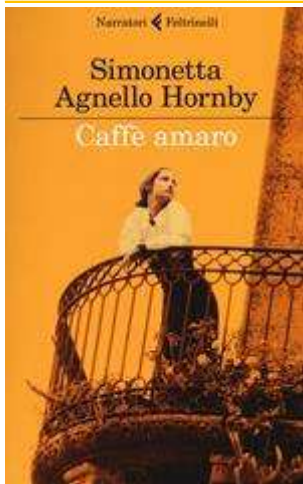

2024

HIGHLIGHTS





Author: SIMONETTA AGNELLO HORNBY

**Title: CAFFÈ' AMARO
(BITTER COFFEE)**

Pages: 348

First Publisher: Feltrinelli

Publication date: 2016

Rights: Worldwide

Rights sold: Tusquets (Spain), Saga Egmont (Germany)

Film/tv rights available

MORE THAN 240.000 COPIES SOLD!

THE FIRST EPISODE OF A MAJESTIC SICILIAN TRILOGY

From 1955 to 23 May 1992, when Giovanni Falcone, Francesca Morvillo and the agents of the escort were killed, Simonetta Agnello Hornby holds tight the thread of the family saga that began with *Caffè Amaro* and continued with *Piano Nobile* to give us a passionate embroidery of murders, obsessions, loves, and violence in Sicily that came out of the Second World War and was ready to suffer, protagonist and victim, other wars.

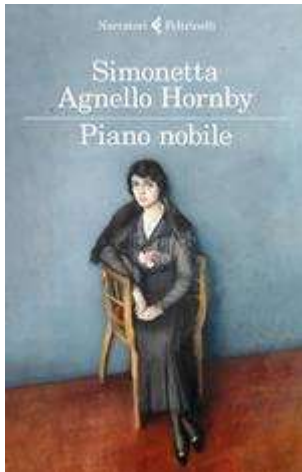
"She was burning, that hand, and even her palm was hot. They understood!"

Maria's large, deep, almond-shaped eyes, her regular features, her thick brown hair: her beauty is one that casts a spell on anyone who sets eyes on her, just as it does on Pietro Sala - who falls in love with her at first sight and asks for her hand without any dowry - and, less obviously, on his friend Joshua, who was brought up by her father and whom Maria considers a sort of older brother. Maria is only fifteen, Pietro thirty-four; he is a wealthy *bonvivant* who loves travelling, gambling and women; she comes from a socialist family of high ideals but limited means. Yet marriage to Pietro proves to be a happy choice: outside the family walls, Maria discovers a broader sense of existence, a freedom to live that coincides with a profound perception of the right to pleasure and enjoyment. Through eros, to which Peter initiates her with wise naturalness, comes for her the knowledge of herself and her own desires, as well as an openness to beauty and a very personal feeling of justice. During a holiday in Tripoli, with the desert as an accomplice, Maria also discovers what the relationship that, until then obscurely, has bound her to Joshua is made of. A scorching love affair begins, spanning more than twenty years of meetings, separations and clandestine meetings waiting for a new peace.

Simonetta Agnello Hornby was born in Palermo in 1945. She has lived in London since 1972 and is an Italian and British citizen. After graduating in law from the University of Palermo, she practised as a lawyer by opening the law firm 'Hornby&Levy' in Brixton, specialising in family and children's law. She has taught child law in the Faculty of Social Sciences at the University of Leicester and was part-time President of the Special Educational Needs and Disability Tribunal for eight years. *La Mennulara*, her first novel, published by Feltrinelli in 2002 has been translated worldwide. Since then he has published several books including *La zia Marchesa* (Feltrinelli, 2004), *Boccamurata* (Feltrinelli, 2007), *Vento scomposto* (Feltrinelli, 2009), *La monaca* (Feltrinelli, 2010), *Camera oscura* (Skira, 2010), *Il veleno dell'oleandro* (Feltrinelli, 2013), *Il male che si deve raccontare* (with Marina Calloni; Feltrinelli, 2013), *Via XX Settembre* (Feltrinelli, 2013), *Caffè amaro* (Feltrinelli, 2016), *Nessuno può volare* (Feltrinelli, 2017). In 2017, he contributed a short story to the collection *Un anno in giallo* (Sellerio), together with Andrea Camilleri, Esmahan Aykol, Gian Mauro Costa, Alicia Giménez-Bartlett, Marco Malvaldi, Antonio

Manzini, Santo Piazzese, Francesco Recami, Alessandro Robecchi, Gaetano Savatteri, Fabio Stassi; in 2018 he published, with Massimo Fenati, *the graphic novel La Mennulara* (Feltrinelli, 2018). He has also published highly successful cookery-related books with a strong narrative component: *Un filo d'olio* (Sellerio, 2011), *La cucina del buon gusto* (with Maria Rosario Lazzati; Feltrinelli, 2012), *La pecora di Pasqua* (with Chiara Agnello; Slow Food, 2012) and *Il pranzo di Mosè* (Giunti, 2014).

He also published *La mia Londra* (Giunti, 2014), a personalised guide/memoir of London and the children's story *Rosie and the Squirrels of St. James* (with George Hornby; Giunti, 2018). All his books have been best sellers and have sold more than a million copies in Italy. On 2 June 2016, the President of the Republic honoured her with the Order of the Star of Italy in the rank of Grand Officer.



Author: SIMONETTA AGNELLO HORNBY

Title: NOBLE FLOOR

(PIANO NOBILE)

Pages: 352

First Publisher: Feltrinelli

Publication date: 2020

Rights: English World

Rights sold: Tusquets (Spain), Planeta (Spanish world).

Film Tv Rights available

MORE THAN 120.000 COPIES SOLD

THE SECOND EPISODE OF A MAJESTIC SICILIAN TRILOGY

From 1955 to 23 May 1992, when Giovanni Falcone, Francesca Morvillo and the agents of the escort were killed, Simonetta Agnello Hornby holds tight the thread of the family saga that began with *Caffè Amaro* and continued with *Piano Nobile* and *Punto pieno*, to give us a passionate embroidery of murders, obsessions, loves, and violence in Sicily that came out of the Second World War and was ready to suffer, protagonist and victim, other wars.

"This is the new episode of a majestic Sicilian trilogy. Simonetta Agnello Hornby unravels stories that are also episodes in the history of the whole country and dilate that capacity to lace the overall vision and the power of detail." **Avvenire**

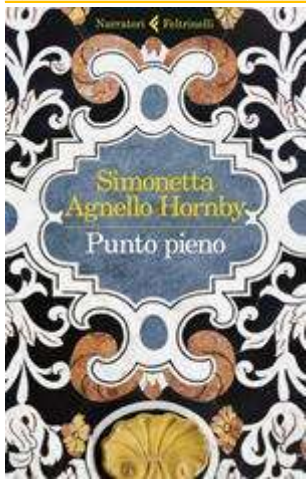
Families are families, and who knows how much longer they will prevent, hide, confuse.

Palermo, summer 1942. On his deathbed, Baron Enrico Sorci sees the recent history of his family pass before his eyes, as if in a lucid delirium. He sees the devotion of his wife, his daughters Maria Teresa, Anna and Lia, his sons Cola, Ludovico, Filippo and Andrea, but he also sees the bastards, and at the same time the destiny of a city that at the turn of the century was shining with opportunity and new wealth, with trains arriving laden with goods. Shortly before his death, the baron orders that the news of his passing should not be announced immediately, and in fact, unaware, the relatives gather around the large table in the dining room for a crowded symposium that takes place amidst silences, winks, tensions, bickering, old poisons and new ambitions. It is as if the piano nobile of Palazzo Sorci were the centre of the world, of the world that is waning - between the Allied bombings and the end of fascism - and the world that is coming, full of hope but also of a new and more aggressive criminality. Cola, by his father's express wish, sits in the place of the head of the family. And his is the look with which the new events open. After him, all the characters who are most closely involved with the family's fate take the floor. One after the other, they bring testimonies, visions, memories that coil, as in a spiral of facts and passions, around the events that marked Palermo from 1942 until April 1955. Offended by the war and the occupation, the city opens up to new wealth and new alliances with politics and the underworld with reckless enthusiasm. In the folds of the Sorci family, loves, escapes, passions, rebellions, ruins are consumed. And everything flows, incessantly. Agnello Hornby unravels

stories that are also episodes in the history of the whole country and dilate that ability to connect the overall vision and the power of detail, which readers have already learnt to recognise in *Caffè Amaro*.

Simonetta Agnello Hornby was born in Palermo in 1945. She has lived in London since 1972 and is an Italian and British citizen. After graduating in law from the University of Palermo, she practised as a lawyer by opening the law firm 'Hornby&Levy' in Brixton, specialising in family and children's law. She has taught child law in the Faculty of Social Sciences at the University of Leicester and was part-time President of the Special Educational Needs and Disability Tribunal for eight years. *La Mennulara*, her first novel, published by Feltrinelli in 2002 has been translated worldwide. Since then he has published several books including *La zia Marchesa* (Feltrinelli, 2004), *Boccamurata* (Feltrinelli, 2007), *Vento scomposto* (Feltrinelli, 2009), *La monaca* (Feltrinelli, 2010), *Camera oscura* (Skira, 2010), *Il veleno dell'oleandro* (Feltrinelli, 2013), *Il male che si deve raccontare* (with Marina Calloni; Feltrinelli, 2013), *Via XX Settembre* (Feltrinelli, 2013), *Caffè amaro* (Feltrinelli, 2016), *Nessuno può volare* (Feltrinelli, 2017). In 2017, he contributed a short story to the collection *Un anno in giallo* (Sellerio), together with Andrea Camilleri, Esmahan Aykol, Gian Mauro Costa, Alicia Giménez-Bartlett, Marco Malvaldi, Antonio Manzini, Santo Piazzese, Francesco Recami, Alessandro Robecchi, Gaetano Savatteri, Fabio Stassi; in 2018 he published, with Massimo Fenati, *the graphic novel La Mennulara* (Feltrinelli, 2018). He has also published highly successful cookery-related books with a strong narrative component: *Un filo d'olio* (Sellerio, 2011), *La cucina del buon gusto* (with Maria Rosario Lazzati; Feltrinelli, 2012), *La pecora di Pasqua* (with Chiara Agnello; Slow Food, 2012) and *Il pranzo di Mosè* (Giunti, 2014).

He also published *La mia Londra* (Giunti, 2014), a personalised guide/memoir of London and the children's story *Rosie and the Squirrels of St. James* (with George Hornby; Giunti, 2018). All his books have been best sellers and have sold more than a million copies in Italy. On 2 June 2016, the President of the Republic honoured her with the Order of the Star of Italy in the rank of Grand Officer. Her latest book, *Era un bravo ragazzo* (Mondadori, 2023), is set in Sicily and tells a family affair, a mirror of society in the 1980s.



Author: SIMONETTA AGNELLO HORNBY

Title: FULL DOT
(PUNTO PIENO)

Pages: 336

First Publisher: Feltrinelli

Publication date: 2021

Rights: English World

Rights sold: Turquets (Spain)

Film Tv Rights available

MORE THAN 100.000 COPIES SOLD!

THE THIRD EPISODE OF A MAJESTIC SICILIAN TRILOGY

From 1955 to 23 May 1992, when Giovanni Falcone, Francesca Morvillo and the agents of the escort were killed, Simonetta Agnello Hornby holds tight the thread of the family saga that began with *Caffè Amaro* and continued with *Piano Nobile* and *Punto pieno*, to give us a passionate embroidery of murders, obsessions, loves, and violence in Sicily that came out of the Second World War and was ready to suffer, protagonist and victim, other wars.

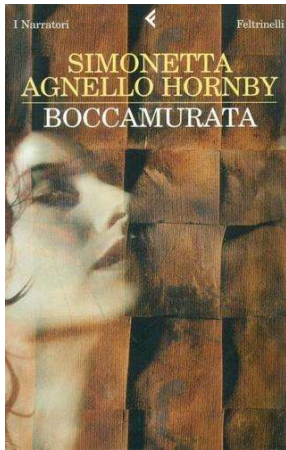
We are fragile, and we are imperfect. Imperfect is the world, not love. And we embroider, we continue to embroider, with love.

Andrea Sorci, in a fit of rage, kills his 'continental' maid. The murder is covered up by Baron Sorci's illegitimate son, the very powerful Peppe Vallo, otherwise known as the Americano. Rico, Andrea's nephew, who knows but does not speak, is a tormented man, disillusioned by the wounded post-war Sicily: he lives next door to Rita, whom he loves and cannot help but betray. Yet something is moving: three women, the aunts the Sorcis have renamed 'the Three Wise Women', found the Circolo del Punto Pieno (Full Stitch Circle) in the sacristy of the Santi Scalzi church, where they embroider layettes, tablecloths, sheets, towels. From the noblewoman to the nun of the house, to the prostitute, in that 'feverish jubilation of the fingers' a sort of women's gathering is formed where they discuss, comment, console each other, offer hope for change and mend social and family traumas. It is a new sisterhood based on a 'separation from the world outside that only women, when together, are able to create and defend'. Meanwhile, however, man flies to the moon, students rebel. And the positive tension of the movements at the turn of the sixties and seventies clashes with the contradictions of the island.

Simonetta Agnello Hornby was born in Palermo in 1945. She has lived in London since 1972 and is an Italian and British citizen. After graduating in law from the University of Palermo, she practised as a lawyer by opening the law firm 'Hornby&Levy' in Brixton, specialising in family and children's law. She has taught child law in the Faculty of Social Sciences at the University of Leicester and was part-time President of the Special Educational Needs and Disability Tribunal for eight years. *La Mennulara*, her first novel, published by Feltrinelli in 2002 has been translated worldwide. Since then he has published several books including *La zia Marchesa* (Feltrinelli, 2004), *Boccamurata* (Feltrinelli, 2007), *Vento scomposto* (Feltrinelli, 2009), *La monaca* (Feltrinelli, 2010), *Camera oscura* (Skira, 2010), *Il veleno dell'oleandro* (Feltrinelli, 2013), *Il male che si deve raccontare* (with Marina Calloni; Feltrinelli, 2013), *Via XX Settembre* (Feltrinelli, 2013), *Caffè amaro* (Feltrinelli, 2016), *Nessuno può volare*

(Feltrinelli, 2017). In 2017, he contributed a short story to the collection *Un anno in giallo* (Sellerio), together with Andrea Camilleri, Esmahan Aykol, Gian Mauro Costa, Alicia Giménez-Bartlett, Marco Malvaldi, Antonio Manzini, Santo Piazzese, Francesco Recami, Alessandro Robecchi, Gaetano Savatteri, Fabio Stassi; in 2018 he published, with Massimo Fenati, *the graphic novel La Mennulara* (Feltrinelli, 2018). He has also published highly successful cookery-related books with a strong narrative component: *Un filo d'olio* (Sellerio, 2011), *La cucina del buon gusto* (with Maria Rosario Lazzati; Feltrinelli, 2012), *La pecora di Pasqua* (with Chiara Agnello; Slow Food, 2012) and *Il pranzo di Mosè* (Giunti, 2014).

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Author: SIMONETTA AGNELLO HORNBY

**Title: WALLEDMOUTH
(BOCCAMURATA)**

Pages: 416

First Publisher: Feltrinelli

Publication date: 2007

Rights: English World

Rights sold: Tusquets (Spain)

MORE THAN 170.000 COPIES SOLD!!

Who was Tito's mother? A no-good, as certain nasty rumours say? Or a lady from a good family forced to 'disappear', as his father Gaspare always said? Tito is at the head of a pasta factory, a source not only of wealth but also of conflict, tension and envy within a family in disarray. It is only his authority that holds it together, that keeps it united, with the strong support of the mild presence of an old aunt: Aunt Rachele has watched over Tito and then his children and has not lost the ability to intuit even that which one would like to keep hidden from her, but in her gaze confused memories and shreds of secrets tenaciously guarded for more than half a century begin to surface little by little. To stir the murky waters further, along with the beautiful, unscrupulous and enterprising Irina, Dante, the son of a former boarding school friend of her aunt, suddenly arrives. And some suspect dark motives. The more the story opens up to unexpected developments in the present, the more the past is thunderstruck by a new light and the mystery it concealed slowly unfolds with the force of a great love story.

Simonetta Agnello Hornby was born in Palermo in 1945. She has lived in London since 1972 and is an Italian and British citizen. After graduating in law from the University of Palermo, she practised as a lawyer by opening the law firm 'Hornby&Levy' in Brixton, specialising in family and children's law. She has taught child law in the Faculty of Social Sciences at the University of Leicester and was part-time President of the Special Educational Needs and Disability Tribunal for eight years. *La Mennulara*, her first novel, published by Feltrinelli in 2002 has been translated worldwide. Since then he has published several books including *La zia Marchesa* (Feltrinelli, 2004), *Boccamurata* (Feltrinelli, 2007), *Vento scomposto* (Feltrinelli, 2009), *La monaca* (Feltrinelli, 2010), *Camera oscura* (Skira, 2010), *Il veleno dell'oleandro* (Feltrinelli, 2013), *Il male che si deve raccontare* (with Marina Calloni; Feltrinelli, 2013), *Via XX Settembre* (Feltrinelli, 2013), *Caffè amaro* (Feltrinelli, 2016), *Nessuno può volare* (Feltrinelli, 2017). In 2017, he contributed a short story to the collection *Un anno in giallo* (Sellerio), together with Andrea Camilleri, Esmahan Aykol, Gian Mauro Costa, Alicia Giménez-Bartlett, Marco Malvaldi, Antonio Manzini, Santo Piazzese, Francesco Recami, Alessandro Robecchi, Gaetano Savatteri, Fabio Stassi; in 2018 he published, with Massimo Fenati, *the graphic novel La Mennulara* (Feltrinelli, 2018). He has also published highly successful cookery-related books with a strong narrative component: *Un filo d'olio* (Sellerio, 2011), *La cucina del buon gusto* (with Maria Rosario Lazzati; Feltrinelli, 2012), *La pecora di Pasqua* (with Chiara Agnello; Slow Food, 2012) and *Il pranzo di Mosè* (Giunti, 2014).

