauty be kidnapped? And what is kidnapping, when you follow a man, or when he snatches you? When you let him look at you, or when you look at him, and you bind him to yourself and he has lost all freedom? And why, at a certain age which we call youth, do we refuse to concede ourselves to anyone, and we play, hover in midair, in flight?

Love, as recounted by the Greeks, is heartbreaking. It isn't a sentiment, it is more: it is the power that binds everything together, the knot which constricts us, the sky above us: what determines us, what takes away our freedom but gives us meaning, elevates us, nourishes our deepest substance as transitory human beings, so attached to life, so loving... Thus, to tell these stories once again is like approaching a world when everything had a soul and sometimes the gods fell in love with us.

“ Daphne, Orpheus, Helen, Theseus, Ariadne, Psyche, Calypso, Pygmalion, Atalanta... The names of the ancient heroes and gods don't matter because, basically, they are us. Their stories are our stories. We call them myths but they have the flavor, and the meaning, of our own lives. ”



DETAILS

A novel, Einaudi 2013, 338 pages

FOREIGN RIGHTS SOLD IN

Germany (Carl's Books), Turkey (Doğan).

“ Insights into economy, society and cultural loneliness in a complex story written with a special grace... As a Dostoevskij's progressive, Filippo Cantirami chooses moral resistance instead of street protest. ”

Corriere della Sera

“ With grief and tenderness Mastrocola goes deep into that area of lack of knowledge which any parent is forced to. ”

l'Unità

“ In Paola Mastrocola's new novel, the questions that parents do not dare to ask to their children. ”

Vanity Fair

“ The irony on the moral crisis of our society discloses surreal and fairy effects. ”

tuttoLibri

“ The hardest investigations: how to know our children. ”

Corriere della Sera

“ The tale of a great falsehood. ”

la Repubblica

PAOLA MASTROCOLA

NON SO NIENTE DI TE

(*I Know Nothing of You*)

The world saved (also) by the sheep.

In one of the most prestigious colleges at Oxford, hundreds of people are waiting for a conference to get under way. After some minutes, dozens of sheep walk in. They are led by a young Italian economist, who suddenly begins his lecture about the market crisis. What is he doing there? Everybody is searching for an answer, including his parents, convinced that their model son was at Stanford finishing a doctorate. With a tone alternating from ironic to reflective, Paola Mastrocola gives form to the dream of a different life, to the quest for a freedom that each one of us would like to achieve – even at the cost of giving something up.



DETAILS

A novel, Einaudi 2015, 212 pages
Premio letterario Basilicata 2015

“ A fable with ironic, disenchanted, and even sarcastic tones. ”

Avvenire

“ With her understated writing, Paola Mastrocola brings the readers into an other world, where they cry and laugh as if they were talking about something that they concerns. ”

La Stampa

“ The author enjoys making a fool of an intellectual family, that constantly admires and shows off its intelligence. ”

La Repubblica

Paola Mastrocola shows us masterfully how whatever is old, worn out, marginal and eccentric can be moved by a mysterious energy to follow the road less travelled, where the useful and useless can turn each other around and become something new.

PAOLA MASTROCOLA

L'ESERCITO DELLE COSE INUTILI

(*The Army of Useless Things*)

A tender philosophical fable, deep and appealing.

“So that morning in November, while I was wondering around for who knows how long, it happened that I met that someone. And I can tell you that, holy smoke, if I had gone right instead of left I wouldn't have met him. So? All this must somehow mean something. I went left and what happened is what happened, the story I'm telling you now.”

Here's where Paola Mastrocola's new novel takes off from, to drag us quickly into an elsewhere inhabited by donkeys, books, tightrope walkers, coffee grinds, poets, postage stamp peelers and other amazing creatures. It's the country of useless things, according to Raimond the donkey, who in his youth was a stalwart beast of burden, but now has become old and useless. And there are the letters of Guglielmo, a young boy who isn't quite understood by his family – even though he is distractedly loved – and a victim of the usual bullies in school. Guglielmo's parents adopted Raimond the donkey at a distance (this can be done even in real life) and they made a Christmas gift of him to their son. Now Guglielmo is writing to Raimond, confessing his secrets to him, the injustices, both large and small, the desires and dreams. It's incredible to say, but he has no one else to talk to.

Raimond learns how to read and transforms his rage into action. He understands that he can still be useful and sets off on a comeback. An army moves together with him in a spectacularly epic finale.

A moving and engaging story, which revolves around a simple and decisive question: what is it that truly fills our lives? Even when you do the most useless thing in the world – whether it's gathering shells, transplanting primroses, shuffling your feet lazily, getting old, or loving someone in silence – you can find the spark of life, a flash of meaning, an unexpected start. Or even yourself.



