
2024

HISTORICAL FICTION





Author: GIULIA ALBERICO
Title: THE LADY OF FLANDERS
 (LA SIGNORA DELLE FIANDRE)

Pages: 250
First Publisher: Piemme
Publication date: 5th May, 2021

Rights: Worldwide

On the occasion of the 500th birth anniversary of Margaret of Austria, *Il Cammino di Margherita* (Margaret's Path) was inaugurated, a trek across Italy from the Medici and Farnese fiefdoms to the Flemish region of Belgium, Flanders, where the Duchess was

born. Giulia Alberico's novel will be presented at the different stages of the trek.

Margaret of Austria or of Parma (Oudenaarde, 5 July 1522 - Ortona, 18 January 1586), was a noblewoman of Flemish and Spanish origin, the natural daughter of Emperor Charles V of Habsburg and Jeanne van der Gheynst. Margaret was governor of the Spanish Netherlands, as well as being lady of a number of fiefs in Italy. By marriage she obtained, among others, the titles of duchess consort of Florence through her first husband, Alessandro de' Medici, and duchess of Parma and Piacenza as wife of Ottavio Farnese.

For more information on Margaret's path you can consult the site [here](#):

Distance 6.038 km

Altitude Difference 220.000 m

Villages 600+

Attraction 12.000+

BASTARD AND BELOVED DAUGHTER OF EMPEROR CHARLES V, WIFE OF A MEDICI AND THEN OF OTTAVIO FARNESE, DUCHESS OF PARMA AND PIACENZA, GOVERNOR OF FLANDERS, HALF-SISTER OF FELIPE OF SPAIN AND JUAN, THE HERO OF LEPANTO, MOTHER OF ONE OF THE GREATEST LEADERS OF HER TIME, ALESSANDRO FARNESE. THE STORY OF THE MADAME TO WHICH THE FAMOUS ROMAN PALACE (PALAZZO MADAMA, SEAT OF THE SENATE OF THE ITALIAN REPUBLIC) IS DEDICATED. A CULTURED, REFINED AND INTELLIGENT WOMAN, BUT ALSO AN OBEDIENT PAWN IN THE CHESSBOARD OF HISTORY, WITNESS OF A WORLD AT SUNSET.

“The illegitimate daughter of Carlo V lives on in these pages as if we had her in front of our eyes. An exciting novel about a historical figure to be brought to light.” **Carla Maria Russo**

My life has been long and full. I have traveled through Europe. I have traveled mainly through Italy. I have met men and women of all kinds, but when I think about it, I lived totally alone. I do not know the habit of days all equal made of awakenings nights and meals with the spouse, the son, least of all father and mother. Always provisional and ready to the obedience that

would have destined me to reside elsewhere.

Ortona, October 1585. Margaret of Austria has been in Abruzzo for several months. It is here that, after so much wandering for Europe, she decided to spend her last years. She found here a land she loves and, above all, that is only hers. Not a heavy paternal inheritance, not a privileged marriage. She is having a palace built by the sea; an imposing and precious building that welcomes and mitigates her old age. But Marguerite's time is almost over. A dark evil is inexorably creeping into her body and thanks to this forced immobility it allows her to take refuge in the memories of a full life for once, important but also full of suffering. Bastard and beloved daughter of Emperor Charles V, wife of a Medici and then of Ottavio Farnese, Duchess of Parma and Piacenza, governor of Flanders, half-sister of Felipe of Spain and Juan, the hero of Lepanto, mother of one of the greatest leaders of her time, Alessandro Farnese. It has been through a century of splendor and blood, she was a pawn in the hands of the emperor and two popes. She saw the end of a world and, above all, of the paternal dream: the one of a united, imperial and Christian Europe. But she was also a lover of beauty, from jewelry, to art and to music. And now alone with her chaperone, she finds herself wondering what the profound meaning of her existence is.

Giulia Alberico, with her wise and incisive writing, shows us the contrasts of a life divided between a public and private, loneliness, dissent, the tears of a character forced to obedience, but also the inner strength and the dreams of who was, above all, a great woman.

A SELECTION OF QUOTES

"A prose sipped, dry, never digressive and yet determined to advance slowly, almost wanting to evoke a slowness of things, a desire to stop time".

Mario Baudino, La Stampa

"And Giulia Alberico's writing is always admirable, balanced and discreet, as ironic as it is incisive." **Giuseppe Pontiggia**

"An increasingly intense writing, smoothed by the linguistic sensitivity that is a characteristic of Giulia Alberico's writing." **Donna Moderna**

"Memory is a precise narrative key that characterizes the works of the author who with this new novel offers pages to be savored with confidence, letting oneself be ensnared by her composed and storytelling prose". **Stilos**

"Giulia Alberico, a writer who has a lot to say about the world of women". **Grazia**

Giulia Alberico, born in San Vito Chietino, moved for university studies to Rome, where she currently lives. She taught in secondary schools for decades. Her debut novel, *Madrigale* (Sellerio, 1999), has now become a long-seller, which was followed by *Il Gioco della Sorte*, *Il Corpo Gentile*, *Come Sheherazade* and other very popular novels and short stories. She is a strong reader and has been coordinating a reading group at a Roman bookstore for years. She has directed non-fiction collections, collaborated with magazines and newspapers. Currently collaborates with the cultural pages of "L'Osservatore Romano".



Author: WALTER ASTORI

Title: DOUBLE MURDER IN THE SHADOW OF THE PALATINE

(DOPPIO OMICIDIO ALL'OMBRA DEL PALATINO)

Pages: 320

First Publisher: Orizzonte Milton

Publication date: April, 2024

Rights: Worldwide

AN AGATHA CHRISTIE DETECTIVE STORY SET IN ANCIENT ROME 60 B.C.

Year of the consulship of Apheranius and Metellus Celerus. Two murders on the same day shake the city of Rome. The first was that of Silanus, a former consul known for his conciliatory nature, the second of Roscius

Gallus, a famous actor much loved by the Roman people. Flavio Callido, a Roman nobleman of Pompeian faction and former Quaestor, in full cursus honorum investigates the murders. During the murder of Silanus, Callidus finds himself in the domus of the former consul for a secret meeting with Giunia, daughter of Silanus and Servilia. There he discovers an unusual commotion at a meeting attended by some of the Republic's most notorious optimates who are waiting for an infamous guest, whose identity he cannot discover. In the corridors of the domus, Callidus is spotted and, forced to hide, takes shelter in Silanus' private baths, where he falls ill and wakes up in the suburbs, without his noble ring. Callidus is subsequently commissioned by Cicero to investigate the murder of his great friend Roscio Gallo. Cicero's goal is to accuse Publius Clodius of the murder of Roscius, who is already on trial for violating the mysteries of the Bona Dea. However, the investigation into the death of Roscio also reveals other possible leads, one of which leads to Arbuscola, a charming and cunning actress. Meanwhile, Callido is suspected and imprisoned for Silano's murder. Amid revelations and twists Callido and Arbuscola take the right path to discover what really happened. What awaits them will not only be the unveiling of the real culprits, Callido will realise that his certainties and principles will have to give way to new political compromises.

Once the veil behind which the truth is hidden has fallen, one can no longer be the same.

Walter Astori was born in Rome in 1980. With a degree in law, he worked as editorial manager for Eleven Sports Italia. A passionate divulger of ancient Roman history, he is active on his social channels Roma racconta (instagram), Roma racconta, una pillola al giorno (facebook) and Inchiostro giallo (Tik Tok). He made his debut in 2007 with *Le sette sfere* (The Seven Spheres), a novel with which he won the **Il giallo di Roma literary prize**. He is the author of the crime novels set in ancient Rome *Omicidi nell'urbe* and *Omicidi nella domus*, both published by Piemme in 2018.

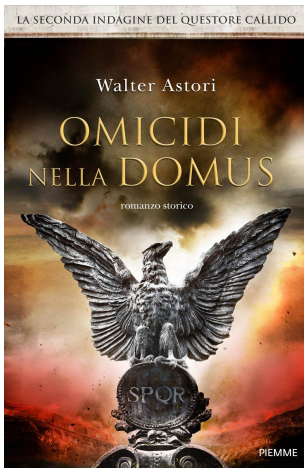


WALTER ASTORI
OMICIDI NELL'URBE.
LA PRIMA INDAGINE DEL QUESTORE CALLIDO
Piemme, Giugno 2018

**UNA SERIE GIALLA ALLA AGATHA CHRISTIE AMBIENTATA
 NELL'ANTICA ROMA**

Primavera del 61 a.C. anno del consolato di Pisone e Corvino. Una serie di delitti sconvolge la quotidianità romana, già turbata da conflitti politici sempre più accesi. Gaio Rabirio e Crisogono, cittadini in vista accomunati da un passato di violenze e perdizione, vengono ritrovati morti dopo atroci sofferenze. Entrambi sono stati prima mutilati e poi giustiziati con un colpo al cuore. Un modus operandi che ricorda quello dei sacrifici umani officiati dai sacerdoti della dea Ma e richiama i Compitalia, festa religiosa dedicata agli schiavi abrogata pochi anni prima. Il princeps senatus Lutazio Catulo, approfittando della lontananza di Pompeo, affida l'indagine al questore Flavio Callido, chiamato a disimpegnarsi in una vicenda scabrosa in cui nessuno risulta al di sopra di ogni sospetto, nemmeno l'ex console Cicerone. Un compito delicatissimo che potrebbe compromettere sia la sua carriera politica sia la scalata al potere di Pompeo. La scia di brutali delitti, infatti, è solo all'inizio e ne faranno le spese altri personaggi illustri. A Callido, coadiuvato da una squadra sui generis che comprende Lutazia, giovane figlia di Catulo, Achillea, impavida gladiatrice eroina delle folle, e Cefea, ermafrodita figlio del gran sacerdote della dea Ma Archelao, il compito di far luce su un caso in grado di far vacillare Roma dalle fondamenta, strettamente connesso ai legami oscuri del cuore pulsante dell'urbe.

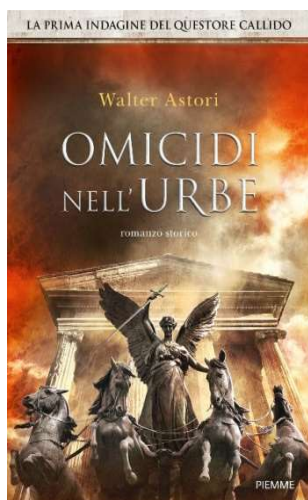
OMICIDI NELLA DOMUS.
LA SECONDA INDAGINE DEL QUESTORE CALLIDO
Piemme, Luglio 2018



E' la primavera del 61 a.C. Il giovane questore Flavio Callido, per ritemperarsi dalle fatiche della vita romana, si concede qualche giorno di vacanza presso la villa suburbana di suo padre Spurio, figura di spicco della politica durante la dittatura di Silla, ora ritiratosi in campagna per invecchiare serenamente lontano dagli intrighi e dai complotti dell'Urbe. Al suo arrivo nella domus, Callido trova un'atmosfera ben diversa dalla tranquillità agreste che si era augurato. Nella notte è morta Cecilia, seconda moglie di Lucio Calpurnio Bestia, uno degli ospiti illustri di Spurio insieme all'ex console Murena e a Fausta Cornelia, figlia del dittatore Silla. Tutti gli ospiti sono concordi che si sia trattato di una morte per cause naturali, tranne Marciana, madre di Cecilia e cugina di Catone l'Uticense.

Nel corso della notte, infatti, Cecilia era scampata ad un incendio divampato nel suo cubicolo ed aveva lanciato accuse precise nei confronti di Licinia, sorella di Murena, rea di volersi sbarazzare di lei per poter sposare Bestia.

Tra accuse e minacce, quando la situazione sta per esplodere, Flavio Callido, forse in maniera troppo impulsiva, decide di intervenire offrendosi di indagare. La morte di Cecilia è solo l'ultimo atto di una spirale di violenza che si è abbattuta sulla domus di Spurio e che ha portato alla misteriosa sparizione di uno schiavo, alla morte di una schiava e all'aggressione del convoglio di Bestia mentre tornava dal tempio della Fortuna a Praeneste. Le indagini sono più difficili del previsto ma Callido non vuole demordere. E tra i potenziali sospettati c'è da annoverare anche Spurio, il padre di Flavio Callido.



Author: WALTER ASTORI

Title: **MURDERS IN THE “DOMUS”. THE SECOND INVESTIGATION OF QUAESTOR FLAVIO CALLIDO**
(OMICIDI NELLA DOMUS. LA SECONDA INDAGINE DEL QUESTORE FLAVIO CALLIDO)

Pages: 250

First Publisher: Piemme

Publication: 10th July, 2018

Rights sold to: Roca editorial (Spanish world)

Rights: Worldwide

A PATRICIAN VILLA JUST OUTSIDE ROME. A SERIES OF SUSPICIOUS DEATHS THAT COULD CHANGE THE POLITICAL DESTINY OF THE CITY. QUAESTOR FLAVIO CALLIDO WILL HAVE TO CHOOSE BETWEEN THE TRUTH AND HIS FUTURE.

ROME, 61 B.C. CONSULATE OF PISO AND CORVINUS To restore himself after the hardships of Roman life, young quaestor Flavius Callidus grants himself a few days of rest at the villa of his father Spurius, a prominent political figure during the dictatorship of Sulla.

Upon his arrival at the *domus*, Callido finds a very different atmosphere from the rural tranquility he had been hoping for. Caecilia, the second wife of Lucius Calpurnius Bestius - one of the illustrious guests of Spurius, together with former consul Murena and Fausta Cornelia, daughter of the dictator Silla - has died during the night. All the guests agree that the death was due to natural causes. All except Marciana, adoptive mother of Caecilia and cousin of Cato the Younger. In the course of the night, in fact, Cecilia had survived a murder attempts and had made accusations against Licinia, the sister of Murena, who wanted her out of the way so that she could marry the noble Bestius.

The two illustrious patricians, in fact, are bound together by powerful mutual interests; at a time when the Catiline conspiracy has left a vacuum of power, Pompey, Crassus and Caesar, who are making their way into the political life of the city, must be stopped. And Cecilia was an obstacle.

It is up to Flavio Callido to shed light upon the tragic demise of the woman and also upon the death of a female slave and the disappearance of a male slave about which nobody seems to care. But discovering the truth may be more dangerous than the quaestor himself imagines.



Walter Astori is a lawyer with a strong passion for ancient history. He is writing other historical thrillers set in ancient Rome with Flavio Callido as a main character. He works as a sport journalist and speaker for Sportube and Supercar channel. After *Murders in the “Domus”* is the second novels of the series of historical thrillers.



Author: BERNARDO MATTIA BAGNOLI
Title: REMEMBER THE COLOUR OF THE NIGHT
(RICORDA IL COLORE DELLA NOTTE)

Pages: 270
First Publisher: Piemme
Publication: January, 2019

Rights: Worldwide

LARGE ENGLISH SYNOPSIS AVAILABLE

**ACQUI HISTORY AWARD 2019
IN THE SECTION OF HISTORICAL NOVEL**

“Well developed characters and textures: a fascist consul, tough and pure, but also full of contradictions, an English agent who pursues his goal with determination, a fascinating photographer with a mysterious profile, who enchants both. A development of events and surprises, many documents, an excellent narrative quality.” **Corriere della Sera**

AN INTENSE AND POIGNANT NOVEL ABOUT LOVE, BETRAYAL AND BROKEN IDEALS AT THE TIME OF THE WAR

TWO FIGHTERS ENABLED TO HAVE EVERYTHING FOR THE FIRST TIME DISPOSED TO LOSE EVERYTHING

BETWEEN CASABLANCA AND SPY GAME

1941. Svevo Giacco-Aliprandi, the Italian consul at Algeciras, where Europe meets Africa, is an exemplary man. The scar across his face is proof of his loyalty to fascist ideology from the very beginning, and of his will to defend his ideas. His presence in Gibraltar, the stronghold allowing the UK to rule the Mediterranean, is connected to a top secret mission aimed at striking British military targets: a fearless action to be carried out by the Decima Flottiglia MAS of the Italian Royal Navy, led by Junio Valerio Borghese, which could change the course of the war for good. Svevo's life is all about work, family and the Fatherland, until the day he meets Yvonne Lavallard, a restless photographer at Reuters who is fleeing from Nazi-occupied Paris. She is a charming woman with a shady past, who has got nothing to lose.

On the Allied side, however, there is a man who figured out the Italians' plan. Arthur Goodwin, the head of the SIS at Gibraltar, is firmly determined to put a halt to these attacks whose origin is difficult to pinpoint. Just like Svevo, Arthur has a weak spot: a French woman who is asking for access to The Rock in order to photograph it. Her name is Yvonne Lavallard.

Two men on opposite sides of the fence, two fighters used to winning every battle who for the first time are ready to lose everything. Because in this game nothing is what it seems.

Mattia Bernardo Bagnoli was born in Milan in 1980 and graduated in literature and history from the University of Bologna. He attended the International Journalism MA at City University in London, where he has been correspondent for Ansa and other newspapers, including *La stampa* and *D- la Repubblica*. After working briefly as political correspondent for Ansa in Rome, since 2015 he is Editor-in-Chief of Ansa in Moscow. He writes on Russian affairs for *pagina99*, *D – la Repubblica*, *HuffPost*. He authored the oman noir *Bologna permettendo* (Fazi, 2009), the guide *Strano ma Londra* (Fazi, 2012) and the novelistic inquiry *Nerogolfo* (Frilli, 2018).