He also published *La mia Londra* (Giunti, 2014), a personalised guide/memoir of London and the children's story *Rosie and the Squirrels of St. James* (with George Hornby; Giunti, 2018). All his books have been best sellers and have sold more than a million copies in Italy. On 2 June 2016, the President of the Republic honoured her with the Order of the Star of Italy in the rank of Grand Officer. Her latest book, *Era un bravo ragazzo* (Mondadori, 2023), is set in Sicily and tells a family affair, a mirror of society in the 1980s.



Author: SIMONETTA AGNELLO HORNBY

Title: OLEANDER POISON
(IL VELENO DELL'OLEANDRO)

Pages: 217

First Publisher: Feltrinelli

Publication date: 2013

Rights: Worldwide

Film/tv rights available

Rights sold: Tusquets (Spain)

MORE THAN 150.000 COPIES SOLD!

Pedrara. The Sicily of the Hyblean Mountains. A villa lost beneath high rock walls amidst the peeping of ancient tombs and the swirling of streams caressed by the opulence of oleanders. It is here that the Carpinteri family gathers around the bedside of Aunt Anna, who has slipped into a carefree but prescient dementia. Do the stones the woman rants about in her bed really exist? Where are they hidden? But above all, what is the knot that binds the aunt to the handsome Bede, true guardian of the estate and ambiguous factotum? Like water in soft limestone, the Carpinteri dig into the past, search the cupboards, reveal secrets - they want, in unison, truths never told and riches never had. Between the shadows of day and the glimmers of night, influences of local notables, dealings with occult powers, and above all ungovernable passions emerge. The voices of Mara, Anna's favourite niece, and Bede guide us inside this sinuous labyrinth of relationships, removals, memories, until we cross the border of death itself. Simonetta Agnello Hornby brings into focus a micro-world that seems to widen, with a shudder, to represent the failures, ambitions and anxieties for liberation of the family universe, in its entirety.

Simonetta Agnello Hornby was born in Palermo in 1945. She has lived in London since 1972 and is an Italian and British citizen. After graduating in law from the University of Palermo, she practised as a lawyer by opening the law firm 'Hornby&Levy' in Brixton, specialising in family and children's law. She has taught child law in the Faculty of Social Sciences at the University of Leicester and was part-time President of the Special Educational Needs and Disability Tribunal for eight years. *La Mennulara*, her first novel, published by Feltrinelli in 2002 has been translated worldwide. Since then he has published several books including *La zia Marchesa* (Feltrinelli, 2004), *Boccamurata* (Feltrinelli, 2007), *Vento scomposto* (Feltrinelli, 2009), *La monaca* (Feltrinelli, 2010), *Camera oscura* (Skira, 2010), *Il veleno dell'oleandro* (Feltrinelli, 2013), *Il male che si deve raccontare* (with Marina Calloni; Feltrinelli, 2013), *Via XX Settembre* (Feltrinelli, 2013), *Caffè amaro* (Feltrinelli, 2016), *Nessuno può volare* (Feltrinelli, 2017). In 2017, he contributed a short story to the collection *Un anno in giallo* (Sellerio), together with Andrea Camilleri, Esmahan Aykol, Gian Mauro Costa, Alicia Giménez-Bartlett, Marco Malvaldi, Antonio Manzini, Santo Piazzese, Francesco Recami, Alessandro Robecchi, Gaetano Savatteri, Fabio Stassi; in 2018 he published, with Massimo Fenati, *the graphic novel La Mennulara* (Feltrinelli, 2018). He has also published highly successful cookery-related books with a strong narrative component: *Un filo d'olio* (Sellerio, 2011), *La cucina del buon gusto* (with Maria Rosario Lazzati; Feltrinelli, 2012), *La pecora di Pasqua* (with Chiara Agnello; Slow Food, 2012) and *Il pranzo di Mosè* (Giunti, 2014).

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Author: SIMONETTA AGNELLO HORNBY

Title: A DRIZZLE OF OIL
(UN FILO D'OLIO)

Pages: 288

First Publisher: Sellerio

Publication date: 2011/2024

Rights: Worldwide

Rights sold: Ebersbach & Simon (Germany), Gatopardo ediciones (Spain), Wydawnictwo Czarne (Poland).

AMONG THE FLAVOURS AND FRAGRANCES OF THE LAMB RECIPES ARE THOSE, NEVER NOSTALGIC BUT ALWAYS INTENSE AND FRAGRANT, OF TIME PAST TO WHICH THE WRITER'S TALENT GIVES THE TASTE OF THE ETERNAL PRESENT OF LIFE.

«For years I had wanted to transcribe Grandma Maria's dessert recipes, annotated by her in a small notebook with numbered pages and an index, a real book. Although we have lived on different islands for forty years, every summer we meet up in Moses - our countryside - and we still cook the way mum and aunt Teresa taught us.[...] The idea was to revive the culture of our home table through her recipes, period photographs and some 'narrative' pages for which I would draw on our memories and mum's stories.»

A journey into the deep roots of an archaic and in many ways lost Sicily, through family memories and the threads of history, chasing the scents and flavours that marked her childhood. Simonetta Agnello Hornby, the Sicilian writer and author of great successes such as *La Mennulara*, *La zia marchesa* and *Vento scomposto*, for the first time makes room for the memories of her life and writes a memoir entirely dedicated to the places and people that animated her holidays.

A few kilometres from Agrigento, near the Rupe Atenea, there is Mosé, Baron Agnello's country residence, a large farmhouse with its own chapel and barns, set among olive groves and fallow fields. Three families of peasants live at Mosé in winter, only at the end of May does the owner, the Baroness and her daughters, Chiara and Simonetta, join them, along with all the service staff of course: maids, cooks, seamstresses and nannies.

In the summer of 1950, Simonetta rediscovered the intense flavours and fragrances of Sicily in the large family kitchen, thanks to the work of Rosalia, who is the true mistress of Moses, wife of the campiere Vincenzo Vella and mother of his nine children. Rosalia bakes bread every week, for herself and for all the farm labourers, she sets the work shifts for the other women, she bakes focaccias stuffed with olives and rosemary for all the children, she prepares the 'caffè d'u parrinu' for distinguished guests, she preserves in her skilful hands all the art and tradition of her land.

But the Baroness also expresses the best of her passions in the large patronal kitchen. In the early afternoon, while the servants are resting, she and her sister 'Teresù' churn out sponge cakes, biscuits, shortcrust pastries, kneading the genuine ingredients that the countryside has never skimmed on, not even in wartime. In a five-month-long merry-go-round, made up of continuous visits from friends and relatives, against the backdrop of an agrarian reform that promised the peasants land and threatened the barons with expropriation, Simonetta Agnello Hornby, with the precious help of her sister Chiara, recovers the recipes that were made then and are still made today in Moses' great kitchen. Twenty-eight summer dishes, all based on the vegetables of the season, but also many classic desserts of the Sicilian tradition, in which Chiara Agnello reveals all the secrets of a successful recipe and even the secret ingredient that no chef would ever dare reveal. A novel that suddenly becomes a precious guide, to be kept and consulted.

Simonetta Agnello Hornby was born in Palermo in 1945.

She has lived in London since 1972 and is an Italian and British citizen. She graduated in law at the University of Palermo and practised as a lawyer opening the law firm 'Hornby&Levy' in Brixton specialising in family and children law. She taught children's law in the Faculty of Social Sciences at the University of Leicester and was part-time President of the Special Educational Needs and Disability Tribunal for eight years. *La Mennulara*, her first novel, published by Feltrinelli in 2002 has been translated worldwide. Since then he has published several books including *La zia Marchesa* (Feltrinelli, 2004), *Boccamurata* (Feltrinelli, 2007), *Vento scomposto* (Feltrinelli, 2009), *La monaca* (Feltrinelli, 2010), *Camera oscura* (Skira, 2010), *Il veleno dell'oleandro* (Feltrinelli, 2013), *Il male che si deve raccontare* (with Marina Calloni; Feltrinelli, 2013), *Via XX Settembre* (Feltrinelli, 2013), *Caffè amaro* (Feltrinelli, 2016), *Nessuno può volare* (Feltrinelli, 2017). In 2017, he contributed a short story to the collection *Un anno in giallo* (Sellerio), together with Andrea Camilleri, Esmahan Aykol, Gian Mauro Costa, Alicia Giménez-Bartlett, Marco Malvaldi, Antonio Manzini, Santo Piazzese, Francesco Recami, Alessandro Robecchi, Gaetano Savatteri, Fabio Stassi; in 2018 he published, with Massimo Fenati, the graphic novel *La Mennulara* (Feltrinelli, 2018). He has also published highly successful cookery-related books with a strong narrative component: *Un filo d'olio* (Sellerio, 2011), *La cucina del buon gusto* (with Maria Rosario Lazzati; Feltrinelli, 2012), *La pecora di Pasqua* (with Chiara Agnello; Slow Food, 2012) and *Il pranzo di Mosè* (Giunti, 2014). He also published *La mia Londra* (Giunti, 2014), a personalised guide/memoir of London and the children's story *Rosie and the Squirrels of St. James* (with George Hornby; Giunti, 2018). All his books have been best sellers and have sold more than a million copies in Italy. On 2 June 2016, the President of the Republic honoured her with the Order of the Star of Italy in the rank of Grand Officer. Her latest book, *Era un bravo ragazzo* (Mondadori, 2023), is set in Sicily and tells a family affair, a mirror of society in the 1980s.



Author: GIULIA ALBERICO
Title: THE SECRET OF VITTORIA
(IL SEGRETO DI VITTORIA)

Pages: 250
First Publisher: Piemme
Publication date: April 2024

Rights: Worldwide

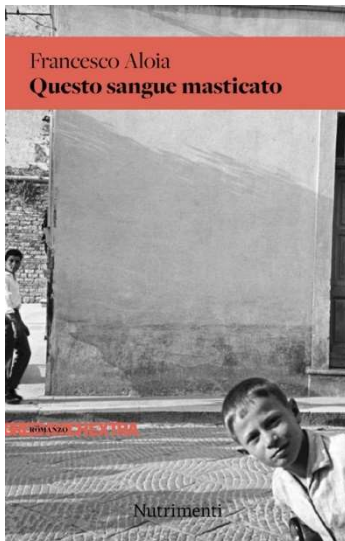
HER CLOSE FRIEND MICHELANGELO WROTE ABOUT HER "A MAN IN A WOMAN, INDEED A GOD".

THE UNTOLD STORY OF AN AMBIGUOUS AND IMMENSE CHARACTER OF THE ITALIAN RENAISSANCE

Rome, 1567. Vittoria Colonna, poetess, widow of Ferrante d'Avalos, marquise of Pescara and advisor to two popes, has been dead for some years now. And it is only after some time that her lady-in-waiting, the one who has been by her side from day one, decides to open the papers she has kept and hidden until the end: Vittoria's friends are now dead and no one is in danger of being condemned for heresy and treason any more. Vittoria, in fact, with Giulia Gonzaga, Cardinal Pole and Michelangelo was part of a group of people who tried in every way to reform the Church to avoid schism and condemned nepotism and the sale of indulgences.

But in those secret papers there is not only Vittoria the saint, the Christian, the reformer. There is also the woman, the inconsolable widow of a chaste yet very sweet marriage, the person in constant struggle with a contronatural body, and also Michelangelo's passionate muse and friend. Whom she perhaps loved as much as body and soul would allow her. An intense, poetic novel about a controversial and very modern figure in our history.

Giulia Alberico is an Italian writer. Born in San Vito Chietino, she currently lives in Rome. A teacher of Italian and History in high schools in Rome for thirty years, she made her debut in 1999 with the collection of short stories *Madrigale*, published by Sellerio, now in its twentieth reprint. He has published several novels, essays and short stories. For Piemme, she wrote *The Lady of Flanders* in 2021.



Author: FRANCESCO ALOIA
Title: THIS CHEWED BLOOD
(QUESTO SANGUE MASTICATO)

Pages: 224
First Publisher: Nutrimenti - GreenwichExtra
Publication date: 12th April 2024

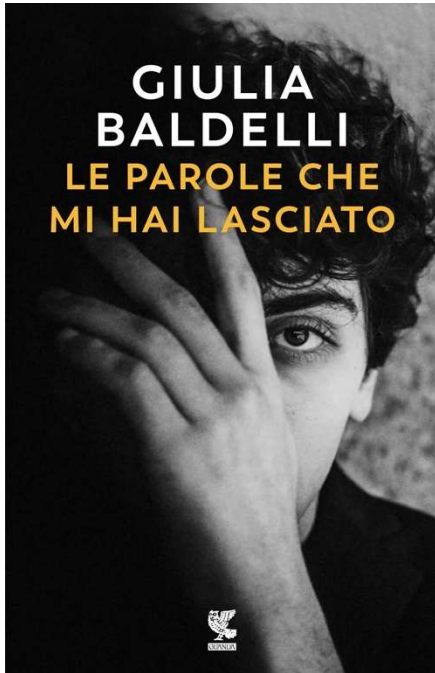
Rights: Worldwide

**THE EXTRAORDINARY DEBUT NOVEL BY A 25-YEAR-OLD
 TO SETTLE THE SCORE WITH HIS GRANDFATHER, A
 CAMORRA BOSS**

«Like certain beasts, we happen to follow the smell of blood to find our way home. Sometimes, however, it happens that that crossroads we seek, that fatal crossroads from which the tongues of earth we walk on branch off, is at a point far away in time and in the steps of someone else, steps of a different rhythm and pace, but whose unpredictable trajectories intertwine, overlap and unravel as far as our feet, at the point where we stand poised, waiting to know the way. I have never paid too much attention to the past, let alone our blood. I grew up in a place that I never felt was mine, that I always felt was dead and therefore only good for the dead. [...] But you, too, somehow survived the time that was granted to you among the living. More than blood, more than ashes, the memory of you lives on among the people who saw you looking at the world from the highest and the lowest point, it impregnates the places you inhabited, the blades of grass you trodden and the trembling voices of those who speak your name remembering who you were. And it is for you that I have returned to Marano. I cannot meet you, but perhaps there is a way to face you anyway. I do not know if the underworld really exists, but I have always imagined it as summer in this country. And so if I move my steps in this provincial hell, if I descend into the meanders of this story, maybe I will be able to find you.»

"Gaetano Orlando (1930 - 1998), known as Tanino 'e Bastimento, was for half his life a husband, guappo, man of honour, fruit merchant, father and prophet. The other half he spent in prison. He became famous in Naples following an armed duel he won against one of the biggest Camorra bosses of the 1950s. For Marano and his family, he was certainly a great hero. And I, being his grandson, still cannot understand why. That is why, more than twenty years after his death, I am trying to trace his figure through the memories and testimonies of his seven children, including my mother, bringing to light a secret that Bastimento and my family have tried to hide: in Tanino's life there was in fact another duel, in which a stray bullet killed a three-month-old girl - the original sin that marked my family like a curse. And perhaps the only way to try to break it is to start one last duel, in the name of truth: the one between my grandfather and me". On 16 July 1955, Tanino killed one of the most notorious and powerful camorra bosses of the 1950s. Pasquale Simonetti, husband of Assunta 'Pupetta' Maresca, Francesco Aloia is one of Tanino's grandchildren and, twenty-five years after his grandfather's death, he recounts in his debut novel, with extraordinary lucidity and precision, the story of his family and that of Marano, setting them within the more complex events of the camorrist system of the last century.

Francesco Aloia was born in Naples in 1999 and lived until the age of eighteen in Marano, in the province of Naples. He left because he was convinced that there was nothing to tell about the place where he grew up. Then he moved to Turin, where he attended the Holden School, and began to write only about his home.



Author: GIULIA BALDELLI

Title: THE WORDS YOU LEFT ME

(LE PAROLE CHE MI HAI LASCIATO)

Pages: 250

First Publisher: Guanda

Publication date: 28th May, 2024

Rights: Worldwide

THE REMAINS OF THE SUMMER - Rights sold:
Dumont Buchverlag (Germany), Editorial Dos Bigotes
(Spain), Melhoramentos (Brazil).

FULL ENGLISH TRANSLATION AVAILABLE

AFTER THE SUCCESS OF *L'ESTATE CHE RESTA*, TRANSLATED INTO GERMANY, SPAIN AND BRAZIL, GIULIA BALDELLI RETURNS WITH A POIGNANT FAMILY NOVEL ABOUT THE FRAGILITY OF ADOLESCENTS, THE VALUE OF MEMORY, THE BOND OF BROTHERHOOD AND THE STRENGTH OF THEIR COMPLICITY.

AN INTIMATE AND POWERFUL NOVEL THAT TELLS OF THE COMPLEXITY OF FAMILY RELATIONSHIPS AND THE UNBREAKABLE BOND BETWEEN BROTHER AND SISTER.

**An emotional journey in search
of truth and answers that only time and forgiveness can bring.**

« I woke up with the echo of her laughter in my heart as if I was the one laughing. Between my lips was a word I had already heard. I was immediately sure of it. It was the last word she had whispered to me in my bed when she was alive.»

WHAT DOES IT MEAN TO GROW UP IN THIS DISORIENTATED TIME WITHOUT EMOTIONAL HOLDS? WHAT IS A SENTIMENTAL EDUCATION TODAY?

Seventeen-year-old Adriano has an older sister, Betta, who has long held his hand in place of an insecure mother and a father who left home. One night, however, Betta lies down on the tracks and dies under a train. Adriano closes himself off in painful resentment. He hates his father, detests his mother's weakness and goes so far as to despise the memory of his sister, who had long since ceased to be the sunny, determined girl to lean on, but had started using drugs and now left him alone. As everyday life resumes Adriano is only left with a family that has failed. Whose responsibility is this? His father's? His mother's? Or his own? And why did Betta not even leave him a word of farewell?

The search for answers leads him to an unexpected encounter, a woman, who pushes him to find the strength to educate his own wounded heart and the courage to understand what it means for a boy to truly be a brother.

<<'Do you understand, Adriano? We must prepare for the worst.' Even the worst, not even war. Three years later, lying on her bed, without her forever, pierced by memories, fever and a bad sun, I had to admit that she was indeed right. worse, worse.>>

THEY HAVE WRITTEN ABOUT HER DEBUT NOVEL:

“A story of clear writing, with continuous implications of waiting with its differentiated rhythms, thanks also to a rich world that revolves around the three protagonists, with many characters none of which superfluous and indeed well delineated even psychologically”.