PH © BASSO CANNARA



DETAILS

Laterza 2015, 152 pages

ABOUT THE AUTHOR

Paola Mastrocola has a very special voice among the Italian contemporary writers and bestselling novelists. After her debut with the novel *La gallina volante* in 2000 (*The Flying Hen*, Premio Calvino) she was shortlisted for the Premio Strega in 2001 for *Palline di pane* (*Bread Balls*) and won the Premio Campiello in 2004 with *Una barca nel bosco* (*A Boat in the Woods*). She is the author of *La scuola raccontata al mio cane* (*School Told to My Dog*, 2004), *Che animale sei?* (*What Animal Are You?*, 2007), *Più lontana della luna* (*Farther than the Moon*, 2007), *La felicità del galleggiante* (*The Happiness of the Floater*, 2010), *Non so niente di te* (*I Know Nothing of You*, 2013), *L'esercito delle cose inutili* (*The Army of Useless Things*, 2015), *La passione ribelle* (*Rebel Passion*, 2015), *L'amore prima di noi* (*The Love Before Us*, 2016). Her books have been translated in France, Germany, Spain and Latin America, Portugal, Turkey and Japan.

PAOLA MASTROCOLA

LA PASSIONE RIBELLE (*Rebel Passion*)

“Whoever studies is always a rebel!”

No one studies anymore today. It's for those doomed to defeat. It evokes the poet Leopardi, who lost his youth, ruined his health and stayed alone as a dog, or Pinocchio selling his books to go see the marionettes. It recalls school, pimply teenagers, drudgery, boredom, duty. It's the shadow that obscured the world, a crack in the wall, fracturing and darkening our rich pleasure-seeking will to live in the present. Study has disappeared from our lives. And with it the pleasure of things done without thinking about what purpose they serve. The most incredible thing is that it doesn't matter to anybody.

“ Whoever studies is always a rebel.

Someone who goes in the other direction with respect to the rest of the world, and in his or her way, goes against the current. Whoever studies must stop and stay put, thus rendering themselves contrarian and subversive.

Maybe, behind it all, there is always some dissatisfaction: with oneself, or with the world. But it's never an escape.

It's only a silent rebellion, and today more than ever, it's invisible. This book is dedicated to all the invisible rebels – to the timid ones, the discontents, the introverts, the outcasts, the scholars. ”

BEATRICE MASINI

I NOMI CHE DIAMO ALLE COSE

ROMANZO
BOMPIANI



PH © ISABELLE BOCCON-CIBOD



BEATRICE MASINI

I NOMI CHE DIAMO ALLE COSE

(The Names We Give to Things)

This novel speaks of caring for other people, of good mothers and bad children or vice versa, of wine, dogs and ghosts, of the importance you need to give to your actions and the words you use to define them.

When you wish for something distractedly you often wind up getting it without knowing what to do with it. That's what Anna, the main character of this novel, discovers. She's a forty-year-old editor and ghostwriter when a famous author of books for young adults she'd met some years before, Iride Bandini, dies and leaves her an inheritance: a small house in the country with a view of Lake Garda, which served as the staff house of the author's villa.

When she first gets to the countryside Anna is busy with things to do and making acquaintances. There are more or less wanted new encounters and new friends – maybe too many for a solitary and reserved woman. Tiziano, the master builder, the writer's former secretary and chaperone, a rug merchant from Iran; an unconventional peasant couple and their two children, a young enthusiastic wine-grower.

This novel speaks of caring for other people, of good mothers and bad children or vice versa, of wine, dogs and ghosts, of the importance you need to give to your actions and the words you use to define them. The themes treated hark back to authors cited in the beginning of each chapter – Penelope Mortimer, Margaret Drabble, Jeanette Winterson, Sylvia Townsend Warner – as an implicit homage to speaking about love, work, motherhood, and the difficult, sometimes impossible balance that they demand.

DETAILS

A novel, Bompiani 2016, 224 pages

“ An elegant and delicate book, in which the narration and descriptions (landscapes, interiors, facial features) are based on amazement and enchantment – because only memory can resist the river of time. ”

Sette - Corriere della Sera

“ The narration has an intense stride and reflective pace, where atmospheres, landscapes and feelings are described sharply and accurately – the precision of a gaze rather than of a photograph. ”

Corriere della Sera

“ Beatrice Masini reveals her talent in exploring what she hides in the apparently clear-cut events of a great sprawling families. ”

La Stampa

“ Things, meaning all of existence, need something to identify them and bring them to us. ”

Avvenire



“ I love it, because its author is a little magic. ”

Amica



DETAILS

A novel, Bompiani 2013, 336 pages
 Premio Selezione Campiello 2013
 Premio Internazionale Alessandro Manzoni 2013

ABOUT THE AUTHOR

Beatrice Masini was born in Milan. She is a well-known and successful writer of books for children and teens, translated into over 20 languages, from Finnish to Thai. Working as an editor in an Italian publishing group, she also translated important books such as the Harry Potter saga by J. K. Rowling. Among her works, *La spada e il cuore. Donne della Bibbia* (2003, Premio Elsa Morante Ragazzi 2004); *Signore e signorine. Corale greca* (2002, Premio Pippi 2004). In 2004 she received the prestigious Andersen Prize as best children's author of the year. Her first novel for the adult readership is *Tentativi di botanica degli affetti* (2013). Her most recent novel is *I nomi che diamo alle cose* (2016).