Author: SIMONA BALDELLI

**Title: EVELINA AND THE FAIRIES
(EVELINA E LE FATE)**

Pages: 252

First Publisher: Giunti (2013) New edition August 2024

Rights sold to: Roca Editorial (Spain)

[ENGLISH SAMPLE AVAILABLE](#)

AN ASTONISHING NOVEL THAT CONNECTS THE THREADS OF HISTORY TO THOSE OF A LITTLE GIRL'S FANTASY WORLD, ON A FARM IN THE ITALIAN COUNTRYSIDE

[MORE THEN 15.000 COPIES SOLD](#)

[SHORTLISTED FOR THE CALVINO PRIZE 2012](#)

[WINNER OF THE JOHN FANTE PRIZE 2013](#)

TOMORROW NEEDS MEMORY IN ORDER TO EXIST

[A fresh, free-flowing novel that has the ability to pull the reader into a parallel dimension despite the fact that the narrative of facts and circumstances belong to painful pages of Italian history: The Second World War, night bombings, starvation, round-ups, displaced persons.](#)

The war rages a few miles from the Gothic Line, in the hills of Pesaro, where Germans and Fascists clash with partisans in the Toscano awaiting the Allied troops. The novel opens with a memorable scene, the arrival of evacuees during the second world war. To Evelina it seems that the souls of the dead are coming out from the snow.

Evelina is only five years old when the first evacuees find shelter in her father's barn, that moment when her life is overwhelmed and the carefreeness of childhood games gives way to the horror of war. But Evelina is protected by two fairies, the dark *Nera* and the cheerful *Scèpa*, and she has a power: she can see the world through the eyes of imagination...

The partisans are camped around the house in the country: their leader, *The Toscan*, has obtained food from Evelina's father, who sympathizes with them. Evelina and her brothers, Sergio and Maria one day find the corpse of a German killed by partisans: *the Black* makes them run away and hide moments before the Germans arrived. In a relentless succession of twists, on the hills behind Pesaro, the last year of the Second World War is filtered through the magic eyes of childhood, and includes Evelina's whole family and the secret of a Jewish girl hidden under a trapdoor in the barn.

Reality and magic mix and intertwine, bringing to life a peasant and fairy world, the tangle of civil war and world war. The dry style, enriched with dialect elements, makes the tale even more vivid: magic words, amulet words, nursery rhymes, opening the door to dream and prophecy.

PRESS REVIEW

«The surprising debut novel by Simona Baldelli is a magic book and not for the presence of the fairies, but for her natural style of writing that manages to blend real life and traditions, suffering and true stories, little moments of joy and absolute agony.» **Alessandra Rota, La Repubblica**

«A magical story, full of tenderness and mystery. A poetic and rhythmic novel, suspended between pain and redemption, between fear and strength that serves to undermine them.» **Paolo Di Paolo, L'Unità**

«A novel that conquers by managing to frame from an undoubtedly original point of view one of the many small individual stories of which the great History is made, understood as the founding moment of our identity: that History that never ceases to fascinate and to ask to be told.» **Gaia Rau, La Repubblica**

«An extraordinarily mature writing, this being a first work, and very expressive - making extensive use of a dialect very similar to that of Fellini's *Amarcord* and *Otto e mezzo*.» **Andrea Carraro**

« Simona Baldelli, a finalist for the 2012 Calvino Prize, refers precisely to Calvino, paying him an obvious homage with this book written with enchanted eyes.» **Massimo Onofri, Avvenire**

Simona Baldelli was born in Pesaro and lives in Rome. Her first novel, *Evelina e le Fate* ("Evelina and the Fairies", 2013) was shortlisted at the **Italo Calvino Prize and won the John Fante Literary Prize in 2013**. She has published *Il Tempo Bambino* ("Child Time", Giunti 2014), *La Vita a Rovescio* ("Life Inside Out", Giunti 2016), *L'Ultimo Spartito di Rossini* ("Rossini's Last Musical Score", Piemme 2018). With Sellerio Editore she has published *Vicolo dell'Immaginario* ("The Alley of Imagination", 2019), *Fiaba di Natale. Il sorprendente viaggio dell'Uomo dell'aria* ("Christmas Fairy Tale. The surprising journey of the Man of the air", 2020) and *Alfonsina e la strada* ("Alfonsina and the road", 2021) **winner of the Memo Geremia City of Padua 2021 Sports Literary Prize**. In 2023 she published *Processo ad Antigone* (People) and *Il pozzo delle bambole* (Sellerio) winner of **the National Literary Prize for Women Writers 2023**.



Author: SIMONA BALDELLI

Title: ROSSINI'S LAST SCORE
(L'ULTIMO SPARTITO DI ROSSINI)

Pages: 350

First Publisher: Piemme

Publication: 2018

Rights: Worldwide

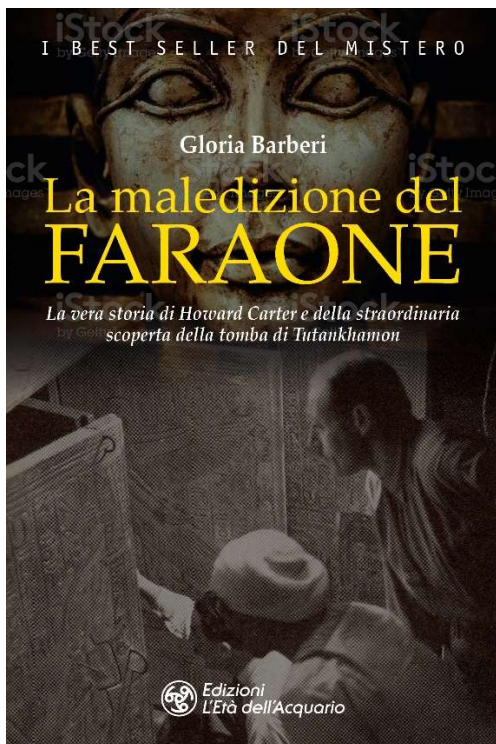
SIMONA BALDELLI, AFTER A CLOSE DOCUMENTATION IN THE ROSSINI FOUNDATION ARCHIVES IN PESARO, HAS WRITTEN A RIGOROUS HISTORICAL NOVEL THAT HIGHLIGHTS UNKNOWN PSYCHOLOGICAL TRAITS OF

MAESTRO ROSSINI.

“Writing a novel inspired by the life of Gioachino Rossini on the 150th anniversary of his death means making your own life wonderfully complicated. Because the first question you have to ask yourself as you look at the blank page is: what can you write about someone about whom everything has already been said? Someone who belongs not just to music lovers but to the collective imagination? Someone who in his lifetime was probably the most famous and acclaimed opera composer? The term 'Rossinimania' was coined for him in reference to his time spent performing in Vienna, where every street corner echoed with his music, postcards of his face sold like hot cakes, men dressed like Rossini, women sighed as he passed and restaurants had dishes dedicated to him. The same thing happened in every city where he lived and worked. Everyone wanted a piece of that jovial musician, with an easy hand at composing - he wrote the *Barber of Seville* in less than two weeks - a ready joke and a love of good food. And so he is still remembered today: a cheerful opportunist, a bon vivant. But, with the exception of some sacred and instrumental music, he actually stopped composing at the age of 37, after the wonderful *William Tell*. What brought the most famous musician in the world to silence?

This was the starting point for my journey through the life of a complex figure. A journey made on tiptoe, so as not to disturb the giant who had been resting in peace for the last 150 years. I discovered unknown, painful and deeply human aspects of Rossini's life that he attempted to conceal until his death, and he managed so well that he went down in history as a cheerful joker. His best comic opera character of all, we might say, and the mask behind which he was condemned to live.”

Simona Baldelli was born in Pesaro and lives in Rome. Writer, actress and speaker, her first novel, *Evelina e le Fate* (Giunti, 2013), was a finalist for the Italo Calvino Prize 2012 and winner of the John Fante Literary Prize 2013. This was followed by *Il Tempo Bambino* and *La Vita a Rovescio*, winner of the Città di Cave Caffè Corretto Literary Prize, a novel inspired by the true story of Caterina Vizzani (1735) - a woman who for eight years dressed as a man -. *Rossini's Last Score* is her latest novel. Sellerio will publish in 2019 the novel *The Alley of Imaginary*.



Author: GLORIA BARBERI

Title: THE CURSE OF THE PHARAOH. THE TRUE STORY OF HOWARD CARTER AND THE EXTRAORDINARY DISCOVERY OF TUTANKHAMUN'S TOMB
(LA MALEDIZIONE DEL FARAONE. LA VERA STORIA DI HOWARD CARTER E DELLA STRAORDINARIA SCOPERTA DELLA TOMBA DI TUTANKHAMON)

First Publisher: Lindau. Edizioni L'età dell'Acquario

Publication date: 29th July 2021

Pages: 500

Rights: Worldwide

IN 2022 WILL BE CELEBRATED THE CENTENARY OF HOWARD CARTER'S MOMENTOUS DISCOVERY. EXHIBITIONS AND CELEBRATIONS ARE PLANNED ALL AROUND THE WORLD.

THE DISCOVERY OF KING TUTANKHAMUN'S TOMB IN 1922 BY HOWARD CARTER AND LORD CARNARVON IS CONSIDERED THE MOST FAMOUS FIND IN THE HISTORY OF ARCHAEOLOGY. THE TREASURE CONTAINS NEVERBEFORE-SEEN ARTWORKS AND GIVES A UNIQUE VIEW INTO THE DAZZLING BURIAL OF A NEW KINGDOM RULER. THE MYSTERY AND THE BEAUTY OF THE OBJECTS STILL FASCINATES PEOPLE AROUND THE WORLD, CREATING "TUTMANIA" AND THE STORY OF THE "CURSE OF THE PHARAOH".

AMONG EGYPTIAN MYTHS AND LEGENDS, AMONG STORIES OF LOVE AND MAGIC, THE TALE OF AN UNLIMITED PASSION AND A MYSTERY LASTED THREE THOUSAND YEARS.

THROUGH THE VOICE OF HOWARD CARTER, GLORIA BARBERI HAS WRITTEN AN IRRESISTIBLE NOVEL THAT CATAPULTS THE READERS IN THE MOST SENSATIONAL ARCHAEOLOGICAL DISCOVERY OF THE LAST CENTURY. BETWEEN THE STRICTLY HISTORIC AND DOCUMENTED TRACKS, AN EXTRAORDINARY STORY OF ARCHEOLOGY AND ESOTERISM IS UNVEILED.

We know almost everything about the discovery of Tutankhamun's tomb by Howard Carter, supported by his financier Lord Carnarvon, including the legends about the curse that long accompanied the most sensational archaeological discovery of the nineteenth century. With the novel *The curse of the pharaoh* the author wanted to elaborate on the historical reality of the discovery of the tomb, and with it the existential parable of the archaeologist who found out it, inserting some esoteric and fantastic elements, without ever betraying the biographical data and real facts.

When Howard Carter lands in Egypt, a bit by chance, is just one shy and awkward boy with a passion for drawing. He does not imagine at all that one day he will be considered universally as a stubborn and brilliant archaeologist, author of one of the most sensational discoveries of the century: the discovery of the tomb of Tutankhamun. But the thirty-year path that will lead him to accomplish this memorable feat, will expose him to hardships, failures and tormented passions. He will have to deal with the contradictions of the English occupation in Egypt, with the predatory greed of Westerners and especially with the own ghosts.

The novel is divided into 12 sections that refer to 12 hours of the night, which for the ancient Egyptians represented the journey of the soul after death. With kilfully mixing suspense, historical rigor and esoteric suggestions, the author presents us in fact Howard's story as a real initiatory journey, studded with pitfalls, with ancient and dark curses, with magical talismans and extraordinary encounters (among others, with the occultist Aleister Crowley and with Lawrence of Arabia).

Because Egypt always demands a tribute from those who dare to violate its secrets, even in the moment of triumph, Carter will experience on his own skin as in any man coexist light and darkness, as well as over his actions always hangs the eternal clash between Horus and Seth.

The esoteric element

The esoteric element inserted in the novel starts from the Egyptian legend that sees the God Seth (as a force of Evil) snatch an eye, the left one, from his rival Horus, a force of Good, to whom he had already murdered his father Osiris transformed then in Lord of the Hereafter, with whom every deceased pharaoh was therefore identified.

Structure

The events narrated in the novel are therefore divided into twelve sections referring to the 12 hours of the night, the path that the soul of the deceased had to travel to finally reach the Elysian Fields of Egyptian mythology, in a kind of dangerous initiatory journey constantly threatened by various forces of Evil that can only be defeated through knowledge of the formulas of the "Book of the dead" (more precisely: "Book of coming out into the light").

The novel begins through a short frame that sees the meeting, during the funeral of the archaeologist Howard Carter, of Lady Evelyn Beauchamp (daughter of Lord Carnarvon) with Phillys Walker, grandson of the archaeologist. The latter gives the other woman a manuscript from her uncle, which collects her memoirs and an alleged truth about the discovery of Tutankhamun's tomb. The Carter manuscript in question is divided into twelve chapters which correspond to the 12 hours of the night. The novel closes with Lady Evelyn Beauchamp concluding the reading of Howard Carter's memoirs.

The archaeological discovery

Through his memoirs, we follow Howard Carter from his first trip to Egypt, just seventeen, up to the time following the discovery of Tutankhamun's tomb, in a thirty-year journey of mad and desperate research, between failures and misfortunes, between difficult bureaucratic and violent balances. amorous passions. A path that sees him at first unaware then gradually more and more certain of his "mission": to restore honor and glory to the name of the Pharaoh Tutankhamun; that is, according to Egyptian beliefs, to restore life to him, which was possible only if the name of the deceased was remembered and pronounced.

The love

The saving power of love, embodied by three women, will never seem powerful enough to defeat the followers of Seth. Thus the first woman loved by Carter, a young prostitute from Luxor, will lose her life chasing her dream of redemption, but leaving behind a daughter, (perhaps of Carter himself, who however will never be able to find her to ascertain the truth) symbol of the lunar principle. Then the second woman, a young archaeologist who will live with him a short love story, destined to finish soon. Finally, the third one, Evelyn Herbert, the daughter of Lord Carnarvon linked to the archaeologist by a deep feeling (never, in reality, culminating in the love affair fabled by so many writers and filmmakers!), she will also turn out to be a sort of "reincarnation" unaware of a young woman who lived in Tutankhamun's court and in turn disappointed and betrayed. It will therefore be Carter himself to push her to build her own happiness at least in the present life.

Mysterious forces in the field

From his earliest years in Egypt, Carter will be obsessed with a face that he believes he sees in the full moon (and which, of course, turns out to be that of the famous golden mask of the child pharaoh); the young archaeologist soon sensed the presence, around his life and work, of mysterious "forces", human and non-human, at work on the darkest part of his personality, in order to awaken it. Mysterious messages from the Golden Dawn, which his fellow archaeologists push him to ignore by recommending "stay away", and the encounter with bizarre and sometimes dangerous characters, such as the occultist Aleister Crowley with his partner Donna Scarlatta, and the painter Austin Osman Spare, who instead convinced him to be a pawn in the "senet" game between *Maat* and *Isefet*, balance and chaos.

Carter will finally understand that he is driven to his search by an obscure "sin" committed three thousand years ago: because he has abandoned his pharaoh, like *Sinuhe*, to pursue the call of a "scarlet woman" who will initiate him into the Mysteries of *Seth*. It is no coincidence that the events of the past will seem to replicate themselves in his time and in his life.

The curse of Tutankhamun

Of course, the matter of the "curse" could not be ignored (however, denied over time by the real facts, so trumpeted even by the media of the time. About the curse, the author lets some character (such as the archaeologist Arthur Weigall) who believed on the curse, to act and speak, entrusting their interventions with insinuations and clues.

Lawrence of Arabia

The novel features T. E. Lawrence, better known as Lawrence of Arabia. In historical reality it is not proven that Lawrence and Carter has met, but such a meeting is possible and plausible, having both had the same archaeologists as "masters" and having both worked in "intelligence" operations during the war. The figure of Lawrence lends itself as a specular to that of Carter: a man pushed by superior forces to a "mission" with uncertain characters, pulled by opposing forces; unlike Carter, he will end up getting lost in the *Isfet*, the chaos dominated by *Seth*.

However, it will be Lawrence who, after having made Carter read "The Seven Pillars of Wisdom", will push him to entrust the narration of his life and the search for the tomb to paper.

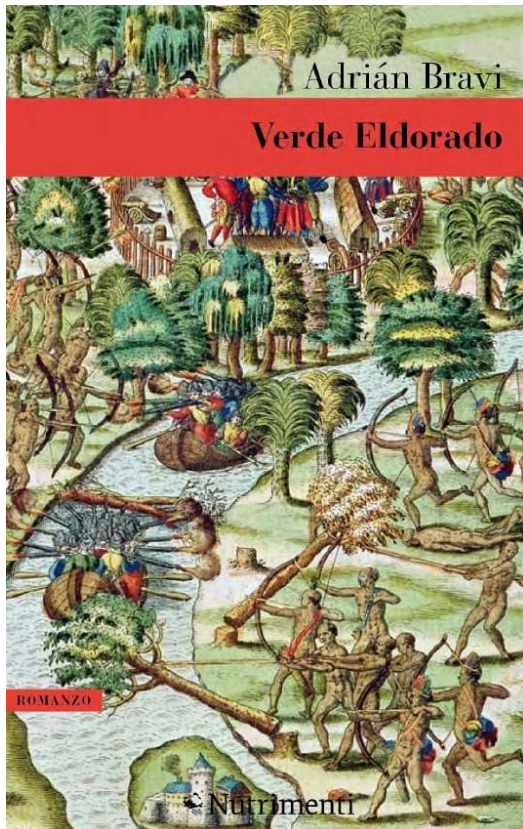
Historical reality and fantasy

Almost all of the characters mentioned in the story actually existed and said and did the things attributed to them; even if filtered, for narrative purposes, through fantasy. As well as the fantastic events are intertwined with the concrete and documented facts of the personal life of Howard Carter and his various archaeological discoveries, of which the tomb of Tutankhamun was only the final crowning.