Ermanno Paccagnini, La Lettura Corriere della Sera

“As in a long sequence shot, this debut sneaks under the skin and makes us reflect on what has been, on what remains and on what, in order to survive, we had to let go. ”

Marta Cervino, Marie Claire

"The thousand ways in which love dresses up, narrated in a story that does not care about genders and tolerates abandonment". **Io Donna**

“A powerful and unusual story about the essential truth of passion”. **Elle**

“A stylistically mature novel, which tells a reckless and moving love story with many implications”. **Giornale di Brescia, Francesco Mannoni**

Giulia Baldelli was born in Fano, on the Adriatic Sea, in 1979. In 1998 she moved to Bologna, where she obtained a degree in Chemistry and Pharmaceutical Technology. She writes and lives in Bologna, together with her husband and three children. Her debut novel, *L'estate che resta*, is published by Guanda, and has received a rave review and has been finalist at several Literary Awards.



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: THE WELL OF DOLLS
(IL POZZO DELLE BAMBOLE)

First Publisher: Sellerio Editore
Publication date: 7th March 2023
Pages: 406

Rights: Worldwide

Rights sold: Eichborn, Bastei Lübbe (Germany)
Film Rights sold

ALFONSINA AND THE ROAD: Rights sold: Eichborn, Bastei Lübbe (Germany)
EVELINA AND THE FAIRS: Rights sold: Roca Editorial (Spain)

WINNER AT THE NATIONAL LITERARY PRIZE WOMAN WRITERS SAVONA 2023

THE LATEST NOVEL BY THE AUTHOR OF "ALFONSINA AND THE ROAD", A GREAT PUBLIC AND CRITICAL SUCCESS.

A POIGNANT NOVEL ABOUT SOLIDARITY, A SENSE OF BELONGING AND THE STRUGGLE FOR A COMMON PURPOSE

ITALY BETWEEN 1946 AND 1968, THROUGH NINA'S EYES, FROM HER CHILDHOOD IN THE ORPHANAGE TO THE HISTORIC OCCUPATION OF THE LANCIANO TOBACCO FACTORY, WHEN THE TRANSFORMATION OF AN ENTIRE COUNTRY SEEMED POSSIBLE.

"A story of struggle and freedom, a story of women and sisterhood, in the years after the war and then the economic boom, in the poor milieus of mothers who abandoned their children and the factory workers who had to occupy the factories to avoid being fired. (...) A musical writing, which allows one to breathe in the dust of the factory, to smell its odours, to participate in the passing of time. From the Italy of Vajont and the death of Pope John XXIII, to the America of John Fitzgerald Kennedy and the dream of Martin Luther King."

La Repubblica

«Simona Baldelli's style reaches the essence of what cannot be seen, capturing thoughts, desires and frustrations of the characters [...], opening up to visions and fantasies». **Cinzia Lucchelli, IL VENERDÌ DI REPUBBLICA**

THROUGH THE GAZE OF A MEMORABLE CHARACTER, SIMONA BALDELLI RECOUNTS THE ITALY THAT RAN FROM THE RUINS OF THE WAR INTO THE 1960S CHASING THE DREAM OF REDEMPTION.

"From the gloomy atmosphere of an orphanage in the early post-war years to the discovery of the trade union struggle, to the openness at last towards the future of a life that is finally free, to the joyful hope that blossoms in the climate of '68: Simona Baldelli, with "Il pozzo delle bambole" (Sellerio) delivers us a novel with even - but not only - Dickensian tones, confirming the quality and ductility of an author who has been able over time to persuasively measure herself with fantasy on the one hand and narrative non-fiction on the other, while preserving

a high stylistic recognisability, a secret coherence of writing and a non-ideological political passion. Without imposing anything on the reader, but accompanying him into a world, at once real and fabulous, of discovery and knowledge." **Motivation of the National Literary Prize Woman Writers Savona 2023.**

Nina is abandoned at an orphanage in the immediate post-war period. Nuns skim off from the food and the alms, there is a very fine line between discipline and oppression, and corporal and psychological punishments are an integral part of the education system. When Nina turns seven, along comes Lucia, who is her age and doesn't have the thick skin it takes to survive the senseless cruelty of the nuns. Nina feels compelled to defend her. Together with friendship, she discovers the difference between what is fair and what is unfair, while her sense of exclusion intensifies.

Beyond the walls of the institute there is a world to which they don't have access, and where sensational events take place - the birth of television, the revolutionary speech of a black minister, the assassination of J.F. Kennedy, dams that collapse and drag thousands of bodies downstream, the death of the Good Pope. When at eighteen Nina leaves the orphanage, an unexplored continent lies before her. Her life seems to start all over again: she meets new friends, and with them she participates in demonstrations and strikes and in the historical occupation of the great tobacco factory of Lanciano, in May of 1968, that lasted forty days. The girls' personal and sentimental vicissitudes intermingle with public ones; around them, Italy is changing, it seems as if it is leaving behind the darkness of the past, it's discovering consumption and advertising, fashion and the first economy cars, while transistor radios tell a tale of transformation in lifestyle to the rhythm of songs. The soundtrack of what could have been and never was.

The well of dolls encompasses many novels: a coming of age story, about discovering the world little by little; an adventure about boarding schools, institutes, dormitories and kitchens, places where you grow up and change; a historical fresco of the post-war period that is also a story of factories and fights; and above all a novel about women who become conscious, who make mistakes, who move forward and back in a long and difficult struggle that Simona Baldelli describes with rhythm, verisimilitude, attention and sensitivity.

Alfonsina and the road's quotes

Alfonsina Strada's story is a story of sport and determination, of the fight against prejudices, for equality and respect, for the right to do what makes us happy. A story of disobedience learned on two wheels. Read more now than ever". **Tuttolibri, La Stampa**

"The *corridora* (the runner in an Italian feminine declination) described with humanity by Simona Baldelli in the magnificent novel *Alfonsina e la strada*, speaks to us about contemporaneity: "I am boundless". Like all women, like all mothers." **Il Sole 24 ore**

"Simona Baldelli does an excellent job of wrapping us in a web of passion and despair, willpower and ringworm, triumphs and thumps." **Il Foglio**

"In 1924, In a Giro without champions they accepted Alfonsina (by removing the final" a "from the name) to revive interest. A character like her: who at 14, just to leave the house, marries a young and mad mechanic who gives her a surname-prophecy, Strada. Her who runs to pay the fee to the asylum. Who does not accepted a medal pinned by the Duce, but by the Tsarina, yes. Her who doesn't cares what people tell her, or worse, what they scream

at her. Her who completes a stage in 21 hours, always in the saddle. "How beautiful you are up there, never get off" Her husband also told her. Only the mad see possibilities where others see obstacles". **Gabriele Romagnoli, La Repubblica**

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).



Author: DEVIS BELLUCCI

Title: AND YET, IT SHOULDN'T HAVE SUNK. WHEN SCIENCE MISSED THE TARGET.

(EPPURE NON DOVEVA AFFONDARE. QUANDO LA SCIENZA HA FATTO MALE I CONTI)

First Publisher: Bollati Boringhieri

Publication date: 15th April 2024

Pages: 260

Rights: Worldwide

FIRST REPRINT AFTER TWO MONTHS!

ENGLISH SAMPE AVAILABLE

A COMPELLING NARRATIVE, A JOURNEY THROUGH THE MISTAKES OF SCIENCE, COMMITTED BY SERIOUS AND SCRUPULOUS SCIENTISTS, SO MUCH SO THAT THE READER MAY ASK: 'BUT COULDN'T THEY HAVE SEEN IT BEFORE? "

«Every story of science is a story of mistakes. Mistakes that mess up ideas, data that don't fit the theory, failures that lead to imagining ever more refined models to describe a piece of the world. The task of the scientist is not to put down fixed points on which to rest in peace, but to work with file and chisel to rough out our degree of uncertainty. It is a knowledge in the making, which germinates from a mixture of radical skepticism and questioning of one's own achievements, albeit in the wonder of discovering that some of them continue to stand. I say wonder because it is there that one glimpses, perhaps, that little bit of truth that is granted to men on this Earth».

State-of-the-art planes that explode in flight because they have square windows, sophisticated microchips that do not know how to split, ships that break in two in the harbour, drugs that become ineffective, computers that take over time and very expensive experiments that are shattered by a loose wire. In this exuberant book, full of contagious irony, Devis Bellucci collects a long sequence of mistakes and real blunders that have occurred in every field of human knowledge, from engineering to medicine, from computer science to physics and mathematics, up to the critical issues emerging from Artificial Intelligence. A journey through embarrassing blunders, made by otherwise serious and scrupulous people, so much so that the reader wonders: «But couldn't they have realised it before? ».

The fact is that this often could not have existed before, because those responsible for the error were confronted with the emergence of an entirely new problem and had no terms of comparison. The author thus shows what strategies are put in place to prevent science from stumbling: they are called *peer-review* in academic research, *debugging* in the world of software, *Randomised Controlled Trial* in medicine and *structural redundancy* in engineering, a fundamental tool to protect safer buildings.

Above all, we will understand the true strength of science: not the experimental method, which in itself is not enough, but the choral nature of the scientific enterprise, where knowledge is built through the sharing of ideas, close confrontation, and the cross-checking of observations before elevating them to the rank of discovery. Because nobody does science alone.

Devis Bellucci (1977) holds a degree and a doctorate in physics from the University of Modena and Reggio Emilia, where he now teaches Materials Science and Technology. He works in particular on biomaterials for orthopaedics, dentistry and tissue engineering. Writer, journalist and blogger - you can find him on social networks as @ditantomondo - he has collaborated with several newspapers including 'Vanity Fair'. His publications include *Guida ai luoghi geniali* (2019) and *Perché la forchetta non sa di niente? E altre domande curiosi per capire la scienza senza uscire di casa* (2022). For Bollati Boringhieri he published *Materials for Life. The incredible stories of biomaterials that repair our bodies* (2022), finalist at Galileo Galilei Awards 2023.



Author: ANNA BONACINA

Title: THE SUMMER WHEN STRAWBERRIES BLOOMED
(L'ESTATE IN CUI FIORIRONO LE FRAGOLE)

First publisher: Sperling & Kupfer, 2023

Publication date: 6th June, 2023

Pages: 250

Rights: Worldwide

Film/TV Rights: Offer pending!

Rights sold: Bastei Lübbe - auction (Germany), La belle
Etoile – Hachette – two-book pre-empt deal (France) -
Vulkan Izdavaštvo (Serbia), Publishing house «Eksmo»
(Russia)

ENGLISH SAMPLE AVAILABLE

DETAILED ENGLISH SYNOPSIS AVAILABLE

FRENCH FULL TRANSLATION AVAILABLE

«These were the things that made her happy: to imagine extraordinary things behind the most unexpected ones.»

AN IRONIC AND BRILLIANT COMEDY.

THE STORY OF A BESTSELLING AUTHOR TANGLED UP IN A ROMANCE NOVEL CLICHÉ.

PRISCILLA, IN A CRISIS OF INSPIRATION, TAKES REFUGE IN TIGLIOBIANCO, A TINY VILLAGE OF 40 SOULS, TO CALL IT QUITS WITH LOVE AND THE PROTAGONIST OF HER NOVELS. BUT VERY SOON SHE DISCOVERS IN HORROR THAT SHE HAS BEEN STRUCK BY LOVE AT FIRST SIGHT, AND SHE FINDS HERSELF TANGLED UP IN A REAL ROMANCE NOVEL CLICHÉ.

«It happens to those who grow up surrounded by stories, that they cannot get out and end up creating a tiny and sheltered world, protected from reality. An Alice who had never come back from Wonderland. This was Priscilla. Hurt by real life, she had found refuge in the imagined one and she had curled up there, in the blank spaces between words. Where she was safe.»

It seems a summer like many others in the small village of Tigliobianco: the old ladies poke their nose in everyone's business, the children run wild, the ladies from the Book Club annoy the librarian... But then Villa Edera, the Victorian dwelling at the edge of the village, is rented for a couple weeks to Priscilla Greenwood, a romance novel author of great success in a crisis of inspiration, who is looking for calmness and anonymity to find a way of getting rid of Calliope of the Topaz, her cheesy and fiery protagonist. Things in Tigliobianco, however, don't go as Priscilla planned: gossips at war, disappeared cats, young girls who want to become detectives, smuggled letters, a mythical recipe notebook, lost for years, that contains the secret to the most delicious cake in the world, the Supreme, not to mention the Strawberry Competition, that takes place every year on the last Sunday of July and where the

whole village competes with strawberry cakes. And Cesare Burello, the plastic surgeon on holiday in his home town... That's how Priscilla finds herself tangled up in a real romance novel cliché. What should she do? Run or give a chance to Cesare who looks like a carbon copy of Roger MacMillan, the charming protagonist of the Harmony novel she wrote? Between nighttime picnics, conspiracies and an exquisitely literary treasure hunt, Priscilla will have to deal with the question that has been tormenting her forever: is it true that real life can't be like a novel? And meanwhile, what happened to the legendary recipe of the Supreme, the most delicious cake in the world, disappeared into thin air thirty years before, and to which Cesare's fate seems connected?

An ironic and amusing novel, halfway between a fairy tale and a comedy. With *The summer when strawberries bloomed* the author is capable of creating, with a light and ironic touch, a human community filled with original and extravagant characters.

Anna Bonacina was born in a small town in Friuli Venezia Giulia, and then became a librarian in Udine. So she loves to read stories, and sometimes to write them. She writes articles on children's literature for the magazine "Il Pepeverde" and novellas for the magazine "Intimità". Her short story with the title *L'amore è un airone azzurro* ("Love is a light blue heron") was selected among the finalists of the prize "Leggi scrivi Eataly" organized by Eataly and Scuola Holden and was published in the book by the same title.



Author: PINO CACUCCI
Title: DIEGUITO E IL CENTAURO DEL NORD
 (DIEGUITO AND THE NORTHERN CENTAUR)

Publisher: Mondadori
Publication date: 30th January 2024
Pag. 200

Rights: Worldwide

OLD DIEGO TELLS HIS 13-YEAR-OLD GRANDDAUGHTER, ADELITA, ABOUT THE TIME WHEN HE WAS A YOUNG BOY AND, THROUGH VARIOUS VICISSITUDES, MET HIS MYTH: PANCHO VILLA, THE LEGENDARY CENTAUR OF THE NORTH.

A TOUCHING NOVEL ABOUT THE RELATIONSHIP BETWEEN GENERATIONS, THE PAST AND THE PRESENT AND THE IDEALS WE NEED TO LIVE WELL IN TODAY'S WORLD.

"Diego is a worthy son of his great country, where memory is cultivated with a museum culture that makes history a living and usable subject, and today the ancient hacienda of Canutillo, in Durango, is able to convey what that extraordinary experience was. One never dies as long as memory remains alive. ¡Viva Villa!". Pino Cacucci

It is 1983, in Chihuahua. Adelita listens to the stories of her maternal grandfather, her abuelo: she listens to them with the enchanted participation that is of children when they are discovering the world, and along with the world she also discovers an important piece of its history. Adelita's listening is all the more important because the information she receives at school is opaque and contradictory and needs a more transparent voice, closer to the heart of things and events.

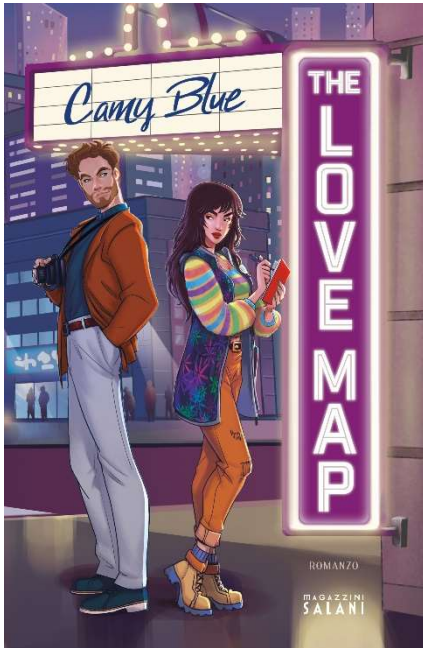
Parral, 1916. Pancho Villa is wounded, hiding in a cave in the desert. The abuelo, who is then still little Dieguito, regularly brings him the necessities of life, at the risk of being captured. Dieguito moves swiftly and carefully. He can stand up to the gringos, and he knows he has a very important mission to fulfil: to assure Villa, whom his men try to make believe dead, a new existence.

Adelita has many questions, and all of them converge in the end into one: who is Pancho Villa, the soul of an almost forgotten Mexico? L'abuelo recounts, and the more it recounts, the more it stirs around the figure of the leader a hint of legend and hope that nevertheless coincides with a much more palpable destiny of social justice.

Adelita has assimilated, grown and become a beloved voice, in the tradition of memorable singers like the great Chavela Vargas. As if distilling within herself the words of Dieguito and the memory of revolutionary Mexico, she sings in front of an adoring audience and, among others, repeats a poignant song that, interweaving past and future, kindles a new awareness of the present: *You lived through those times and now... tell me, what remains?*



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), *Tijuana Land* (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.** His last novels are *The Elban errant. Life, deeds and loves of a soldier of fortune and of his young friend Miguel de Cervantes* (Mondadori 2022), winner of **Alessandro Manzoni Award 2022** for Historical novel, and *Dieguito and the northern centaur* (Mondadori, 2024), a novel that recount the revolutionary deeds of Pancho Villa.



Author: CAMY BLUE
Title: THE LOVE MAP

Pages: 640
First Publisher: Magazzini Salani
Publication date: 9th April 2024

Rights: Worldwide

Rights sold: Atticus (Russian)
Option to Film/Tv series adaptation sold!

THREE REPRINTS AFTER TWO MONTHS!