FOREIGN RIGHTS SOLD IN

France (Éditions des Deux Terres),
 Canada (Fides), Spain (Salamandra),
 UK and USA (Mantle-Macmillan).



BEATRICE MASINI

**TENTATIVI DI BOTANICA
 DEGLI AFFETTI**

(The Watercolourist)

A sophisticated exploration of a young nineteenth-century woman's search for freedom.

In her first novel for adult readers, Beatrice Masini, a much appreciated and internationally translated author of children books, draws a rich portrait of family and social life in the time of Italian Risorgimento. Bianca, a gifted young watercolor artist, after her father's death moves to a magnificent villa near Milan. She has been invited by the owner, a famous poet who practices experimental horticulture, to illustrate all his exceptional plants. Bianca becomes soon part of his large family, but following her naïve curiosity will take her too far into the territory of hidden secrets, of untold truth and of love.

“ There's something of Manzoni . . . there are the heartbeats of the youngest Brontë sister, Anne, with her Agnes Grey . . . and, as in Rowling's *Casual Vacancy*, children are the best part of the story. ”
la Repubblica

“ Bianca is reminiscent of both Elizabeth Bennet of *Pride and Prejudice* and Jo March of *Little Women*. ”
Il Sole 24 Ore

“ A seducing novel, full of atmosphere. ”
Le Monde des Livres

Paola Capriolo

Mi ricordo

ROMANZO



GIUNTI



DETAILS

A novel, Giunti 2015, 272 pages
Premio Segafredo Zanetti 2015
Premio Asti d'Appello 2015

ABOUT THE AUTHOR

Paola Capriolo first published the collection of short stories *La grande Eulalia* (Premio Giuseppe Berto) in 1988. Translator of German literature (by Goethe, Keller, Mann, Schnitzler, Kafka, Simmel, Kleist, Stifter), and a reviewer for the *Corriere della Sera*, she is the author of novels, short stories, essays and children books. Among her works: *Il nocchiero* (1989, Premio Selezione Campiello, Premio Rapallo), *Il doppio regno* (1991, Premio Grinzane Cavour), *Vissi d'amore* (1992), *La spettatrice* (1995), *Un uomo di carattere* (1996), *Con i miei mille occhi* (1997), *Barbara* (1998), *Il sogno dell'agnello* (1999), *Una di loro* (2001), *Qualcosa nella notte* (2003), *Una luce nerissima* (2005), *Maria Callas* (2007), *Caino* (2012). Her books have been translated in English, Danish, Dutch, French, German, Greek, Hungarian, Japanese, Portuguese, Russian, Spanish, Swedish, Turkish.

“ This meditation on beauty, especially on the moral beauty, is charming. Capriolo maintains a grace and a sense of *pietas* that makes the invention of the novel extremely engaging. She easily moves in the Mitteleuropa cultural framework, an *humus* that is familiar to the translator of Goethe and Mann. ”
Corriere della Sera

“ One of her most engaging novels, the highest evidence of her maturity as a writer. ”
TuttoLibri

PAOLA CAPRIOLO

MI RICORDO (I Remember)

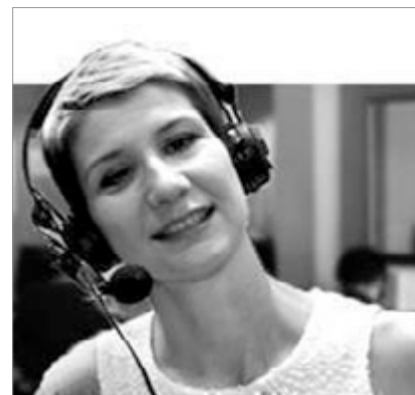
Two women, two destinies and the mystery of the house on the river.

Adela and Sonja: you couldn't imagine two more different female figures and destinies. In the 1930s Adela led a life of wealth and ease with her parents, in their riverside villa in an elegant Central European city. She got involved in a naive and passionate correspondence about art, music and beauty with a distinguished poet. Sonja, nowadays, is working in the same villa as a caregiver in the service of a despotic old gentleman. But it was not by chance that she got there, because we will gradually discover a deep bond that brings these two parallel destinies together. While taking care of her gentleman, accompanying him through his gradual regress back to childhood, Sonja makes a long, archaeological dig in search of her own family past. She discovers Adela's letters to the poet in the attic of the house, revealing to her and the reader Adela's slow deterioration from normality to nightmare: the racial persecution, deportation to a death camp, freedom paid for with services rendered in another house, from which she couldn't escape and which her tormentors call with vicious irony "The House of Joy." It was impossible to return to the normality of a bourgeois life after such extreme degradation. If there is a hope for redemption, then it is entrusted to the memory and compassion of those who would come after her; or perhaps in that mysterious phrase of Dostoyevsky, "Beauty will save the world," to which Sonja attributes a possible meaning, finally at peace with the ghosts of her past.

