

2019

FRANKFURT HIGHLIGHTS



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International Literary & Film Agency

**2019
NABU
LITERARY&FILM AGENCY**

**FRANKFURT
HIGHLIGHTS**

Ernesto Aloia



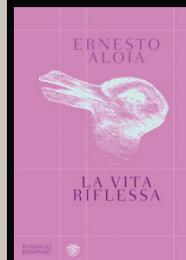
Ernesto Aloia was born in Belluno in 1965, but has always lived and worked in Turin. For Minimum Fax he has published two short story anthologies: *Chi si ricorda di Peter Szoke?* (2003) and *Sacra fame dell'oro* (2006). For Rizzoli, he has published *I compagni di fuoco* and for Minimum Fax *Paesaggio con Incendio*.

The disenchanted mood of some descriptions and the widespread sense of disillusion could evoke the name of the French Michel Houellebecq, as well as Jonathan Franzen's and Don DeLillo's works.

Rights sold
Italy
Bompiani

«A work of neither casual nor evident symbolic connections that embrace literature as a whole and are handled artfully by the author, in a prose whose rhythm of which never slackens, for a novel in a non-invasive dystopic vein that touches on the theme of identity in the clash with the digital world. Topical questions are asked of society by characters who do not seem taken from a bogus little sociology treatise, a defect of many of our novels. Here is a good contemporary author. It is such a relief to write these words that we fear he is an avatar. No, his name is Ernesto Aloia.»

ALESSANDRO BERETTA
IL CORRIERE DELLA SERA



LA VITA RIFLESSA
MIRRORED LIFE

A STUDENT KILLS HERSELF BUT LIVES ON, ON-LINE, TWO FRIENDS START OVER AGAIN AFTER THE LEHMAN BROTHERS CRACK, INVENTING A SOCIAL NETWORK IN WHICH NO ONE CAN "DISAPPEAR" FOREVER

A lost humanity can no longer experience relationships entailing confrontation and goes in search of passports to eternity.

«*Mirrored Life* is the book with which Ernesto Aloia delivers the manifesto of a possible change of direction in personal identity, in a territory where human intelligence is already sharing its space with an AI, with the not so remote – and not so science-fictional – risk of sooner or later being replaced by it.

Mirrored Life is an open novel striking for the author's clear and vivid reconstructive ability to bring to life the eternal questions of humankind: "who are we? where do we come from?" to which he adds his personal "and where are we going?", which somehow represents a sinful and selfish yearning for eternity. There are pages in which the reader must delve into hyper-hi-tech language for experts, but it all still flows with extreme passion across the story of the long-lost friends – the narrator Marco and the Italian-American Greg Lamberti – reunited by fate after over thirty years. Fate is represented by the collapse of Lehman Brothers, a dramatic moment that changed Western financial – and not only – balances. So Greg and Marco are reunited, and Greg's dream happens to coincide with the failure of the bank for which Marco works operating a few illicit speculations. Times have changed, you have to invent your own future, and Greg's idea becomes a passport to that future, in which, using old software and with the financial help of an enigmatic meddler, Danilo Serra, the two old friends bring to life a social network of the utmost relevance, breaking the patterns and cancelling the moral qualms that have kept human kind away from their very dehumanization up to now. This "deep acting" social network, Twins, is sold to a large tech group, thus becoming the first true eternal projection of human life, where each and all can dialogue with themselves through acquaintance parameters amplified by the virtual program. It may seem like a tech-fiction novel, but Aloia's truly exemplary skill lies in the melancholy and often defeated everyday life through which the various characters roam, in a dimension of cautious and fearful passage from a past in which humanity is still searching for itself, to a future where existence is no longer necessary because – and this is the tragedy unwittingly caused by the social network – people will be able to live beyond themselves. The inexplicable suicide of a student is the example of how the discovery is turning into the very negation of pain and loss, because the girl is still living on a screen that, based on data that is constantly updated, projects her into a future of inexistent gestures, actions, and experiences, which are also somehow true, because nothing can halt the eternalization of a virtual life. Finally a good modern novel, true, inspired, between foggy memories of the 20th century and an artificial, impersonal future that may cancel out the last glimmers of human sentiment.»

- Sergio Pent, *Tuttolibri* - *La Stampa*

Dimitar Baševski



Dimitar Baševski was Director and Editor-in-chief of Kultura Publishing House in Skopje. Currently he is Editor-in-chief of Slovo Publishing House. From 2001 to 2006 he was President and now is Hon. President of the **Macedonian PEN Centre**. Author of several books, among others: *The Sarjanovo Carnation* (novel, 1990), *The Brother* (novel, 2007), *The Windows* (novel, 2010-2013) and *The Master* (short stories, 2013). His books have been translated and published in English, Czech, Romanian, Greek, Serbian, Albanian, Turkish and Montenegreen.

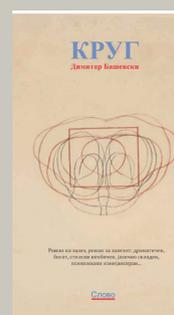
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Macedonia
Slovo

КРУГ
THE CIRCLE

For his works, he has received the highest Macedonian Literature Awards:

- Racin Award**
- Pechalbarska povelba Award**
- Vancho Nikoleski Award**
- Novel of the Year Award for the novel *The Well***
- Short listed for the International Balkanika Award**

Translation Grants for Macedoniain authors are given by the Ministry of Culture of the Republic of Macedonia
(click here for further information)



The Circle by Dimitar Bashevski is a novel about life's setting. As any good novel, the critics say, *The Circle* has more entrances and more exits. All of them lead outside and turn back. They open during the youth and close during the old age... This novel-dream by Bashevski is in search of a sense, of a reason, a search of a person's inner order which will translate the confusion into a consciousness, the chaos and nightmare into a logic story...Bashevski has created a novel which has all necessary predispositions to become a bestseller. This novel is readable. interesting, dramatic, rich with contents, styl is unusual, in a harmonious language, psychologically shaded...

Shay Charka



Shay Charka is an Israeli cartoonist. His work appears every week in Israeli magazines, he has published 17 graphic novels (two of which have been translated into English and published abroad). He is a regular participant in the **UN project *Cartooning for Peace***.

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except
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JUDISSEA

JUDISSEA IS A STORY THAT MINGLES BETWEEN HUMOUR AND SADNESS, HISTORY AND PRESENT TIMES, A STORY FOR YA AS WELL AS FOR ADULTS, IN ANY LANGUAGE.

Judissea is a black and white graphic novel about a young professor, Leon Judkowsky, who specializes in Ancient Cultures at The University of Cracow. While Germany invades Poland, and most of the Jews in Cracow are encircled in the Ghetto, one day, when returning from University, he discovers that his beloved wife and son were taken away by the Nazis.

Before he even starts to mourn his beloved ones, Leon is called by his uncle, a very known and estimated Rabbi who decides to send his nephew to the forest as the leader of a group of Yeshiva boys (i.e. young disciples who devote their lives to the learning of the Torah). The Rabbi wants Leon to take them with him and to save their lives and he doesn't care whether they come back religious or not. He just want them to come back alive and this is the task he assigns to the secular Leon.

During their journey in the forest, Leon and the young disciples meet their contemporary analogs: the Lotus-Eaters, a gang of partisans completely stoned with forest mushrooms; Cyclope, a one-eyed colossus SS officer; Circe, who lives in an isolated domain and is involved in witchcraft; the Sirens, a Klezmer band whose music attracts the Jews in order to lead them to a pub full of Nazi officers; Scylla and Carybdis, represented as bombs and explosives; Calypso, a noble Austrian countess who lives alone in a castle on the peak of an Alpine rock and the Phaenicians, a colorful Italian Mafiosi Family with a beautiful Mamma as the Boss. The third part takes us to Italy where the Mamma and her sons help Leon find his way to his future life.

WORLD INK (LED BY LIZA DONNELLY)

<http://worldink.org/author/shayworldink/>

THE BBC WORLD (CAROL HILLS)

<http://www.theworld.org/category/topics/cartoons/>

<http://shaycharka.blogspot.co.il/>

CARTOONING FOR PEACE (PLANTU)

AND THE FRENCH MAGAZINE LE MONDE

<http://www.cartooningforpeace.org/dessinateurs/charka/>



Rocco
Civitarese



Rocco Civitarese (Pavia, 1999) was 17 and had yet to graduate from high school when he wrote *Invisible Jaguars*, after having read a book by Niccolò Ammanniti. In 2016 he was shortlisted for the **Premio Campiello Giovani** with the short story *Bianca spuma* and received a special mention at the **Premio Calvino** with *Miele* (Honey). *Invisible Jaguars* (Feltrinelli, 2018) is his debut novel.