**A FRESH, NEW VOICE DIRECTLY FROM WATTPAD,
 THE PLATFORM THAT LAUNCHED THE BEST DARK
 AND NEW ADULT ROMANCE DEBUTS**

**AN AUTHOR WHOSE DEBUT NOVEL, “LE STELLE NON FANNO RUMORE”, HAS
 ALREADY SOLD ALMOST 20,000 COPIES AND HAD 8 REPRINTS IN 8 MONTHS.**

**TWO SWORN ENEMIES. A GUIDE TO WRITE.
 SWEET AS A MAGNOLIA BAKERY CUPCAKE, SPARKLING AS FIFTH AVENUE,
 LOVE WILL SURPRISE THEM ALONG THE WAY**

**A story set in New York, full of cinematic suggestions and pop culture references for
 Millennials and Gen Z.**

Grace is a tornado of colour, has a sharp tongue and hates everything romantic since her ex-boyfriend broke her heart. She writes for a fashion magazine, but hates the column she is forced to edit and dreams instead of being able to script her first film. Matthew is a literature professor who has just been fired from Columbia and has to invent a new job using his skill with photography. That is how the two find themselves working together: they have to write a tourist guide to New York, along the lines of romantic comedies set in the Big Apple. He shoots the pictures, she edits the texts, hunting for descriptions that make readers' hearts flutter. If it weren't for the fact that Grace and Matthew already know each other, if it weren't for the fact that they hate each other's guts, if it weren't for the fact that, one quarrel after another, the attraction between them will skyrocket and they will have to fight it with all their might...

Camy Blue is the pseudonym of an Italian author, her first novel *The stars make no noise* has sold almost 20.000 copies with 8 reprints in eight months.



Title: THE STARS MAKE NO NOISE
(LE STELLE NON FANNO RUMORE)
Author: CAMY BLUE

First Publisher: Sperling & Kupfer
Publishing date: 14th March, 2023
Pages: 300

Rights: Worldwide

Rights sold: Ast (Russian)
Option to Film/Tv series adaptation sold!

EIGHT REPRINTS IN 8 MONTHS!
MORE THAN 20.000 COPIES SOLD

THE LINE BETWEEN FICTION AND REALITY IS VERY THIN, A DECEPTION BECOMES PLAY AND TURNS INTO FEELING.

A NOVEL THAT WILL MAKE THE HEART FLUTTER. TWO VERY DISTANT WORLDS, THE NEED TO FEEL UNDERSTOOD, A PAINFUL PAST OVERBEARINGLY SURFACING.

Arianna has just graduated from high school with honors, yet her passion for science subjects will do her no good. Forced to juggle several jobs to make ends meet, Arianna lives in the Roman suburbs with her father Mauro, after her mother abandoned them, and puts up with their excesses and shortcomings. She has locked her dream of becoming a zoologist in a drawer; for relationships she has no time and especially no trust. Mattia, aka Gelo, is 30 years old and has risen to the top of the Italian music charts thanks to the bars of his rap songs. Addicted to success, he hides a stormy past behind a shell of arrogance, conceit, casual relationships with one-night stands. Dragged by her best friend to a concert, Arianna meets Mattia in the worst way: by surprising him in the dressing room while he is having sex with a fan. What neither of them imagines, as they argue to the tune of insults, is that Arianna will soon end up as a waitress at Wonderland, Mattia's manager's club, and the two will be forced to see each other very often. Until, in order to combat the gossip about the rapper, his excesses of rage and his stormy romantic history, Vittorio, Gelo's manager, decides to concoct the craziest of set-ups: Arianna and Mattia will have to pretend to be engaged. Between artfully arranged dates, bickering, and irresistible attraction, the two will have to make Mattia's fans and public opinion believe that they are experiencing the most overwhelming of romances, but without actually falling in love, because Arianna has signed a contract expressly forbidding them to do so. She will have to be his fake girlfriend until the release of Gelo's new record and then disappear from his life with a handsome reward in her pocket. Will it only be fiction, though? Will they both be ready to face the wounds of the past? For it is precisely the past that comes back to ruin their feeling, born in secret from everything and everyone. Arianna will have to deal with her father's debts and the threats of a loan shark who haunts them. Mattia will have to face the ghost of Pietro, his younger brother who died of an overdose, and the drug dealer who has just been released from prison to return to blackmail him. They will then be forced to fight for their love and happiness.

Camy Blue is the pseudonym of an Italian author.



Author: GIACINTA CAVAGNA DI GUALDANA

Title: THE FACTORY OF THE TUSE. THE CHOCOLATE GIRLS.
(**LA FABBRICA DELLE TUSE. LE RAGAZZE DEL CIOCCOLATO**)

First Publisher: Piemme

Publication date: September 26th, 2023

pages: 368

Rights: Worldwide

Rights sold: Hoffman und Campe (Germany), Harper Collins (France).

THREE REPRINTS IN FIVE MONTHS,
AROUND 20.000 COPIES SOLD!

[ENGLISH SAMPLE AVAILABLE](#)

ONE THE OLDEST CHOCOLATE FACTORIES IN MILAN.

A WOMAN, OLGA ZANI, WHO WITH DIFFICULTY AND OBSTINACY WAS ABLE TO MAKE HER AND HER HUSBAND'S DREAM COME TRUE.

A MULTITUDE OF GIRLS, THE "TUSE", WHO, WITHIN THE WALLS OF THE FACTORY, FOUND A FAMILY AND A POSSIBILITY OF REDEMPTION.

IN A RAPIDLY CHANGING MILAN, ABSORBED BY THE REGIME, A DETERMINED AND AFFECTIONATE WOMAN, PIONEER OF FEMALE ENTREPRENEURSHIP, MANAGES TO DEAL WITH DELICATE AND DANGEROUS SITUATIONS ALWAYS SHOWING GREAT COURAGE.

A COMPELLING FAMILY SAGA OF THE 19th CENTURY

The intertwined destinies of a businesswoman ahead of her time and her workers, the employees of the chocolate factory.

«The conches are still in operation, and make the rolls shake: the cocoa slowly mixes with the sugar. There isn't much to mix, but the scent is strong and inebriating. The tusa walks by the machine as she heads toward her position, and she closes her eyes to savor all its intensity. The war is over and Zaini is back!»

“There are no sacrifices when you love“. It is with these words that Olga Torri agrees to become Luigi Zaini's wife and mother of his two children, Piero and Rosetta, who have recently lost their mother. Luigi is a kind and discreet man with a big dream, a chocolate factory in Milan. And Olga falls in love with his kindness and chocolate scent, as well as with the dream of a company like Zaini, that she immediately makes her own. Between conches and mixers, roasting and cooling machines and tables of wrappers, the factory grows, expands - as does the family where Luisa and Vittorio arrive - and experiments with new and original products; but it especially becomes a point of reference for its workers, the shop boys and the many tuse, “girls” in Milanese dialect, fundamental and tireless workers who, with their cold hands, don't melt the chocolate. They are Ernestina, Ines, Emilia and many other young women who, with their dreams and fragilities, accompany the life of the factory and dedicate their destiny to it. Zaini is a family and, like a

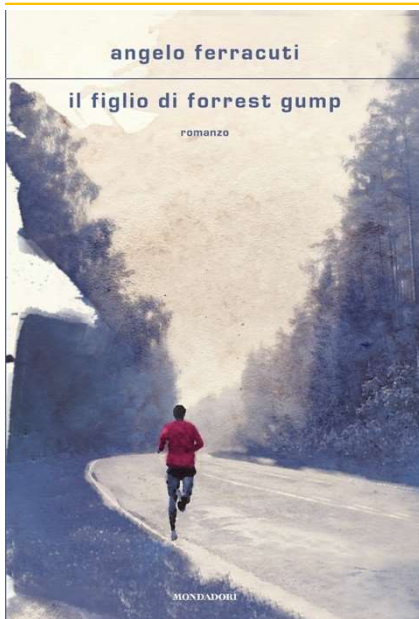
family, when Luigi dies prematurely in 1938, it stands beside Olga, who shows such courage and strength she herself is surprised. These are dramatic years, but among the rationing and autarchy, racial laws and bombs on Milan, that will hit Zaini hard as well, this little big company will manage to survive, to cherish the teachings of its founder and to keep on spreading the intense scent of its chocolate on the streets.

Giacinta Cavagna di Gualdana, through the fascinating and particularly humane story of a family and a factory, narrates half a century of the history of Milan, with the watchful eye of the art historian and the eyes of someone who deeply loves their city. An exciting novel on the resilience of women, on their capacity to lead a company and a family, in a period when Italy is going through war and so many dramatic changes.

An incredible story of female entrepreneurship, a compelling novel on the resilience of women, on their capacity to lead a company and a family, in a period when Italy is going through dramatic changes.

The story: 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, confetture e affini' (Factory of chocolate, cocoa, candies, jams and similar) come the first chocolates, the first candies and the very first *Boeri*, 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, marries Olga Torri and soon Vittorio and Elisa are born, and with them arrives Emilia, who from then on helps the family and looks after the children. 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: the winds of war begin to blow heavily. On the death of her husband, Olga, not without worries and concerns, decides to take the reins of the family business and become director. Around her, the historical context becomes increasingly difficult 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 - will appear even stronger and more countercultural. In fact, the company will be nicknamed '*la fabbrica delle tuse*' (in Milanese dialect '*beautiful girls*') by all the local residents and not only them. During the Second World War, as the bombing of the city becomes 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 buys a house in Varese, where she will evacuate with her children and her closest employees. 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 the Block, that old recipe - always a secret - that has won over entire generations. Olga runs the company until the mid-1950s when she hands the baton over to her two sons: Vittorio, appointed director, and Piero, in charge of foreign relations: he is "Uncle Piero», who writes the chocolate recipes to be put on the Block Emilia wrapping.

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. "*The factory of the Tuse*" is her debut novel.



Author: ANGELO FERRACUTI
Title: THE SON OF FORREST GUMP
(IL FIGLIO DI FORREST GUMP)

Pages: 300
First Publisher: Mondadori
Publication date: 8th October 2024

Rights: Worldwide

[ENGLISH SAMPLE AVAILABLE](#)

THE EPIC OF RUNNING, THE EPIC OF CHALLENGES, THE EPIC OF THE POLITICAL BATTLES OF THE 1970S: A FATHER AND SON CONFRONT EACH OTHER ON THE ROADS OF THE WORLD, TO TELL US WHAT THE DREAMS THAT KEEP US BETWEEN HEAVEN AND EARTH ARE MADE OF.

“HE WAS THE FORCE OF NATURE, THE INVINCIBLE, A KIND OF SUPERHERO AS I SAW HIM AS A BOY WHEN HE COMBED HIS HAIR WITH GREASE OR SHAVED WITH AN ELECTRIC RAZOR, HIS SCULPTED MUSCLES, THOSE INTENSE BLUE EYES THAT SHONE, THE MAN OF STEEL WHO NEVER STOPPED.”

[WATCH THE BOOK TRAILER](#)

“Of the 1970s, *The Son of Forrest Gump* restores the climate, the moments of collective passion, the ardours and the most tremendous disappointments, the acidic sound from which moments of overwhelming tenderness were suddenly released. This, after all, is the paradox inscribed in every memoir, that of being an autobiographical text that, however, is not exhausted in the spaces of a preordained autobiography.” **Massimo Raffaeli, *Il Manifesto***

It is not easy to have a sedentary, distant, sometimes hostile father, collected in himself, a clerk who seems to magnetize in himself the traits of a dull, democratic province. Yet that same father, having escaped parotid cancer, suddenly begins to run, and when he starts, he seems never to stop. In the city they call him “the one who runs,” and from his exploits on the roads of the Marche he is on his way to becoming a leading figure in the “marcialonga”, first national then international, marathon, and endurance marches. He becomes what his son, wrapped up in his rebellious youth, would never have suspected: a legend, the third Italian by number of races run. The small-town scoffs at him, but he doesn't care. We find him from time to time in Swiss valleys, Austria, Flemish plains, Dutch villages, Norway. After so much hostility and indifference, the son goes in search of a ghost who reappears magical and immense, larger than life, and he does so by traveling the paths his father has trodden and those that, before he consumed his time on earth, he would have liked to travel.

The epic of running, the epic of challenges, the epic of the political battles of the 1970s: a father and son confront each other on the roads of the world, to tell us what the dreams that keep us between heaven and earth are made of.

Angelo Ferracuti was born in Fermo in 1960. Writer and journalist, he writes for *Il Manifesto*, *La Lettura del Corriere della Sera*, *Left*, *Il Reportage*. He has published the short story collections *Norvegia* (Transeuropa, 1993) and *Il ragazzo tigre* (Abramo, 2007), the novels *Nafta* (Transeuropa, 1997 and Guanda, 2000), *Attenti al cane* (Guanda, 1999), *Un poco di buono* (Rizzoli, 2002), the reportage books *Le risorse umane* (Feltrinelli, 2006)

- '**Sandro Onofri** Prize), *Viaggi da Fermo* (Laterza, 2009), *Il mondo in una regione* (Ediesse, 2010), *Il costo della vita* (Einaudi, 2013 - **Premio Lo Straniero**), *I tempi che corrono* (Alegre, 2013), *Andare, camminare, lavorare* (Feltrinelli, 2015), *Addio* (Chiarelettere, 2016), the collection of theatrical texts *Comunista!* (Effigie, 2008), with Mauro Cicaré the graphic novel *L'angelo nero* (Barney, 2015), the novel *La metà del cielo* (Mondadori, 2019). His latest publications, *Non ci resta che l'amore. Il romanzo di Mario Dondero* (Il Saggiatore, 2021) and *Amazonia. Viaggio sul fiume mondo* (Mondadori- Strade Blu, 2022).



Author: ENRICA FERRARA
Title: MY MOTHER HAD A YELLOW CINQUECENTO
(MIA MADRE AVEVA UNA CINQUECENTO GIALLA)

First Publisher: Fazi Editore
Publication date: 20th February, 2024
Pag. 300

Rights: Worldwide

Film Tv Rights sold!

A BITTERSWEET DEBUT NOVEL ABOUT A FAMILY SUDDENLY IMPLICATED IN THE POLITICAL INTRIGUES WHICH DIVIDED ITALY DURING THE VIOLENT 1980S. A CANDID AND CAPTIVATING VOICE NARRATING DRAMATIC AND SHADY PLOTS AS SEEN BY THE INQUISITIVE, BRAVE EYES OF A YOUNG GIRL. A COMING OF AGE STORY PROVIDING A LIVELY AND REALISTIC PORTRAIT OF A

PERIOD OF OUR HISTORY WHICH IS STILL, LARGELY, SHROUDED IN MISTERY.

ENGLISH SAMPLE AND DETAILED SYNOPSIS ARE AVAILABLE

FINALIST AT MASSAROSA PRIZE FOR DEBUT NOVEL 2024

FINALIST AT MONCALIERI LITERARY PRIZE 2024

«There are some family plots and secrets which children should not know, and yet they know everything! This is especially true of little girls, such as the protagonist of this novel who tears the veil of reality thanks to the grace and precision of a narrative voice which calls every single thing by its name»

Nadia Terranova

«What a story! Full of ferocity, adult lies and intricate political betrayals. The novel is full of twists and turns, but Gina's voice is like a bright Ariadne's thread guiding the reader on his journey of discovery. The prose is impeccable. Gina is a vibrant, dynamic character, full of life. I loved this book!»

Catherine Dunne

«A novel with a defined outline that stands out and overtakes us at high speed, leaving us deeply satisfied.» **Claudia Durastanti**

It is the 1980s, and little Gina is the daughter of a Christian-Democrat politician who is forced to leave his Neapolitan family behind to become a fugitive. Amidst terrorist attacks, secret meetings and an obstinate desire to see her father, with a candid and deadpan tone Gina narrates the life of a divided family and the thousands difficulties they encounter along the way, some of which she can barely comprehend.

Gina is ten years old, the daughter of a Christian-Democrat politician, Mario Carafa, who is forced to abandon his family in the summer of 1980 and run away from Naples. With her mother Sofia and her

sister Betta, Gina spends the summer holidays under a false identity in Sardinia, where she is reunited with her father. Thanks to her passion for storytelling and new words, Gina does her best to comprehend what is happening to her family. For example, she seeks to decipher exotic terms, such as “Camorra mobster”, “terrorist” or “absconder”. But as soon as she seems to have grasped their meaning, she suddenly feels more and more confused: is her father innocent or guilty? Is he a politician or a member of the Camorra? Who are his friends, and who turned against him? Amidst family misunderstandings, teenage rebellion, new friendships, and adventures on board the ramshackle yellow Cinquecento, Gina overcomes this difficult time by improvising her own investigations about Mario Carafa. Her aim is to find out the real reasons behind her father's absconding and, above all, to bring him home once and for all.

Enrica Ferrara was born in Napoli but has lived in Dublin for over twenty years. She has published widely on topics of literature and film, such as Italo Calvino, Elena Ferrante, Natalia Ginzburg, Pier Paolo Pasolini and Domenico Starnone. She lectures at Trinity College Dublin and collaborates with the Italian Cultural Institute in Dublin. *My Mother Had a Yellow Cinquecento* is her debut novel.



Author: MONICA GENTILE
Title: NATALIA'S ROOM
 (LA STANZA DI NATALIA)

Pages: 240
First Publisher: Giunti
Publication date: 24th April 2024

Rights: Worldwide

**A REBELLIOUS CHILD, A LYING GRANDMOTHER, A
 PICAESQUE JOURNEY.
 AN INCAMNABLE NOVEL ABOUT THE SAVING
 POWER OF IMAGINATION.**

**A FRESH AND LIGHT NOVEL THAT NEVERTHELESS KNOWS HOW TO TACKLE THE
 GREAT THEMES OF LITERATURE: TRAVEL, GROWING UP, FAMILY, THE POWER OF
 IMAGINATION.**

**WITH A SURPRISING AND OFTEN UNSETTLING LANGUAGE, MONICA GENTILE
 GIVES LIFE TO A MAGNETIC CHARACTER. ISABELLA IS A YOUNG GIRL TORN APART
 BY HER FAMILY'S CRISIS. SHARP-WITTED AND BRILLIANT, SHE CLINGS
 TENACIOUSLY TO LIFE, AIDED BY AN OVERFLOWING IMAGINATION. THE TRUST
 HER GRANDMOTHER GIVES HER AND HER LOVE OF WORDS AND BOOKS WILL
 HELP HER FIND HER WAY TO DECIPHER THE ADULT WORLD AND COME TO TERMS
 WITH LIFE.**

I was ten years old when my mother left us. It was Shrove Tuesday and I had gone to school in my Snow White costume, I was so proud of my dress with its high lapels and puffed sleeves. On the way out my father's grey Hundred and Thirty One was waiting for me.