“ *Mi ricordo* successfully explores the salvific and destructive qualities of memory, as well as the power of beauty. ”
The Times Literary Supplement

FRANCESCA FORNARIO LA BANDA DELLA CULLA

EINAUDI
STILE LIBERO **BIG**



DETAILS

A novel, Einaudi Stile Libero 2015, 334 pages

FRANCESCA FORNARIO

LA BANDA DELLA CULLA (*The Cradle Gang*)

The debut novel of a natural comic talent.

In the waiting room of a Roman gynecologist the destinies of Claudia and Francesco, Veronica and Camilla, Giulia and Miguel intertwine. Three couples in love, six lives wishing to generate other lives.

It seems like the most natural desire in the world, but it's not all that easy. Not if you're just a little older than twenty, sharing an apartment and have a work contract that gets renewed three months at a time. Or if you're forty and have polycystic ovary syndrome. Or, if after ten years of living together you can't marry the person you love or adopt a child, because you risk getting tangled in a dense jungle of prohibitions and archaic norms by a country that claims to love the family but maybe secretly doesn't support it. To do anything you need a plan – and a band of criminals in love, ready to execute it.

Thus begins the comic and desperate adventures of the “cradle gang”, six characters looking for children, who challenge everything and everyone, but above all, the law, just to become parents. A tender and pitiless satire that will bring you to tears with laughter.

“ Blame it on the defective projection of the female reproductive apparatus. For women it's normal to feel pain and bleed for days without dying, it's normal to grow children inside them. And with all the space there is outside! Unexplored continents, unknown planets, an ever-expanding universe... what need is there to insert the seed into the body? Why not outside in a nest, like hens? No, inside! And of course, inside guess who. ”

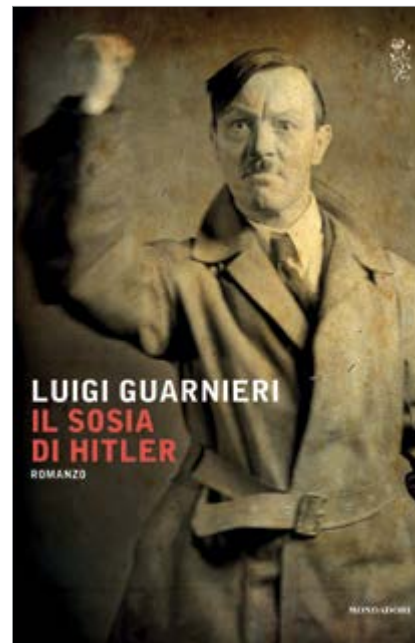
ABOUT THE AUTHOR

Journalist, novelist, satirist and videomaker, Francesca Fornario writes for various newspapers and works on radio and television shows. In 2010 she won the Premio Satira Politica Forte dei Marmi.

[@Fornario](#)



PH © CHRISTINA MOLNAR



LUIGI GUARNIERI

IL SOSIA DI HITLER (Hitler's Double)

A powerful novel about the horrors and the folly of history, an epic and visionary fresco, a historical thriller, a grandiose voyage into the darkness that no reader will ever forget.

Berlin, October 1945. Special agent L**** Gren***** of US counterespionage is an American charged with conducting a new investigation into the life of Adolf Hitler. The official version says that the Führer killed himself in his bunker, but reports of the British Intelligence Service and the Soviet NKVD have not yet clarified the real dynamic of the facts. The interrogation of the Führer's personal dentist, Dr. Greta von Freundin, has opened a new investigative trail: Department H of the Reich's secret services, specializing in disguises, counterfeiting, and special operations, had developed a secret plan to allow for Hitler to escape from the bunker. Codename: Operation Janus. Obsessed by the ghost of Hitler and that of his double, agent Gren***** interrogates reticent and ambiguous witnesses, travels to Germany, Austria, Argentina, Italy, Paraguay and Switzerland. In the end he finds the traces of the aristocrat Egon Sommer, the director of Department H, and the equally mysterious Mario Schatten, Hitler's double: a genial little-understood musician, the sacrificial victim of a terrible machination and two frightening dictatorships – first Nazism, then Communism. But when he writes his conclusive report, agent Gren***** by now knows that there is never only one truth: because nothing and no one, not even him, is what or who they seem to be.