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GIAGUARI INVISIBILI
INVISIBLE JAGUARS

THE DEBUT NOVEL OF AN EIGHTEEN-YEAR-OLD AUTHOR WHO KNOWS HOW TO TELL A STORY AND DESCRIBE WHAT IT'S LIKE TO BE YOUNG.

There are those who get bored and dream little. Fortunately, however, some work doubly hard, like children, who dream by day as well as by night.

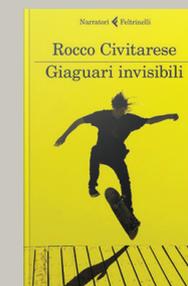
Pavia. Pietro, Giustino, and Davide are in their last year of high school. They are living that unique moment in which they must decide about their future, but their first loves are in command of their brains, as is the discovery of sex and the simple fact of being eighteen. There is a restless and wonderful age, one without compromise: everything seems to be within reach, but also prone to escape forever. Giustino, who has been with Laura for years, dreams of being a cartoonist, but he doesn't really focus on it; David, known as Goliath, is a good basketball player, but his path is crossed by the uninhibited Lucilla, an irresistible distraction. And Pietro is afraid of failing the Medical School entry test. He should be focusing on his studies, but instead his neurons commit mutiny whenever Anna Pettrosso appears on his radar.

The three friends, in fact, are bold and cynical when it comes to relationships with girls, fragile and scared when hopes and feelings come into play, just like Anna, Laura and Lucilla - boys and girls of a generation that is afraid to dream and yet cannot to do without.

It is a world that pulsates before our eyes, which we access thanks to the points of view and the inner voices of the protagonists, who break into the narrative in a game of opposite desires (often with a comic effect), torn between attractions and separations, insecurities and jealousies, games of basketball and parties, unexpected kisses and fights.

Invisible Jaguars is the surprising debut of a very young author, capable of skillfully handling a plethora of characters, imperfect creatures, tender and merciless, and to restore adolescence from within, with the complex reality of those who are experiencing it. An unmistakable voice, combined with the talent of those who know how to tell a story.

pp.190



«With mercurial grace, Civitarese escapes the threat of having to carry out the task of writing the new novel on the “young people of today” preferring to tell a story and that's it, with the ease and happiness of writing of someone who has a real talent.»

- Piersandro Pallavicini, *La Stampa*

Crocifisso
Dentello



Crocifisso Dentello was born in Desio, in Brianza, in 1978. He made his debut in 2015 with *As long as guilt lasts* (*Finché dura la colpa*, Gaffi), a novel that has become a literary success thanks to the acclaim of critics and readers alike. In 2017, *Unknown Life* (*La vita sconosciuta*) was published by La nave di Teseo. He writes for the newspapers «Repubblica-Milano» and «Il Fatto Quotidiano».

**PRESS REVIEWS FOR
FINCHÉ DURA LA
COLPA:**

«The characters are more alive than the people. Literature is a “separate room”: parallel to life, but truer, pathological, but irreplaceable.»
- *Avvenire*

«Dentello knows how to render us accomplices of his denied hero, showing us how the other face of his enduring the world is a holy stubbornness, a form of guilt.»
- *La Lettura - Corriere della Sera*

«Dentello carves the identity of his character rendering him even more excluded from life, like Kafka’s cockroach (but without metamorphosis or redemption).»
- *Tuttolibri - La Stampa*

«An obsessive and raw novel, shameless and with strong colors, where abuses and acts of bullying merge with the tragedies and human miseries of devastated suburbs. Dentello endows his stubborn protagonist - “a monk of literature” - with the wings of a freedom that only books can give.»
- *Il Sole 24 Ore*

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LA VITA SCONOSCIUTA
UNKNOWN LIFE

Milan, early 2000s. Ernesto, fifty years old, unemployed, returns home in the middle of the night after a sexual encounter with an Arabian gigolo, to find his wife Agatha lying lifeless on the sofa. A few hours before the tragic event, the couple has been engaged in the umpteenth fight because Agatha - forced to work as a maid to balance the family budget - reproaches her husband for his indolence.

Ernesto’s sorrow over the sudden loss of his wife exacerbates his sense of guilt. For years he has been leading a double life full of lies and betrayals. Agatha, a Sicilian with a rebellious character, ignores the fact that her husband cheats on her with male prostitutes in the squalor of public parks and railway station toilets. She is also unaware of the terrible secret that Ernesto hides, dating back to their common past as revolutionaries in the 70s when he sabotaged a planned action causing the death of members of their group.

The novel holds a double metaphorical meaning: the end and cooling down of a militant political period as well as the gradual fading of the marital relationship, alternating accounts of Ernesto’s new everyday life in an empty and silent home, with fragments of his past and that of his wife Agatha.

Structured in chapters which, like snapshots, illuminate our near past thanks to a particular, a detail, an emotion, the novel reveals the intimate and public memory of a man who lays himself bare in a confession without discounts.

Crocifisso Dentello tells of two lost lives, a husband and a wife offended by History and denied feelings.

pp.120



«Dentello has fashioned the paradigm of the modern couple, one like many others, dying, not only figuratively. The author depicts an estranged existence and does so with rare lexical clarity. It helps us understand the last spurts of the revolution at the end of the 70s.»

- *Il Foglio*

«Born not long before the kidnapping of Italian politician Aldo Moro, Dentello chooses to tell about the revolutionaries who survived the revolution, and therefore aged. Certainly without acquitting them.»

- *Paolo Di Paolo, La Repubblica*

Irene
Di Caccamo



Irene Di Caccamo lives in Rome. She is a voice actor and dialogist. Her first novel is *The Imperfect Love* (*L'amore imperfetto*, Nutrimenti 2011) which won the Rapallo – Carige Prize 2012.

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DIO NELLA MACCHINA DA SCRIVERE
GOD IN THE TYPEWRITER

NOMINATED FOR PREMIO STREGA 2019
SHORTLISTED FOR PREMIO PAVONCELLA 2019

A NOVEL WHICH REWRITES ANN SEXTON'S LIFE, ONE OF THE MOST LOVED POET OF THE LAST CENTURY.

A tribute and a true act of tenderness towards a very modern, frank, and intense poet, who, with her obsessive need to find "a voice", escaped every possible definition and established the irreducible measure of her life.

"The miracle of this book is to make us feel how much life there is in a woman who skirts and courts the most self-injuring impulses even in what might give her pleasure."

- Nadia Terranova, La Repubblica - Robinson

Who is behind the mask of Anne Sexton, the beautiful and damned poet, extraordinary literary figure of the twentieth century? How to overcome the stereotype of a fickle, selfish, sweet, furious and erotic woman, to get to the core of her identity and reconstruct the complexity of such an extreme and contradictory life? Through subtractions and attempts, pursuing a novel form of truth in literature? In a continuous encroachment between reality and the imaginary, written in a lyrical and powerful tone, *God in the Typewriter* freely investigates the character of Anne Sexton connecting with the passion, with the authenticity, with the pain and urgency of the written word, a form of therapy for her and the only possible answer to the discomfort and emotional chaos that have swept over her. This book, a very personal and intimate rewriting of her days, conducted in first person and from Anne's point of view, aims to be a tribute and a true act of tenderness towards a very modern poet, frank and intense, obsessed by the need to find "a voice".

pp.262

«An emotional bomb, a continuous explosion from the first to the last page. An urgent, exemplary book.»

- Aurelio Picca, La Lettura, Il Corriere

«A precise book, lyrical, implacable, a painful read.»

- Marco Lodoli, La Repubblica

Luca
Doninelli



Luca Doninelli was born in Leno, in the province of Brescia, in 1956. As well as a narrator, he is a theater critic and a literary critic. He made his debut in 1990 with *I due fratelli* (Rizzoli), followed by the novels *La revoca* (Garzanti, 1992, Selection Campiello Prize, Premio città di Catanzaro and Premio Napoli), *The futile truth* (Garzanti, 1995), *The new era* (Garzanti, 1999), *La mano* (Garzanti, 2001), *Back to the sea* (Garzanti, 2004), *The dust of Allah* (Garzanti, 2007), *The simple things* (Bompiani, 2015), *Self-knowledge* (La Nave di Teseo, 2017). In 1994 he was awarded the **Grinzane Cavour Award** for Italian fiction. for his series of long stories, *Decorous Memories* (Garzanti, 1994). He is the author of numerous books for children, including *Tobia and Giuseppe* (Interlinea, 2002) and *Alieni* (Bompiani Wickson), who won the **Children Strega Prize in 2019**. For the theater he is also author, among other things, of the text *Ite Missa Est*, which debuted in 2002 under the direction of Claudio Longi. He has also published a series of *Conversations with Giovanni Testori* (Guanda, 1993) and the essay composed of a series of “insurrectional writings” on Milan, *The Collapse of Expectations* (Garzanti, 2005). In 2018 he wrote *A gratitude without debts*, a tribute to the maestro Giovanni Testori and in 2019 *The diet am I*, both published by La Nave di Teseo.