"How come you came?" I picked up the long yellow skirt and got into the car.

He hesitated, then said that my mother had had to leave suddenly and hadn't been able to say goodbye to me. A comrade of mine had been told the same thing when his mother had been run over by a lorry trailer.

"You mean she died?"

He looked at me dazed, his eyes glazed over. "What are you thinking?"

"Then where is she? When is she coming back?" The red headband in my hair itched, I pulled it off. "Has she gone to Turin? Is someone sick?"

My maternal grandparents and Alfredo, my mother's younger brother, lived in Turin.

"They're all fine," I sucked air into my nose, started the car and turned on the heater. A jet of warm air came out of the vents. "Listen, lying to you isn't doing anyone any good," he stared at the windscreen, I think looking me in the eye would have made it insurmountable for him. "Mom left. We had a fight and she left."

It was worse than being run over by a big horse with stones.

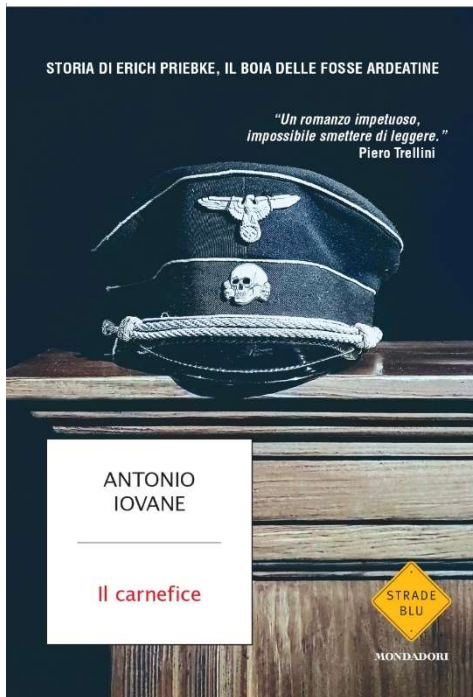
It is 1981, Isabella lives in Agrigento and is ten years old when her mother leaves the family. The child does not accept the separation and is under the illusion that her parents will get back together. The father, closed in his grief, concentrates on his work and, at the beginning of summer, sends his daughter to Turin to her maternal grandparents. Waiting for her in Turin are Alfonso, the uncle she is always a little in love with, her grandfather Pacifico and, above all, Antonia, the generous and immodest grandmother, brilliant and a liar, who cleans at the Einaudi publishing house and comes home every day with exceptional stories.

Antonia, sick at heart and blind in one eye, uses irony and imagination as antidotes to a life of renunciation, so she tells her granddaughter stories about writers she barely knows or has heard of: Calvino, Pavese, Ginzburg become the protagonists of the ambiguous and magnificent borderland between reality and imagination, where Isabella loses herself to finally find her deepest identity. As the weeks go by, Isabella interprets her father's and mother's distance as an absence of love for her, so she lies about her parents to discredit them and gets into more and more trouble. In spite of this, Antonia continues to stick up for her, the bond between grandmother and granddaughter grows stronger and stronger, especially now that Alfredo has turned his attentions to his fiancée, triggering a vindictive jealousy in the girl.

It is her indomitable imagination, in fact, that will lead her to a crazy and surprising gesture of rebellion, but one that is necessary to make peace with herself and the world of adults.

Natalia's Room is a coming-of-age novel in which the protagonist, Isabella, will have to come to terms with life, learn that broken ties must be patiently mended and that the way to find oneself is through courage

Monica Gentile, born in 1972, was born in Agrigento. After living for several years in Francia, the United Kingdom and Rome, she returned to Palermo where she lives and works. She attended the Lalineascritta creative writing workshops held by Antonella Cilento for several years. She made her debut in 2014 with *Tira scirocco* after receiving a mention at the Calvino Prize, and in 2019 she published the novel *Cosa può salvarmi oggi*.



Author: ANTONIO IOVANE
Title: THE EXECUTIONER
(IL CARNEFICE)

Pages: 350
First Publisher: Mondadori – Strade Blu
Publication date: 12th March 2024

Rights: Worldwide

Film Tv Rights sold!

“An impetuous novel, impossible to stop reading.”
Piero Trellini

AN INVESTIGATIVE NOVEL SPANNING ONE HUNDRED YEARS OF HISTORY RECOUNTING THE LIFE, ESCAPES, CAPTURE, TRIALS AND DEATH OF ERICH PRIEBKE, THE EXECUTIONER OF THE FOSSE ARDEATINE.

[A SYNOPSIS OF THEMATIC STRENGTHS IS AVAILABLE](#)

[FIRST REPRINT AFTER ONE WEEK!](#)

On 6 May 1994, Erich Priebke's face appears on television, caught on camera as he tries to explain that he was only carrying out orders at the Fosse Ardeatine. It is then that magistrate Antonino Intelisano sees him. It is then that a partisan, Carla Angelini, calls another partisan, Maria Teresa Regard, to tell her: It's him, it's him, the one from Via Tasso. It was then that I heard his name for the first time.

There is a man in Bariloche, a town in the foothills of the Andes not far from the Chilean border, who wakes up every day, eats breakfast, leaves his house, goes to the German school where he teaches, lectures to the kids and goes home to his wife for lunch. He has lived there for almost fifty years, is perfectly integrated, respected, has a solid network of friendships.

On 4 April 1994, however, outside the school he finds an American TV crew waiting for him. "Mr Priebke?" asks the journalist.

The other remains impassive, watching the journalist without understanding.

"You were in the Gestapo in '44, right? In Rome?"

The man seems to think about it, then nods.

It seems unbelievable but that old teacher is really Erich Priebke, the German police captain who on 24 March 1943 called out the names of the 335 innocent people who were taken to the Fosse Ardeatine in Rome to be shot. He himself killed two of them.

How did an international wanted man escape from Italy and take refuge in South America? How is it possible that he lived undisturbed for half a century without anyone asking him

about his crimes? With monumental research work, a passionate series of interviews with key people in the story and the help of previously unpublished material, *The Executioner* tells three stories: that of Priebke's incredible capture, the trials, the uprising in the courtroom at the first acquittal, the conviction and imprisonment in an Italy deeply divided between those who demanded justice for the terrible massacre and those who instead pleaded for clemency for a man who was now elderly; that of Priebke's life, from his career in the SS in Rome to his role as a predator of partisans and Jews, and his daring escape to Argentina after the fall of the Reich; and finally a story of roots: Those of today's Italy, with its contradictions and antagonisms that have never been overcome, and of Antonio Iovane, who, while writing, investigating and entering the black heart of history, found himself faced with a disturbing truth.

Antonio Iovane was born on 18 May 1974 in Rome, where he lives. A journalist, he worked for a long time at Radio Capital. He currently produces investigative podcasts for the Gedi group's newspapers. He published the novel *Il brigatista* (2019), which was a great success with critics and the public, and *La seduta spiritica* (2021), both published by Minimum Fax. In 2022, Strade Blu series - Mondadori, published *Un uomo solo*, the immersive and sparkling account of Luigi Tenco's last hours, in an edition of Sanremo that is impossible to forget.



Author: FILIPPO MENGA

Title: THIRST. GLOBAL WATER CRISIS AND THE CRIMES OF CAPITALISM

(SETE. CRISI IDRICA GLOBALE E CRIMINI DEL CAPITALISMO)

First Publisher: Verso books (UK_USA)

Publication date UK/USA: August 2024

Second Publisher: Ponte alle Grazie (Italy)

Publication date Italy: 3rd May 2024

Pag. 288

Language: ENGLISH/ITALIAN

Rights: Italian and French

THE FULL ENGLISH AND ITALIAN TEXTS ARE AVAILABLE

**SOLVING THE GLOBAL WATER CRISIS:
THE GREATEST CHALLENGE OF OUR TIME**

THIRST OFFERS A UNIQUE AND PROVOCATIVE ANALYSIS OF THE GLOBAL WATER CRISIS, PROVIDING CRITICAL INSIGHT AND PROMOTING CONCRETE CHANGE IN THE WAY WE ADDRESS THIS PRESSING ISSUE.

AN EYE-OPENING TEXT ON THE GREENWASHING ADOPTED BY MULTINATIONALS THAT OFFER CONTRADICTIONARY SOLUTIONS BY EXPLOITING THE GUILT OF THE MASSES OF FIRST-WORLD CONSUMERS.

**AN INVITATION TO CHANGE, A BOOK THAT PROPOSES
NEW PATHS OF ACTION AND THINKING**

**In our daily experience, nothing is as simple, as accessible, as expendable, as free as water.
Yet, nothing is more important for survival, of individuals as well as of the species.**

A groundbreaking study of the global water crisis. Solving the global water crisis is an immense challenge with unclear causes and few solutions. While there are many drivers of the crisis, the global water crisis is only global in the sense that there are people in regions all over the world who are condemned to insecure water access. Building on a critique of recent responses to the water crisis and their contradictions, the book interrogates how savior-like 'high priests' of a fetishised global developmentalism – embodied by celebrities, CEOs, and sustainability directors – are shaping global water governance. **If humanity is to escape the current deadlock that bedevils access to clean water around the world, it has to reconsider both its faith in the market and its relationship with nature.**

Filippo Menga is Associate Professor of Geography at the University of Bergamo and a Visiting Research Fellow at the University of Reading. In 2015, just a few months after completing his Ph.D., he won a prestigious Marie Curie research fellowship, which enabled him to work for two years in the renowned Department of Geography at the University of Manchester in the United Kingdom. After obtaining a permanent lecturership at the Department of Geography at the University of Reading, he was awarded the Scopus-Fulbright Prize in 2018 as the best early career researcher in the field of social sciences in the United Kingdom

(<https://www.elsevier.com/awards/early-career-researcher-uk-awards/scopus>). In 2021, he decided to return to Italy after being appointed Associate Professor at the University of Bergamo, where he continues to teach.

Starting in January 2024, Menga will become the new Editor-in-Chief of the academic journal Political Geography (<https://www.sciencedirect.com/journal/political-geography>), published by the Dutch publishing giant Elsevier. Political Geography is one of the most important journals in the fields of Geography and Political Science worldwide, with hundreds of thousands of accesses every year. In its 42-year history, this will be the first time that its editor will not be American or British.

Recognized as one of the leading experts in international water politics, Menga has authored numerous articles published in major international journals in the field of geography. He is also the author of the book "Power and Water in Central Asia" (Routledge) and the co-editor (with Erik Swyngedouw) of "Water, Technology and the Nation-State" (Earthscan). "**Thirst**" will be published by Verso Books in August 2024.



Author: SEBASTIANO NATA
Title: THE EMPLOYEE
(IL DIPENDENTE)

Pages: 154
First Publisher: Theoria, 1995
New Edition: Feltrinelli, March 2025

Rights: Worldwide

Film Rights Sold!

THIRTY YEARS AFTER THE FIRST EDITION, ONE OF THE MOST POWERFUL ITALIAN NOVELS ON THE WORLD OF WORK RETURNS TO BOOKSHOPS. A BOOK THAT SEEMS TO HAVE BEEN WRITTEN YESTERDAY - OR RATHER, TOMORROW.

«And if you confess to someone how much they pay you, you reveal your value. The pay packet is a kind of universal judgement.»

«I have always said that. For me, strippers are like bullfights for Hemingway. Only after what happened to me at work and with Laura even there, I don't enjoy it. I participate nothing. I get distracted. A catastrophe. Better times will come, though. Michele Garbo's great revenge. The games have just begun. I bend but do not break. »

NO ONE HAD TOLD US WHAT DIES BEHIND THE MIRRORED GLASS OF THE BUILDINGS WHERE MONEY RULES; NO ONE HAD UNCOVERED THE SKULL OF AN EMPLOYEE TO SHOW US WHAT HELL BURNS THERE

The grip of work that creates dependency, the mechanism that alienates and resets identities and dreams. Between grotesque and tragedy, one of the most incisive stories of the 1990s.

«The employee is the first-person confession of a manager with a goal too big for him. Michele Garbo only fools around with this goal, and ends up daydreaming about triumphs that are destined to remain hypothetical. His private life is a disaster. His profession only repays him with stress and humiliations to break professionals more solid than himself. In all this, Michele Garbo never redeems himself. Never a gesture of pride, courage or even true affection. He is a perfectly, incredibly mean man. »

Aurelio Magistà - Il Venerdì di Repubblica

«The end of the employee is not the dismissal: if he is really an employee, that is, one who has his life outside himself, he is already finished when he is hired, when he works, when everything goes well. In 'The Employee' Michele Garbo's dense, compact, streamlined novel,

Sebastiano Nata's first work, tells precisely the end. The loss of work as a loss of life, physically: as death. » **Ferdinando Camon - La Stampa**

«The reader witnesses the destruction of an individual who, killed in his humanity, slips into degrading and brutal living practices. But at this point the (naive) reader asks himself: but is not the victim himself, with his desire to make himself important and wealthy, somehow responsible for such ferocity and destruction? How naive!, that reader replies, and (with naive eggs) adds: this life we live is so intimately repressive that it prevents us from choosing. You cannot avoid going to the slaughter. » **Angelo Guglielmi - L'espresso**

«To approach it with the tools of the moralist - an approach encouraged by the author himself - *Il Dipendente*, Sebastiano Nata's debut novel, could be read as a sort of apologue: a violent indictment of contemporary society (hegemony of profit, crisis of the couple, vinification of values), which inevitably leads, through the iron mechanisms of its internal logic, to the self-destruction of the individual. »
Stefano Giovanardi - La Repubblica

Michele Garbo is the manager of an international credit card company, Transpay. Working for such a multinational has its advantages: high salaries, luxury company cars, benefits of all kinds. But time for oneself is scarce, and projects follow one another non-stop at a gruelling pace. In the press of tasks and responsibilities, Michele unconditionally accepts his role as 'employee' and tries to win the trust of his superior. But if his work successes, although frenetic, can gratify him, the night in Rome allows no escape, and Michele finds himself having to come to terms with a broken marriage, with a daughter who has moved to Brazil to be away from him, and with the relationship that has just ended with Laura, who has kicked him out of the house to get involved with a woman. Lonely, clinging to the anxiety of having to produce, to produce more and more, Michele lives in a hotel and spends his nights inside his Audi, inside red-light clubs, inside nameless prostitutes, until the day when a misstep, a single misstep, leads to his dismissal. Disenchanted, raw and melancholic, *The Employee* is a novel that takes a bite out of the myth of work and delves into the darkest darkness of a society that has put production first. There is anger in Nata's novel, an unquenchable rage that demands justice against a world that judges its inhabitants on the basis of their work achievements.

Sebastiano Nata was born in Rome in 1955. He made his debut with *Il dipendente* (1995 Theoria, 1997 Feltrinelli, 2025 Feltrinelli) which was a literary case. He then published *La resistenza del nuotatore* (1999, winner of the **Premio Mastronardi Città di Vigevano**), *Mentre ero via* (2004), *Il valore dei giorni* (2010), all with Feltrinelli. With Barney Edizioni he published *La mutazione* (2014) and with Atlantide *Tenera è l'acqua* (2020). A manager in various international technology companies, he is now active in the Third Sector. He conceived the Mastercard Literature Prize and is chairman of its Steering Committee. He is one of the founding partners of Edizioni di Atlantide. His latest novel is *Memorie di un infedele* (Bompiani, February 2023).



Author: ENRICO PEDEMONTE

Title: THE HUMAN FARM
(LA FATTORIA DEGLI UMANI)

Pages: 250

First Publisher: Treccani

Publication date: 1st November 2024

Rights: Worldwide

HOW DIGITAL PLATFORMS ARE REDESIGNING OUR LIVES

«Thirty years of legislative vacuum have allowed a handful of companies to control the key infrastructures of digital society: not those of a single country but of the entire western world. [...] Their business model is surveillance, espionage, manipulation, modification of the future. [...] The main objective is economic, but the project is anthropological because it radically changes our relationship with others and the very way we conceive our position in the world».

Why, after 2005, are the number of democracies in the world thinning, distrust in governments growing, newspaper sales plummeting and mental disorders among teenagers increasing? And why are protests and conflicts multiplying all over the planet? What role did the Internet - whose spread in those years exploded everywhere thanks to social networks and smartphones - play in this wave of instability?

Interweaving chronicle and research, Enrico Pedemonte recounts how digital platforms - managed by a handful of companies that have become more powerful than states thanks to a world without rules - have invaded our lives, changed our habits, our way of informing ourselves, communicating, and spending our time. The path traced is that of a true revolution in progress: from the utopias of the 1990s to the hegemony of Google, from the birth of Facebook to the uprisings in Arab countries, from Obama's election to Brexit and the rise of Donald Trump, from mass disinformation to the crisis of democracy, up to the latest, astonishing new models of artificial intelligence that, while they fuel the hope of solving many of humanity's problems, induce fears and generate bubbles of millenarian culture.

Enrico Pedemonte A graduate in Physics, he is a journalist and writer. He has been a correspondent for 'Secolo xix', New York correspondent for 'Espresso', editor-in-chief at 'la Repubblica', and director of 'Pagina99'. He has covered science and technology, international politics and economics. He has published the essays *Personal Media* (Bollati Boringhieri, 1998), *Morte e resurrezione dei giornali* (Garzanti, 2010) and, with Vincenzo Tagliasco, *Vantaggi dello sboom demografico* (FrancoAngeli, 1996) and *Genova per chi* (Fratelli Frilli Editori, 2006). He has also written two novels: *La seconda vita* (Frassinelli, 2018) and *L'ultima partita* (Rizzoli, 2022). For Treccani he is the author of *Fear of Science* (2022).



Author: NIKOLAI PRESTIA
Title: PLANTS CONSCIOUSNESS
(LA COSCIENZA DELLE PIANTE)

First Publisher: Marsilio
Publication date: 20th September 2024
Pages: 250

Rights: Worldwide

[ENGLISH SAMPLE AVAILABLE](#)

MASSAROSA AWARD 2023 FOR THE DEBUT NOVEL

WITH THE FRESH AND IMAGINATIVE PROSE THAT HAD ENCHANTED THE READERS OF DASVIDANIA, HIS DEBUT NOVEL, NIKOLAI PRESTIA TELLS THE DISCOMFORT OF YOUNG PEOPLE AND THE INEVITABILITY OF BEING CRUSHED BY THE EXPECTATIONS OF OTHERS AND BY THEIR LOVE.