DETAILS

A novel, Mondadori 2014, 264 pages

ABOUT THE AUTHOR

Luigi Guarnieri was born in 1962 and lives in Rome. Doctor of Human letters at the University of Pisa and graduated at the Experimental Cinematography Centre in Rome, he wrote many theater and radio plays. He is the author of awarded novels, which are translated into many languages: *Latlante criminale. Vita scriteriata di Cesare Lombroso* (2000, Premio Bagutta Opera Prima), *Tenebre sul Congo* (2001), *La doppia vita di Vermeer* (2004, Premio Selezione Campiello), *La sposa ebrea* (2006), *I sentieri del cielo* (2008, Premio Grinzane Cavour 2009) and *Una strana storia d'amore* (2011).

“ Why among so many millions of individuals on the face of the earth, was he chosen to become Hitler's double? Could there have been something worse in the world than becoming a monster? Around forty days later he would realize that there was indeed something worse: to be condemned to death in his place. ”



DETAILS

An essay, Bollati Boringhieri 2014, 215 pages

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Bollati Boringhieri

“Ferrari’s realism is total. He makes us understand the ambiguous and protean nature of the book and, at the same time, its weakness as a product.”
l’Espresso

“In a time of great dilemmas about the future of the physical book, Ferrari makes a very interesting consideration about digital books.”
Il Foglio



ABOUT THE AUTHOR

Gian Arturo Ferrari has been teaching History of the scientific thought at the University of Pavia and at the same time he started his career in publishing as an editor, first at Mondadori and then in Paolo Boringhieri’s publishing house. In 1989 he decided to resign from the university and became a leading figure in the world of publishing: Mondadori, Rizzoli, back to the Mondadori Group and then head of the Center for the Book and Reading of the Ministry of Culture from 2010 to 2014.

He is a regular contributor and a columnist for *Corriere della Sera*.

GIAN ARTURO FERRARI

LIBRO

(Book)

From a protagonist on the scene of Italian and international publishing comes a sharp, profound and brilliant reflection on the world of books, a veritable history of the book and its prospects.

“It isn’t an invention like the steam engine or the telephone, something that wasn’t there before and suddenly came into being... It’s rather a mosaic composed over time, where every new tile not only adds something, but changes the design of the whole, the overall image. Beginning with the first inescapable tile, which is writing.” In the course of the history, Ferrari points out three turning points that produced the manuscript book, the printed book and the digital book. “We owe much to the book. The intellectual life of man had in the book its most versatile tool together with its most glorious emblem. The emotional life, inside all human beings, has found in the book that comprehension, conversation and intimate response to itself that others have not always been able to offer. A similar recognition, which verges on gratitude, still does not permit us to persist in the illusion, nor does it allow us and the book to wallow in nebulous rhetoric. On the contrary, we can use the book to do what it has always been best suited to do. That is, investigate, research, discern and, ultimately, understand and know. It serves to preserve and save. This, in fact, has always been its task, its fortune, its glory... The book is an exchange of the best we have and give. It is a gift.”

SERGIO LUZZATTO

PARTIGIA. UNA STORIA DELLA RESISTENZA

(Primo Levi the Partisan)

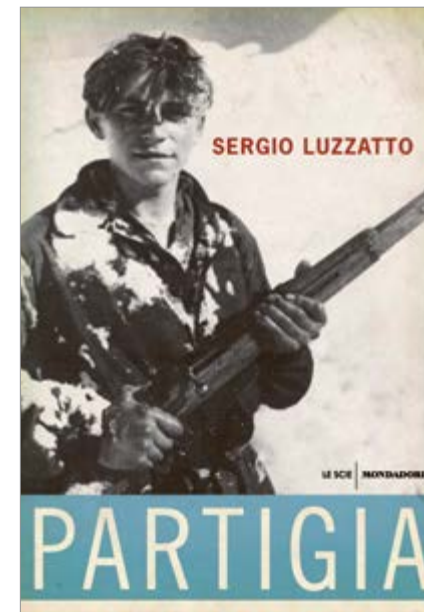
From the reconstruction of a violent episode in the brief adventure of Levi the partisan, Sergio Luzzatto tells a story of resistance as a new way of reconstructing the story of the Resistance.

With painstaking research and an intense narrative urge, the historian traces the formation of a band of partisans and the reprisal of the Salo forces after the armistice of September 8, 1943. In doing so, he sheds light on the dilemma that the young men of that time had to face, their passions and the reasons compelling them to rebel against the Fascists. Luzzatto tells the stories of many forgotten characters in the official history. One of them, in his own way, is Primo Levi: here a different Levi from the “authorized” figure of the current biographies. We find a sorrowful Levi, who, before becoming a witness of the Final Solution of the Jewish problem, had been a witness to the harsher aspects of a civil war.