The Curse of the Pharaoh

The story ends at the point where, after unveiling the pharaoh's golden mask and recognizing in it the face glimpsed almost thirty years ago in the lunar disk, Carter will understand, through a dream, that his "I" of the his previous life has now reached the end of his pilgrimage along the 12 hours of the night, judged in the court of Osiris and considered "Justified", that is, free to "go out into the light".

Gloria Barberi, born in Camogli, lives in Recco. Translator and author of short stories and novels, she has won several award for fantastic fiction, including the Italia Award, The Literary Lovecraft Prize, Courmayeur Noir Award and the Republic of San Marino Prize. She developed a passion for Egyptology as a child, and with the novel *The Curse of the Pharaoh*, she wanted to embark on the challenge of finding new solutions to the mysteries, new motivations for the protagonists of the historical event.



Author: ADRIAN N. BRAVI
Title: GREEN EL DORADO
 (VERDE ELDORADO)

First Publisher: Nutrimenti, May 2022
Pages 250

Rights: Nutrimenti

THE MIGRATION, THE SETTLING, THE SEARCH FOR AN ADOPTIVE WORLD, THE LANGUAGE AND ITS CONNECTIONS WITH THE COLLECTIVE CONSCIOUSNESS: THE WRITING THEMES OF ADRIAN N. BRAVI HERE MERGE IN A COMING-OF-AGE STORY, IN A TRAVEL CHRONICLE, IN AN EXISTENTIAL PARABLE - OR SIMPLY IN THE VOICE OF A YOUNG MAN WHO, AFTER LOSING HIS PLACE IN THE OLD WORLD, IS ABLE TO FIND ANOTHER WHILE SEEKING HARMONY WITH THE NEW ONE.

A FASCINATING NOVEL ABOUT SEBASTIAN CABOT'S TRAVELING, THE STORY OF AN EXISTENTIAL PARABLE THAT ALSO INCLUDES THE THEMES OF NATURE, LANGUAGE, INTEGRATION AND IDENTITY.

THROUGH UGOLINO'S VOICE, THAT CHARMS US FROM THE VERY FIRST LINES, A NEW VISION OF NATURE, LIFE AND RELATIONS BETWEEN HUMAN BEINGS OPENS UP BEFORE THE READER.

"I am asking you," I told Giorgina while holding the Periphyseon, "because here it says that there has been a second creation after Adam's. A creation that's a bit lopsided, I'd say, not perfect. But here," I said pointing at the forest, "it seems you have been created after the second creation, this one like a refined creation, retouched, do you know what I mean? The second, the one we have on the other side of the ocean, in the old world, is made of misfortunes and calamities. But this one, even if you do eat us raw, doesn't seem made only for man... Here all that surrounds us, trees, animals, marshes... they seem to constantly begin, as if we were at the dawn of everything".

Ugolino is forced to wear a hood because he was disfigured by a fire, and in the very urban Venice of 1526, scarring is a disgrace to keep hidden, a horror, the memento of the misfortunes that life can trample you with. But the young man cannot stay long in the room where he is holing up. Not tolerating his presence, his father decides to have him board the expedition of a friend who at that point can claim the title of Piloto Mayor: Sebastian Cabot. On April 3rd, 1526, Ugolino is aboard Cabot's flagship. The route is for the Maluku Islands in Indonesia, but the legendary explorer will never get there. Cabot falls short of the contract with the Crown of Spain to chase after the tale of a few survivors of a past expedition, telling about a city made of silver and gold. At first the fleet penetrates the Río de la Plata, then goes up the rivers

Paraná and Paraguay. And it is while navigating on the Paraguay that Ugolino is captured by an indigenous tribe together with four comrades, immediately slaughtered and devoured. While he, freed from the hood, is spared precisely because of his disfigured face, since in those marks the natives recognize the touch of the Karai, the lords of fire. From then on, the young man starts to live with the indigenous people, discovering a nature, a culture, a humanity, a language to learn and understand without demanding or expecting anything in return. Because in those territories that barely appear on the maps of the West there is so much life to appreciate, as long as those maps and the usual perspectives on the world are overturned. A life that vibrates in each and every inch of reality and in the body of Giorgina, the girl that more than any other creature gives meaning to Ugolino's settling, pushing him to wonder what the ultimate meaning of creation is.



Adrián N. Bravi was born in Buenos Aires, he lived in Argentina until the end of the 1980s, and then moved to Italy to continue his philosophy studies. He lives in Recanati and works as a librarian at the University of Macerata. In 1999 he published his first novel in Spanish (*Río Sauce, Paradiso - Buenos Aires*) and around 2000 he started writing in Italian. Some of his books: *Restituiscimi il cappotto* ("Give me back my coat", Fernandel 2014), *La pelusa* ("The pelusa", Nottetempo 2007), *Sud 1982* ("South 1982", Nottetempo 2008), *Il riporto* ("The comb over", Nottetempo 2011 - finalist at the 2012 Comisso Prize), *L'albero e la vacca* ("The tree and the cow", Feltrinelli 2013 - winner of the 2014 Bergamo Prize), *L'inondazione* ("The flood", Nottetempo 2015), *Variazioni straniere* ("Foreign variations", short stories, EUM 2015), *La gelosia delle lingue* ("The jealousy of languages", essays, EUM 2017), *L'idioma di Casilda Moreira* ("The language of Casilda Moreira", Exòrma 2019), *Il levitatore* ("The levitator", Quodlibet 2020). In 2010 he published a text for children, *The thirsty tree* (Helbling languages). His books have been translated into English, French, Spanish and Arabic.



Author: NICOLA BRUNIALTI

Title: **A NAME THAT'S NOT MY OWN**
(UN NOME CHE NON È IL MIO)

Pages: 350

First Publisher: Sperling & Kupfer

Publication date: **January 16, 2022**

Rights: Worldwide

Rights sold: Beijing Creative Art 创美时代 (China).

A CHILD IN THE WARSAW GHETTO, THE COURAGE OF A WOMAN WILLING TO DO ANYTHING TO GIVE HIM A NEW LIFE. THE NOVEL INSPIRED BY THE REAL STORY OF IRENA SENDLER, THE «SCHINDLER OF WARSAW».

WINNER OF THE ALVARO BIGIARETTI PRIZE, NICOLA BRUNIALTI ONCE AGAIN WRITES A BOOK WITH A STRONG SOCIAL MESSAGE, EXPLORING NOT ONLY MEMORY BUT ALSO RACISM AND INCLUSION.

Vienna, 2020. Marcus is only fourteen years old when he gets suspended for five days, accused, together with three friends, of writing slurs directed at a Jewish classmate on the walls of the school. The young boy risks facing heavy charges, so his mother Johanna, desperate, turns to his grandfather Rudolf Steiner, a former teacher, asking him to step in and put in a good word with the current principal. Rudy, now eighty-four, deeply shaken by his nephew's actions, decides to go on a trip to Poland with him. It will be the opportunity to tell him about his incredible and painful past, that not even his daughters know about, and relive his story, that of one of the last Jewish children saved by Irena Sendler, the "Schindler" of Warsaw, the heroine of the ghetto who hid the real names of thousands of those children in a jam jar buried under an apple tree.

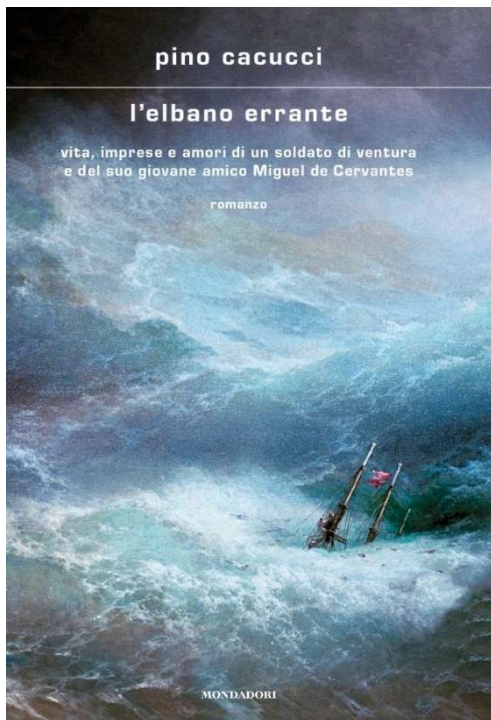
A novel inspired by the real story of Irena Sendler, the Polish heroine called the «Schindler of Warsaw», who in the early 1940s saved almost three thousand Jewish children.

The narrative voice of Nicola Brunialti is powerful, he confirms himself as one of the Italian writers capable of telling a story that maintains stylistic dignity and originality of the plot in the face of themes as investigated as difficult as the anti-Semitism. **Il Giornale**

“A crucial issue concerning memory, new generations, the rise of anti-Semitism, the role of parents and the school system”. **Avvenire**

“Telling the story of Janusz, Brunialti writes above all the story of the heroic deeds of Irena Sendler who died almost 100 years old in 2008”. **La Gazzetta di Parma**

Nicola Brunialti has worked in advertising for many years, and was behind the campaigns for Lavazza, Tim, Alitalia and others. He has been a writer for popular TV shows since 2009. He is the author of more than 10 children's fiction books, and of a number of songs by Simone Cristicchi and Renato Zero. With Sperling & Kupfer has published *Il paradiso alla fine del mondo* (2019). He is a descendant of Alessandro Manzoni.



Author: PINO CACUCCI

Title: THE ELBAN ERRANT - LIFE, DEEDS AND LOVES OF A SOLDIER OF FORTUNE AND OF HIS YOUNG FRIEND MIGUEL DE CERVANTES

(L'ELBANO ERRANTE - VITA, IMPRESE E AMORI DI UN SOLDATO DI VENTURA E DEL SUO GIOVANE AMICO MIGUEL DE CERVANTES)

First Publisher: Mondadori

Publication date: 31st May, 2022

Pages: 936

Rights: Worldwide

**WINNER OF THE MANZONI AWARD 2022
FINALIST AT ACQUI HISTORY AWARD 2022
FINALIST AT MASTERCARD LITERATURE
AWARD 2022**

PINO CACUCCI SETS IN MOTION A GIANT NARRATIVE MACHINE GRINDING ADVENTURES, HISTORY, POETRY, SHIPS, ARMS, COMMANDERS, CONCUBINES, RELIGIOUS BELIEFS, BATTLES, MASSACRES AND SENTIMENTS.

AN ADVENTURE ABOUT REPRESSION AND INJUSTICE, "THE OTHER SIDE OF THE RENAISSANCE".

"Cacucci is a craftsman, a builder of plots, atmospheres and characters."
Federico Fellini

IS AVAILABLE AN EXTENDED INFO SHEET

"The simple soldier of the Tercios Viejos de Napoles Miguel de Cervantes Saavedra was sitting on the barrack cot, sipping red wine with the Sargento Mayor who was in charge of his company of infantrymen; the other was standing, his back leaning on the wall next to the large window overlooking the alleys that rose steeply up to Castel Sant'Elmo.

The familiarity that had been established between them, after a series of vicissitudes, was encouraged by the good red wine...

«Why do they call you Elban?»

«I come from an island off the Grand Duchy of Tuscany, Elba. Tormented by the Turks, who burned my mother alive and kidnapped my sister, at the time hardly more than a child... And I will find her.»

The Spanish man took another sip, with a pensive expression.

«You will find her... and do you know where she is now?»

«Yes.»

Miguel understood that that issue had to be left to settle, and later on, perhaps... He preferred to satisfy other curiosities.

«How long have you been fighting?»

«Since I was fifteen years old.»

Miguel raised his eyebrows, thinking that this forty-something veteran had to have been to hell and back; besides, his face, that looked like it had been carved in stone and marked by all kinds of scars, was an adventurous tale in itself that piqued his desire to know more.

«Without ceasing?» asked Miguel.

«Without respite.»

«Aren't you tired of all the blood?»

Lucero nodded slowly.

«Yes. But only Sister Death will give me peace.»

«Why do you call it that? Are you devoted to Saint Francis? I thought you were to Archangel Michael.»

«I'm devoted only to this» he answered patting the hilt of his sword in the sheath.

«Well, after all, the sword is a cross, in every way...»

Elba Island, spring of 1544. The Turkish corsairs, led by Khayr al-Din known as Barbarossa, admiral of the fleet of Suleiman the Magnificent, disembark at night on a beach nearby Longone - today Porto Azzurro - starting the invasion of the island.

Sixteen-year-old Lucero and his sister Angiolina, one year younger, are preparing for squid fishing: the night is favorable, but in truth the Red Moon is shining, an ill omen. Sure enough, the Turkish corsairs arrive, wounding Lucero and kidnapping Angiolina.

Lucero becomes an "unbeatable dueler" and a soldier of fortune, driven by an overwhelming feeling of revenge, and Angiolina enters the Lord of Algiers' nuptial bed: she changes her name to Aisha, she gives a son to the sovereign of the corsair city-state, becoming the Favorite.

Lucero ("the Elban errant") goes on to slaughter Turks while Angiolina-Aisha ("the Christian whore") is the right hand woman of the Pasha.

Lucero falls into disgrace - for a murder committed as an assassin - with the Duke of Tuscany, he joins the Tercios of Naples and sets sail on a galleon en route for Veracruz, in the Nueva España (that is Mexico), land of the brutal Conquistadores. Then he comes back to Europe and finds himself fighting at Lepanto, the "Battle of the battles". And that's where he meets, hardly more than twenty years old, **Miguel de Cervantes Saavedra**, who fled Spain after killing (or perhaps only seriously wounding) a man in a duel (who had ridiculed his poems...). Lucero found out from the Trinitarian friars (who in Algiers negotiate the liberation of Christian slaves) that Angiolina is there, and she is alive. All that's left to do is exact his revenge and take his sister and nephew Jalal with him.

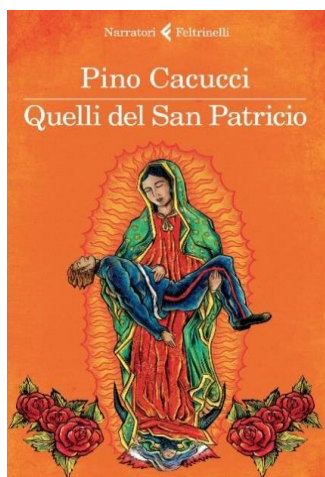
Pino Cacucci sets in motion a giant narrative machine grinding adventures, history, poetry, ships, arms, commanders, concubines, religious beliefs, battles, massacres and sentiments. Through Lucero we follow Cervantes from Lepanto to the writing of *Don Quixote*. With Angiolina/Aisha we are on the stage of Algiers, the corsair city-state par excellence. Everything becomes - synthesis of the spirit of the novel - *adventure*. But an adventure about repression and injustice, *the other side of the Renaissance*.

At the end of the novel, an "epilogue" narrates the life of Cervantes from the liberation in Algiers - which occurred on October 24th, 1580 - until Don Quixote, through frustrations and disappointments, every kind of difficulty (among which a period in prison) and a wretched life in various professions... There may be a sequel to the novel.