«Around me the average age is low only for cemeteries. I open my eyes. I have kept them wide open most of the time, only now do I feel I have them under control. The images I can comprehend, they flow unimpeded, they don't come back and they don't overlap. The valium must have taken effect. "Listen, what about calling me the nurse?" the lady lying on the crib next to my gurney asks me. I ignored her, bringing my left hand to my face to hide. I would like to disappear.»

A NOVEL ABOUT OUR PRESENT IN WHICH FRAGILITY IS A CAUSE OF SHAME.

“With straightforward prose, Prestia recounts the inadequacy, the fear of disappointment, the fear of failure of more than one generation, to whom success continues to be told in terms of speed, money or popularity. “ **Internazionale , Nadeesha Uyangoda**

After a panic attack, Marco is admitted to the emergency room. He cannot speak, he is confused, and while all around him the other hospitalized patients mark time with their complaints, a psychologist takes care of him by inviting him to go over his past. Inside, Marco has many things, but mostly the pains, falsehoods and failures collected during his university studies in Siena. The stream of consciousness in which he plunges is punctuated by his last four cigarettes, with a promise, when the story is finished, to quit smoking. He then recalls his brilliant college career, until that failed exam that gradually turned into emotional and social discomfort. To escape the weight of reality, he invented a parallel world in which he was still keeping up with exams. Having come to the brink, he confessed everything to his father and grandfather - managers of a restaurant in the same small Calabrian village that Marco had left years earlier to move to and enroll in law school - and, finally light, resumed his studies. It was then that he met a girl who was a victim of his own lies. They promised each other never to lie to each other, and especially to finish their studies together. However,

if Marco managed to graduate, the same cannot be said of her. And now, within the bare walls of the emergency room in which he is hospitalized, Marco must come to terms with the traumas of his own past, but also - and perhaps above all - with his own future, which awaits him in another ward, a few rooms away. *Plants Consciousness* tells of the anger of living in an age where the result is worth more than the path, and where speed is the only parameter by which we all, more or less consciously, judge success. With the fresh and imaginative prose that enchanted readers in *Dasvidania*, his debut novel, Nikolai Prestia - a young Zeno who wants to quit smoking and tries to understand what is happening to our future - tells of youthful discomfort and the inevitability of being crushed by the expectations and love of others.

Nikolai Prestia, was born in Nizhny Novgorod, Russia, in August 1990. At the age of eight, he was adopted by a Sicilian couple together with his sister. A law graduate from Siena, he now lives in Rome. He made his debut with the novel *Dasvidania* (Marsilio, 2021), **Massarosa Prize 2022**, a memoir about his childhood in Russian orphanages.



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.

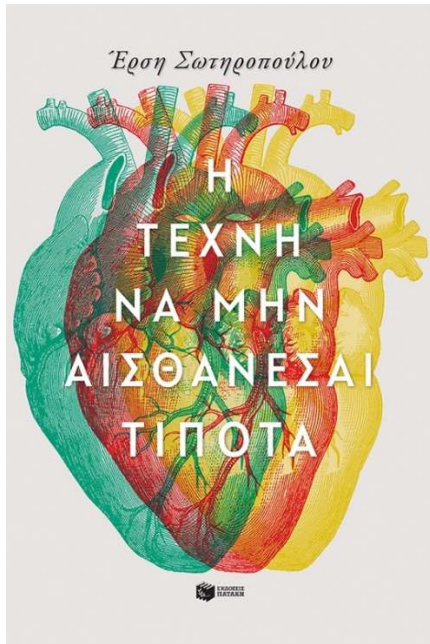
But the years of Rome were also the years of the first pain, those in which he discovered the mockery of a fate that will always keep death and life paired. Only by perfecting her teaching method, which is empirical and anything but conventional, will Clementina find that part of herself she had lost. 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: ERSI SOTIROPOULOS

Title: THE ART OF FEELING NOTHING

Pages: 168

First Publisher: Patakis Publishers (Greece)

Publication date: December, 2022

Rights: Worldwide

Rights sold: Jensen & Dalgaard (Denmark)

**5 SHORT STORIES TRANSLATED INTO ENGLISH,
FRENCH AND SPANISH**

SHORTLISTED FOR THE “ANAGNOSTIS” LITERARY MAGAZINE AWARD

**AVAILABLE FIVE SHORT STORIES TRANSLATED INTO ENGLISH, FRENCH AND
SPANISH**

What's left of the night (novel, 2015) - Rights sold to: New Vessel Press (Usa - English world), Stock editions (France), online edition Romiosini (Germany), Sexto Piso (Spain - Spanish world), nottetempo (Italy), Altera (Bulgary), Al Kotob Khan for Publishing (Arabic world), Helia Zrakogled (Slovenia).

THE SHORT STORY COLLECTION “THE ART OF FEELING NOTHING” CONSISTS OF NUMEROUS MOMENTS WHERE THE EVERYDAY LIFE IS BEING TRANSFORMED, WHERE THE FAMILIAR AND THE UNFAMILIAR FINALLY MEET, WHERE EVEN A TRIVIAL EVENT CAN CHANGE EVERYTHING. FIFTEEN SHORT STORIES OF UNIQUE BEAUTY INFUSED WITH DARK HUMOUR THAT EVENTUALLY INVENT A NEW WAY OF SEEING.

“What's left of the night” (novel, 2015) - Rights sold to: New Vessel Press (USA/UK - English world), Stock editions (France), Romiosini (Germany, online edition), Sexto Piso (Spain/ Spanish world), nottetempo (Italy), Altera (Bulgary), Al Kotob Khan for Publishing (Arabic world), KUD AAC Zrakogled (Serbia), Helia (Slovakia).

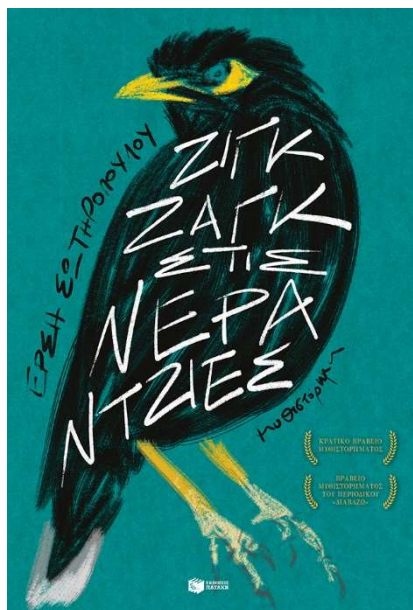
“Her language might seem frugal and unadorned, but the frugality has a poetry to it, offering images on which the stories’ plots stand firm. Her sentences can carry invisible cracks which hint at how finely woven her texts are [...] A mature collection from an author who continues to find inexhaustible sources from which startlingly new books spring.” **Dionysis Marinou - Bookpress.gr**

“These stories strike back with ease, boldness and the power to define everything from scratch – without wrinkles to her writing or the shadow of fatigue in her inventions, or any other limitations to brake her momentum in discovering paths to renew her identity.” **Vangelis Chatzivasileiou - To Vima tis Kyriakis**

“Ersi Sotiropoulos is not just concerned with the hazards of emotion and a multifarious inner landscape. The urban landscape, with its social issues such as the economic and refugee crises; the literary and publishing world, viewed obliquely and subversively; eccentric characters, emphasised in unexpected details and bursts of humor, are all given space in *The Art of Feeling Nothing*, moulded in prose that shines like fireflies in the dark.” **Helena Maroutsou - Efimerida ton Syntakton**

“In Ersi Sotiropoulos’ prose, reality is not confined to the visible, but is more like the blurry, hallucinatory horizon we experience, created by internal jolts. Her clean-cut writing unfolds with the speed of moving clouds, self-undermining, self-splitting, running beyond the images she creates so that the stories slip suddenly from grim reality into “elsewhere”. The stories are not didactic, but express a genuine angst about literature, writing, feelings, people and humanity. Maintaining the elements of her own intimate universe, Sotiropoulos strikes gold. The book’s muted melancholy and underlying mourning never evolve into nostalgic recollection or despair, but torpedo the world’s stifling order.” **Costas Karavidas - EPOCHE**

Ersi Sotiropoulos (novelist, fiction writer, poet) won the **National Literature Prize and the Book Critics Award** for her novel *Zigzag Through the Bitter-Orange Trees*, as well as **Athens Academy Prize for Best Novel 2011** for her novel *Eve* (published in France by Editions Stock). She studied Philosophy and Cultural Anthropology in Florence and was a cultural attaché in the Greek Embassy in Rome. She has participated in several exhibitions of Visual and Concrete Poetry as well as in literature festivals around the world. She has written scripts for film and television. Her work has been translated into French, Spanish, German, Swedish, Turkish and English.



Author: ERSI SOTIROPOULOS

Title: **ZIG ZAG THROUGH THE BITTER ORANGE TREES**

Pages: 300

First Publisher: Kedros – Metaixmio – Patakis (2020), Greece

Publication: 1999, 2013, March 2020

Rights: Worldwide

Rights sold to: (All expired) Dtv Germany (2001), Maurice Nadeau, France (2003), Interlink Books, USA (2007 hardcover – 2013 paperback), 451 Editores, Spain (2008), Bokförlaget h:ström, Sweden (2009), Newton Compton, Italy (2012), Ayrıntı, Turkey (2019).

**ENGLISH, FRENCH AND SPANISH TRANSLATIONS
AVAILABLES**

NATIONAL BOOK AWARD FOR BEST NOVEL 2000

BOOK CRITICS' AWARD FOR BEST NOVEL 2000

***ZIGZAG THROUGH THE BITTER ORANGE TREES* WAS THE FIRST NOVEL EVER TO WIN BOTH THE GREEK NATIONAL PRIZE FOR LITERATURE AND GREECE'S PREEMINENT BOOK CRITICS' AWARD**

An absurd and painful, violent and terrible world wanders among bitter orange trees to dismiss an outdated time. A girl who rebels, a woman who dies, a man who falls in love, another who does acrobatics, a black bird that speaks. Characters that wander, radially, in different directions, but that, in an imperceptible way, entangled in the angry search for love, in disappointment, abandonment and betrayal, are converging as pieces of a puzzle. The borders are blurred, the stories merge into a single story that is breathtaking, unrepeatable, steeped in their daily lives.

“[A] darkly comic story told in four quirky voices...Increasingly intricate parallels and connections among the characters become political, cultural, outrageous and, ultimately, hopeful...Sotiropoulos describes shame and alienation so effectively that the narration feels voyeuristic – in a good way.”

Publishers Weekly

“The perfect gateway for the reader into a modern Greece where the classical hero is forgotten and “sits all alone in a yard, baking in the sun.” Part Marguerite Duras, part Faulkner, with a dash of Fellini's *Amarcord* thrown in for comic spice, Ersi Sotiropoulos's pungent novel will tug your heart and tease your intellect. Celebrate this writer's long-overdue first publication in America by reading her now.” **Benjamin Anastas**

Walkabout Literary Agency

Literary fiction

“If the last Greek literature you read came out 2,500 years ago, check out the dark comedy of Ersi Sotiropoulos, a household name in contemporary Greece who’s been publishing fierce work for the past 25 years.” *Bust*

Ersi Sotiropoulos acclaimed Greek writer, she is author of novels, short stories, screenplays and poems. Her works have been translated into several languages (English, French, Spanish, Italian, German, Swedish and Turkish) and presented in festivals worldwide. Her novel *Zig zag through the bitter-orange trees* is the first novel to win both **the National Award for Best Novel** and **the National Critics Award in 2000**. The stories *Feel blue, dress in red* won the National Award for the Best Collection of Stories in 2012. The novel *Eva*, **Athens Academy Award for Best Novel**, has been translated in French in 2015 (it is also being translated into Albanian and Turkish), and was shortlisted at the **European Book Prize 2015** and the **Prix du literature du Monde 2015**. *What’s left of the night*, **Prix Méditerranée Étranger 2017** and nominated for the **Prix Femina 2016** and the **European Book Prize 2017**. In 2022 the collection of short stories *The art of feeling nothing* was shortlisted for The “Anagnostis” Literary Magazine Award.



Author: ERSI SOTIROPOULOS
Title: **WHAT'S LEFT OF THE NIGHT**
(TI MENEI APO TH NYXTA)

Pages: 340
First Publisher: Patakis, Greece
Publication: November, 2015

Rights sold to: **New Vessel Press (Usa - English world), Stock editions (France), online edition Romiosini (Germany), Sexto Piso (Spain - Spanish world), nottetempo (Italy), Altera (Bulgary), Al Kotob Khan for Publishing (Arabic world), Helia Zrakogled (Slovenia).**

Rights: **Worldwide**

ENGLISH, FRENCH, GERMAN AND SPANISH TRANSLATIONS AVAILABLES

**WINNER OF THE PRIX MÉDITERRANÉE ÉTRANGER 2017
AND NOMINATED FOR THE PRIX FEMINA 2016
AND THE EUROPEAN BOOK PRIZE 2017**

WHAT'S LEFT OF THE NIGHT by Ersi Sotiropoulos in Karen Emmerich's stellar translation has won the 2019 National Translation Award in Prose from the American Literary Translators Association (ALTA).

SOTIROPOULOS'S NOVEL IS A PURE DIAMOND OF LANGUAGE, STYLE, RESEARCH, LOVE, AND INNER STRUGGLE

June 1897: the "unfortunate" Greek-Turkish war come to the end. Greece is defeated and humiliated; France is torn by Dreufus case, the city of Alexandria has finally surrendered to the indolent rhythms of the East. All over Europe there is a fin de siècle atmosphere. In such an historical context, the young Constantine Cavafy, with his older brother John, is in Paris as the last stop of a long journey through Europe. A pleasure trip that will change him into deep and will contribute to the realization of his poetic inclinations. Ersi Sotiropoulos follows the Poet like a shadow. Using archive material she analyses his passions and torments and thanks to a rich bibliography is able to recreate the main moments of Cavafy's life. What about the night is a novel about the complicated relationship between art and life, about the erotic desire that triggers the creativity. It is a courageous reconstruction of the great poet's personality.

"The novel is as sensual as it is erudite, a stirringly intimate exploration of the private, earthy place where creation commences." —*The Wall Street Journal*

Walkabout Literary Agency

Literary fiction

"A remarkable novel ... both a radiant work of the imagination and a fitting tribute to the greatest Greek poet of the twentieth century." —*The Times Literary Supplement*

"Engaging and original ... powerfully erotic ... This is a hallucinatory work of art, in every sense."
—*The Literary Review*

"In most lives there are no crucial moments, only representative ones. *What's Left of the Night* illuminates three days in 1897 when Constantine Cavafy began to glimpse what would be his destiny (his voice and his subject) as a major poet. Sotiropoulos notices every encounter and records every intuition with a lyrical, impressionistic style of her own. A perfect book."

Edmund White, author of *A boy's Own Story* and *Genet: A Biography*

"Splendid ... limpid and passionate ... fluid and musical, Ersi Sotiropoulos's prose says it perfectly ... You can read this beautiful book by Ersi Sotiropoulos as an account of three key days in the life of Constantine Cavafy. You can read it as a passionate introduction to his work ... but you can also see it on a more metaphorical level. That of a reflection about art. How is it born? Where does it come from?" —*Le Monde*

Ersi Sotiropoulos acclaimed Greek writer, she is author of novels, short stories, screenplays and poems. Her works have been translated into several languages (English, French, Spanish, Italian, German, Swedish and Turkish) and presented in festivals worldwide. Her novel *Zig zag through the bitter-orange trees* is the first novel to win both **the National Award for Best Novel** and **the National Critics Award in 2000**. The stories *Feel blue, dress in red* won the National Award for the Best Collection of Stories in 2012. The novel *Eva*, **Athens Academy Award for Best Novel**, has been translated in French in 2015 (it is also being translated into Albanian and Turkish), and was shortlisted at the **European Book Prize 2015** and the **Prix du literature du Monde 2015**. *What's left of the night*, **Prix Méditerranée Étranger 2017** and nominated for the **Prix Femina 2016** and the **European Book Prize 2017**. In 2022 the collection of short stories *The art of feeling nothing* was shortlisted for The "Anagnostis" Literary Magazine Award.



Author: ENRICO TERRINONI
Title: DARK MATTER LITERATURE
(LA LETTERATURA COME MATERIA OSCURA)

Pages: 250
First Publisher: Treccani Libri
Publication date: 25th October 2024

Rights: Worldwide

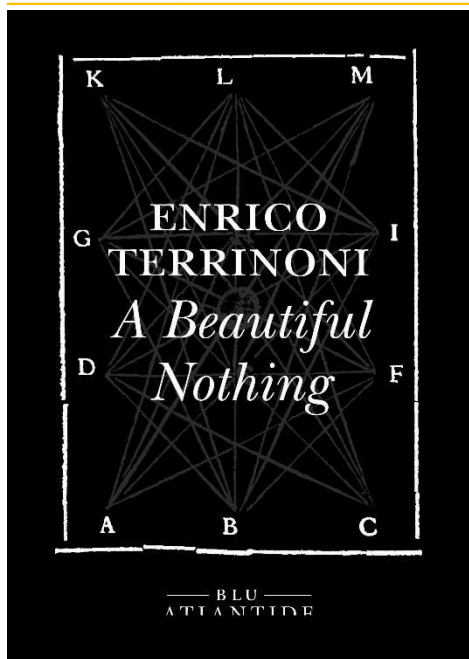
**A FASCINATING JOURNEY AND UNPREDICTABLE
JOURNEY INTO THE MYSTERY OF LITERARY
CREATION**

«Texts remain a dead letter until we resurrect them through reading and make them interact with us and our time. Only then do they come to life and show what they really are, but also what they are not. Only then does the eternal transmigration of their souls begin».