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LE COSE SEMPLICI
SIMPLE THINGS

ONE OF THE MOST ESTEEMED AND APPRECIATED AUTHORS OF ITALIAN CONTEMPORARY LITERATURE.

SHORTLISTED **CAMPIELLO PRIZE 2016**

SHORTLISTED **CORRADO ALVARO-LIBERO BIGIARETTI PRIZE 2016**
CHILDREN STREGA PRIZE 2019

In Paris a young man meets a girl, enfant prodige in maths, and the two fall in love, get engaged, get married. She, in her twenties, goes to America. But the world as we know it comes to a halt and in the blink of an eye everything ends: no more oil, no more electricity, no trade or money, no more social rules. Only wars and carnage everywhere. With the end of all civilization, the two lovers become stranded on opposite sides of the ocean, with no possibility of communicating. For twenty years the two live apart: she has a very hard life, he begins to write so as not to forget her, until, after many years, the two meet again, lit by the fire of passion and the need for truth. *Simple things* is the attempt to describe the path of our most common and elementary desires - and everything that touches our heart, to the point of tearing us to pieces with its beauty or with the pungent memory of it - despite the world's devious attempts to destroy it all. Is our need to live a life that can be called human, full of joy but also of a pain, endowed with meaning, destined to break against the wall of power, superficiality, induced thought and clichés? Or is it possible to find satisfaction?

pp.838



«A cross between Houellebecq and McCarthy, an imposing and mysterious novel, which asks the reader “simple” questions such as: what does the life of others become without us? What paths does it take? Doninelli challenges himself and the very structure of the novel to retrieve the question of which literature has lost sight: what is man? And he writes this novel that begins with death and ends with death, while investigating a long-postponed apocalypse. It calls upon faith and God himself.»

- Paolo Di Paolo, *La Stampa*

Aminata Fofana



Aminata Fofana was born in Guinea. She spent her childhood immersed in tribal life amongst many brothers, sisters, step-mothers and cousins, warriors, fishermen and witch doctors, listening to the sounds of the immense forest which surrounded her. When still a teenager, she with her family left the unpolluted life of their village and moved to the outskirts of Conakry, Guinea's capital. Soon she left everything behind and went to Europe. In Rome she worked as a model. In London she began to write songs and soon recorded her first album *The Greatest Dream*, released worldwide by Mercury. While working on this album, she collaborated with famous artists like Massive Attack, Wyclef Jean (Fugees) and Craig Armstrong. During 2007/2009 she worked as a communication consultant for the Italian Ministry of the Environment. She also wrote for main Italian newspapers, such as La Repubblica, L'Unità and took part in various TV programs as a guest author. *La luna che mi seguiva* is her first novel.

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Einaudi
TEA

LA LUNA CHE MI SEGUIVA
THE MOON THAT FOLLOWED ME

A Sudanese village on the edge of the forest, between a river and the sea, and a valley of red earth. Moussa, the shaman grandfather, the real chief of the village. The prince, Saduwa's father. Her mother, one of the prince's wives, who is sad because she only has two daughters, and power is always male. The other women of the village. N'koronko, the madman. Kadiatou, the 'mother of oracles'. Taore, the warrior. Bubu, the tame monkey, and Bolocologninte, the puppy. Soraya, Foulematou and little Niuma, her sisters. Fode and her other cousins. And lastly she, Saduwa, the little princess, the predestined one, still unaware that she has the powers, that she is the chosen one of the magic blazon, where the mysterious faces of her ancestors are engraved. Who still live on, in dreams. And who guide Saduwa, at the head of a group of children, to face the dangers of the forest, the river and other worlds, in other dimensions. And to conquer pain and destiny. The charm of Saduwa's adventures is surpassed only by another magic, that by which the author evokes the village life that moves to the rhythm of sunrise and sunset, accompanied by the voice of the shaman whose song gives thanks to the dawn and the departing day.

pp.240

«...it is increasingly difficult to be surprised when reading a book. We find ourselves admired, amused, disappointed, perhaps sometimes even exalted, but rarely surprised. And it is precisely this that happens reading *The Moon That Followed Me*, a fairy tale for adults that alternates, against the backdrop of an Africa swarming with animals and spirits, raw violence and dreamy poetry. A tribal enchantment which touches silent cords for too long, a breath of fresh air in a too stale literary landscape...»

David Frati, Mangialibri

«A little girl, her grandfather the shaman, an African village out of time. A fairy-tale, a revelation about a world perhaps lost forever, which brings the echo of the legends of ancient storytellers wandering from one tribe to another reaching for the first time our heart of Westerners. A novel of charms and terrors where magic works in earnest, and plants and animals and men are sacred. The adult author brings to life in the form of a novel the experiences and the point of view of a girl totally immersed in the African mandingo world, animist and magical. A child who finds herself to subvert the traditions.»

Roma multietnica



Laura
Freudenthaler



Laura Freudenthaler was born in 1984 in Salzburg. She studied German language and literature studies, Philosophy and Gender Studies. She lives in Vienna. Her stories *Der Schädel der Madeleine* were published in 2014.

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DIE KÖNIGIN SCHWEIGT
THE QUEEN REMAINS SILENT

WINNER OF THE BREMER LITERATURPREIS 2017

This novel retraces, in a remarkable manner, a lifetime in the secluded cosmos of a village from the fragments of memory of an old woman. This life's story is tragic. However, never does this woman perceive it as such – she rather carries its weight on her shoulders proudly, like a »queen«.

Fanny, the «queen», is a woman worn out by fate who spends her remaining years by herself, keeping silent about the past. Rather than filling the journal her granddaughter gave her page by page with the tragedies of her experience she leaves it untouched on her nightstand. But in daydreams and sleepless nights she cannot escape the memories, and so she sees her entire life flash before her eyes in disturbing images. We witness Fanny throughout all her life's phases, from her childhood at her parents' farm in the 1930's almost until her death.

These fragments of memory tell in dense, clear and touching stills how Fanny turned into an unapproachable, proud woman. This novel is a character painting that bears witness to the young author's profound insight into human nature, her high degree of sensibility, and ultimately her considerable literary talent.

Laura Freudenthaler's fine sense for atmosphere and emotions is impressive. Her carefully chosen language and narrative style create a stunning mix of perception, memory and re-living.

«Rarely I have read a first novel which impressed me that much!»
- Anna Jeller, Buchhandlung Jeller, Wien

«A very special book, I could hardly leave it!!»
- Gudrun Suchanek, Buch&Boot, Altaussee

«This is really a surprising novel – an important topic, an unusual point of view, a very clear language!»
- Ute Pukropski, Buchhandlung Libretto, Oldenburg

«What a wonderful voice!»
- Susanne Barnsteiner-Bosch, Buchhandlung Lesbar, Weilheim



Laura Freudenthaler



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EUROPEAN UNION PRIZE FOR LITERATURE 2019

Recommended by New Books in German: «*Ghost Story* is a literary and poetic read that is nonetheless highly accessible, offering an imaginative and insightful take on mid-life anxiety and the challenges of living with a long-term partner. Laura Freudenthaler's innovative portrayal of the classic theme of the love triangle is captivating enough to be read in a single sitting.»

- New Books in German

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GEISTERGESCHICHTEN

GHOST STORY

WINNER OF THE EUPL AWARD 2019
NUMBER 1 OF THE ORF-BESTENLISTE MARCH 2019

What if a void suddenly opened up in your life? This is the question Laura Freudenthaler pursues in her second novel *Ghost Story*.

In her gap year, that she meant to spend playing piano and writing textbooks, Anne is thrown off track. One by one she abandons her habits and hobbies. By day she roams the streets, by night she writes her observations into a notebook. Her flat, where she has been living with Thomas for 20 years, feels increasingly uncomfortable, not least because Thomas seems to be less and less present there. She had suspected all along that he might be cheating on her. And now the girl, as Anne calls his mistress, appears as a fleeting, whispering ghost. There are noises and apparitions now which are getting harder and harder for Anne to identify.

In this story of jealousy and passion almost resembling a musical score we follow Anne deeper and deeper into a world of mirror images and false bottoms where the lines between reality and delusion are slowly blurring.