Pino Cacucci, (1955) Born in Alessandria he grew up in Chiavari, near Genua, and moved to Bologna in 1975 to study at the faculty of the performing arts. In the early 1980s he spent long periods of time in Paris and Barcelona, and then in Mexico and in Central America, where he lived for a few years. He is a translator and was awarded several prizes, including that for the best translation from the Cervantes Institute in Rome, and the Premio Italia-México 2017 awarded in Mexico City. He published *Outland rock* (Traseuropa, 1988, winner of the MystFest prize; Feltrinelli, 2007), *Puerto Escondido* (Interno Giallo, 1990, then Mondadori and

finally Feltrinelli, 2015) upon which Gabriele Salvatores based the homonymous film, *Tina* (Tina Modotti's biography), upon which a Mexican producer is developing a tv series, *San Isidro Fútbol*, upon which Alessandro Cappelletti based the film *Viva San Isidro*, starring Diego Abatantuono, (Interno Giallo, 1991; Feltrinelli, 2005), *La polvere del Messico* ("Mexico's dust", Mondadori, 1992; Feltrinelli, 1996, 2004), *Punti di fuga* ("Vanishing points", Mondadori, 1992; Feltrinelli, 2000), *Forfora* ("Dandruff", Granata Press, 1993), later on expanded into *Forfora e altre sventure* ("Dandruff and other misfortunes", Feltrinelli, 1997), *In ogni caso nessun rimorso* ("In any event no remorse", Longanesi, 1994; Feltrinelli, 2001), *La giustizia siamo noi* ("We are justice", with Otto Gabos; Rizzoli, 2010). With Feltrinelli he also published: *Camminando. Incontri di un viandante* ("On the road. Encounters of a wayfarer", 1996, Terra- City of Palermo Prize), *Demasiado Corazón* (1999, Giorgio Scerbanenco Noir Prize at the Courmayeur Festival), *Ribelli!* ("Rebels!", 2001, Special Prize of the jury at Fiesole Narrativa), *Gracias México* (2001), *Mastruzzi indaga* ("Mastruzzi investigates", 2002), *Oltretorrente* ("Beyond the stream", 2003, finalist at the Paolo Volponi National Literary Prize), *Nahui* (2005), *Un po' per amore, un po' per rabbia* ("A bit for love, a bit for rage", 2008, that came out in Universale economica edition in two volumes titled *Vagabondaggi*, "Wanderings", 2012, and *La memoria non m'inganna*, "Memory does not trick me", 2013), *Le balene lo sanno. Viaggio nella California messicana* ("Whales know. Journey through Mexican California", 2009, Emilio Salgari Prize 2010), *¡Viva la vida!* (2010; "Audiobooks Emons-Feltrinelli", 2011), *Nessuno può portarti un fiore* ("No one can bring you flowers", 2012, Chiara Prize), *Mahahual* (2014), *Quelli del San Patricio* ("San Patricio's battalion", 2015), *Mujeres* (2018; with Stefano Delli Veneri in the series Feltrinelli Comics) and, in the digital series Zoom, with Stefano Delli Veneri, upon which an International producer is developing a tv series), *Tijuanaland* (2012), *Colluttorius* (2012), *Campeche* (2013), *Acapulco* (2014), *Ferrovie secondarie* ("Secondary railways", 2014) and *Irlanda por siempre!* (2015; illustrated by Stefano Delli Veneri). For Feltrinelli he also edited *Latinoamericana* by Ernesto Che Guevara and Alberto Granado (1993) and *Io, Marcos. Il nuovo Zapata racconta* ("I, Marcos. Stories by the modern Zapata", 1995). He translated more than one hundreds of Spanish and Latin American novels into Italian, among whom Claudia Piñeiro, Enrique Vila-Matas, Ricardo Piglia, David Trueba, Gabriel Trujillo Muñoz, Manuel Rivas, Carmen Boullosa, Maruja Torres, Carlos Franz, Manuel Vicent. **Some of his novels are translated into 7 languages and two of his books are about to go into production for international TV series.**



Author: PINO CACUCCI

Title: **SAN PATRICIO'S BATTALION**
(QUELLI DEL SAN PATRICIO)

Pages: 280

First Publisher: Feltrinelli

Publication: 2015

Rights sold to: Grijalbo, Random House México (Spanish world, except Spain), Spain (Hoja de Lata)

His previous books has been translated in: USA (St. Martin's Press), UK (Haus, Read and Noir Books), France (Christian Bourgois Éditeur, Éditions Gallimard, Éditions Belfond, Payot & Rivage), Switzerland (Diogenes), Germany (Krüger, White Star Verlag), Spain (Roca Editorial, Hoja de lata), Mexico (Grijalbo), Greece (Agra), Portugal (Ambar), Denmark (Klim).

SAN PATRICIO'S BATTALION IS ABOUT THE FAILED BATTLE OF JOHN RILEY, AN IRISH EMIGRANT WHO LEFT THE AMERICAN ARMY FOR THE MEXICAN SIDE, IN SEARCH OF JUSTICE AND PEACE. IT'S ABOUT THE MADNESS OF WAR - A BOOK THAT RESURRECTS, ALONG WITH A LITTLE - KNOWN EPISODE IN AMERICAN HISTORY, THE TRUTH (OR AT LEAST PART OF THE TRUTH) THAT WE OTHERWISE DARE NOT TO KNOW

Captain John Riley is among the few survivors of a war that devastated Mexico. he is now being looked after by a former guerrilla fighter and his faithful friend Consuelo, in a humble home in Veracruz. In 1846, America used the war as a pretext to annex Texas and also to occupy, during approximately two years of fighting, California, Utah, Colorado, Nevada, Arizona, and New Mexico. The conflict marked a singular phenomenon: a large number of the Irishmen enrolled left the American forces in order to join the Mexican army. Among them was the artillery lieutenant John Riley, who formed the Batallón San Patricio, and who would go on to inflict severe damage to the troops led by Generals Taylor and Scott. These Irishmen were considered not only deserters but symbols of supreme betrayal. After the war's last battle, in the suburbs of Mexico City, the triumphant troops attacked the few surviving members of the San Patricio unit, and, with extreme ferocity, flogged them and branded them with the letter "D," for deserter. Then they hanged them. All but one: Captain Riley. Mexico was a place Riley could call home. And now, after the fighting recedes, the epic wave of memory returns, the horror of the massacres as well as the memory of the close but troubled friendship between Riley and Captain Aaron Cohen, the head of West Point.

Pino Cacucci, (1955) Born in Alessandria he grew up in Chiavari, near Genua, and moved to Bologna in 1975 to study at the faculty of the performing arts. In the early 1980s he spent long periods of time in Paris and Barcelona, and then in Mexico and in Central America, where he lived for a few years. He is a translator and was awarded several prizes, including that for the best translation from the Cervantes Institute in Rome, and the Premio Italia-México 2017 awarded in Mexico City. He published Outland rock (Traseuropa, 1988, winner of the

MystFest prize; Feltrinelli, 2007), **Puerto Escondido** (Interno Giallo, 1990, then Mondadori and finally Feltrinelli, 2015) upon which Gabriele Salvatores based the homonymous film, **Tina** (Tina Modotti's biography), upon which a Mexican producer is developing a tv series, **San Isidro Fútbol**, upon which Alessandro Cappelletti based the film **Viva San Isidro**, starring **Diego Abatantuono**, (Interno Giallo, 1991; Feltrinelli, 2005), **La polvere del Messico** ("Mexico's dust", Mondadori, 1992; Feltrinelli, 1996, 2004), **Punti di fuga** ("Vanishing points", Mondadori, 1992; Feltrinelli, 2000), **Forfora** ("Dandruff", Granata Press, 1993), later on expanded into **Forfora e altre sventure** ("Dandruff and other misfortunes", Feltrinelli, 1997), **In ogni caso nessun rimorso** ("In any event no remorse", Longanesi, 1994; Feltrinelli, 2001), **La giustizia siamo noi** ("We are justice", with Otto Gabos; Rizzoli, 2010). With Feltrinelli he also published: **Camminando. Incontri di un viandante** ("On the road. Encounters of a wayfarer", 1996, Terra- City of Palermo Prize), **Demasiado Corazón** (1999, Giorgio Scerbanenco Noir Prize at the Courmayeur Festival), **Ribelli!** ("Rebels!", 2001, Special Prize of the jury at Fiesole Narrativa), **Gracias México** (2001), **Mastruzzi indaga** ("Mastruzzi investigates", 2002), **Oltretorrente** ("Beyond the stream", 2003, finalist at the Paolo Volponi National Literary Prize), **Nahui** (2005), **Un po' per amore, un po' per rabbia** ("A bit for love, a bit for rage", 2008, that came out in Universale economica edition in two volumes titled **Vagabondaggi**, "Wanderings", 2012, and **La memoria non m'inganna**, "Memory does not trick me", 2013), **Le balene lo sanno. Viaggio nella California messicana** ("Whales know. Journey through Mexican California", 2009, Emilio Salgari Prize 2010), **¡Viva la vida!** (2010; "Audiobooks Emons-Feltrinelli", 2011), **Nessuno può portarti un fiore** ("No one can bring you flowers", 2012, Chiara Prize), **Mahahual** (2014), **Quelli del San Patricio** ("San Patricio's battalion", 2015), **Mujeres** (2018; with **Stefano Delli Veneri** in the series **Feltrinelli Comics**) and, in the digital series **Zoom**, with **Stefano Delli Veneri**, upon which an International producer is developing a tv series), **Tijuanaland** (2012), **Colluttorius** (2012), **Campeche** (2013), **Acapulco** (2014), **Ferrovie secondarie** ("Secondary railways", 2014) and **Irlanda por siempre!** (2015; illustrated by Stefano Delli Veneri). For Feltrinelli he also edited **Latinoamericana** by Ernesto Che Guevara and Alberto Granado (1993) and **Io, Marcos. Il nuovo Zapata racconta** ("I, Marcos. Stories by the modern Zapata", 1995). He translated more than one hundreds of Spanish and Latin American novels into Italian, among whom **Claudia Piñeiro**, **Enrique Vila-Matas**, **Ricardo Piglia**, **David Trueba**, **Gabriel Trujillo Muñoz**, **Manuel Rivas**, **Carmen Boullosa**, **Maruja Torres**, **Carlos Franz**, **Manuel Vicent**. **Some of his novels are translated into 7 languages and two of his books are about to go into production for international TV series.**



Author: PAOLO CASADIO
Title: GIOTTO COURAGE
(GIOTTO CORAGGIO)

First Publisher: Manni Editore
Publication Date: 2023
Pages: 400

Rights: Worldwide

FIORDICOTONE: Rights sold: Edhasa (Spanish world), Editura Rao (Romania)

IL BAMBINO DEL TRENO: Rights sold to: Hoffmann & Campe (Germany), Edhasa (Spanish world), Editura Rao (Romania)

AN EXCITING NOVEL ABOUT THE SECOND WORLD WAR, THE MOTHER-SON RELATIONSHIP, THE PARTISAN STRUGGLE OF A YOUNG WOMAN

"In the dormitory of the civil hospital in Salò, Giotto's legs dodged nurses and cots like skittles. The child did not follow a straight line and skirted in a dishevelled manner, in the unpredictability suggested by a consolidated experience of escapes. The kneecaps protruding from the short arms were reminiscent of chestnuts, and the baràcula ears had taken on the bright colour of the bragia. Giotto was panting in the hot half-light, desperate in his avaricious ten years, and at the sides of his mouth the saliva had congealed to form small white clumps. And yet, that pathetic body harboured an unsuspected energy: it looked like a disorderly galloping horse, whipped by the bilingual barks of the sanitary men: "Halt! Halt!"

"Ven ché, ricie à vela!", come here, sailing ears! "Verdammt, hor auf!", stop, damn you! When finally a German doctor grabbed him, the bite was instantaneous, vicious. The unfortunate man screamed untranslatable imprecations and left him, shaking his bitten hand. Giotto set off again, his heart bursting in his chest, inside his tank top smeared with congealed blood. In the loneliness of his shaven head he shouted one word: courage!"

Giotto, a 10-year-old orphan originally from Romagna, and Andrea, a young doctor, have chosen each other and, in the chaos, even legislative chaos, of the war, Andrea manages to take him with her and in fact adopt him. On Lake Garda, where the woman's parents live, Andrea and Giotto have to overcome the town's mistrust and bureaucratic difficulties, while around them the Republic of Salò is born, and they have to deal with the Nazi occupiers and the fascists surrounding Mussolini.

Declared a hospital zone, the Riviera is apparently quiet, and Andrea uses her professional position to help the partisans: with the complicity of the parish priest she clandestinely treats a British aviator, gathers confidential information while working at a German military hospital

and as a company doctor for a Fiat aircraft workshop. Discovered and arrested, she manages to get away with it. A gripping story in which the tragicity of war is counterbalanced by Giotto's exuberant sympathy and the love between a mother and son.



Paolo Casadio è nato a Ravenna nel 1955, vive nella Bassa ravennate. È studioso della lingua e della storia del suo territorio. Ha pubblicato due romanzi con Piemme (2015 e 2017) e con Manni *Fiordicotone* (2022) che hanno ottenuto numerosi premi e che l'autore ha presentato in decine di occasioni in tutta Italia.



Author: PAOLO CASADIO
Title: COTTONFLOWER
 (FIORDICOTONE)

Pages: 320
First Publisher: Manni Editore
Publication: January, 2022

Rights: Worldwide

Rights sold: Edhasa (Spanish world), Editura Rao (Romania)

IL BAMBINO DEL TRENO Rights sold to: Hoffmann & Campe (Germany), Edhasa (Spanish world), Editura

Rao (Romania)

A HOLOCAUST SURVIVOR BECAUSE OF HER BEAUTY, ALMA VITA FINDS HERSELF IN AN ITALY DEVASTATED AND CRUMBLING BY THE WAR WITHOUT A HOME AND IN A COUNTRY THAT SHE DOES NOT RECOGNIZE.

BUT THE GREATEST DAMAGE IS THE ONE SHE CARRIES IN HER INTIMACY, AND ONLY THE SEARCH OF HER DAUGHTER CAN GIVE HER THE STRENGTH TO COME TO TERMS WITH LIFE.

In that excised existence she saw the reflection of her loved ones, the shame of surviving them. And everywhere she felt inside the long humiliation suffered: the sour taste in the mouth, the miserable and persistent feeling of violence. She had to clean up, in that warm and little pond, the perfect body that saved and condemned her because she no longer perceived its meaning, the breath and air that donate the perception of her last short life.

With the determination similar to dogs when they lick their paws, she rubbed with the soapy sponge the tattooed numerical mark, until the skin turned red. As to disintegrate it in a liquid mist because there was nothing except incredulity. The reality of the hell nullified the possibility of later existence, the possibility of God, because that hell was so bottomless and without dignity to leave no hope. There was nothing more. Only Cottonflower.

“And this is the strength of the story, Alma's return journey, from Poland to Romagna, in search of her child, but for her, who came from the hell, it is an incessant struggle not to go to Sheol, the kingdom of shadows.” **La Repubblica**

“A shocking novel, a vigorous writing.” **Il Foglio**

A dip in the violent convulsions of the newly liberated Italy.” **Corriere di Romagna**

In June 1945 Alma Vita, Omero Da Fano's wife, returns to Lugo di Romagna where, in December 1943, she was arrested with her family for the order's execution to intern all Jews (Order Buffarini-Guidi number 5 of 30/11/43). Only Alma survived the camp. Her beauty saved

her in a destructive way, taking away any reasons to exist except the search of her daughter Velia, hidden by a stranger at the time of the arrest. In June 1945, Alma Vita is one of the sixty million “displaced persons”: refugees, prisoners, deported, interned, civilians, soldiers. All people outside their national borders for war’s reasons that, with unspeakable efforts and all sorts of difficulties, undertake the way back. Alma’s long journey unfolds from Poland to the “Romagna” through Switzerland. The entry into Italy reveals a country crumbled by the conflict and the contradictions that followed the end of hostilities. Alma looks, observes, but she does not care about the damages she sees. The greatest destruction is inside her. Her only thought, her obsession is to find Velia to lead her into a world where violence is banned. In Lugo, Alma can’t find anyone from the Jewish community. Her home has been confiscated and sold. The help of an enterprising priest, a redeemed hustler and a repentant marshal of Carabinieri let her discover where her daughter was taken. The journey continues and the search for her daughter becomes a reason to recover her identity.

Press Review

“The kid on the train is a story of people and places, protagonists capable of preserving innocence and simplicity. The intensity of the language and the ability of narration are the virtues of Paolo Casadio.”

Corriere della Sera

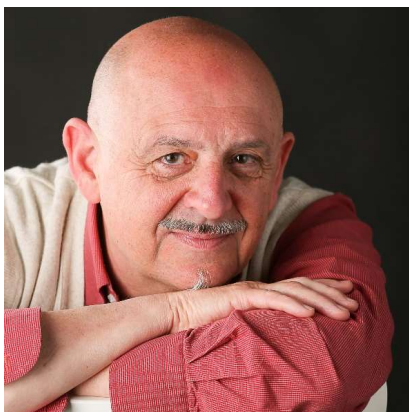
“The kid on the train is an un interrupted coup de coeur, narrated with grace and a remarkable literary style. But is first of all a superb love story, a story of survival, of scratched hands, of hard work and also a story of wonder and dismay”.

Il Foglio

"In rural Tuscany the lightning of the Shoah. (...) An hypnotic narration".

La Repubblica

Paolo Casadio made his debut with the novel *La Quarta Estate* (Piemme, 2014), it won several literary Awards: **the 17th Prix Ravenna**, the **National Dolphin Prize of Costa Pisana 2015**, the **International Montefiore Conca Award 2015**, the **International Award for a Debut Novel Cinqueterre-Sirio-Guerrieri 2015**, the **Jury Award of the International Prize**



“Città di Pontremoli 2016”, the **Prize “Cattolica 2016”**, the **30° Massarosa Prize for debut novel**, the **Carver Prize 2017** and the **Francesco Serantini Prize 2017**. *Il bambino del treno* has won in 2018 the **Palmastoria Award**, the **[San Domenichino Literary Award](#)**, the **Zeno Prize**, the **Città di Massa Prize**, the **Crovi-Letteratura d’Appennino Award**, the **Cava de’ Tirreni Award** and the **Locanda del Doge Prize** and it’s finalist at **Lord Byron Award 2018**, at **Città di Arcore Prize**, at **Città di Murex Prize** and at **Massa Città Fiabesca Prize**.