What do Einstein and Joyce have in common? Both sought to challenge, with different tools, the mystery of Meaning and the All. Reading the classics of antiquity or the more modern ones somehow confronts us with the same kind of imponderability offered by the mysteries that drive science. The starting point of the book lies precisely in this parallel between the composition of language and that of the universe, with its singular phenomena, its obscurities, its apparent arbitrariness. A literary text, whatever it may be, and irrespective of its creator's intuitions, his will, and even the conditions under which it sees the light, would be a dead letter if there were no reader to bring it to life. But also in science, particularly in the relational interpretation of quantum mechanics, something similar happens: only when objects interact are their properties seen, which are not to be considered, so to speak, intrinsic to things, but precisely relative, relational. This prompted the author to apply some concepts from quantum theory and others from the study of the universe to the reception of literary texts. Because «as with science, in literature only in the face of the obscure can imagination be unleashed».

Enrico Terrinoni is Professor in Residence at the National Italian Academy "Lincei". He holds the Chair of English Literature at the University for Foreigners in Perugia and teaches Translation at the IULM University in Milan. In 2019 he was 'Visiting Professor' at the University of Notre Dame and in 2022 he was 'Visiting Professor' at the National Normal Taiwan University. Previously he had been 'Mendel Fellow' at the Lilly Rare Manuscripts Library, University of Indiana, 'Research Fellow' at University College Dublin, and 'Research Scholar' at Marsh's Library, Dublin. He is the President of the James Joyce Italian Foundation. His books include *Beyond Dwells Silence. Translating Literature* (Il Saggiatore, 2019), *Joyce and the Occult* (Cambridge SP, 2008), *James Joyce and the End of the Novel* (Carocci, 2015), *Who's Afraid of the Classics?* (Chronopius, 2020) and *On all the living and the dead. Joyce in Rome* (Feltrinelli, 2022). He was awarded several international prizes for his translations and his works. *With Declan Kiberd* (editor of *Ulysses* for Penguin), he is co-editor of *The Book about Everything* (*Head of Zeus*), a critical work on Joyce's *Ulysses* featuring contributions by

Jhumpa Lahiri, Joseph O'Connor, Marina Carr, Tim Parks and Edoardo Camurri. He collaborated with several publishers: Mondadori, Feltrinelli, Bompiani, Einaudi, Il Saggiatore, Newton Compton, Safarà, Del Vecchio, Neri Pozza and Paginauno. He has translated and edited works by James Joyce (Ulysses, Finnegans Wake, Letters and Essays), Oscar Wilde (The Happy Prince, Vera or The Nihilists, The Portrait of Dorian Gray), George Bernard Shaw (St. Joan), George Orwell (1984 and Animal Farm), Nathaniel Hawthorne (The Scarlet Letter), Alasdair Gray (Lanark, 1982 Janine), Bobby Sands (Writings from Prison) and many others. He is the Italian translator of the President of Ireland Michael D. Higgins whose Poems and Writings on Revolution he edited. He is the author of countless essays and introductions on other writers such as Arthur Conan Doyle, Laurence Sterne, Jonathan Swift, Giordano Bruno, D.H. Lawrence, William Shakespeare and Simon Armitage. He has lectured in more than twentyfive countries, and participated in radio broadcasts such as Fahrenheit, La lingua batte and Tutta l'umanità ne parla on Radio3, and Moncrief on Raidió Teilifís Éireann (Irish Radio and Television). He writes for Il manifesto, Left-Avvenimenti and Il tascabile and his contributions over the years have appeared in Tuttolibri, Robinson, Il Venerdì, La Lettura, Repubblica, Il Corriere della Sera, The Irish Times, The Times (Ireland), Il Messaggero, Nuovi Argomenti, Alfabetaz, Minima&moralia, Doppiozero. He participated in many TV programs like Punto di svolta (Rai3) with Edoardo Camurri and in the TV series on soccer legend Francesco Totti (Sky). In 2023 he published with Bompiani *La vita dell'altro. Svevo, Joyce: a brilliant friendship*. In 2024 his first narrative work, *A Beautiful Nothing*, was published with Edizioni Atlantide.



Author: ENRICO TERRINONI
Title: A BEAUTIFUL NOTHING

Pages: 190
First Publisher: Edizioni Atlantide
Publication date: 8th May, 2024

Rights: Worldwide

«It is a way of remembering. A technique of memory. We only remember the things that interest us, he added. And what interests you? The plots you can't see».

**A FASCINATING LITERARY AND METAPHYSICAL MYSTERY WITH AT ITS CENTRE
 JAMES JOYCE AND GIORDANO BRUNO**

«But do you know, do you understand why Joyce ultimately owes almost everything to this place here?», the other asked him.

«To Rome, you mean?». The old man twirled his pulpy arm as if to point to the airy dome that watched over the city.

«Just read his book of the dead». The professor noticed a certain turmoil in the young man's eyes, and as if to hearten him, he went: «You are not the only one who does not know about it. Very few people have read it delving deep down without stopping at its intricate veneer. Not many of my colleagues master it either. They write about it, they write articles and books about it, but they have never really read it. Because it is a book of secrets, and academics are not interested in secrets. It is the book of the dead, the Wake, but of those who come back to life. Like vampires. And do you know why? Because this is where the dead are reborn».

This fascinating first novel by Enrico Terrinoni, full of literary references and arcane suggestions, sees the intersecting fortunes of two Roman scholars, master and pupil, grappling with an enigma centred on the brief period spent in Rome, at the beginning of the 20th century, by the great Irish writer James Joyce.

The old professor, an outsider in the academy, has always considered literature a mysterious, sapiential space, capable of providing absolute revelations. And he believes that Joyce's works contain an unspeakable secret, that they are the casket of dangerous truths. So, during his last course before retiring, he tries to involve three students in his oracular theories: a shy and serious young man who will later become a professor and take his place to continue his unfinished research, a girl who will have an intense relationship with him, and a boy of Magyar origin destined to become a famous noir writer.

The three will gradually make a series of discoveries that on the one hand confirm the old man's theories, and on the other enrich them with new mysteries, perhaps leading them to unravel the hidden connection between a secret dimension in the artist's works and the obscure paths indicated by the writings of Giordano Bruno, whose reincarnation Joyce himself felt Mysterious, perturbing, cultured and hallucinatory, A Beautiful Nothing is a novel that is unique and completely in its own right on the international literary scene.

Enrico Terrinoni is Professor in Residence at the National Italian Academy “Lincei”. He holds the Chair of English Literature at the University for Foreigners in Perugia and teaches Translation at the IULM University in Milan. In 2019 he was 'Visiting Professor' at the University of Notre Dame and in 2022 he was 'Visiting Professor' at the National Normal Taiwan University. Previously he had been 'Mendel Fellow' at the Lilly Rare Manuscripts Library, University of Indiana, 'Research Fellow' at University College Dublin, and 'Research Scholar' at Marsh's Library, Dublin. He is the President of the James Joyce Italian Foundation. His books include *Beyond Dwells Silence. Translating Literature* (Il Saggiatore, 2019), *Joyce and the Occult* (Cambridge SP, 2008), *James Joyce and the End of the Novel* (Carocci, 2015), *Who's Afraid of the Classics?* (Chronopius, 2020) and *On all the living and the dead. Joyce in Rome* (Feltrinelli, 2022). He was awarded several international prizes for his translations and his works. With Declan Kiberd (editor of *Ulysses* for Penguin), he is co-editor of *The Book about Everything* (Head of Zeus), a critical work on Joyce's *Ulysses* featuring contributions by Jhumpa Lahiri, Joseph O'Connor, Marina Carr, Tim Parks and Edoardo Camurri. He collaborated with several publishers: Mondadori, Feltrinelli, Bompiani, Einaudi, Il Saggiatore, Newton Compton, Safarà, Del Vecchio, Neri Pozza and Paginauno. He has translated and edited works by James Joyce (*Ulysses*, *Finnegans Wake*, *Letters and Essays*), Oscar Wilde (*The Happy Prince*, *Vera or The Nihilists*, *The Portrait of Dorian Gray*), George Bernard Shaw (*St. Joan*), George Orwell (*1984* and *Animal Farm*), Nathaniel Hawthorne (*The Scarlet Letter*), Alasdair Gray (*Lanark*, 1982 *Janine*), Bobby Sands (*Writings from Prison*) and many others. He is the Italian translator of the President of Ireland Michael D. Higgins whose *Poems and Writings on Revolution* he edited. He is the author of countless essays and introductions on other writers such as Arthur Conan Doyle, Laurence Sterne, Jonathan Swift, Giordano Bruno, D.H. Lawrence, William Shakespeare and Simon Armitage. He has lectured in more than twentyfive countries, and participated in radio broadcasts such as *Fahrenheit*, *La lingua batte* and *Tutta l'umanità ne parla* on Radio3, and *Moncrief* on Raidió Teilifís Éireann (Irish Radio and Television). He writes for *Il manifesto*, *Left-Avvenimenti* and *Il tascabile* and his contributions over the years have appeared in *Tuttolibri*, *Robinson*, *Il Venerdì*, *La Lettura*, *Repubblica*, *Il Corriere della Sera*, *The Irish Times*, *The Times (Ireland)*, *Il Messaggero*, *Nuovi Argomenti*, *Alfabetaz*, *Minima&moralia*, *Doppiozero*. He participated in many TV programs like *Punto di svolta* (Rai3) with Edoardo Camurri and in the TV series on soccer legend Francesco Totti (Sky).



Author: ENRICO TERRINONI
Title: THE LIFE OF THE OTHER. SVEVO, JOYCE: A BRILLIANT FRIENDSHIP
(LA VITA DELL'ALTRO. SVEVO E JOYCE: UN'AMICIZIA GENIALE)

Publisher: Bompiani
Publication date: 30th August 2023
Pages 256

Rights: Worldwide

Rights sold: Kritiki Publishing (Greece)

Film/tv adaptation rights sold

ENGLISH SAMPLE AVAILABLE

FIRST REPRINT AFTER TWO WEEKS!

**2023 MARKS THE CENTENARY OF THE PUBLICATION OF
“ZENO’S CONSCIENCE”**

**THEIRS IS THE FRIENDSHIP BETWEEN TWO GENIUSES WHO HAD A GREAT HEART:
TWO LIVES THAT INTERSECTED, TWO FRIENDS WHO WISHED TO LIVE, EACH THE LIFE
OF THE OTHER.**

**THEIR LIVES AND THEIR WORKS ARE CONNECTED IN UNCANNY WAYS THAT CONTAIN
MANY A SECRET. THEIRS IS THE FRIENDSHIP BETWEEN TWO GENIUSES WHO WERE THE
PROPRIETORS OF GREAT HEARTS: TWO MEN WHO LIVED FOR THEIR ART, BUT ALSO FOR
THEIR LOVED ONES, AS WELL AS FOR US ALL WHO WOULD READ THEM TO UNDERSTAND
WHO WE REALLY ARE. IN WRITING ABOUT THEMSELVES, THEY WROTE ABOUT US: FROM
THE DEPTHS OF THEIR PASTS, THEY BECAME THE INTERPRETERS OF OUR FUTURES.**

The life of the other is the unknown story of the very special friendship between two giants of World Literature: Joyce, a rebellious young Irish artist who arrives in Italy mainly because of the love he had for the Italian language and culture, but also in order to escape from an Ireland under the double yoke of the British Empire and the Roman Catholic Church; and Svevo, a middle-aged man of Jewish descent, who after working for many years in a bank, becomes an employee in the submarine paint company belonging to his wife’s family. Joyce teaches English at the Berlitz School and immediately stands out in Trieste for his unorthodox behaviour. Svevo, a good natured family man, notices him and starts spending time with him: first as a student, then as a friend.

From their encounter something special was born. They exchanged writings and admired their respective works. Svevo often helped Joyce out, for he was always short of money, and Joyce would repay his generosity by helping him become an international literary figure. Their stories intersect and tell us about a deep friendship, not just a literary affinity. As in a curious entanglement, their works also intertwine, in discussing shared and secret themes from distant perspectives.

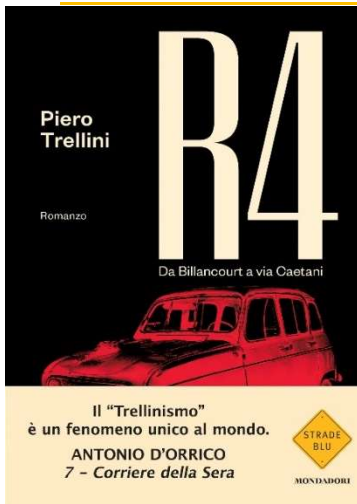
The life of the other is a story yet to be told, uncovering a rather deep and secret relationship between these two Twentieth Century legends; theirs is an elective affinity showing a peculiar willingness to support one another so as to look into each other's eyes to recognize themselves. This story depicts through events, accounts, impressions, intersections and simultaneities how the works and lives of Svevo and Joyce continue to obscurely scrutinize us from the past, with attentive and amused eyes: eyes that are fixed on our futures.

Enrico Terrinoni is Professor in Residence at the National Italian Academy "Lincei". He holds the Chair of English Literature at the University for Foreigners in Perugia and teaches Translation at the IULM University in Milan. In 2019 he was 'Visiting Professor' at the University of Notre Dame and in 2022 he was 'Visiting Professor' at the National Normal Taiwan University. Previously he had been 'Mendel Fellow' at the Lilly Rare Manuscripts Library, University of Indiana, 'Research Fellow' at University College Dublin, and 'Research Scholar' at Marsh's Library, Dublin. He is the President of the James Joyce Italian Foundation.

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Author: PIERO TRELINI
Title: R4 - FROM BILLANCOURT TO VIA CAETANI
(R4 - DA BILLANCOURT A VIA CAETANI)

First Publisher: Mondadori (Strade Blu)
Publication date: October 24th, 2023
Pages 720

Rights: Worldwide

LA PARTITA. IL ROMANZO DI ITALIA BRASILE (Mondadori, 2019) -
Rights sold to: Pitch Publishing (English world), Debate/Penguin

Random House SP (Spanish World), Grande Area Livros (Brasil).

Film Rights: Eliseo Multimedia (Sky docu-series, 2022)

PIERO TRELINI ONCE AGAIN SURPRISES US WITH A KALEIDOSCOPIC STORY THAT FROM A CAR BECOMES THE STORY OF A WORLD.

[AN EXTENDED SYNOPSIS IS AVAILABLE](#)

“Trellinism is a one-of-a-kind phenomenon in the world”.
Antonio D’Orrico – Corriere della Sera

“Piero Trellini's 'novel', R4, is a formidable journey backwards, zigzags, jumps, flashes in the saga, and one might say in the unconscious, of a car and a brand that in history, politics, news, customs and the collective imagination has imprinted indelible traces, even of tyres.”

Marco Cicala – Venerdì di Repubblica

“A saga centred on Renault's iconic car, masterfully intertwining the stories of people and machines.” La Lettura, Corriere della Sera

Proposed for the STREGA PRIZE 2024 by Francesco Caringella, with this motivation:

With great joy and deep conviction I propose "R4. Da Billancourt a Via Caetani" (Mondadori, 2024) by Piero Trellini for nomination for the 2024 Strega Prize.

I do so because, like authentic works of fiction, it is not one book, but several books together, knotted together by the winking, welcoming nose of France's best-selling car.

It is a book about the history of France, Italy, Europe, the two world wars, industrial dynasties and workers' struggles, a story that is told through other stories in a game of mirrors that involves and envelops an incredibly vast gallery of worlds and eras.

It is a book of men and women, of aspirations and breaths, of dreams and destinies, of suicides and adventures, of tumbles and resurrections.

It is a book that recounts, with the lucidity of a movie camera, the terrible days of Moro's kidnapping, sculpted in the harsh and cold atmosphere of the years of Lead.

It is a book that perfectly embodies the Kafkaesque lesson according to which a true novel is a blow of an ice axe that breaks the sea of ice within us.” Francesco Caringella

«The R4 proceeded confidently. From Via Montalcini it drove along Villa Bonelli and came out on Via

della Magliana. The driver Moretti's only concern was to arrive at destination. Like all the other men behind the wheel, turning around, at that point he saw only what he needed for his goal, sensing just the route he had decided, the other moving vehicles, the obstacles placed in front of him as he progressed and the place where to stop. His thoughts were not that different from those of all the other drivers. Because the same mechanism was driving them. That of machines which had turned men into machines.»

That nose attracted fondness. But maybe it hid its true nature. The back equipped with a large trunk and a stretched floorboard to facilitate loading operations. When the Renault 4, also known as Marie Chantal, debuted at the Grand Palais in Paris, they said it would be everyone's car. And that reddish purple R4, Export model, purchased in 1971 by Filippo Bartoli, became everyone's car. From the moment when, on May 9, 1978, after 253,839 kilometers of life, it stopped breathing together with the body it was transporting. He was the most important man in Italy. She was the best-selling car in France. She had been created in Billancourt, the Parisian factory that had modeled the face of a nation. Chinese leader Deng Xiaoping, photographer Robert Doisneau, philosopher Simone Weil, singer-songwriter Georges Brassens and even Gusztáv Sebes, coach of the Mighty Magyars, had worked in its workshops. But not only them. Inside that plant, sprouted in the garden of Louis Renault's mother, other existences had wandered, destined to pass through two world conflicts, the Cold War, 1968, the economic crisis and the armed struggle. Following that extremely long thread which links an origin to an ending, line after line Pietro Trellini takes us on an incredible ride into a story that must be seen from the bottom up, where car headlights are guiding us. Along the way, everything connects. Thoughts intertwine, by Henry Ford, Adolf Hitler, Ernest Hemingway, Francis Scott Fitzgerald, Clare Boothe Luce, George Marshall, Eduardo De Filippo, George Patton, Jean Paul Sartre, Le Corbusier, Gian Giacomo and Inge Feltrinelli, Sandro Pertini, Renato Curcio, Pier Paolo Pasolini, Henry Kissinger, Paul VI, Aldo Moro and many others. The slow transformation of their minds, through an invisible chain of links, will divert history, taking that car and those thoughts to breathe the same air and embark on the same journey. To find themselves, in the last sensational pages, overlapping and coinciding in the most dramatic coordinates.

THEY HAVE WRITTEN ABOUT HIS BOOKS:

In the last four years, Piero Trellini scored three masterpieces (I think it's a world record). Besides this superb *L'Affaire* ("The Affaire", the father of all legal thrillers), he published *La partita. Il romanzo di Italia Brasile* ("The match. The novel of Italy-Brazil", an Iliad of soccer) and *Danteide* ("Danteid", a Recherche of lost Dante Alighieri).