ABOUT THE AUTHOR

Sergio Luzzatto (Genova 1963) is a historian and a regular contributor to *Il Sole 24 Ore* Sunday supplement, his major works are about Eighteenth and Nineteenth-century French history and Twentieth-century Italian history. He is the author of *L'autunno della Rivoluzione* (1994), *Il corpo del duce* (1998), *Il Terrore ricordato* (2000), *Padre Pio* (2007, Cundill Prize 2011 in History for the American edition), *Bonbon Robespierre* (2009, Premio Bari), *La mummia della repubblica* (2011), the pamphlets *La crisi dell'antifascismo* (2004) and *Il crocifisso di Stato* (2011) and the collections *Sangue d'Italia* (2008), *I popoli felici non hanno storia* (2009), *Presente storico* (2012). His books have been translated into English, French, German, Japanese and Spanish.



DETAILS

An essay, Mondadori 2013, 376 pages

FOREIGN RIGHTS SOLD IN

France (Gallimard), Spain and Latin America (Debate), USA and UK (Metropolitan Books).

“A wide range and source-oriented study on Levi’s secret.”
Süddeutsche Zeitung

“Levi’s ‘ugly wartime secret’ uncovered.”
The Times

“The most in-depth account of the most formative experience of Levi’s outside of Auschwitz.”
The New Republic



**DETAILS**

Rizzoli 2013, 256 pages

ABOUT THE AUTHOR

Dacia Maraini is the author of novels, short stories, plays, poems and essays translated in more than twenty countries. Among the many awards, she won the Premio Campiello for *La lunga vita di Marianna Ucria* in 1990, the Premio Penne for Poetry for *Viaggiando con passo di volpe* in 1992, the Premio Strega for *Buio* in 1999 and the Campiello Honorary Award in 2012. Among her latest books, *La ragazza di via Maqueda* (2009), *La seduzione dell'altrove* (2010), *La grande festa* (2011) and *L'amore rubato* (2012), *La bambina e il sognatore* (2015).

FOREIGN RIGHTS

Rizzoli
www.daciamaraini.it

DACIA MARAINI**CHIARA DI ASSISI**

(Clare of Assisi. In Praise of Disobedience)

The story of a woman and of a revolutionary saint, told by one of the major Italian writers.

Clare is just twelve years old when, in Assisi, Francis “the madman” strips off his clothes and stands naked before the bishop and the whole city. She is beautiful, comes from a noblest family and is destined for an important marriage, but from that day on her life will never be the same. Clare has decided: she will follow that outrageous thirty-year-old man, and like him she will withdraw from the world.

The Clare that Dacia Maraini tells us about is all within this breach of conventions, the result of a stubborn and visionary will. The book escapes the borders of biography to become meeting and then clash between two great women, far away in time but inextricably linked by the courage to express their concerns and ideas. Yesterday like today, in a world dominated by the laws of men.

“ Among Maraini’s best books. ”
Il Messaggero

“ The vivid portrait of Chiara, who is a woman first of all, and then a saint, whose body is tormented but happy: a creature who invented a revolutionary language and went beyond the rules of her time, following her own rule. ”
Corriere della Sera

“ With her artistic talent Dacia Maraini shapes in her own style Chiara’s ancient language, so harsh and infallible. ”
Emanuele Trevi

“ Dacia Maraini is one of the outstanding writers of Italian fiction. ”
Famiglia Cristiana

“ She’s a reference figure for Italian culture. Always attentive to women’s issues, she’s one of the most important voices in our literary scenario. ”
Premio Campiello Jury



DETAILS

A pamphlet, Rizzoli 2015, 192 pages

SEBASTIANO MAURI

IL GIORNO PIÙ FELICE DELLA MIA VITA

(*The Happiest Day of My Life*)

Everyone can marry the person they love.

A sharp and optimistic pamphlet about a simple issue: a spouse's gender should not be a reason for debate. Whether the fight over marriage equality has already been won, it's in course, or it's still a mirage, the goal, throughout Europe, is one and the same, to reach brotherhood between citizens in everyday life. Sebastiano Mauri explains how in countries where egalitarian marriage has been introduced, the traditional family has not been questioned. Bible quotations at hand, he challenges the claim that egalitarian marriage is against the will of God (or against nature, for that matter) and describes societies and periods where same sex unions were legal.

One thing is certain: it's only a question of time. Soon, mothers and fathers, brothers and sisters, friends, neighbors and colleagues of all sexual orientations will be marching in the streets with a common goal: that everyone can marry the person they love.

GODITI IL PROBLEMA (*Enjoy the Problem*)

The comedy of love of a serial single, on the road to monogamy.