Author: PAOLO CASADIO

Title: **THE KID ON THE TRAIN**
(IL BAMBINO DEL TRENO)

Pages: 220

First Publisher: Piemme

Publication: January, 2018

Rights: Worldwide

Rights sold to: Hoffmann & Campe (Germany), Edhasa (Spanish world), Editura Rao (Romania)

ENGLISH SAMPLE AVAILABLE

FULL GERMAN AND SPANISH TRANSLATION AVAILABLES

THE STORY OF A FATHER, A FASCIST STATIONMASTER, AND HIS RACE AGAINST TIME TO REACH THE TRAIN IN WHICH HIS SON – AS A GAME, OR PERHAPS FOR LOVE - HAS BOARDED. A TRAIN DIRECTED TO AUSCHWITZ

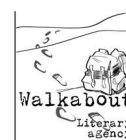
Giovannino Tini has passed the public exam to become a stationmaster, but - despite his misgivings - has been forced to join the PNF (The National Fascist party) to have a chance at a career. He starts his new job in the station of Fornello in June 1935, accompanied by his pregnant wife, a dog of uncertain breed and two bicycles which cannot be used because there is nowhere nearby to ride them: in the Apennine valley where the station sits there are only mule tracks and mountains. Three months later, their son Romeo is born, and the child grows up surrounded by deep snow, trains which pass through without stopping and the unchanging rhythms of nature. The valley seems almost to have been forgotten by the regime. One evening in December 1943, however, a train unlike the others shatters their isolation. Aboard are men, women and children headed for Germany. Romeo meets Flavia, a Jewish girl who comes from far away, and an intense relationship springs up between the two, along with a powerful desire to be together. This is the reason why, the morning when the train departs, Romeo is accidentally boarded along with the other deportees. Seventy years later the station is closed and the valley abandoned, and only one of Romeo's friends remains to tell their story. **With its powerful, refined style, *The Kid on the Train* accompanies the reader through the childhood of generation which was ruined by dictatorship, racial laws and war.**

“Is a story of people and places, protagonists capable of preserving innocence and simplicity. The intensity of the language and the ability of narration are the virtues of Paolo Casadio.” **Corriere della Sera**

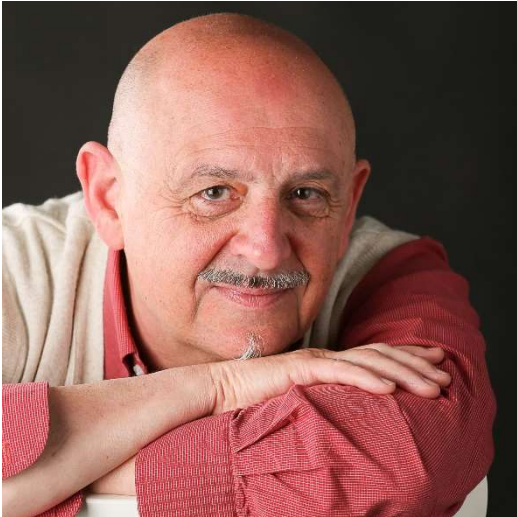
"An uninterrupted *coup de coeur*, narrated with grace and a remarkable literary style. But is first of all a superb love story, a story of survival, of scratched hands, of hard work and also a story of wonder and dismay". **Il Foglio**

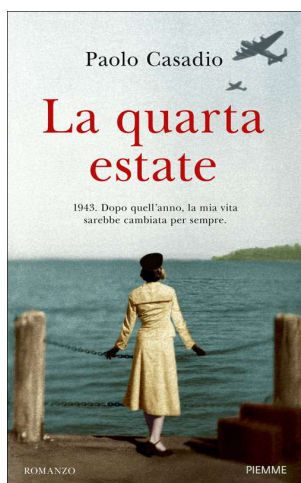
"In rural Tuscany the lightning of the Shoah. (...) An hypnotic narration". **La Repubblica**

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Paolo Casadio made his debut with the novel *La Quarta Estate* (Piemme, 2014), it won several literary Awards: **the 17th Prix Ravenna**, the **National Dolphin Prize of Costa Pisana 2015**, the **International Montefiore Conca Award 2015**, the **International Award for a Debut Novel Cinqueterre-Sirio-Guerrieri 2015**, the **Jury Award of the International Prize “Città di Pontremoli 2016”**, the **Prize “Cattolica 2016”**, the **30° Massarosa Prize for debut novel**, the **Carver Prize 2017** and the **Francesco Serantini Prize 2017**. *Il bambino del treno* has won in 2018 the **Palmastoria Award**, the **San Domenichino Literary Award**, the **Zeno Prize**, the **Città di Massa Prize**, the **Crovi-Letteratura d’Appennino Award**, the **Cava de’ Tirreni Award** and the **Locanda del Doge Prize** and it’s finalist at **Lord Byron Award 2018**, at **Città di Arcore Prize**, at **Città di Murex Prize** and at **Massa Città Fiabesca Prize**.





Author: PAOLO CASADIO

Title: **THE FOURTH SUMMER**
(LA QUARTA ESTATE)

Publisher: Piemme, 2017

Pag. 182

Rights: Worldwide

IL BAMBINO DEL TRENO Rights sold to: Hoffmann & Campe (Germany), Edhasa (Spanish world), Editura Rao (Romania)

SUMMER OF 1943: THE FOURTH SUMMER OF WAR. ANDREA ZANARDELLI, YOUNG DOCTOR OF BRESCIA, RECEIVES AN ASSIGNMENT AS SEASONAL PEDIATRICIAN AT THE TURBECOLISIS CHILDREN SANATORIUM OF MARINA DI RAVENNA. THE DOCTOR'S ARRIVAL AROUSES SURPRISE ON THE NUNS AND WE CAN UNDERSTAND THE REASON WHY: IN SPITE OF THE NAME, ANDREA ZANARDELLI IS A WOMAN. BETWEEN DOCTORS WHO BELIEVE TO BE MUSSOLINI, WILD MARES, DRUNK MAYORS, ROSOLIOS OF PORTUGAL, TALES OF PARNISHIP, CLANDESTINE LISTENINGS OF RADIO LONDON AND SHY FISHERMANS IN LOVE, THE EXPERIENCE OF ANDREA ZANARDELLI IS NEARING THE END. BUT IT WON'T BE SIMPLE TO GO BACK HOME.

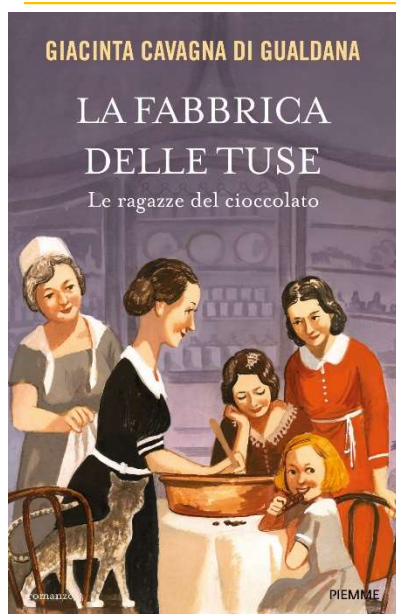
The journey was long and not simple. Nothing was simple in 1943. The groan of brakes, the disorderly escape towards the farmland and the lucid plane, which lands so fast to seem invisible, and the gusts lost in vitreous silvers, exploding in regular columns of humid land by the side of the roadbed, climbing with a furious roar. Sometimes, planes passed by again, so he stayed there in silence, waiting for the end.

That summer will change her life forever, the one of 1943, begins with a long journey, from Garda, where she was born and raised, to Marina di Ravenna, where she should exercise her profession for three months; alone for the first time. She knows that moving is dangerous, but her lake has become too narrow by now, and she needs to leave for proving to herself, more than to others, who she wish to become. A doctor. A woman. Both things. But the prejudice has followed her, even so far from home. When she in fact appears in the sanatorium doorway, nurses, nuns comprehend that in the face of her name, Andrea Zanardelli is not the doctor they were waiting for. There was a mistake, which though, is impossible to remedy. The only reprimand is their silent and surprised look. Then, it begins in the silence of that summer. A silence broken only by the agitated motion of the sea waves that Andrea has never seen and by the screams of children that she must cure. A silence, light years away from the war, from the end of imperial illusions, from the declarations proclaimed, from the uniform and from the deaths. But that will not last long. Because that summer will mark a turning point for the history of that country and for her life. And it will no longer be possible to return back.

Paolo Casadio made his debut with the novel *La Quarta Estate* (Piemme, 2014), it won several literary Awards: the 17th Prix Ravenna, the National Dolphin Prize of Costa Pisana 2015, the International Montefiore



Conca Award 2015, the International Award for a Debut Novel Cinqueterre-Sirio-Guerrieri 2015, the Jury Award of the International Prize “Città di Pontremoli 2016”, the Prize “Cattolica 2016”, the 30° Massarosa Prize for debut novel, the Carver Prize 2017 and the Francesco Serantini Prize 2017. *Il bambino del treno* has won in 2018 the Palmastoria Award, the San Domenichino Literary Award, the Zeno Prize, the Città di Massa Prize, the Covi-Letteratura d’Appennino Award, the Cava de’ Tirreni Award and the Locanda del Doge Prize and it’s finalist at Lord Byron Award 2018, at Città di Arcore Prize, at Città di Murex Prize and at Massa Città Fiabesca Prize.



Author: GIACINTA CAVAGNA DI GUALDANA
Titolo: THE WOMEN FACTORY
(LA FABBRICA DELLE TUSE)

First Publisher: Piemme
Publication date: 26th September, 2023
pag.: 350

Rights: Worldwide

IN A FAST-CHANGING MILAN, ABSORBED BY THE REGIME, A DETERMINED AND AFFECTIONATE WOMAN, A PIONEER OF FEMALE ENTREPRENEURSHIP, MANAGES TO FACE DELICATE AND DANGEROUS SITUATIONS, ALWAYS SHOWING GREAT COURAGE

AN EXCITING FAMILY NOVEL

OLGA AND THE MANY WOMEN WHO, TO THE RHYTHM OF BOERS AND CHOCOLATES, WROTE THE HISTORY OF ONE OF THE OLDEST CHOCOLATE FACTORIES

*"Do they have to be women?" he had asked.
"Absolutely! They will be strictly all women."*

Milan, 1923. The novel tells the story of one of the oldest chocolate factories in Milan, where the first blocks (chocolate bars) are wrapped in the workshop in Via De Cristoforis 6, opened by Luigi Zaini. From the 'Fabbrica di cioccolato, cacao, caramelle, confettura e affini' came the first chocolates, the first candies and the very first Boers, until then imported. The world is greedy and success is quick. Production is constantly growing and space is soon too tight. In the mid-1920s, it was decided to move the factories to Dergano, a few steps away from Carlo Erba and Fernet Branca. In 1924, Luigi, a widower with two children, Piero and Rosetta, married Olga Torri and soon Vittorio and Elisa were born, and with them came Emilia, who has been helping the family and looking after the children ever since. Emilia has a weakness for sweets: she never misses an opportunity to slip into the kitchen and experiment with some new recipe. The traditional Blocco Emilia, which can still be found on supermarket shelves today, is dedicated to the nanny. Suddenly the founder dies. It is 1938: at the gates the winds of war begin to blow their heavy breath. On the death of her husband, Olga, not without thoughts and worries, decides to take the reins of the family business and become director. Around her, the historical context was increasingly heavy and her choice to surround herself with female collaborators both at home with the nanny Emilia and the cook Noemi, and in the factory with Ines as head of the commercial department and Clelia in administration, and giving work to many specialised female workers at the machines, appeared even stronger and more countercultural, so much so that the company was nicknamed 'la fabbrica delle tuse' (in Milanese, 'beautiful girls') by all the inhabitants of the neighbourhood and beyond. During the Second World War, as the bombing of the city became more and more massive, worried for the safety of her family and employees, Olga decided to close the factory and leave the city: overnight she bought a house in Varese, where she would evacuate with her children and her closest employees. The Zaini is destroyed, only the main walls remain. Olga does not lose heart and in a few months manages to rebuild everything; the workers leave cocoa and aromas for bricks and cement: it is they who are hired as bricklayers by the construction company, founded for the occasion. The adventure can continue and they start again from Block that ancient recipe - always a secret - that has conquered entire generations. Olga ran the company until the mid-1950s when she handed the baton over to her two sons: Vittorio, appointed

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director, and Piero, in charge of foreign relations: it was "Uncle Piero" who wrote the chocolate recipes to be put on the Block Emilia wrapping. A story of exemplary female entrepreneurship, an exciting novel about the resilience of women, their ability to lead a company and a family, in an Italy undergoing dramatic transformations.

Dear Bookseller,

among the many stories of Milan also hides that of a chocolate factory, which has its roots in the early twentieth century, in the shadow of what are now the skyscrapers of Piazza Gae Aulenti, and which, since 1926, has continued in the Dergano district, beyond the railway: it is the factory of the tusan, of the beautiful tuse (in Milanese they are the beautiful girls) as it is nicknamed by the inhabitants of the neighborhood.

From the very beginning it has been a family business, around which the lives of Luigi and Olga Zaini and their large family revolve. In 1938 the founder suddenly dies; Olga, with courage and determination, takes the reins of the business.

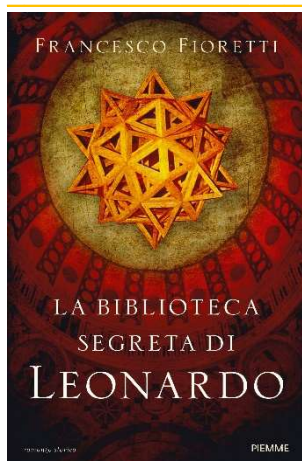
Around her are the nanny Emilia, the cook Noemi, the trusty secretary Clelia, and then there are Ines, Adalgisa, Ernestina and all the tuse who, to the rhythm of boers and chocolates, write the history of one of the oldest chocolate factories in Milan, crossing the twentieth century, between fascism and autarchy, repression and misery.

I am an art historian. Milan is my city. I don't get tired of traveling through it, discovering it and listening to it. This time it was an intense scent of chocolate that drew my attention. I stopped, took pen and paper and constructed a story that I hope will captivate you.

Giacinta Cavagna of Gualdana



Giacinta Cavagna di Gualdana, an art historian and assistant at the University of Milan, conducts research on 20th century ceramics. Fascinated by the history of Milan, since 2010 she has been curating guided tours, both for adults and children, to discover the city and its masterpieces, through unusual itineraries. She published *Alla scoperta dei segreti di Milano* (2017) and *Guida curiosa ai luoghi insoliti di Milano* (2018) both with Newton Compton editore. *La fabbrica delle tuse* is her debut novel.



Author: FRANCESCO FIORETTI

Title: **LEONARDO'S SECRET LIBRARY**
(LA BIBLIOTECA SEGRETA DI LEONARDO)

Pages: 380

First Publisher: Piemme edizioni

Publication: 23th October, 2018

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**A HISTORICAL-BIOGRAPHICAL NOVEL INTERWOVEN WITH A THRILLER.
A BOOK THAT DESCRIBES THE MOST IMPORTANT YEARS OF TECHNICAL, SCIENTIFIC
AND ARTISTIC TRAINING OF THE TUSCAN GENIUS. A JOURNEY THROUGH THE MOST
BEAUTIFUL RENAISSANCE CITIES IN ITALY.**

**A GREAT GENIUS ALWAYS ON A QUEST FOR TRUTH
A RENOWNED MATHEMATICIAN FACED WITH A HEINOUS MURDER CASE
A LOST LIBRARY WHOSE SECRETS COULD CHANGE HISTORY**

Milan, 1496. Leonardo da Vinci has been anxiously waiting to meet for the first time friar Luca Pacioli, the renowned mathematician as well as Piero della Francesca's apprentice. While waiting in the scholar's monastery cell, Leonardo lingers over a painting depicting him, stricken by its allegories and its references to Euclidean geometry: each detail must have been chosen by Pacioli himself. To the knowledge-thirsty Leonardo, mathematics, which he had not had the opportunity to learn, had always been the most sublime of all sciences. This was the reason why he had the Franciscan friar invited to Milan by the city's ambassador in Venice: to learn from him. Their encounter, however, is troubled by the murder of Pacioli's cell neighbor: a self-styled priest, but in reality a thief, he had stolen some ancient Byzantine texts arrived in Italy following Sigismondo Pandolfo Malatesta's ruinous crusade in the Morea. Leonardo and Pacioli have a great interest in these books, vanished along with the murderer. They set to finding both, and together begin a journey that will lead them from Milan to Venice, from Florence to Urbino, through an Italy where

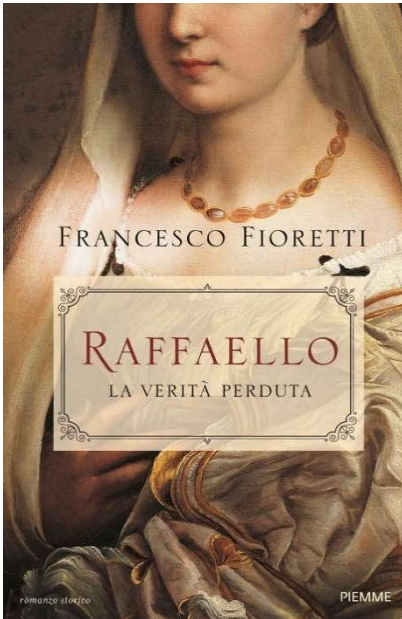
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Historical novel

the glowing and peaceful days of the Medici, Sforza and Montefeltro dynasties are coming to a close. Leonardo will eventually solve the riddle hidden in the painting.

In this unforgettable tableau of Renaissance Italy, Francesco Fioretti leads us through Leonardo's most prolific and intriguing years – those of The Last Supper, of the Vitruvian Man, of the creation of amazingly modern machines – enveloping us once again in an atmosphere full of mystery.

Francesco Fioretti (1960) is a Professor of Italian literature. Between 2012-15 he made his Ph.D at the University of Eichstätt in Germany. *Il libro segreto di Dante*, his debut novel (Newton Compton, 2011) received very good reviews, shot up the Italian bestseller lists, and stayed there for months. *Il quadro segreto di Caravaggio* and *La profezia di Dante* (Newton Compton, 2012 and 2013). *La Selva Oscura. Il grande romanzo dell'Inferno* the first rewrite of Dante's *Inferno* in modern prose, was published by Rizzoli in 2015.