«For us the readers the reading satisfies one of the most important functions of literature: On every single page we do realize better and better what empathy means in our complex relationship to the other.»
- Björn Hayer, *Wiener Zeitung*

«The author stays completely close to her protagonist, illuminates her inner disruption with a stoical silence in her words. The border between reality and imagination becomes blurred.»
- Julia Schafferhofer, *Kleine Zeitung*

«Like in her first novel *The Queen* is silent the author succeeds in a masterly way to put herself in the position of an older woman.»
- Hanna Ronzheimer, *Ö1 Leporello*

«Laura Freudenthaler knows how to mix the seemingly reality with the unreal.»
- Miriam Mairgünther, *Buchkultur*

«A very calm, statutory atmosphere that slowly becomes dizzying and finally threatening. The intensity of this prose results from insisting on details.»
- Alexander Kluy, *literaturhaus.at*

«To get scared you don't need a ensorcelled castle, in this case just your own apartment.»
- Lisa Schneider, *fm4*

«Laura Freudenthaler's prose is well-thought-out and ambiguous, it's a pure pleasure. You feel that this book is not just focused on the plot, she holds the words and language up. A glow!»
- Marina Büttner, *literaturleuchtet*

«At the latest on March 22nd at the bookfair in Leipzig this book scales up the bestsellerlist.»
- *Kurier Freizeit*



FICTIO LITERARY

Tomer Gardi



Tomer Gardi born in 1974 in Kibbutz Dan in Galilee, studied literature and educational science in Tel Aviv and Berlin. He was editor of the journal «Sedek: A Journal on the Ongoing Nakba», a project of the Israeli-Jewish initiative Zochrot that aims to make the memory of the expulsion of the Palestinians part of public debate. Tomer Gardi's literary essay *Stein, Papier* was published in 2011. *Broken German* is Tomer Gardi's first novel written in German. *Otherwise You'll Get Your Money Back* is his second novel, published in 2019.

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SONST KRIEGEN SIE IHR GELD ZURÜCK

OTHERWISE YOU'LL GET YOUR MONEY BACK

NUMBER 1 OF THE LITPROM-BESTENLISTE SPRING 2019

The Scheherazade story opens with a writer asking for support at the job center. When mentioning his line of work the troubles start – »Writer? There is no such profession«. But cunning as he is, he suggests a deal. He offers to tell the man behind the desk a story who will then, if he likes it, approve the writer's request. The ensuing »storytelling for survival« turns out to be the driving force of this novel brimming with volte-faces and allusions. Like a matryoshka revealing more dolls on the inside, the different plots keep creating new narrative levels and worlds. With Tolly Grotosky, Lea Agunis, Abu Adwan and others, Tomer Gardi portrays unforgettable characters that are subject to the whims of state authority in daily life and that have their very own ways of dealing with it.

«A wild, funny, completely undisciplined literary round dance which roasts the Israeli society. And not only with this one.»
Insa Wilke, jury member

«Super funny, super serious, and a super smart play with everything that's human. Crazy!»
- Pieke Biermann, Literaturagenten Radio Eins

«Gardi plays with the One-Thousand-and-One-Night-cliché. Too soon these 160 pages come to an end. We would have loved to listen much longer.»
- Dominika Meindl, Falter

«As funny as profound, poetic filed, but still handy. This is an excellent novel that deserves attention and readers.»
- Gerrit Völker, Maternus Buchhandlung, Köln

«Tomer Gardi has created a unique novel. He presents us with a wild, amusing and impressive depiction of the moment we live in.»
- Oded Wolkstein, Walla

«*Otherwise You'll Get Your Money Back* raises hopes that stories have power, and marks Tomer Gardi as one of the most interesting Hebrew voices of today.»
- Elad Bar-Neu, Ha-Chaim Atzmam

«An anarchical, riotous funny novel.»
- Wiebke Porombka, FAZ

«Artful, amusing and exhilarant.»
- Harald Klauhs, Die Presse

«Tomer Gardi's literature is on the one hand easygoing, on the other also very sophisticated. His novel is entertaining and conveys political issues, especially Tomer Gardi's humour is a weapon.»

- Carsten Hueck, Ex Libris and SWR2 Lesenswert



Iris
Hanika



Iris Hanika, born in Würzburg in 1962, has lived in Berlin since 1979. She was a staff writer for the Berlin section of the *Frankfurter Allgemeine Zeitung*. In 2006, she was awarded the **Hans Fallada Prize**, in 2008 she was shortlisted for the **German Book Prize**, in 2010 she won the **European Union Prize for Literature** and in 2011 the prize of **LiteraTourNord**.

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TREFFEN SICH ZWEI

TWO PEOPLE MEETING

Over 150.000 copies sold in German alone!
Shortlisted for the German Bookprize

You don't know where, you don't know when — but at some point love will strike, that's for sure. In this novel, two people, already well accustomed to single life, are struck completely out of the blue. He has the most fascinating eyes in the world, and her beauty sweeps him off his feet.

Treffen Sich zwei (lit.: Two People Meeting) is a romantic novel for adults, a heimat novel set in Berlin's Kreuzberg district. It's about desires and anxiety, about the professional life of a systems coach and the fits of a gifted hysteric, about self-help sex books, music, lyrics, classic passages about love, and with a good deal of alcohol and urine therapy thrown in for good measure.

Iris Hanika is a sensitive and unerring observer of the emotional condition of her contemporaries. The wittiness, accuracy and elegance in her writing demonstrate why this eternal theme in literature continues to touch every one of us to this day.

pp. 320

«And finally I can have fun reading about a successful love, for once, and not beneath my level. This has done to me, with her prose, Iris Hanika»

Jörg Drews, Süddeutsche Zeitung



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Backlist

Das Eigentliche
(*The Essential*)

Germany
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Moldovia
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Ucraina
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WIE DER MÜLL GEORDNET WIRD

HOW THE WASTE IS PUT IN ORDER

Her previous novel *Treffen sich zwei* sold more than 150.000 copies in German alone!

US Jury Pick - New Books in German

EU Prize For Literature Winning Author

The translation of this novel is supported by "New books in German" (Goethe-Institut).

This is a novel about middle age, when life is again reshuffled. The motto is "stop making sense". Antonius tries to cope with a general feeling of meaninglessness, and finally decides to only do meaningless things from now on. This is why he tidies rubbish bins. When he does not get an answer to his question if rubbish bin care might not be a rather meaningful activity after all, he immediately stops it.

Renate, on the other hand, would like to disappear from her own life. She finds it is dull when it is actually quite comfortable. But it does not bring her joy. That is the present, a hopeless mess. The past has not been better but seems, in hindsight, neat and orderly. Also, Antonius only played a supporting role then. Others have been more active: They fought to occupy a space in their world or in their business; they chased a missing book that seemed to have reappeared; they were in love or not; parents had been murdered, empires crumbled. A lot was going on at that time. What became of all that? By now, the past is already bigger than the future will be.

Wie der Müll geordnet wird is set in today's capitalistic world, at the interface of times and regimes (Berlin 1990).

Just as her novel *Treffen sich zwei*, we are intrigued by the serene, and sometimes less serene, interplay of relationships and pairings that Hanika portrays with skill and wit.

pp. 304



Iris
Hanika



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Sandorf

DAS EIGENTLICHE

THE ESSENTIAL

**EUROPEAN UNION PRIZE FOR LITERATURE
HANS FALLADA LITERARY AWARD
LITERATOUR NORD LITERARY AWARD**

**US Jury Pick - New Books in German
EU Prize For Literature Winning Author**
The translation of this novel is supported by "New books in German" (Goethe-Institut).

Iris Hanika's *The Essential* tells the story of Hans Frambach, a German archivist obsessed with his country's Nazi past for as long as he can remember. His life's work has been to catalogue and process the »remembrances« of Holocaust survivors' at the German Bureau of Past Management, a task so heartbreaking and all-consuming that Hans can no longer imagine life without misery—for him, it is »the essential« thing. Yet, Hans has begun to question the necessity of his unhappiness. When his best and only friend Graziela ends a tumultuous love affair, he begins to draw a line between his guilt over a deeply painful, inherited history and his own unhappiness. What is really essential to him, and what is the true value of the past?

Taking place in vibrant contemporary Berlin, *The Essential* explores the effects of the Nazi past on two middle-aged Germans, shining an ironic, humorous light on life in Germany right now and posing a critical question: in a country that carries few traces of its National Socialist past, how do we memorialize tragedy?

pp. 176



«This book withstands a second reading, as it shows, in literature's abundant ways, the antagonism of remembrance, a novel – which was written, as must be said, after and in spite of Auschwitz.»
Andreas Platthaus, FAZ

«An author who writes wittily, sincerely and without the slightest sensationalism.»
Spiegel

«Iris Hanika is looking for 'the ultimate thing' and poses the question how to escape his own life through reappraising the NS past.»
SWR

Mela
Hartwig

Mela Hartwig, Mela Hartwig Spira was born 1893 in Vienna, Austria-Hungary, as Mela Herzl later Hartwig, as a daughter of the sociologist Theodor Herzl, who converted in 1895 from Judaism to Catholicism and adopted the name Theodor Hartwig. She studied at the Vienna Conservatory and was active as actress in the years 1917 to 1921 in Austria and Berlin. She married the Jewish lawyer Robert Spira in 1928. In a literary competition of the magazine *Die Literarische Welt*, her story *The Crime* (1927) was awarded and by the mediation of **Alfred Döblin** and **Stefan Zweig**, Hartwig could publish her novella collection *Ekstasen* the following year. Her first novel *Das Weib ist ein Nichts* was published in 1929. After Austria's Anschluß to the German Reich in 1938, Mela and her husband emigrated to London, where she met Virginia Woolf, who gave her a job as a language teacher. There Mela Hartwig Spira died in 1967 at the age of 74.