“Post-juvenile and post-gay, *Enjoy the Problem* is a real camp novel.”
L'Espresso



DETAILS

A novel, Rizzoli 2012, 306 pages

ABOUT THE AUTHOR

Sebastiano Mauri was born in Milan in 1972. Half Italian, half Argentinian, he has lived and worked between Milan, New York and Buenos Aires. He has graduated with honors from New York University with a BA in Film and TV and for his short films he has won the Warner Brothers Award and the Martin Scorsese Post-Production Award. He has studied fine arts at the Byam Shaw School of Art in London and the Art Students League in New York. His works have been exhibited in galleries and museums throughout the world. In 2012 he published his first novel *Goditi il problema* (*Enjoy the Problem*). www.sebastianomauri.com



PAOLO SORRENTINO UMBERTO CONTARELLO

LA GRANDE BELLEZZA

(*The Great Beauty*)

Winner of the Oscar 2014 for Best Foreign Language Film

Winner of the Golden Globe 2014 for Best Foreign Language Film

Winner of eight David di Donatello 2014 including Best Director

Winner of the BAFTA Award 2014 for Best Film not in the English Language

Nominated to the Golden Palm at Cannes Film Festival 2013

“Mr. Sorrentino in *The Great Beauty* has created a wildly inventive and sometimes thrilling ode to sensibility and to some of its linguistic cousins, like sensation, sensitivity and sentiment.”

The New York Times

“Henry James accused himself of ‘making a mere Rome of words, talking of a Rome of my own which was not Rome of reality.’ Sorrentino has made a Rome of images, and taken the same risk. But it was worth it.”

The New Yorker

“Like Fellini’s masterpiece, *The Great Beauty* uses an existentially exhausted figure as a Dantesque guide through the decadence of modern Roman life, presenting a panoply of characters with only minimal exaggeration.”

Variety

“A fresco of contemporary Rome that references the melancholy hedonism of Fellini’s *La dolce vita*. A virtuoso piece of filmmaking featuring a magnificently jaded Toni Servillo as a journalist who, like Mastroianni in Fellini’s masterpiece, drifts listlessly from party to party and interview to interview, wallowing in the waste of his writing talent.”

ScreenDaily



DETAILS

The Screenplay, Skira 2013, 224 pages

ABOUT THE AUTHORS

Paolo Sorrentino was born in Naples in 1970. He is one of Italian cinema’s most distinctive and stylish filmmakers. He directed *One Man Up* (2001, Silver Ribbon for Best Director and Best Screenplay at the Venice Film Festival), *The Consequences of Love* (2004, five David di Donatello), *Il divo* (2008), winner of the Jury Prize at Cannes, *This Must Be the Place* (2011) and *The Great Beauty* (2013), *Youth* (2015).

Sorrentino is the author of the novel *Hanno tutti ragione* (2010), shortlisted for Premio Strega 2010, and *Tony Pagoda e i suoi amici* (2012).

Umberto Contarello was born in Padova in 1958. He has written screenplays for the most important Italian film directors. Together with Paolo Sorrentino he wrote the screenplay for *This Must Be the Place* (2011) and *The Great Beauty* (2013). He’s the author of the novel *Una questione di cuore* (2005).





DETAILS

A novel, Piemme 2014, 182 pages

ABOUT THE AUTHOR

Francesco Carofiglio was born in Bari in 1964. Architect, filmmaker and illustrator, for many years he worked in theatre, both as an actor and an author. He also writes subjects and screenplays for cinema and television. He is the author of *With or Without you* (2005), *Cacciatori nelle tenebre* (*Hunters in the Darkness*, 2007), a graphic novel written with his brother Gianrico, *L'estate del cane nero* (*The Summer of the Black Dog*, 2008), *Ritorno nella valle degli angeli* (*Back in the Valley of Angels*, 2009, winner of the Premio Stresa in 2010), *Radiopirata* (*Pirate Radio*, 2011), *Wok* (2013) and *La casa nel bosco* (*The House in the Woods*, 2014), co-authored with his brother Gianrico.

🐦 @fracarofiglio



PH © PASQUALE MARIA SALERNO / IMPOSSIBILEPHOTOS.COM

FRANCESCO CAROFIGLIO

VOGLIO VIVERE UNA VOLTA SOLA

(I Want To Live Only Once)

“According to me the world should smell of biscuits for as long as you live. I’ll smell of biscuits. Forever.”

Violette’s life is the same as that of many children. Two brothers, Jean and Augustin, an attentive mother and a father completely absorbed by his work. A dog, Javert, whom she met by chance and fell in love with instantly. And many houses: first in Rome, then Paris, and finally Plouzané, in Brittany, a few meters from the sea, the best place to heal the wounds of unrealized dreams. Violette’s days proceed easily, like those of many children, between walks, talks, games and reading. The nights are different. Because Violette doesn’t sleep, she walks in the dark, barefoot in her light blue dress. She fills her hours by counting her parents’ books, 30.878 to be exact, and organizes all her memories in the “memorium” so as not to lose them. And every day she looks at the world and sees it change, people travel at a different speed, they grow, age, disappear. Whereas she always stays the same, the same hands, the same face. Because Violette is the child who isn’t there. She’s never been born, she’s the perfect desire of all of them, mom, dad, Jean and Augustin. And yet she lives, laughs, runs and exists, at least for as long someone keeps thinking of her. On the magic border that divides reality from dream, Violette tells us about her world with a lightness at once cheerful and melancholy.