Antonio D'Orrico, 7 del Corriere

"The Dreyfus case remains a primordial scene and a vertiginous laboratory of Modernity. Piero Trellini has given back that vertigo in a centrifugal book where, like in a Russian doll, each story opens another one and all of them end up intersecting in a formidable, explosive glimpse of an era.

Of a period marked by irreversible revolutions in ideology, media, technology, science, art.

Mutations that in some way still concern us".

Il Venerdì di Repubblica

"Gripping, titanic, grandiose for the capacity of the author, faithful to historical documents, to tell the unbelievable tale of captain Dreyfus. And in our opinion the book of the year." **Giovanni**

Pacchiano

"An extraordinary book by Trellini. A great knowledge of facts and great storytelling capacity, which

is very rare". **Giuseppe Scaraffia, Il Foglio**

"A remarkable tale, as everything pouring out of a magnificent obsession".

Marco Cicala – Il Venerdì di Repubblica

"Trellini transformed his sweet, strong "obsession" in this volume representing a soccer Odyssey (...) I had never read, on a single match, anything as complete and engaging. In its genre: a masterpiece." **Darwin Pastorin – Huffington Post**

"You will wonder how it is possible to match the size of Moby Dick writing of twenty-two men that are kicking a ball... Trellini has taken it upon himself to explore all that can be explored about the protagonists of that challenge..." **Giuseppe Culicchia – La Stampa**

"A big book, but you read it in one breath: the match arrives only after about four hundred pages, but Trellini - like a good crime writer - is very skillful in slowly making our mouths water". **Corriere dello Sport**

"The match" by Piero Trellini is an extraordinary endeavor (...) Books like this can't be found anymore. It's a super novel (just like we say super hero), it has super powers, the strongest of which is that he makes us relive the competition with unbearable suspense, as if we didn't know that Paolo Rossi would score three goals. I recommend "The match" to those who are not soccer fans. They will discover many things. Of life and not of soccer".

Antonio D'Orrico, 7Corriere

«An ode to soccer, a heart-wrenching ode to the most beautiful game in the world. The 90 minutes, from the starting whistle, begin at page 429, not before. Before there's a sum of wonderful stories, that keep you glued to the page".

Walter Veltroni, La Gazzetta dello Sport

"Danteid is all you don't expect from a book on Dante: Trellini doesn't settle for the tale of well noted facts about the Tuscan poet, but as a neorealist director, he investigates, he follows his character (starting from the finding of the poets's skeleton) and describes him as an ordinary man. Trellini knows how to write, he's a real writer, reading these pages you are overwhelmed, you have fun, you feel tormented, you find yourself in a plot worthy of the best TV series. Here are his pages!"

Roberto Saviano

"In Danteid every reference is purely Dantesque. Trellini uses only original spare parts. Technically the book is a spin-off, but as if Dante in person had written it. Things are then complicated by the type of writer that Trellini is... Danteid is a cross between Dante's software and Trellini's software".

Corriere della Sera, Antonio D'Orrico

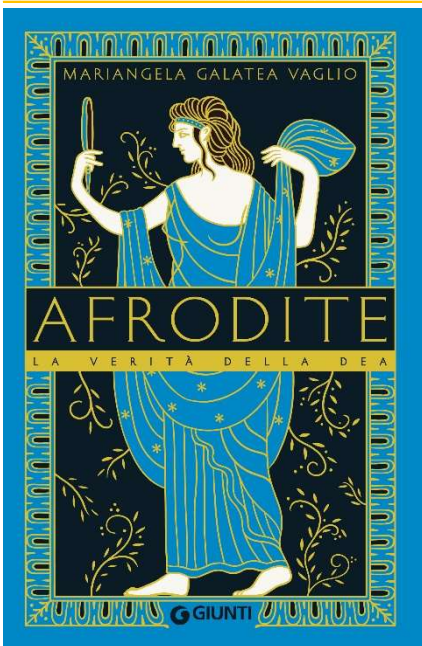
"An unpredictable novel that, starting from the recovery of the head of the supreme poet in a wooden crate in Ravenna, in 1865, retraces the figures, the atmospheres, the characters who surrounded him: from Paolo and Francesca to Guido Cavalcanti, from Guido da Montefeltro to count Ugolino." **L'Espresso**

"Among the many books published this year, the most audacious and pop is Danteid by Piero Trellini (Bompiani). Serious commitment, result of laborious research (more than five thousand texts consulted indicates the bibliography) and inspired by the desire to make Dante interesting for the young; not an interpretation of the work nor a biography in a narrow sense, but an attempt to

describe the world surrounding Dante, what he has seen. The book has the pace of an adventure novel, if not to say even a TV series. The story progresses through plot twists, phantasmagorical coincidences, mysteries, striking generalizations.

Walter Siti, Domani

Piero Trellini writes for "la Repubblica", "La Stampa", "Il Sole 24 ore", "Domani", "Il Messaggero", "il Manifesto", "Il Foglio" and "Art e Dossier". He published *La partita. Il romanzo di Italia-Brasile* ("The match. The story of Italy v Brazil", Mondadori 2019; **2020 Bancarella Sport Prize, 2020 Ape Prize, 2020 "First novel" Mastercard Letteratura Prize, 2020 Massarosa "Technical jury" Prize**), that was an immediate critical and public success and on which, among others, were based a television series, airing on Sky, and a photographic edition, *Le immagini di Italia Brasile* ("The images of Italy-Brazil", Mondadori 2022), a proper "illustrated Artist's book". He also published *Danteide* ("Danteid", Bompiani 2021) and *L'Affaire* ("The Affaire", Bompiani 2022), nominated "Book of the year" by the readers of Corriere della Sera.



Author: MARIANGELA GALATEA VAGLIO
Title: APHRODITE. THE TRUTH OF THE GODDESS
 (AFRODITE. LA VERITÀ DELLA DEA)

Pages: 260
First Publisher: Giunti
Publication date: 24th April, 2024

Rights: Worldwide

Rights sold: Editura Creator (Romania)

Rights sold: Theodora. The demons of power - **Editura Creator (Romania)**

FIRST REPRINT AFTER TWO MONTHS

BORN IN THE EAST AS ISHTAR OR ASTARTE, HEIR TO THE GREAT NEOLITHIC MOTHER GODDESS, GODDESS OF EVERYTHING, APHRODITE WAS ADOPTED BY THE GREEKS INTO THEIR PANTHEON. COHABITATION, HOWEVER, SOON PROVED DIFFICULT BECAUSE HER HABITS AND NATURE CONFLICTED WITH THE PATRIARCHAL 'RULES' OF THE OLYMPIANS, AND SO THE GREEKS REWROTE HER MYTHS IN AN ATTEMPT TO LIMIT HER INFLUENCE IN HUMAN AFFAIRS. IN THIS BOOK, THE GODDESS OF LOVE AND ROMANCE, NATURE'S MOST POWERFUL FORCE, TELLS HER STORY IN A LONG MONOLOGUE THAT AIMS TO EXPOSE THEIR LIES AND EXPLAIN THE REAL STORY, WITH A DECIDEDLY FEMINIST SLANT.

ENGLISH SAMPLE AVAILABLE

The Prolog To Mortals

Everything you think you know about me is false.

Every image. Every idea. Every word.

I know what goes on in your heads when you hear my name.

The goddess of love. And away we go, a deluge of statues, and paintings, in which there is me, portrayed without veils. As I am born from a seashell, in the middle of the sea, or, more bourgeoisly, bathing surrounded by jugs and incense burners of perfume, drying my hair, wearing a peplos that slips off me, leaving me almost naked, or completely naked. And then lying on soft beds, holding the apple of victory after defeating my rivals, or seated on thrones, or driving chariots drawn by doves, with a surround of funny winged cupids to keep me company.

Aphrodite the beautiful: for you I am always smiling, elegant, glossy. A magazine cover goddess, a chic goddess, the forerunner of all the trophy wives dressed by fashionable designers, of the glamorous actresses and supermodels who parade down the catwalks swathed in glittering gowns, their hair in order, their make-up perfect. The goddess of love and desire, but a homologated desire, a product of your world, banal, predictable like all mass-produced things: domesticated.

A goddess who does not live, does not act, does not create: she decorates a world of males, designed for them.

At most she arouses some juicy gossip for her licentious conduct, when she takes younger, handsome and not particularly sharp-eyed lovers for mates, or attracts the scorn of moralists because she protects adulterous heroines, and even prostitutes. But basically, an inoffensive, superficial, unimaginative panderer for the languid couplings of romance novels or inspirer of some spicier adventure, fit to be whispered about in alcoves.

To this you have reduced me, ungrateful mortals.

You have no idea who I am.

You have forgotten me. You have debased me, belittled me, mutilated me. You have reduced a primordial force of the cosmos to a fairy tale fit for your homes, your little world of pre-packaged talk and sentiment.

You have no idea who I really am.

It is time and time for someone to remind you.

In a long monologue, the goddess Aphrodite confesses by telling her story. Which is not the one we are all used to knowing.

Aphrodite is considered the goddess of falling in love and of love itself, a graceful and 'light' presence on Olympus, the trophy wife of Hephaestus, the protector of Paris, the somewhat bungling mother of Aeneas, who accompanies handsome young men and basically decorates Olympus with her loveliness.

In reality, the goddess is the most powerful force of nature, the one that allows the cosmos to exist and remain united. If, over the centuries, Western culture has forgotten her true role, it is due to the Greeks' reworking of her archaic and powerful figure and the patriarchal culture that has attempted to erase all traces of her.

Aphrodite's monologue aims precisely at exposing their lies and explaining the real story, with a distinctly feminist vein.

The Greeks themselves before Homer knew well that she was not included in the genealogies of the Olympians, but was born directly from the blood of Uranus. Born in the East as Ishtar or Astarte, heiress of the great Neolithic mother goddesses, goddesses of everything, Aphrodite is recounted by the Greeks who adopt her into their Pantheon, but cohabitation is immediately difficult.

Her habits and nature conflict with the patriarchal 'rules' of the Olympians, and so the Greeks rewrite her myths trying to limit her influence in human affairs. Aphrodite hates Homer and the mythographers and now wants justice and recognition. It is a feminist Aphrodite, terribly angry and fed up with millennia of lies about her that will be told.

Her first disappointment is the death of Adonis. The young man is her favourite, but their story is not that of a cheap romance between a cougar and a toyboy from mythology. Adonis is not so much a lover as a son of the goddess, representing the vigour of vegetation and spring, born of Aphrodite herself and living in symbiosis with her. He has many names: Tammuz, Damuzi, in the East, even Dionysus.

The myth is distorted by the Greeks who do not tolerate a male subordinate to a goddess. Thus Adonis is recounted as a foiled youth. His role in the myth is given to Persephone, who is abducted by Hades and is a woman, so she can be told as weak and submissive to another woman, her mother Demeter.

Adonis, on the other hand, is made to die and Aphrodite has to go to pity Persephone, who then has him killed by Ares.

Another reworked story is that of her marriage. According to the Vulgate, Zeus at one point forces Aphrodite to marry Hephaestus, because her beauty and freedom are considered disturbing even on Olympus. Aphrodite does not love her husband, even though she ultimately esteems him. But her nature does not allow her to be faithful and in fact she betrays him with Ares, whom she does not esteem at all. Hephaestus discovers this and imprisons the lovers in a golden spider web and shows them off to Olympus all in mockery. Aphrodite, enraged, leaves him and he marries Aglaia, one of the Graces, who is a goddess of beauty and that's all, almost an Aphrodite dimidiata. In reality, Aphrodite and Hephaestus have been a couple since Minoan Crete, when they supervised the light and smelting of metals. Hephaestus was one of her many co-partners, so intelligent that he was not jealous because he was aware that he was the spouse of a very powerful and inarguable force of nature that made him alive and active too.

But the real affront to Aphrodite takes place in the myths concerning the Trojan War. Here, first Aphrodite is portrayed as a wench competing with Athena and Hera for the apple of Eris, then as a schemer who promises

Helen to Paris despite the fact that she is already married to Menelaus, and thus recklessly causes the Trojan War.

The reality is quite different. Helen and Aphrodite have a long-standing bond; Helen herself is originally a minor goddess in Aphrodite's court, linked to the cult of trees and the story of Adonis. Aphrodite is the protector of a couple that defies the laws of patriarchal society and does not accept the rules.

During the war, Aphrodite cares for the Trojans and fights by their side, even though Homer reduces her role to a vain one and has her injured in the war: she, the warrior goddess of the East, is beaten by Diomedes and scolded by Zeus!

He makes her out to be an overprotective mother, just as he tells her affair with Anchises as the story of a little man who boasts of having seduced a goddess.

In reality, Aphrodite engages in a long struggle against Fate itself in Troy, trying to save a city that the Greeks want to condemn.

In the aftermath of the fall, she is left with her son Aeneas. Aphrodite hates Homer and instead loves Virgil, who has been able to recount her heartbreak as goddess and mother. And she loves the Romans, whom she considers her avengers. She intervenes in the affairs of her son, whom she loves because he is not a 'Homeric' hero, but is much less 'toxic', much more fragile and multifaceted, although unfortunately she realises that he does not have sufficient character to subvert the patriarchal system in which he is immersed, and therefore in the end does not have the courage to disobey Zeus.

He tries to set him up with Dido, here again fighting against fate, because he would like to have him united with a woman of character, and not with the washed-up Lavinia who instead is functional to the patriarchal world order. He will not succeed and so he will help him settle in Latium, waiting for the gens Julia to be born from that land of hard peasants, with Caesar, one of his favourites, with the tough women of his descendants and with the Roman women, who, unlike the Greek women, will really be his daughters and despite a thousand difficulties will often hold up the empire more and better than the men.

And now, in the contemporary era, Aphrodite awaits her redemption, for she sees in the women of today her true daughters, ready to rise up and take their rightful place in the world.

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).

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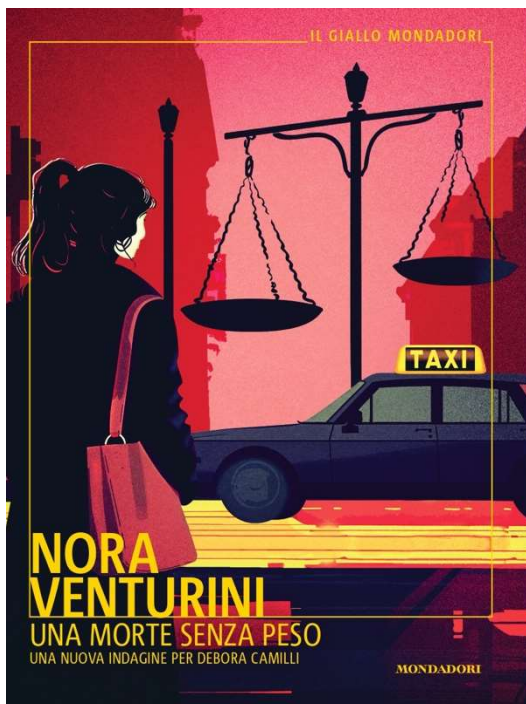
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Author: NORA VENTURINI
Title: LETHAL DIET. A WEIGHTLESS DEATH. A NEW INVESTIGATION FOR DEBORA CAMILLI
 (DIETA LETALE. UNA MORTE SENZA PESO. UNA NUOVA INDAGINE PER DEBORA CAMILLI)

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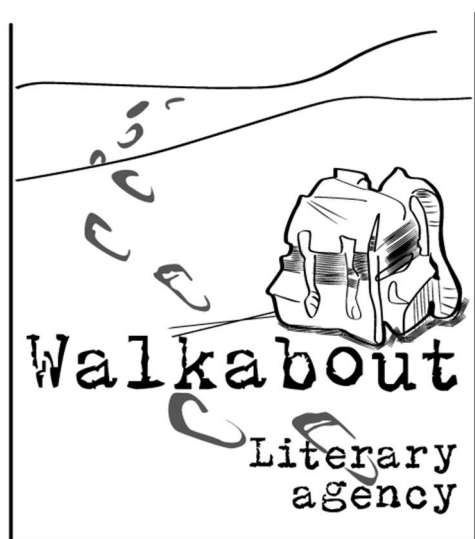
A SUSPICIOUS ACCIDENT. A DEATH THAT SUITS TO MANY. A VERY SPECIAL DETECTIVE DETERMINED TO FIND THE TRUTH

Jessica knew very well what Debora's 'disease' was, what she wanted to do with her life, and what she would have done if her father had not died suddenly four years earlier. Therefore, when she asked her, "Did the disease get to you, tell the truth?", she already knew the answer. "The poor thing was good. She cared about the people who came to her. She wasn't just in it for the money. The asshole who ran her over, and left her there, agonizing, has to be found. If not, I'll find him.

It's just past New Year's Eve, and Debora Camilli, Rome's most perceptive and likeable taxi driver, heroically decides to step on the scales - which mercilessly mark two kilos more. That's it, it's time to go on a diet. Without even doing it on purpose, halfway through a sluggish and exhausting shift, Dr Longobardi, a nutritionist doctor, gets into her taxi. For Debora it is the call of destiny. But there is barely time for an appointment and a visit when Longobardi is hit by a car outside her office. Could it really be an accident? Debora has more than one doubt. Drawing on her main talents - great intuition, initiative and nerve - she starts to investigate. As usual, this means going back to the police commissioner Edoardo Raggio, with all the heartfelt bungling of the case, but also the business discussions, because if the official investigations from the outset focus on a single lead, Debora discovers that another person could have benefited from the doctor's death...

Nora Venturini is a theatre director and screenwriter. She has directed numerous plays and written several TV series and TV movies. She made her debut in fiction with *L'ora di punta, prima indagine della tassista Debora Camilli*, (Mondadori 2017, now in Oscar), which was followed by *Lupo mangia cane* (Mondadori 2018). In 2019 Debora Camilli's third investigation, *Buio in sala*, was published, in 2022 *Paesaggio con ombre*. The taxi-detective series has been published in Germany and Latin America Spain.

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 represent various leading Italian and foreign writers as well as some new and talented voices, in the fields of literary and commercial fiction, children's fiction, and general non-fiction. In nine years WLA has forged solid and fruitful relationships with 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.