Author: FRANCESCO FIORETTI

Title: **RAPHAEL. THE LOST TRUTH**
(RAFFAELLO. LA VERITÀ PERDUTA)

Pages: 380

First Publisher: Piemme edizioni

Publication: May 26, 2020

Rights: Worldwide

Translation Rights sold to: HC Editions (France), Colibri (Bulgaria), Publishing Solutions (Romania).

[FULL BULGARIAN TRANSLATION AVAILABLE](#)

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1520-2020 FIVE HUNDRED YEARS SINCE RAFFAELLO'S DEATH

FRANCESCO FIORETTI OFFERS A UNIQUE PORTRAIT OF RAFFAELLO, NOT ONLY AS SOPHISTICATED AND ACCLAIMED MASTER, BUT ALSO AS THE VICTIM OF THE SAME POWER, WHICH MADE HIM ONE OF THE GREATEST FIGURES OF THE RENAISSANCE.

A BEST-SELLING AUTHOR IN ITALY AND ABROAD

Rome, 1519. It took him years of efforts and compromises, but now Raffaello, from Urbino is for all of us a master, The Master in reality, once Michelangelo and Leonardo left.

Then, the Eternal City proves to be worse than a snake nest where beyond ostentatious smiles there is envy and hostility.

By the time Pope Leone X appoints him with the role of superintendent to the Roman archaeology, things get even worse. Rome hides innumerable and precious treasures, which belong to the papacy, but many of these are located on the lands of the most influent noble families that would never renounce to benefit from their position. To emerge from this situation where he is struggling between the power of a foreign pope and the families he ingratiates, Raffaello decides to draw a map of the Imperial Rome. The transience of the individual houses' interests is, in time, undermined by an imperishable object. Then, few months later, Raffaello, the noble banker Chigi and the cardinal Bibbiena, his loyal friends and important patrons die in mysterious circumstances.

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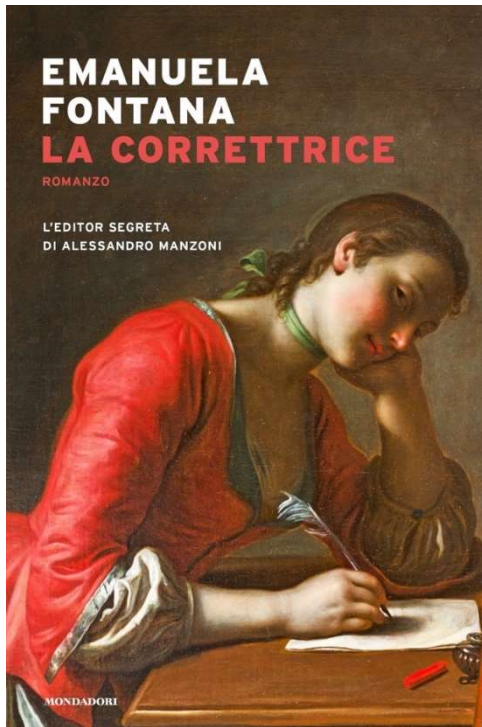
Historical novel

A disordered life and wrong love affairs, according to the official version, but for Pietro Aretino, illustrious poet and friend, and for Margherita, the Fornarina, unforgettable muse and Master's mistress, the deaths are work of the same murdering hand. And for discovering it they will have to go through a net of envies and resentments, ancient mysteries and secret deals between the most unimaginable allies.

With his refined style of writing and an extraordinary knowledge of the Italian Renaissance, Fioretti leads us into the still unsolved mystery of the death of the genius Raphael.

“You have portrayed me many times as Madonna or courtesan: I am Maria with the child between the arms of the large canvas which you have sent to Piacenza, the Virgin that between Saint Sisto and Saint Barbara, walks delicately on a carpet of shading fumes beyond her, a chorus of clouds which are white heads of angelic cherubs”.

Francesco Fioretti (1960) is a Professor of Italian literature. Between 2012-15 he made his Ph.D at the University of Eichstätt in Germany. *Il libro segreto di Dante*, his debut novel (Newton Compton, 2011) received very good reviews, shot up the Italian bestseller lists, and stayed there for months. *Il quadro segreto di Caravaggio* and *La profezia di Dante* (Newton Compton, 2012 and 2013). *La Selva Oscura. Il grande romanzo dell'Inferno* the first rewriting of Dante's *Inferno* in modern prose, was published by Rizzoli in 2015. *Leonardo's secret library* (Piemme, 2018) has been translated in 6 languages.



Author: EMANUELA FONTANA
Title: THE CORRECTRESS
 (LA CORRETRICE)

Pages: 370
First Publisher: Mondadori
Publication date: May, 2023

Rights: Worldwide

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**WINNER AT THE MANZONI PRIZE FOR BEST
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«Twenty-five tickets remain from four years of work, on one column his questions, on the other her answers: the Italian language is perfected in this way, with pizzini that go up and down between the d'Azeglio's house and Manzoni's in via Morone. Until correcting the Promessi Sposi became a full-time job and Emilia Luti moved into the writer's palace. 'La risciacquatura in Arno' is therefore also, perhaps above all, the result of this extraordinary collaboration.»

Il Venerdì di La Repubblica

«In the year of Manzoni's anniversary, Emanuela Fontana brings to light, with her musical and rich pen, the beautiful story of Emilia Luti, a woman invaluable to the storia of Italian literature but, alas, forgotten like so many others.»

Io Donna

HOW ARE THE FATES OF A YOUNG NANNY AND THE MOST FAMOUS NOVEL IN THE HISTORY OF ITALIAN LITERATURE LINKED?

To find out, one must step into a noble palace in 1838 Florence, where a girl named Emilia Luti, unmarried and fatherless, shuttles day and night between the children's room and the Vieusseux Literary Cabinet to support her mother and younger sisters, in the dual role of nanny and library assistant. When Massimo d'Azeglio met her in his friend's salon, he was struck by her frank manners and her pure Florentine and proposed that she follow him to Milan to take care of little Rina, the child he had from his first wife Giulietta, Alessandro Manzoni's daughter. This is how Emilia makes her fearful entrance into the house of the writer who has already won the hearts of thousands of readers with his Promessi sposi (The Betrothed). The novel has been a success, but he is not satisfied. He has taken it into his head to reprint it in an illustrated edition and to completely revise the language, to bring it even closer to a Florentine capable of speaking to everyone, 'a language that becomes the language of Italians'. Almost as a joke, he submitted a few sentences to Emilia, and impressed by her remarks began sending her notes asking for her help. The two would end up re-reading and

correcting the entire novel together, between their studio in Milan and their country villa in Brusuglio, surrounded and often distracted by the vicissitudes of the cumbersome Manzoni family. Chapter after chapter, the confidence that arises when walking together in the frightening, wonder-filled place that is a writer's words will blossom between them. Don Alessandro will reveal his fears to Emilia, and in turn Emilia will open up to him until she tells him her greatest secret. Drawing on a true story that has remained in the shadows until now, and drawing on the correspondence between Manzoni and Luti and unpublished materials that have emerged from her research, Emanuela Fontana draws a profoundly human portrait of the most idealised writer of all time and transforms Emilia into a great literary character, shrewd and free, thus doing justice to the contribution made by a young woman to the most famous novel of all time, in the version we have all read and studied.

Emanuela Fontana was born in Milan but has lived in Rome for many years. She is a teacher, journalist and hiking guide, and was a finalist in the 21st edition of the Calvino Prize. Her debut, published by Mondadori in 2021, is *Il respiro degli angeli. Vita fragile e libera di Antonio Vivaldi*, the first novel to reconstruct the life of the brilliant composer of the Four Seasons.



Author: EMANUELA FONTANA
Title: ANGELS' BREATH
 (IL RESPIRO DEGLI ANGELI)

Pages: 470
First Publisher: Mondadori
Publication date: June, 2021

Rights: Worldwide

**IN 2025 WE CELEBRATE 300 YEARS SINCE THE
 FIRST PERFORMANCE OF THE FOUR SEASONS**

**THE FIRST NOVEL RECONSTRUCTING THE LIFE
 OF THE BRILLIANT COMPOSER, BETWEEN ITS
 PAGES, VIVALDI AS A CHILD AND THE ETHEREAL
 AND IMPOSSIBLE LOVE THAT INSPIRED THE
 FOUR SEASONS**

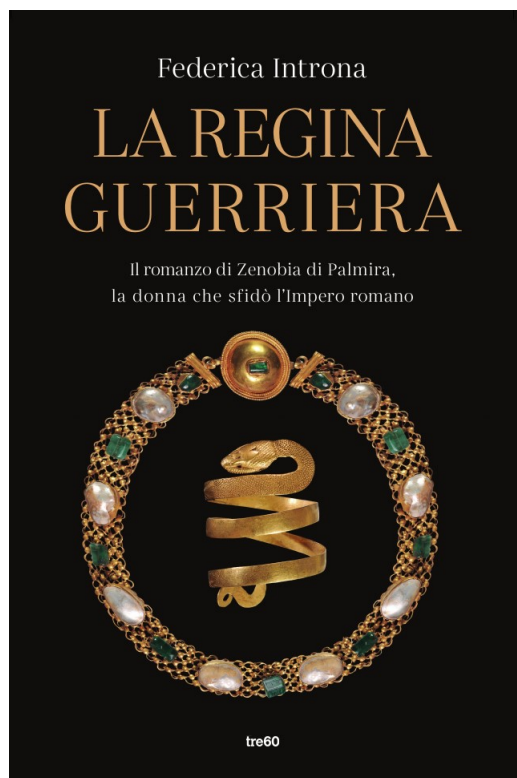
**BETWEEN THE PAGES OF ANGELS' BREATH: VIVALDI AS A CHILD AND THE
 ETHEREAL, IMPOSSIBLE LOVE THAT INSPIRED THE FOUR SEASONS**

*The search for air was my need in those days, and I immediately perceived it, air,
 listening again to Vivaldi's music: vortices, winds, an infinite desire for breath and
 freedom.*

Venice, 1688. We are in the workshop of Giambattista Vivaldi, who, in order to support his five children, takes care of the beards and hair of the lords of the Serenissima and occasionally entertains them with the violin, his true passion. Antonio, hair as red as fire, is ten years old and a very fragile child, he is always short of air and his heart runs much faster than his legs. Suddenly, the young Vivaldi finds his father's violin in his hands and, without ever having touched it before, improvises a furious melody that enraptures everyone present, including the young Alessandro and Benedetto Marcello, destined to become his lifelong friends and rivals. From that moment on, Antonio will never again separate himself from his violin, not even when, shortly afterwards, he is forced by his family to take the path of the priesthood. But while saying mass fatigues him and causes him respiratory crises, music soon becomes his air. And when he tires of playing other people's, he will begin to compose his own, with the fervour and haste of someone who writes each piece of music as if it were his last. A fragile genius full of contrasts, generous with the last but also eager for fame and glory, he will teach singing to the orphans of Venice and frequent sumptuous courts, compose sacred music but also enormously successful concerts and dozens of operas, which he will personally stage in theatres across half of Europe. It was at the height of his brightest summer that, among the servants of the court of Mantua, he met the only important woman in his life, the very young Anna Girò, with whose voice and talent he fell so much in love that he launched her into a career as a singer. A spiritual and creative partnership that will cause gossip and scandal, but will also inspire some of the most immortal concerts in history, including The Four Seasons.

Emanuela Fontana tells us about this ethereal and impossible love, this incessant dance of chasing and estrangement, with delicate and empathetic writing. And, through a series of portentous fictional inventions and an alternation of temporal planes, which give rhythm and visual power to the page, she succeeds in giving us back all of Antonio's souls: the shy child with fiery hair, the rebellious and extravagant young man, the ambitious composer and finally the lonely old man, forgotten by all, who, on the snowy streets of Vienna, in the company of a brilliant little pupil, tries to sell his music for a few coins. These are the seasons of one exceptional life, never before narrated in novel form.

Emanuela Fontana was born in Milan but has lived in Rome for many years. She is a teacher, journalist and hiking guide, and was a finalist in the 21st edition of the Calvino Prize. Her debut, published by Mondadori in 2021, is *Il respiro degli angeli. Vita fragile e libera di Antonio Vivaldi*, the first novel to reconstruct the life of the brilliant composer of the Four Seasons. In 2023 she published with Mondadori, *La corretrice*, the true story of Alessandro Manzoni's secret editor.



Author: FEDERICA INTRONA

Title: THE WARRIOR QUEEN. ZENOBIA OF PALMYRA'S NOVEL, THE WOMAN WHO DEFIED THE ROMAN EMPIRE

(LA REGINA GUERRIERA. IL ROMANZO DI ZENOBIA DI PALMIRA, LA DONNA CHE SFIDÒ L'IMPERO)

Pages: 250

First Publisher: Tre60

Publication date: 20th May, 2021

Rights: Worldwide

THE FASCINATING STORY OF ZENOBIA, AN AMBITIOUS WOMAN AND POWERFUL DESCENDANT OF CLEOPATRA, QUEEN OF PALMYRA.

GRIEF, PESTILENCE, BETRAYAL, NOTHING WILL SEEM TO STOP HER, UNTIL THE KIDNAPPING OF A YOUNG WOMAN TEACHES HER THAT THE POWER OF A QUEEN IS NOT UNLIMITED AND THAT EVEN THE ENEMY DOES NOT HAVE A SINGLE FACE. A DEEP DIVE INTO THE NEAR EAST OF THE SECOND CENTURY. TO. C., FOLLOWING THE PATH OF A WOMAN WHO KNEW HOW TO BE REBORN.

ROME, 294 A.D. Petra is just a child when she finds in an old dusty box, a silver coin with the effigy of her mother. She still doesn't know that in the past she was the greatest queen of the East, the only one who defied the Roman Empire... Cultured, charming and brave Zenobia, queen of Palmyra, a flourishing city that stood at the centre of an oasis in the Syrian desert, meeting place of the caravans coming from the Far East, through Arabia and the Mediterranean. Together with the importance of Palmyra, the queen's ambition grew every day: after the death of her husband, the Roman general Odaenathus, Zenobia claimed her descent from Dido to Cleopatra and proclaimed herself as Empress Augusta. But the government of a small outpost of the Empire was not enough. She was an ally of Rome, the only bulwark against the expansion of the Persians and after few years she became the main rival of the Empire, launching to the conquest of all Eastern territories. But she had in mind just an idea: command the East as well as the Emperor Gallienus commanded the West. The efforts of the Romans were worthless, to the invasion of the Goths, against Zenobia and her army. At least until many years later, the Emperor Aurelian did not start a real fight for the re-conquest...

Federica Introna was born and lives in Bari. Graduated in Classics at the University of Bari. She teaches literary subjects in high school. She obtained a Ph.D. in Greek and Latin Philology. She has published *La Congiura* (Newton Compton, 2017 – 2017 National Award *Ilmiosordio.it*) the novel about the woman who dared to oppose Nerone.



Author: LUIGI LA ROSA

Title: THE MAN WITHOUT WINTER. STORY OF A FORGOTTEN GENIUS OF IMPRESSIONISM

(L'UOMO SENZA INVERNO. STORIA DI UN GENIO DIMENTICATO DELL'IMPRESSIONISMO)

Pages: 420

Publisher: Piemme

Publication date: 25th February 2020

Rights: Worldwide

THE NOVEL PURSUES THE INTIMATE REASONS OF THE GENIUS AND THE GENESIS OF MANY OF GUSTAVE CAILLEBOTTE'S MASTERPIECES, INVESTIGATING THE COMPLEX DYNAMICS OF THE RELATIONSHIPS BETWEEN THE ARTIST AND HIS BELOVED.

Before wondering who might have been that man, before questioning on the smell of his breath, before even discovering, desiring his caresses, Gustave Caillebotte wondered what it would have been like to paint him.

The night falls like an axe over the pointed roofs, over the trafficked boulevards, over the crowded cafes, over the theatres in a festive mood that begin to celebrate the cult of the *Belle Époque*, greeting the new and contradictory era of Baron Haussmann.

A man crosses the closed city in a wintery, metaphysical silence, which appears identical in his own paintings.

This man is Gustave Caillebotte, painter, collectors, gardeners, athlete, naval architect and designer of sailing ships, but above all one of the richest patrons that chose to dedicate their fortune to the expressive movement, which radically changed the shape of the modern art: *The Impressionism*.

It all started in Paris in 1863, Gustave Caillebotte is still a young boy when, in the living room of his rich family's house, hears about the exhibitions of Refusés painters and especially about the work of a certain Édouard Manet. The vision of that portrait *Le déjeuner sur l'herbe*, to which he comes close secretly, and moved by an obscure hunger, marks the birth of an opposed passion that will burn up inside him to the point of devouring his own soul, pervading the days of his short life. Gustave disobeys paternal directives, animated by the desire of learning to paint, and obtains those unusual features, so new; colour experiments which are considered as authentic insults to the tradition and that indicates the origin of a rebellion: the movement which will be later defined as "Impressionism".

A similar passion, in the eyes of his father Martial, severe man but not uncurious, cannot fail to be an entertainment. For his mother Céleste, troubled and complex creature, something not appropriate for a man.

The conflict between the inner sensitivity of the painter and the role which the bourgeois society of that period requires, will cross like a jagged red wire the entire young Caillebotte's life, nourishing his art and the love of male bodies, object of many of his most beautiful canvases.