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INFERNO

AN EXTRAORDINARY FIND: FIRST EVER PUBLICATION!

IMPRESSIVE, IF NOT VERTIGINOUS ... INFERNO IS LIKE A PRECURSOR OF ELIAS CANETTI'S CROWDS AND POWER.

Vienna 1938. The »Anschluss« of Austria is imminent. It is a time of pogroms, of opportunists, of denunciations and enthusiastic nazis. In these times of upheaval 18-year-old Ursula has to decide which road to follow – will she be part of the brutal regime or join the Resistance. Nowhere can she be safe anymore, for »soon all walls will have ears and behind every door someone will eavesdrop«. Ursula's

brother is trying to convince his family to join the national socialists, even the teachers at her painting school are party members. In those dark days that threaten not just Ursula's but many livelihoods, her boyfriend seems to be the only ray of hope. This novel's breathless prose disconcertingly mirrors Ursula's inner turmoil, her despair and her existential fears.

Between 1946 and 1948 Mela Hartwig, in her London exile, penned *Inferno* which has been published for the first time only now, 70 years later. It is remarkable how lucidly Hartwig analyses the Nazi era so shortly after the war.

«Finally Hartwig's most important novel has been published. She completed *Inferno* three years after World War II. Hartwig describes the pogrom in November 1938 and the fire of the synagogue with an oppressive intensity.»

Thomas Leitner, Falter

«*Inferno* is a real discovery. An expressive, almost cinematic piece of literature that gives a silhouette of the time between the first pogroms and the end of World War II.»

Paul Jandl, NZZ

«Impressive, if not vertiginous ... *Inferno* is like a precursor of Elias Canetti's *Crowds and Power*. It is time to acknowledge at last Mela Hartwig her condign place in the history of literature.»

Kathrin Hillgruber, Deutschlandradio

Ally
Klein



Ally Klein
born in 1984, studied philosophy and literature. She lives and works in Berlin. Carter is her first literary publication.

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CARTER

Carter, the main character, has a way of enchanting the people around her. That is also what she does to this story's nameless narrator who is vying for her attention from the first moment but never really seems to get close enough. That's because only Carter herself decides how close she allows people to get and how intimate her relationships to them will be. Hence she creates a fragile network of attracting and rejecting people, of letting them approach only to draw away again.

In extremely graphic phrases, Ally Klein manages to capture even the slightest movement, the tiniest sensation, down to the smallest bodily details. Her language becomes almost tactile, positively etching itself into the reader's body. Rarely has a debut novel cast a comparable spell on the reader.

pp.208

«There are books that take your breath, that fill every single muscle with highest tension, and that take possession of the reader. Ally Kleins debut novel is definitely one of those stirring books.»

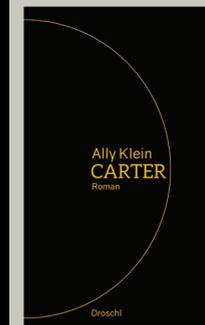
Björn Hayer, Spiegel Online

«Ally Klein is a debut author with relentless poetic pride. In her first novel, "Carter", she describes characters full of stubbornness»

Elisabeth Wagner, TAZ

«In this respect, Klein's work is a poetic force act of reflection about snapshots from a damaged life, a show of strength over the search for people, a highlight of linguistic beauty over the experiences of everyday life, often felt, but never put into words in such a manner which all of us have experienced before in our lives.»

Carsten Leimbach, Cicero



Oshrat
Kotler



Oshrat Kotler is an Israeli journalist, top news anchor and author. Her latest novel *Ija Mia* was a bestseller in Israel.

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IJA MIA!

MY CHILD!

A BESTSELLER IN ISRAEL

Oshrat Kotler, Bulgarian sabra, decided to go in search of her roots, a complex task since her grandparents were no longer there and her parents avoided talking about the past, their daily survival. But Oshrat did not hesitate, and after much research, she was able to reconstruct in a clear, sincere literary style the moving saga of three generations of strong and authentic women who embody so well the universality of time.

Three tangled monologues, three generations of women in Tel Aviv of old times, whose life has made them into energetic women, full of sadness, ephemeral joys and a strong, firm, invincible love for their children. And between the chapters, this man, Nissim, Beka's husband who left everything for her, the father of Gueoula the rebel and the grandfather of the beautiful pianist, Mia ... Under the realistic but dull glance of adoration for his wife, this card player of life, who draws the vagaries of his wife's life, finds himself in solitude in old age, drowned in melancholy.

A simple language, told in the present, 1936 and 1999, a language that comes from the heart, a survival that seems for these women not too serious a fatality since they are strong! A realistic spirit, a dignity that wins over despair. And then compassion, intensity, authenticity You can feel the pain, the emotions, the love, the survival - just like in a movie.



«Oshrat Kotler captivated me with her engaging novel which allowed me to step into the shoes of compelling characters and experience the colorful and sensual world of Bulgarian emigrants in Tel Aviv from the 1920's to the present.»

- Yochi Brandes, author of *Akiva's Orchard*

Emanuela
Mascherini



Emanuela Mascherini

is an actress, writer, and director. She has earned a diploma in acting from the Centro Sperimentale di Cinematografia and in directing from the New York Film Academy, and has a university degree in Film Sociology. She has written, among others: the essay *Glass Ceiling. Oltre il soffitto di vetro* (Edimond, 2009; Premio Città di Castello and Premio Pari Opportunità 2009), the novel *Memorie del cuscino* (Castelvecchi, 2009; Premio Afrodite and Premio Livio Paoli 2010 per la Narrativa edita), the handbook *Non ci casco più. Donne che amano troppo, poco e male* (Kowalski - Feltrinelli, 2012).

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ALICE SENZA MERAVIGLIE

ALICE WITHOUT WONDER

A CONTEMPORARY TALE ABOUT THE SECOND VIRGINITY OF A WOMAN 'REBORN' AFTER A BREAKUP

After ten years of living with the same man, she 'awakens' to a world that no longer plays by the rules she knows. Celeste Primavera's new life is a recovery of affective, sexual, and social literacy. The journey, at times tragicomic and surreal, of someone who hopes for a happy ending in the face of a past that is impossible to forget, of time marching on, of the lack of a job, of tomb-like houses rented as if they were luxury villas, of her frequent panic attacks contrasted by running in place, and of men with all kinds of neuroses. Like any heroine worthy of respect, like any human being before going to bed, or like Alice - but without the wonder. Celeste, ghost writer and actress, is me, or maybe she is you, or maybe she is all of us, alike in our misfortunes and utopias. Her travel companions are: Dottorix, a bisexual and polyamorous cardiologist of international renown, who after years of psychoanalysis and of cardiovascular studies thinks she has understood all there is to know about the heart without having yet learned how to cure it, especially her own; Donjuan, former serial seducer abandoned by his family; Semiepilex, an operable but not operated semi-epileptic who doesn't remember where she lost her family and who shows up at the end of the month to collect the money for her indemnity; Russotto, a traumatized goldfish who splashes around in Lexotan-scented water. All different in age, gender, origins and goals, but united by a single floor: the attic of a Roman apartment building where what used to be a single loft, today is divided into four miserable studio apartments, exposed to the sun as well as the bad weather of our unstable times.

pp. 175



«With great irony Mascherini tells the tragicomic story of Celeste which can be the story of any thirty - year-old who has to start all over again after the end of a long relationship, with a precarious job and without a dream and a penny in her pocket.»

- Ilaria Bagnati
THRILLERNORD

Paolo Maurensig



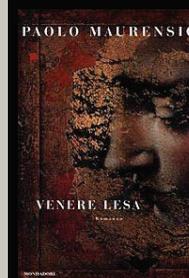
Paolo Maurensig lives near Udine. Internationally renowned for the bestseller *The Lüneburg Variation* (*La variante di Lüneburg*, Adelphi) translated into more than 20 languages. He is also the author of *Canone inverso*, 1996 (film starring R.Tognazzi), *Wounded Venus* (*Venere lesa*, Mondadori, 1998), *The Dreams' Guardian* (*Il guardiano dei sogni*, Mondadori, 2003) and *The Chess's Archangel* (*L'arcangelo degli scacchi*, Mondadori, 2013). In 2015 he wrote *Theory of Shadows* (*Teoria delle ombre*, Adelphi, 2015) with which he won the distinguished **Premio Bagutta**. His last novels: *A Devil Comes to Town* (*Il diavolo nel cassetto*, Einaudi, 2018) and *God's Play* (*Il gioco degli dei*, Einaudi, 2019).