“Violette makes every moment magic.”
Grazia

“Carofiglio handles pain and emotions, he bravely sets imagination free.”
tuttoLibri

“The gentleness of the running time.”
la Repubblica

ROBERTO PERRONE

MANUALE DEL VIAGGIATORE

GOLOSO

(Handbook for Gluttonous Travellers)

Roberto Perrone’s journey through Italy, with his descriptions of food, atmospheres and culinary art, is one of the most popular weekly appointment on the *Corriere della Sera*.

This volume is a compilation of hundreds of entries written over the years, accompanied by precise information on restaurants, manufacturers of good things, wineries, hotels of all levels, and with some author’s prescriptions, such as “I made all the diets in the world” and “Not for vegetarians”.



DETAILS

Mondadori 2015, 552 pages



DETAILS

A novel, Mondadori 2013, 298 pages

ABOUT THE AUTHOR

Roberto Perrone was born in Rapallo in 1957 and lives in Milan since 1981. He writes about sport, food and travel for *Corriere della Sera*. He wrote the novels *Zamora* (2003), *La lunga* (*The Long Night*, 2007), *Avverti trovato ora* (*Now That I've Found You*, 2008), *La ballata dell'amore salato* (*The Ballad of Salty Love*, 2009) and *Occhi negli occhi* (*Eyes in the Eyes*, 2011). He is also the author of *Numero 1* (*Number 1*, 2008), the biography of Gigi Buffon, goalkeeper and captain of the Italian national football team.

www.robertoperrone.it 🐦 @Perri57

LA CUCINA DEGLI AMORI IMPOSSIBILI

(The Cuisine of Impossible Loves)

A village on the beautiful coast of Liguria, two restaurants in ruthless competition, two families at war with one another, an impossible love: the Montagues and Capulets confront each others in the kitchen.

“An easy style and a kind of irony able to understate the tradition... an overview on the protagonists of Italian cuisine and the mainstays of the Ligurian tradition, from grandmother’s taverns to critic-friendly menu.”

Corriere della Sera





PH © VALERIO SPADA

“ A night song of a wandering artist. ”

la Repubblica



DETAILS

A novel, Feltrinelli 2015, 352 pages
Nominated to the Premio Strega 2015

FOREIGN RIGHTS: Theo.Collier@feltrinelli.it

ABOUT THE AUTHOR

Vinicio Capossela was born in Hannover on December 14, 1965. He is the author of several books published in Italy by Feltrinelli and Il Saggiatore and translated abroad, and a celebrated songwriter and performer. His work and music have been considerably influenced by his studies of the myths, of Ernesto De Martino and Carlo Levi, of the Homeric epic and of American literature including Herman Melville and Sherwood Anderson.

“ A magnificent and epic tableau of our times, where the writing goes on to the sound of music. ”

Corriere del Mezzogiorno

“ A book full of stories... it flies high. It is mythic, in the way of Eliot. ”
la Repubblica

VINICIO CAPOSSELA

IL PAESE DEI COPPOLONI (Coppoloni Country)

Where do you come from? To whom do you belong? What are you looking for?

These are the questions our traveling narrator asks himself in the land of his fathers. He has a sharp eye and a memory for stories, which come to him in the guise of figures, each leading him on and inspiring him, each a factor in his destiny. These figures take the form of places and characters with twisted names and mythical properties, each immersed in a landscape that blends the known and the unknown. Scatozza, Mandarinò, Totara, Cazzariègghio, Pacchi Pacchi, Testadiucello, Camoia, and Marescialla: each addresses the wanderer, each warns him, each appears to be the guardian of a truth evermore detached or even outside of history. The traveler (as well as the reader) must measure himself against an inheritance of wisdom that seems to abandon everyone who moves along these particular paths and roads—in the moonlight, or in the bright light of midday, accompanied by braying dogs. And then there are the musicians. They play wedding music, the music of a sonnet, music for killing a pig, music for dancing until you collapse, serenades, funereal songs, songs of the countryside, of revelation.

Capossela has written a memorable work in which reality is visible only behind the deforming veil of a grandiose and epic sense of human existence. His notion of the past returns to us in the form of mysteries and splendours, the opacity of our chaos.

“ *Il paese dei coppoloni* tells the *quête* of a wanderer-narrator. In the land of the fathers he collects many stories. ”
Il Mattino

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