This dispute between his own secret desires and external constraints sneaks in every brushstrokes, making his work intense and most modern.

However, the Gustave Caillebotte's parable contains even more: in addition to project ships, he was one of the most important collectors of his period, the generous patron of immense artists like Monet, Renoir, Degas, Morisot and many others, which owe him even more than what the official culture passed on. And here he is, enclosed in the beautiful pages of Luigi La Rosa where we see flowing his story, a suffered and touching epic, which is already a novel.

The novel pursues the intimate reasons of the genius and the genesis of many of his masterpieces, investigating the complex dynamics of the relationships between the artist and his beloved.

From the dreamy seasons of the country life in Yerres until the tumultuous and revolutionary ones in Paris, from the burning days of the Commune to the definitive ones of Petit-Gennevilliers, in the rural property where the artist will find refuge. The private drama will produce humours and resonances, turning into a rich and passionate domestic saga.

All around, the tremble of a century in riot dipped in the blood of its rebellions and projected towards the horizon of change.

To lead us to the pages will be the sentimental epic of this creator of beauty and his incurable loneliness, an extraordinary being that in forty-six years of life never stopped to follow love, the carnal desire for boys that very often appears in his portraits, rowers, "flâneur" and "raboteur of parquet" for which Caillebotte owes his myth - the hunger of tenderness that art never managed to extinguish but by contrast has been able to sublimate and surrender to the eternity.

Luigi La Rosa was born in Messina in 1974, journalist and writer, recently divided between Italy and Paris. Professor of creative writing, he edited the volumes *Thoughts for Christmas*, *Erotic Thoughts*, *The Year That Will Come* and *The Alphabet of Love* for Rizzoli-Bur.

One of his tales is the anthology *What is Between Us- Homosexual Love Stories* (Manni).

He is author of *Only in Paris and anywhere else* - a sentimental guide and *That Name is Love-artist's itineraries in Paris*, edited both by "Ad Est Dell'Equatore".

He edited literary and artistic sections of the last green guide of Paris for Touring Club. *The Man Without Winter. Story Of A Forgotten Genius Of Impressionism* is his debut novel.



Author: LUIGI LA ROSA

Title: **IN THE FURY OF THE STORM. SHORT LIFE OF VINCENZO BELLINI**

(NEL FUROR DELLE TEMPESTE. BREVE VITA DI VINCENZO BELLINI)

First Publisher: Piemme edizioni

Publication date: 19th April 2022

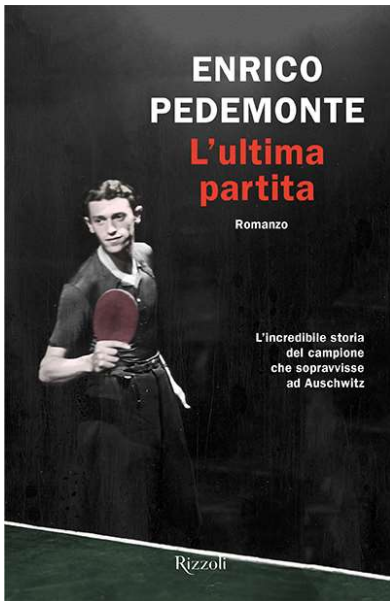
Pages: 350

Rights: Worldwide

AN EVOCATIVE AND FASCINATING TALE ABOUT ONE OF THE MASTERS OF ITALIAN OPERA. A SUPERBLY CONCEIVED STORY TO EXPLORE THE MAN AND THE GENIUS BEHIND THE FIGURE OF VINCENZO BELLINI.

December 26, 1831. The debut of *Norma* on the stage of La Scala in Milan marks both the creative peak of Vincenzo Bellini's music and a terrible fiasco, that pushes the Sicilian to flee the theater in chaos and wander about in a cold city. A man is following him, impeccable in his elegance but distant and haughty in his bearing; a figure who, enveloped in a cloud of mystery, appears throughout the musician's life - an existence that resembles a novel, and that the pages portray in the light of an inexhaustible and all-consuming passion. From his childhood in Catania with few resources, to the difficult years of his education in Naples, and then the debut in the opera, the traveling, the fame, his moving to Milan and the excesses, the legendary repertoire of unhappy love affairs. One with the young Maddalena, daughter of judge Fumaroli. The dangerous and controversial liaison with Giuditta Cantù. The subtle seductions of Giuditta Pasta. The ethereal and unfulfilled desire for Maria Malibran, absolute diva and sublime interpreter, in the London season of the composer. And then Paris, the onset of his illness and his early death, the romantic solitude of the genius and the enigma of the dark admirer who finally opens up his vault of secrets, unraveling the plot of the narration. Tiles of a fascinating mosaic and the story of a universe - that of Italian melodrama - that the author's pen transforms into a formidable adventure, between precise historical reconstruction and fiction, faithful to the limpid truths of his biography, as well as to the betrayals of invention. "Bellini rewrote, but with a stubbornness that he had shown just a handful of times. *Norma*, only that name would appear. He would never accept to call the magnificent and lunar face any other way, the face that, like Narcissus over the murderous pool of water, he already saw emerging from the untouched musical staff."

Luigi La Rosa was born in Messina in 1974, and lives between Italy and Paris. He collaborates with newspapers and magazines, teaches creative writing, and for Rizzoli-Bur he curated the volumes *Pensieri di Natale* ("Christmas thoughts"), *Pensieri Erotici* ("Erotic thoughts"), *L'anno che verrà* ("The year that's about to come") and *L'alfabeto dell'amore* ("The alphabet of love"). One of his short stories appeared in the collection *Quello che c'è tra di noi - storie d'amore omosessuale* ("What's between us - stories of homosexual love"), Manni Editori. He is the author of *Solo a Parigi e non altrove - una guida sentimentale* ("Only in Paris and not elsewhere - a sentimental guide") and *Quel nome è amore* ("That name is love"). For Touring Club he curated the literary and artistic section of the latest green guide to Paris. His previous novel *L'uomo senza inverno* ("The man without winter") a novel dedicated to Gustave Caillebotte (2020) has been published by Piemme in 2020.



Author: ENRICO PEDEMONTE

Title: THE LAST GAME
(L'ULTIMA PARTITA)

Pages: 264

First Publisher: Rizzoli

Publication date: 25th January 2022

Rights: Worldwide

IN THIS NOVEL, INSPIRED BY THE UNPUBLISHED MEMORIAL OF ALOJZY EHRLICH, ENRICO PEDEMONTE RETRACES THE LIFE OF THE CHAMPION, FROM HIS EARLY YEARS IN POLAND UNTIL 1945, WHEN HE FAINTED, EXHAUSTED, ON A TRAIN THAT WAS TAKING HIM BACK TO FRANCE.

THE LAST GAME NARRATES THE HOLOCAUST - AND A LOT MORE - FROM THE POINT OF VIEW OF AN INVOLUNTARY HERO, AND DEPICTS THE ALL-ROUND PORTRAIT OF A MAN WHO IS FULL OF CONTRADICTIONS, REMORSE, AMBIGUITY AND A NEVER-ENDING WILL TO LIVE. AN EXCEPTIONAL AND EMBLEMATIC SERIES OF EVENTS THAT SHOW THE READER HOW IT IS STORIES THAT MAKE HISTORY.

“He had to write about Auschwitz. To relive his own memories. To win the last game.”

How did I survive? Alojzy “Alex” Ehrlich asks himself while staring at his old typewriter. It’s the first of January 1991, the day of his seventy-sixth birthday. Forty-six have gone by since he, Jewish, table tennis world runner-up, came out of the hell of Auschwitz and escaped the death march. He knows he doesn't have long to live, and the time has come for him to tell his story. So he starts writing: his militancy in the resistance, the arrest in June of 1944, the tortures, the trip in the locked wagon, the concentration camp. He’s not like the other prisoners. The Nazi guards know he is a sports champion and assign him to a kommando with a special task: to defuse unexploded bombs. And while he is reliving the hell of the lagers, his memory returns to his childhood in Lviv, to the love that filled his whole existence, to the betrayals, the lies, the ambiguities of his life with a frankness that at times is cruel, coming to reflect on the victim-perpetrator relationship with a known SS official who seemed to enjoy putting him sadistically to the test.

Enrico Pedemonte (1950) was a reporter for “Secolo XIX”, a correspondent for “Espresso” from the United States, managing editor of “Repubblica” and editor-in-chief of “Pagina99”. Has published essays and made his debut with the novel *La seconda vita* (Frassinelli) This is his second novel.



Author: GIULIANA SALVI
Title: CLEMENTINA

Pages: 300
First Publisher: Einaudi
Publication date: April, 2025

Rights: Worldwide

THE EXTRAORDINARY STORY OF CLEMENTINA SALVI MARTELLO, MOTHER AND INTELLECTUAL WHO, IN THE FIRST HALF OF THE TWENTIETH CENTURY, FOUNDED A "DIFFERENT" SCHOOL WITHIN THE WALLS OF HER HOME.

INSPIRED BY THE TRUE STORY OF THE AUTHOR'S GREAT-GRANDMOTHER, CLEMENTINA TELLS THE STORY OF A WOMAN FORCED TO REINVENT HER LIFE TO SAVE HER FAMILY. ANIMATED BY A UTOPIAN AND INTELLECTUAL IMPULSE, AND BY A "GUT" FEMINISM, CLEMENTINA WILL TRANSFORM HER HOME INTO A SCHOOL AND CHANGE THE DESTINY OF DOZENS OF BOYS AND GIRLS, LOVING THEM NOT AS CHILDREN BUT AS YOUNG HUMAN BEINGS FULL OF MYSTERY.

IT IS HER GREAT-GRANDDAUGHTER WHO CONVERTS CLEMENTINA'S LIFE INTO A NOVEL, DRAWING ON FAMILY NARRATIVES AND LITERARY IMAGINATION. IN THIS DEBUT FULL OF LOVE THAT CAN BE READ IN ONE BREATH, GIULIANA SALVI REVEALS A RARE TALENT FOR STAGING: THE GHOSTS OF HER GENEALOGY BECOME VERY LIVELY CHARACTERS, READY TO ESCAPE THE CONFINES OF HER FAMILY'S MEMORY AND INHABIT THE OUR OWN.

It's 1916, the Great War rages but Clementina does not want to think about it, she has other battles to fight. Her husband, Cesare, before he died, made her promise that she would guarantee their children the chance to achieve themselves, as he would have done.

So Clementina leaves Rome with her children - Filippo, Emira and Francesco - and returns to live in Lecce in the family house together with her two sisters, Maria and Anna, sewn close to each other by an absolute complicity. Armed with the hair that her husband has always recognized her, and faith, Clementina sits at the desk that was once her father's and takes on the role of head of the family, determined to make ends meet and not to disappoint either the living or the dead. It is Germain, a quiet and charming French professor, who suggests the way to keep his promise: if she was the one who took care of the education of her son Philip, admitted to the prestigious Silver College and already first in the class, Why not help other kids in the study? And not as an act of charity, but for work?

When, overcoming her own resistance and that of her time, Clementina decided to accept the first pupils, she did not imagine that she would teach for more than twenty years and found a real school in her house. Above all, she does not imagine that in this expedient to raise the fortunes of her family and help her children «to realize themselves», she will end up realizing herself. Long before, Clementina was a girl who wrote short stories, a teenager who wanted to read and study and in the eyes of her father «would be a perfect male», and then a young

wife of few words and many thoughts, able to conquer herself in the matrimonial home (twenty years before Virginia Woolf made it a feminist claim) a room all to itself.

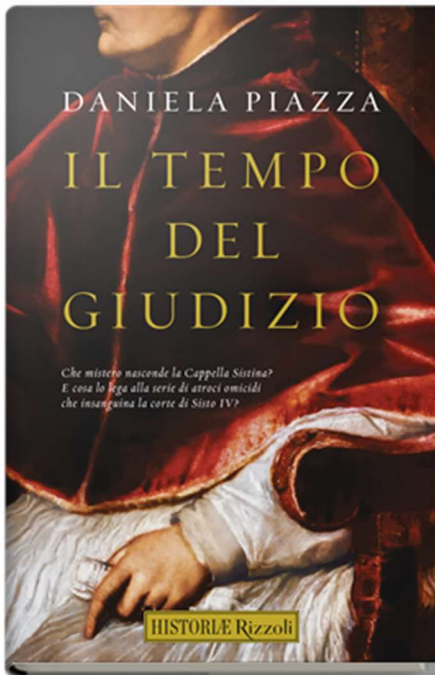
But the years of Rome were also the years of the first pain, those in which he discovered the mockery of a fate that will always keep death and life paired. Only by perfecting her teaching method, which is empirical and anything but conventional, will Clementina find that part of herself she had lost. She is the mother of three very different children, and therefore knows that the right thing to do is never the same: once it's to let the boys argue among themselves, another time it's to scold them, or lend a difficult book, or go to the home of a student, in the country, and hug him while he cries, or drag a couple of them into the kitchen and put them to knead. Sometimes, the right thing to do is let them go.

Meanwhile the history of the early twentieth century - fascism, war - goes crazy outside the walls of the house and arrives there, in that Lecce that seems to the periphery of everything, sometimes with violence, more often as a background noise that infiltrates from an open window.

Clementina, wrapped in black clothes that are no longer even the sign of mourning, but a practical garment, industry to keep her promise and raise her children: Filippo, very intelligent and taciturn, who has relieved from duties - but also from powers - every eldest son of a widowed mother; Emira, who had just been born and already had a debt to be redeemed, lacking in any grace yet luminous; and finally Francesco, the intruder, as beautiful as the father he did not know, Perhaps the only one who can discard maternal expectations and keep that promise to the full, projecting it into the future.

Giuliana Salvi Born in Rome in April 1988, after a master's degree in Screenplay and Audiovisual Production she started working in the audiovisual sector as an editor, researcher and text collaborator for documentary film production companies.

At the same time he has written in-depth articles for some online magazines.



Author: DANIELA PIAZZA

Title: THE TIME OF JUDGEMENT
(IL TEMPO DEL GIUDIZIO)

First Publisher: Rizzoli Historiae

Publication Date: February 2022

Pages: 400

1473. A SERIES OF HEINOUS MURDERS SHEDS BLOOD AT THE COURT OF POPE SIXTUS IV. WHAT MYSTERY IS THE GREATEST WORK OF ART OF ALL TIMES HIDING?

THE MYSTERY OF THE SISTINE CHAPEL TOLD IN A MAGNIFICENT AND FASCINATING HISTORICAL SETTING, THAT ALLOWS THE READERS TO DIVE INTO THE POLITICAL AND ARTISTIC LIFE OF THE RENAISSANCE, GIVING THEM THE OPPORTUNITY OF A CLOSE ENCOUNTER WITH ITS PROTAGONISTS.

1473. A series of heinous murders sheds blood at the court of Pope Sixtus IV. What mystery is the greatest work of art of all times hiding? The mystery of the Sistine Chapel told in a magnificent and fascinating historical setting, that allows the readers to dive into the political and artistic life of the Renaissance, giving them the opportunity of a close encounter with its protagonists.

Rome, 1473. In the shadow of high palaces and centuries-old basilicas, Pope Sixtus IV has only one obsession: to reproduce Solomon's ancient Temple in the Eternal City, in order to bring the Church of Rome back to its ancient splendor. Thus the grandiose project of the Sistine Chapel takes shape, that has in fact the same dimensions as the Temple in Jerusalem. But to carry out his plan, he needs a symbol of power that has been lost in time and myth: the ivory pomegranate decorating the scepter of the High Priest. While in the Vatican, amid intrigues of court and thirst for power, a mysterious hand commits heinous murders in the shadow of the Sistine, the pontiff appoints the young monk Moses to find the precious relic. However, things don't go as planned. The search will prove to be increasingly insidious and will take Moses far from Rome, beyond the borders of good and evil, on a journey that from the Palace of the Hospitallers in Rhodes passes through the lodgings in Cyprus and even penetrates the walls of Otranto besieged by the Turks. Back from the long trip, his life will be changed forever, and with it also the story of the most famous Chapel of all times.

Daniela Piazza has a university degree in Art History and a diploma from the Conservatory of music. She works as a teacher in Savona. For Rizzoli she published the best-seller *Il Tempio della Luce* ("The Temple of Light", 2012), available in BUR, *L'enigma Michelangelo* ("The enigma of Michelangelo", 2014) and *La musica del male* ("The music of evil", 2019).



Author: DANIELE SCALISE

**Title: A PLACE BENEATH THIS SKY
(UN POSTO SOTTO QUESTO CIELO)**

Pages: 270

First Publisher: Longanesi

Publication: 9th May 2023

Rights: Worldwide

THE NOVEL ABOUT EDGARDO MORTARA STORY

MARCO BELLOCCHIO'S LATEST MOVIE, *KIDNAPPED*, IT'S BASED ON "EDGARDO MORTARA CASE" BY DANIELE SCALISE. IT TELLS THE STORY OF EDGARDO MORTARA, A JEWISH CHILD KIDNAPPED BY THE POPE (BOLOGNA, ITALY, 1858) BECAUSE HE WAS SECRETLY BAPTIZED AT THE

AGE OF 7 FROM HIS HOUSEKEEPER. HE WAS LATER EDUCATED BY THE POPE TO THE CATHOLIC FAITH TO BECOME A PRIEST.