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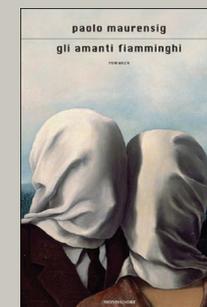
GLI AMANTI FIAMMINGHI
 THE FLEMISH LOVERS

AUTHOR TRANSLATED INTO MORE THAN 20 LANGUAGES AND PUBLISHED, AMONGST OTHERS, BY FARRAR, STRAUS & GIROUX (USA), SURHKAMP, INSEL VERLAG (GERMANY), PHOENIX HOUSE (CHINA), ORION (UK), EDITORIAL PRESENÇA (PORTUGAL), COMPANHIA DAS LETRAS (BRASIL), SEUIL (FRANCE), TUSQUETS (SPAIN), ARBEIDERSPERS (THE NETHERLANDS), SOSHISHA (JAPAN).

Two middle-aged friends set off with their wives on a vacation to Catalonia. The small group is close-knit, yet, just below that illusory harmony, a background of unexpressed feelings and unspoken words stagnates. Why does the protagonist fantasize about killing his friend? And did his wife ever really love him? What is Jacopo hiding? Why does Emma behave so complacently? Jacopo never returns from an excursion. The protagonist's narrative becomes confused and incomplete, the day full of mystery. One certainty: having saved *The Flemish Lovers*, the mysterious novel about a love story that Jacopo was writing. Just as Bruegel portrayed the triumph of love within his *Triumph of Death*, Maurensig masterfully paints a picture in the picture, giving the reader the impossible question of whether destiny or our desires and our choices determine our life.

Of *Canone inverso*, the «New York Times Book Review» said in 1999 that Maurensig's writing, especially the interlocking narratives, recalled German Romantic writers such as E. T. A. Hoffmann, Joseph von Eichendorff, and Isak Dinesen. Reviewer Jonathan Keates said, "The mournful beauty of this sparsely proportioned, soberly recounted story owes much to the sense Maurensig subtly imparts that Jenó's loneliness is a species of infection communicating itself to every other character in the book. Drawing on the artistic techniques of both the 18th and the 19th centuries, he pronounces a gloomy verdict on the various types of human alienation created by the 20th." NPR said that the book had developed a "cult following."

pp.190



Paolo Maurensig



Paolo Maurensig lives near Udine. Internationally renowned for the bestseller *The Lüneburg Variation* (*La variante di Lüneburg*, Adelphi) translated into more than 20 languages. He is also the author of *Canone inverso*, 1996 (film starring R.Tognazzi), *Wounded Venus* (*Venere lesa*, Mondadori, 1998), *The Dreams' Guardian* (*Il guardiano dei sogni*, Mondadori, 2003) and *The Chess's Archangel* (*L'arcangelo degli scacchi*, Mondadori, 2013). In 2015 he wrote *Theory of Shadows* (*Teoria delle ombre*, Adelphi, 2015) with which he won the distinguished **Premio Bagutta**. His last novels: *A Devil Comes to Town* (*Il diavolo nel cassetto*, Einaudi, 2018) and *God's Play* (*Il gioco degli dei*, Einaudi, 2019).

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VENERE LESA
 WOUNDED VENUS

AUTHOR TRANSLATED INTO MORE THAN 20 LANGUAGES AND PUBLISHED, AMONGST OTHERS, BY SURHKAMP, INSEL VERLAG (GERMANY), PHOENIX HOUSE (CHINA), ORION (UK), EDITORIAL PRESENÇA (PORTUGAL), COMPANHIA DAS LETRAS (BRASIL), SEUIL (FRANCE), TUSQUETS (SPAIN), ARBEIDERSPERS (THE NETHERLANDS), SOSHISHA (JAPAN).

In this novel, Paolo Maurensig's narrative skill lies in the subtle and indecipherable play of the amorous conflict. On the scene, the mature professor Deravines and his young and restless wife Angèle; Giulio Colombi, a brilliant and fragile man, loved too much by women, and his charming and neglected girlfriend Flora. Two dissatisfied couples and a storyteller, with the failure of their marriages behind them. A tragic quintet, the interweaving of heartfelt voices in a modern Spoon River. Five characters in search of love, but dominated by an ominous astral conjunction that holds the strings of their destiny, denying them every possible access to happiness. Because love, which is nourished as much by possession as by subtraction, by attachment as by revenge, incommunicable and private as any pain, finds its symbol in a figure of astrology, that "wounded" Venus, cracked, afflicted, wounded, which alludes to an incurable anxiety, to the impossibility of duration, to a harrowing game forever governed by the same rules.

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Paolo Maurensig



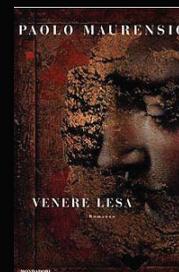
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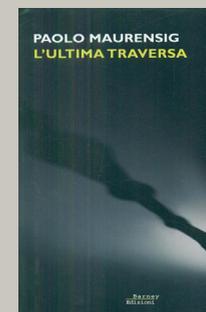


L'ULTIMA TRAVERSA
THE LAST CROSSING

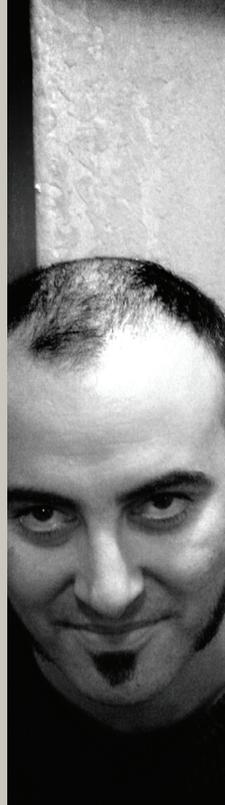
AUTHOR TRANSLATED INTO MORE THAN 20 LANGUAGES AND PUBLISHED, AMONGST OTHERS, BY SURHKAMP, INSEL VERLAG (GERMANY), PHOENIX HOUSE (CHINA), ORION (UK), EDITORIAL PRESENÇA (PORTUGAL), COMPANHIA DAS LETRAS (BRASIL), SEUIL (FRANCE), TUSQUETS (SPAIN), ARBEIDERSPERS (THE NETHERLANDS), SOSHISHA (JAPAN).

In a village near Bolzano in northern Italy, a young and eager pastor has recently taken office. Aloiz Bauer is twenty-nine years old, plenty of faith and one vice: chess. Dormant, hidden and fought against during the last years of his studies, the passion for the game returns strongly to his mind after having challenged Daniel Harrwitz, an elderly gentleman (the only one in the whole village who is actually able to play), at the tavern, in front of a crowd of onlookers. Harrwitz is a solitary type, ambiguous, taciturn and incredibly skilled at the chessboard. Perhaps too much so for a simple amateur. Week after week, the challenges between the two become an event in the village. Ever more obsessed with the game, Father Bauer delves into his chess manuals and soon his faith struggles between the competition with Harrwitz and the subtle advances of a woman who, in the secrecy of the confessional, declares her love for him. The contrast between religion, chess, and passion becomes almost unbearable, until Bauer is summoned to the old chess player's deathbed. And this is where the game between the two will have to find its ending.

Of *Canone inverso*, the «New York Times Book Review» said in 1999 that Maurensig's writing, especially the interlocking narratives, recalled German Romantic writers such as E. T. A. Hoffmann, Joseph von Eichendorff, and Isak Dinesen. Reviewer Jonathan Keates said, "The mournful beauty of this sparely proportioned, soberly recounted story owes much to the sense Maurensig subtly imparts that Jenö's loneliness is a species of infection communicating itself to every other character in the book. Drawing on the artistic techniques of both the 18th and the 19th centuries, he pronounces a gloomy verdict on the various types of human alienation created by the 20th." NPR said that the book had developed a "cult following."



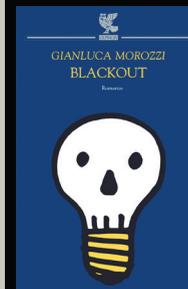
Gianluca Morozzi



Gianluca Morozzi lives in Bologna as a full time writer. His novel *Blackout* (published in Italy, Germany, UK, US, and turned into a US/UK/Italian production movie), and *Colui che gli dei vogliono distruggere* (which will soon be a North American production movie, with the cooperation of the Berlinale) have been extremely successful in Italy and abroad. His latest novels, all published by Guanda (Maurispagnol) are *Cicatrici*, *Chi non muore* and *Radiomorte*, to name a few.

Rights sold
Italy
TEA

Selected Backlist



GLI ANNIENTATORI THE ANNIHILATORS

**BESTSELLING AUTHOR: OVER 300.000 COPIES SOLD IN ITALY!
AUTHOR TRANSLATED INTO GERMAN, ENGLISH AND SPANISH**

Giulio Maspero, thirty, has two problems that at some point will lead him to meander lost in a forest, between life and death, looking for an impossible pyramid: the dream of publishing with a great publisher and beautiful women. An insecure adolescent who grew up on nothing but bread and Stephen King, Maspero compensated for his youthful disorders with four novels and a collection of countless secret romantic relationships. An opportunist, spun off, unable to commit himself seriously, he is thrown out of their home by his latest girl friend because she found in his phone unequivocal messages by the busiest pupil in a class of creative writing.

In disarray, looking for a place to complete the draft of his fifth novel - an ambitious work that seems to owe so much to 22/11/63 -, he is tempted by the indecent proposal of a pulp cartoonist leaving for Uruguay: settle in the attic of a dilapidated condominium one step away from the river, water the plants, take care of good neighborly relations. But there is no trace of green, in an apartment with walls covered with comics forbidden to minors, and the tenants - all related to each other, all very warm when it comes to formalities - are not willing to leave the new guest his living spaces. A TV permanently switched on in a vacant apartment, an invitation to the patriarch's ninety-year birthday celebration and, at night, Rachel's moans of pleasure - seductive as a diva of the silent movie, but with attached tattoos - who begs him languidly to join her. Think of the prying relatives of *Get Out*, the barbaric invasions of *Rosemary's Baby*. Add the sick passion for horror in the style of *Human Centipede*, some symbolism like in *Lovecraft* and the tiles of an innocent puzzle that, together with the white page syndrome, soon become an obsessive woodworm. Put it in a criminal city and perhaps suggest it to Manetti Bros, to Alex De La Iglesia, so you could imagine the surreal situations, the unthinkable implications, of a grotesque, short and spine-chilling comedy. In fact, the *dongiovanni* writer with his eternally red bank account is acquainted with the black of the ancient Malaventi family; and, tied up hands and feet to the umpteenth skirt, he finally risks to loose himself.

«The Italian Irvine Welsh»

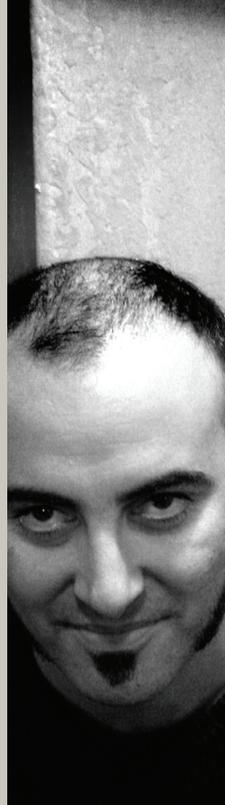
- *La Stampa*

«For its plot and sense of high tension this new Morozzi's novel recalls the movie by Pupi Avati, "La casa dalle finestre che ridono".... an intriguing story, an enjoyable reading that won't disappoint the thriller fan»

- *Wired*



Gianluca Morozzi

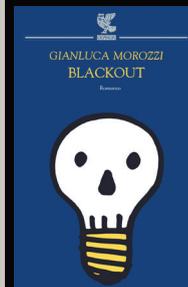
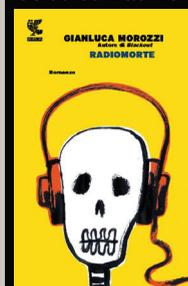


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Rights sold

Italy
TEA

Selected Backlist



DRACULA ED IO

DRACULA & I

A DRACULA NOVEL AS YOU HAVE NEVER READ BEFORE FROM A BESTSELLING CULT AUTHOR WITH OVER 300.000 COPIES SOLD IN ITALY ALONE AND AN INTERNATIONAL FILM (BLACKOUT) STARRING AMBER TAMBLYN

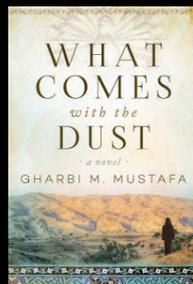
Dracula has two enemies, and an age-old ritual. His oldest enemy is the First, the one who made him a vampire, who horribly killed two of his wives, and with whom he has been fighting for centuries. The other enemy is the splinter of a bomb that tore him apart during a terrible battle, it remained stuck in his skull to torment him after the flesh has grown again on his bones. Dracula has long been unable to turn into fog, and can not get rid of it. He had to learn to meditate, to remain calm, to isolate the pain that, at times, makes him similar to a crazed beast. Dracula is much older than what Bram Stoker told us: he was more than a thousand years old when he took over the name, the castle and the women of Vlad the Impaler. Once in a century, Dracula returns to the Italian city of Bologna for the ritual. The chess game with Indigo, an immortal who rises to reverse sex every time he dies. The two find themselves playing in an ancient tavern that hides secrets. Dracula has learned since many centuries how to go out in the middle of the day, and a medieval city like Bologna, with miles and kilometers of arcades generators of shade, seems suitable to him. But when instead of Indigo he finds a box containing her eyes, with the words I AM engraved on them, he has no doubts: the First is back. And he is spreading around town corpses of the pregnant women in the ninth month gutted according to a horrible and tragic ritual. New allies will be needed for Dracula. For example, the owner of a shop who is sensitive to beautiful women and stupid enough to become his helper...



Gharbi M.
Mustafa



Gharbi M. Mustafa is professor of English at the University of Dohuk in the Kurdish region of northern Iraq. He has personally interviewed Yazidi women who escaped ISIS. He is also the author of *When Mountains Weep*, about childhood in Kurdistan.



WHAT COMES WITH THE DUST
GOES WITH THE WIND

SERIOUS INTEREST FOR FILM!

LIKE THE KITE RUNNER AND THE SWALLOWS OF KABUL FOR THE TALIBAN REGIME IN AFGHANISTAN, THIS MOVING, SLIM, PROFOUND NOVEL ILLUMINATES THE PLIGHT OF THOSE LIVING UNDER THE ISLAMIC STATE AS WELL AS THE SPIRIT OF THE YAZIDI PEOPLE.

Today is Nazo Heydo's wedding. The day she will set herself on fire. This is a profoundly moving true-to-life tale about a Yazidi woman, Nazo, and Soz, a Yazidi nurse, and their struggle to survive. Nazo must escape slavery from ISIS to reach her forbidden lover. Soz is a female soldier who fights ISIS but also struggles with a secret love. Their fates are intertwined in a heart-wrenching story taken directly from the events we see on the daily news.

We follow her and her freedom-fighting compatriots into the depths of despair, and through— to a deeper understanding of forgiveness, love, suffering, and perseverance. On the brink of immolation, Nazo finds that life, the Life of the Soul, cannot be so easily extinguished.

While the characters are fictional, the atrocities are not.

pp.202

WHAT READERS SAY

This book is so well written. It transports the reader into the lives of the characters. You feel their heartache, their fear and their longing to live safely where they've lived for thousands of years.

Poki

By mixing real and fictional events, Mustafa has creatively projected the tragedy of Yazidi people in his fictional novella, that's not available in any other fictional medium so far.

Chia Abdulkarimon

Reading about these courageous and resilient women was an eye-opening and humbling experience. Mustafa has rendered this brutal episode in Yazidi history with honesty and compassion.

Gerry Stanek

Rights sold
World English
Skyhorse Publishing

Greek
Kalendis

NADIA MURAD,
THE YAZIDI
ACTIVIST RECEIVED
THE 2018 NOBEL
PRICE FOR PEACE

"What is shocking here is not just the brutality of ISIS but how long those who know about it can remain passive. If we do not change course, history will judge us, and there will be no excuse for our failure to act."

- Amal Clooney

"Don't let this be another Rwanda, where you regret doing too little, too late. Don't let ISIS get away with genocide."

- Amal Clooney

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Mustafa



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Rights sold
World English
Skyhorse Publishing

Greek
Kalentis

PRESS REVIEWS:

«Timely and important, a testament to the indomitable power of love and the unconquerable persistence of the human spirit in the face of the most unimaginable evil.»

- Corban Addison, international bestselling author of *A Walk Across the Sun*

«Mustafa . . . brings the story of the Yazidi people to life for a Western audience in a way that headline-news coverage cannot.»