THE RELEASE OF THE MOVIE IS EXPECTED BY 25th MAY 2023

"FOR THE FIRST TIME HE WONDERED IF ALL THAT TRAVELING AROUND THE WORLD WOULD LEAD HIM TO FIND A PLACE UNDER THIS SKY. THAT IS, IF THAT PLACE REALLY EXISTED SOMEWHERE AND WAS REACHABLE."

"At the Catechumens and then again in the college at San Pietro in Vincoli, I was told but not explained, that for my own good I had to remain separated from my parents, that God had chosen that twisted path and I had a duty to obey His high will.

First I despaired but then I resigned myself. Or so I believed. Some said that I was showing signs of decompensation, that I was impatient and impatient. A way of saying I was crazy. If there were those who thought me undeserving, there were others who suspected that I was lying and ready to deny grace. Everyone always had an opinion about me without ever asking mine.

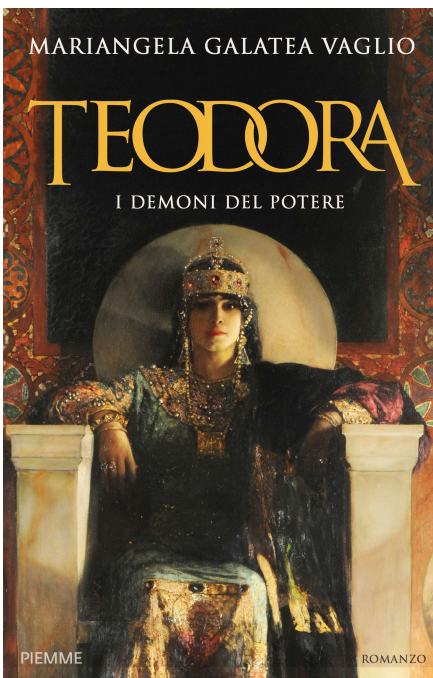
When I turned fourteen, Pius IX felt the time had come for me to know from his voice how I had become a Christian. He told me of the sacrament received in swaddling clothes, of the illness remitted, of the servant girl who had been an instrument of salvation and rebirth. I did not seem to hear about myself. No one cared if I suffered or how much or if I was certain of my belonging to Holy Mother Church. I would have answered loyally: of course I was certain that I belonged to Christ's people, but this had never dulled, not even for a moment, the pain that oppressed me."

Bologna June 23, 1958. Two papal guards show up at the door of Momolo and Marianna Mortara with a warrant from the Holy Inquisition. From that moment the existence of a family of modest Jewish merchants is destined to be forever disrupted: the guards are in fact ordered to take away the sixth of their children, Edgardo, not yet seven years old. The astonished parents ask in vain for explanations, protest, and despair, but in the end they are forced to yield to the gendarmes who drag their little son away. It is the brutal beginning of an increasingly bloody affair destined to punctuate badly the history of the nascent Italian state and the now fatal extinction of the papal one. Appeals to the pope by heads of state such as Napoleon III were to no avail. Emperor of Austria and the president of the United States, nor the voices of protest from men of culture and the pleas of those of all faiths. Pius IX is irreducible: Edgardo Mortara, though born Jewish, belongs to the Catholic Church since a nursemaid swore she secretly baptized him when he was in the cradle believing he was dying from a fever attack. A victim of a stormy era Edgardo will live his entire life within the ecclesiastical institution, first a confused and lonely boy, then a restless and desperate priest. Until his death in a convent near Liege three months before the Nazis invade in Belgium, he will be an innocent pawn on the chessboard of ruthless power.

Daniele Scalise, author of the essay *Il caso Mortara. La vera storia del bambino ebreo rapito dal papa* (Mondadori in 1997-2023), is considered one of the leading expert about this incredible true story. For 5 years Daniele Scalise has investigated in Vatican Secret Archives and has researched in the monasteries where Edgardo Mortara lived, finding his secret diaries and many important documents. The novel is based on this unique documentation: *A place beneath this sky*, after a fierce auction with five Italian publishers, will be released by Longanesi in May 2023.

Daniele Scalise, writer and journalist, has worked for RAI as director and programmer, and for Quotidiani Associati as war zones correspondent.

In his writing, he has committed racial and sexual discrimination (antisemitism and homophobia). *Lettera di un padre omosessuale alla figlia* (Rizzoli, 2008) is a letter to explain his homosexuality to his daughter. The essay *Il caso Mortara*. (Mondadori, 1997-2023) is the book on which is inspired the latest movie by Marco Bellocchio *Rapito* (25th May 2023).



Author: MARIANGELA GALATEA VAGLIO
Title: THEODORA. THE DEMONS OF POWER
(TEODORA, I DEMONI DEL POTERE)

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Rights sold: Editura Creator (Romania)

Theodora the daughter of the circus: Film rights sold

**SHE WAS THE MOST FAMOUS STRIPPER OF
CONSTANTINOPLE, NOW SHE WANTS THE THRONE.**

**MARIANGELA GALATEA VAGLIO GIVES US THE PORTRAIT
OF A UNIQUE WOMAN, WITH AN EXTRAORDINARY LIFE, SHARING WITH US HER
GREATNESS THROUGH AN EXTREMELY WELL DOCUMENTED WORK AND A COMPELLING
PROSE.**

524 A.D. In Pavia, a group of armed Goths is sent to arrest Boethius, philosopher and minister of Theodoric. He is accused of plotting with Justinian and the Byzantines to overthrow Theodoric the Great, king of the Goths and Lord of Italy.

Meanwhile in Constantinople inside the Cathedral of Hagia Sophia, a merchant belonging to the Green faction is killed. Prefect Theodotus is determined to find the culprit and the principal suspect is Theodosius Zicca, a young man protected by Theodora. Theodora has not yet managed to be married by Justinian: at court, her past earned her the hatred of Empress Euphemia, wife of Justin. But Euphemia sadly falls ill and Theodora hopes that her disappearance will turn the tide. Justinian is called to her bedside, but unfortunately contracts the same disease of Euphemia and falls victim to a fever that makes people worried about his life. The prefect Theodotus (who hates Theodora) seizes an opportunity and shows up before Justin, accusing her of covering up the killer. So he has Theodora's house searched and Zicca arrested, who is sentenced to death. Theodora has no longer news of Justinian and fears she has been left behind. So together with friends Cyril and Antonina, who is the wife of Belisarius, a young court guard, entered in the Justinian's apartments to visit him. The lover reassures her that he resisted to the pressure to leave her, but in the meantime Justin arrives and he is furious because Theodora has managed to break into the Palace. At this point Justinian says he has no intention of leaving Theodora, even with the risk of dying in mortal sin, and Justin, still hardly hit by the death of his wife Euphemia, is moved and decides that he will allow the two to get married.

The Prefect Theodotus is summoned by Justinian and arrested for plotting against his superiors. Meanwhile, Peter, Justin's secretary, informs Justinian that the Pope want to come on an official visit to Constantinople to ask that an edict of Justin would be revoked, which prevents Aryans from practicing their religion. The Pope is sent by Theodoric, who is Aryan, but his coming compromises

the complex religious balance of the court. Moreover, Peter adds, Theodoric considers Justinian involved in the conspiracy for which Boethius is accused.

The action moves to Africa, again in 524, in the heart of a battle. Amalafriada, the sister of Theodoric, is the widow of her husband Thrasamund, Aryan and king of the Vandals, and rebelled against his nephew Hilderic, the new king who is catholic and wants to apply the edict of Justin and ally with Justinian. The queen unleashes a battle with the support of the Moorish knights, but she is captured and the Goths guards are killed.

News of the capture of Amalafriada arrives in Ravenna. Theodoric is old and sick and his court split into two factions, one formed by the Romans who are loyal to Byzantium and the other one by the Goths. Cyprian and Trigvila are at the head of the Filogota faction, while the new magister officiorum Cassiodorus is their enemy. Amalasantha, daughter of Theodoric and mother of the heir to the throne, the little prince Athalaric, is caught in the middle of the fight. So she devises a plan to offer Justinian to marry her and thus unite East and West under one empire. To get the proposal to Justinian, she blackmails the bishop of Ravenna, Ecclesius, who is part of the papal delegation and has already noticed that Pope John is not able to understand the danger of the situation in which they find themselves. In fact the Pope arrived in Constantinople, is fascinated by the princely welcome, which is reserved for him by the emperor Justin who prostrates at his feet. But it ends up irritating the powerful patriarch of Constantinople, Epiphanius, who feels overwhelmed. Justinian finds himself baffled by this controversy between ecclesiastics and does not know how to fix it. Meanwhile Theodora is restless and unhappy. Justinian has promised to marry her, but after months he is so busy with matters of state that he continually postpones the wedding continuously. She would have her patron, Timothy of Alexandria, celebrate it, but he refuses to come to Constantinople, not to be forced to pay homage to the visiting pope. Theodora fears that Justinian has cooled down on him. He also comes to discover from Narses, a eunuch who acts as an official of the Palace, about the proposal of the Amalasantha's marriage with Justinian. Theodora thus confronts him. Justinian proposes her to be his mistress while he marries Amalasantha, but Theodora refuses indignantly: he has promised her in the past to marry her and she is not willing to accept anything less. After a quarrel in which the two almost break up, Justinian capitulates and says he will marry Theodora by refusing Amalasantha. But he must find a good excuse to justify this choice with Justin and the problem between the pope and the patriarch remains open. At this point Theodora stimulates her inventiveness: to compensate the Patriarch of Constantinople who must cede the honor to celebrate the Christmas mass, it would be the Patriarch himself to celebrate the wedding between her and Justinian, allowing the Patriarch Epiphanius to be proud as he managed to steal Theodora to the influence of the Patriarch of Alexandria Timothy, who is Monophysite.

Ecclesius returns to Ravenna with the Pope delegation, admitting the substantial failure of the mission. Theodoric is enraged and arrests the pope, who will die in prison shortly thereafter. Ecclesius instead gives Amalasantha and Cassiodorus the feral news that Justinian married Theodora and the two have ascended to the throne. Meanwhile Theodoric is increasingly tormented by the guilt and the ghosts of the past and after a vision in which he sees his friend Boethius, gets a fever and dies. Trigvila and Cyprian at this point precipitate in the apartments of Amalasantha and inform the mother who will supervise the education of the little Athalaric, to make him a true Goth king.

534-35

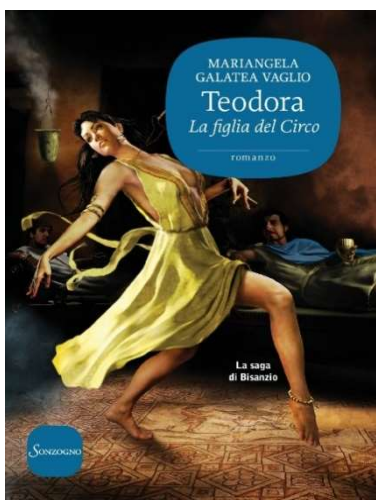
Because of the extravagancies Athalaric let himself go and the boy dies suddenly. At this point to keep the power, Amalasantha is forced to call next to her the last male descendant of Theodoric, Theodatus, son of Amalafriada. Gudelina, wife of Theodatus, fears that Amalasantha wants to seduce her husband (who has always been a weak man) to secure the throne. Amalasantha then resumed contact with Constantinople and Justinian. Strong with this support, he kills Trigvila and the other Goths notables

Walkabout Literary Agency

Historical novel

by poisoning. Meanwhile in Constantinople Theodora is empress, but she has the suspicion that Justinian is still fascinated by the cultured and unscrupulous Amalasantha, and fears that one day she may show up asking for asylum in Constantinople and convince Justinian to marry her. So she plots with Peter the Patrician, who Justinian sends as ambassador to Ravenna to push Gudelina and Theodatus to kill Amalasantha treacherously. The two kidnap and kill the queen. When Justinian discovers Theodora's involvement, he gets angry, but his wife points out that now after the murder of Amalasantha, he finally has the perfect excuse to do what he wants for years: intervene in the West and win back Ravenna and Rome to be, as the days of Augustus, the emperor of all the Roman world. Theodora served him an opportunity to realize his dream.

Mariangela Galatea Vaglio has published some non-fiction books among them, *L'italiano è bello. Una passeggiata tra le sue regole e bizzarrie* (Marsilio, 2017) and *Caesar, The Man Who Made Rome Great* (Giunti, 2020 - 3 reprints in 6 months) and the historical novel *Teodora, the Circus Daughter* (Sonzogno, 2018) about the overwhelming love story between Justinian and Theodora, in the background of one of the most complex and mysterious eras in history. Her latest novel is *Teodora, the demons of power* (Piemme, January 2022), sequel of *Teodora, the Circus daughter*. In 2022 is going to be released *The wolves of Rome* a biographical novel about Marco Antonio (Giunti editore).



Author: MARIANGELA GALATEA VAGLIO

Title: **TEODORA. THE DAUGHTER OF THE CIRCUS**
(TEODORA. LA FIGLIA DEL CIRCO)

Pages: 384

First Publisher: Sonzogno

Publication: 24th June, 2018

Rights: Worldwide

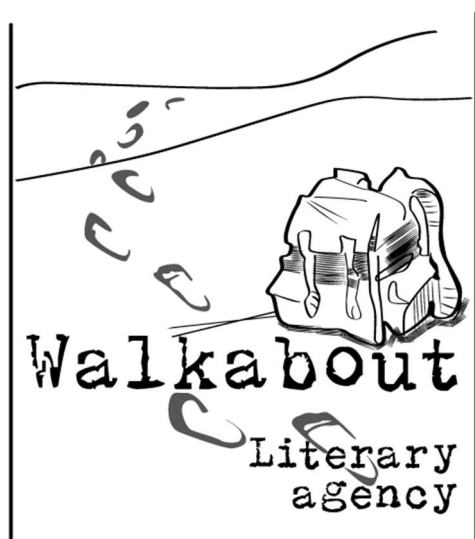
Film Rights sold

IN THE CAPITAL OF THE EMPIRE, FROM PERSIA TO THE MEDITERRANEAN, AMONG INTRIGUES, VIOLENCE AND BETRAYALS, IT BEGINS AN OVERWHELMING LOVESTORY IN THE BACKGROUND OF ONE OF THE MOST COMPLEX AND MYSTERIOUS ERAS IN HISTORY

Constantinople, VI century AD. In the glittering capital of the Eastern Roman Empire, troubled by religious clashes and corruption, the young Justinian and Theodora seem destined for an obscure existence. She is the beautiful daughter of a circus guardian, and she is a professional actress, traversing between theaters and rich and violent lovers. He is the grandson of General Giustino, a crude illiterate military who can not bear weight at court. Fate, however, has other plans for them. Justinian, involved in a series of revolts to overthrow Emperor Anastasio, succeeds in bringing the uncle Giustino to the throne, becoming the most powerful minister of the Empire. Theodora, however, escaped from the revenge of a governor, her former lover, becomes confidant of the heretical patriarch of Alexandria and is sent as a spy and mediator in Constantinople, just to contact Justinian, struggling with a complicated and dangerous negotiation with the Pope.

Mariangela Galatea Vaglio has published some non-fiction books among them, *L'italiano è bello. Una passeggiata tra le sue regole e bizzarrie* (Marsilio, 2017) and *Caesar, The Man Who Made Rome Great* (Giunti, 2020 – 3 reprints in 6 months) and the historical novel *Teodora, the Circus Daughter* (Sonzogno, 2018) about the overwhelming love story between Justinian and Theodora, in the background of one of the most complex and mysterious eras in history. Her latest novel is *Teodora, the demons of power* (Piemme, January 2022), sequel of *Teodora, the Circus daughter*. In 2022 has been released *The wolves of Rome* a biographical novel about Marco Antonio (Giunti editore).

Walkabout Literary Agency



ABOUT US

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Walkabout Literary Agency was established in 2014 and since then has been successfully operating in the fields of book publishing and translation rights sales, Film/Tv licensing. We are proud to represent various leading Italian and foreign writers as well as some new and talented voices. WLA represents authors from all around the world in the fields of literary and commercial fiction, children fiction and general non-fiction. In seven years WLA has forged solid and fruitful relationships with the major Italian and foreign publishing groups and Tv and movie producers. We represent also foreign publishers in the sale of translation rights. We attend the most important international bookfairs like Frankfurt, London, Paris, Madrid, Milan and Turin.

Wla it's based in Rome, Italy.

Wla is proud to be one of the 37 founders of [ADALI - Associazione degli Agenti Letterari Italiani](#), the first Association of Italian Literary Agencies.

Fiammetta Biancatelli is Owner and Managing Director. She has been Spanish translator and co-founder of [nottetempo edizioni](#), which has worked as an editor in the Italian and translated fiction. She worked also as a press officer in chief and events planner for Publishers and Book Festivals before creating and starting to manage Walkabout Literary Agency.

Ombretta Borgia is Owner and Rights and Contract Manager, she has been Portuguese translator and she has worked for 12 years as a Foreign Rights Manager for Editori Riuniti, before creating the agency.

“Walkabout” is a long ritual journey that Aboriginal people engage in, by walking through large expanses of grasslands in Australia; this allows them to have contacts and exchanges of resources, both material and spiritual, such as the traditional songs. Bruce Chatwin recounted the Walkabout in his “Songlines”: “(...) It was believed that each totemic ancestor, on his journey across the country had spread a trail of words and musical notes along his footprints, and that these Dream tracks had remained on the ground as a 'way' of communication between the various distant tribes. A song was simultaneously both a map and a transmitting aerial. (...) And a man during a *walkabout* always moved following a song path (...)”

We believe that the name Walkabout describes very well and encompasses the philosophy and the work spirit of our agency.