- Booklist

WHAT READERS SAY

A book that begged to be written. It is rightly classified as fiction; however, it is also the true story of genocide against a peaceful, loving people -- a genocide that is being largely ignored by the rest of the world. While the characters are fictional, the atrocities are real. From the moment I opened the door and stepped into this book, I was enthralled. I found myself witnessing events in a region half a world away. Merriment, dreams, danger, cruelty, love, and much more scrolled before my mind's eye. Gharbi Mustafa's lyric style captivates and touches the heart. I highly recommend this fascinating book.

Scrivener 44

This is a truly captivating story that describes through the lives of the characters, the brutal attack and subjugation of the Yazidi people by DAESH (ISIS/ISIL) that began in August of 2014.

Stephen Shelby

Rich in culture and characters, and jarring in its account of jihadist brutality, it is a story that keeps the reader turning the pages to the end. I simply could not put it down until I finished.

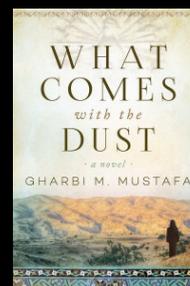
Robert C. Rogerson

From the first shocking encounter with Nazo, one is invested in her outcome. Gharbi Mustafa lovingly portrays characters who come alive and evolve masterfully through the telling of this tale. The novel is gripping, draws the reader through at a blistering pace, and instills an understanding of hardships being suffered yet today because of intolerance, provincialism and political unrest. Highly recommended.

Katercasperdotcom

Gharbi Mustafa pulls you in immediately with his RICH depiction of a young Kurdish girl's desert town on the Syria-Iraq border. The plot is a roller coaster ride that twists and turns as the girl is captured by ISIS, then escapes, then is captured again. The colorful symbolism and portrayals of indigenous cultures keep the tale buoyant and optimistic. Anyone who wants to know more about the conflicts in Syria and Iraq, how women are treated in other parts of the world, or the inner strength of the Kurdish people MUST read this novel.

Amazon Customer



This is the sort of story that worms its way into your mind and stays a while. As I went, I got the flavor of a different paradigm, a cultural shift away from my own that put me into the mindset of another people, another place- a more violent place where life is clawed from despair and the tide of war can pull you along, or under at it's whim.

Nekko



Yinon Nir was born in Kefar Saba in 1975; author of three novels and a short story collection, all highly praised. In addition Yinon has an extensive and diverse professional background having worked as a senior investment manager, head of fixed income and as proprietary trader in various Israeli banks and investment firms as well as a software engineer in an artificial intelligence start up. His works include: *The Last Soldier* (Modan publishing house/ Aryeh Nir Publishers, 2015), *Unraveled Tales* (Aryeh Nir Publishers, 2012), *The Blue Period* (Keter publishing house, 2003), *Berth Was Buried Twice* (Modan publishing house, 1998).

Rights sold
Israel

Modan Publishing House / Aryeh Nir Publishers

THE LAST SOLDIER

The Last Soldier has been compared by critics with anti-war works such as *Catch-22*, *All Quiet on the Western Front*, *Johnny Got His Gun*, *Full Metal Jacket* and *The Deer Hunter*.

Eliav Kadosh grew up in an unprivileged, peripheral community in Israel in the 1990s. After excelling at the academic screening exam, the principal of the Regional School invites Kadosh to study at the elitist high school. On his first day of tenth grade, the principal takes Kadosh under his charge, persuading him that just like the students from the region's affluent towns, he too can be a pilot, a paratrooper or a fighter in the Israeli Special Forces. The exhilarated Kadosh commences his service with pilot training – the most prestigious and well regarded at the IDF – but he quickly resigns, despite passing the flight stage. He volunteers to the paratroopers and is sent to undertake basic training for the infantry at a remote military base. Kadosh's service in the infantry forms the heart of the novel. During a period of nine months, he undergoes basic and advanced training, participates in a paratroopers' course and is sent to the front in Lebanon.

In the second part of the novel, reality is mixed with illusion, leading up to the unexpected end.

"Yinon Nir's novel tells the story of an Israeli protagonist's transformations; and it does so impressively. Reading Yinon Nir's surprising novel, *The Last Soldier*, I could not help but be reminded of *The Deer Hunter*, Michael Cimino's marvelous film and perhaps the finest depiction of the horrors of the Vietnam War. [...] This is a novel with ongoing and slowly increasing influence, which stays in your consciousness long after you finish reading.."

– Aharon Lapidot, *Israel Today*.

"The last soldier was inspired by novels like *Johnny Got His Gun*, *All Quiet on the Western front* and *The Good Soldier Schweik*."

– Ronen Tal, *Yediot Aharonot*.



Enrico Pandiani



Enrico Pandiani lives in Turin and is a book designer. His novel *Les Italiens* won the **Premio Giallo Belgioioso**. With Instar Libri he published the next two books in this series, *Troppo piombo* and *Lezioni di tenebra*.

Rights sold
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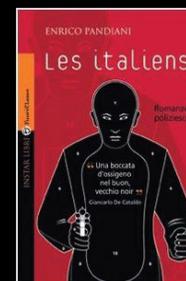
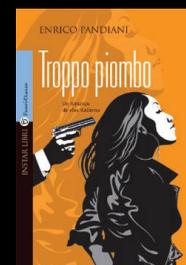
France
Éditions Télémaque
Livre de Poche

Film Rights
sold to IIF

BESTSELLING SERIES
FEATURING CHIEF MORDENTI

Film Rights sold to IIF - Italian International Film. The feature film will be co-produced by Star Rocket Nation and directed by acclaimed and award-winning director Nicolas Winding Refn (*Drive*, Cannes Best Direction Award)

Click here and Read the news on Variety.



A young chief of the police, head of the *Les italiens* team. Mordenti tells his stories in first person, with an irony that is often a pursuit of surreal metaphors, which remind us of Chandler. His character is tied to tradition, the tradition of the French roman policier, and also that of '40s and '50s noir movies, but is never a stereotype. A very human character, a borderline policeman, trapped in a bureaucratic and political structure that limits his freedom of action and his quest for truth. He always finds beautiful – and often as not dangerous or complicated – women on his path, and falls truly in love with them for the duration of the story. His involvement is always sincere, and it often interferes with the investigations. Mordenti, like most human beings, has a dark side to him, that would induce him to violence, revenge and brutality. He sometimes gives in to it, and never tries to hide his feelings (reminding us here of Izzo's Fabio Montale), at least not with the reader, but his drive for justice always prevails in the end. A justice which is not necessarily the one referred to in the penal code (Mordenti isn't one of those moralizing policemen in American movies), but a sense of what is right that comes from a profound ethical conviction.

His team is like him: Italian origins – hence the name – and not always rule-abiding, they were put together because of their non-conventional, creative, way of solving cases. Each member of the team adds something to or balances the traits of their leader.

Enrico Pandiani



Enrico Pandiani lives in Turin and is a book designer. His novel *Les Italiens* won the **Premio Giallo Belgioioso**. With Instar Libri he published the next two books in this series, *Troppo piombo* and *Lezioni di tenebra*.

Rights Sold
Italy
Instar Libri
France
Éditions Télémaque
Livre de Poche

Film Rights sold to IIF

Selected Backlist



LEZIONI DI TENEBRA LESSONS ON DARKNESS

A *Les Italiens* novel

It's a bad evening for chief Mordenti: he feels sick at the restaurant and a few hours later his girlfriend, Martine, a photographer, is killed in front of him by an assassin with her face covered with a silk scarf.

For the policeman and his italiens it is the beginning of a fierce hunt, in search of a mysterious and cruel woman who leaves a trail of corpses behind her. Mordenti, who is being taken over by an insane desire for revenge, is assisted in this investigation by lieutenant Maëlis Deslandes, capable and intriguing policewoman, who tries to control the darkness that is tormenting the chief.

From the art world to the Shibari, an erotic bondage technique that appears on all the crime scenes, the investigation moves from Paris to Turin. Having set up a not so easy cooperation with the Italian police, Mordenti and Deslandes arrive in Italy on the heels of a famous art forger, determined to foil the plans of a criminal organization of art thieves and capture the chief's enemy number one, Madame Satin.

pp. 368

"A valuable noir, written with the impertinent tone of a classic."

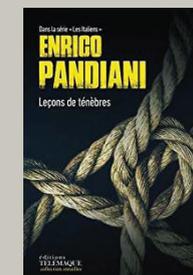
La Stampa

"A powerful noir, that flows and skillfully measures out twists in the plot, investigating routine and irony. Rough and involving, genre but with style."

Io donna - La Repubblica



French Edition



Enrico
Pandiani



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Italy
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France
Éditions Télémaque
Livre de Poche

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TROPPO PIOMBO
TOO MUCH LEAD

It seems that someone has decided to violently kill off all the female journalists of a famous newspaper in Paris. There are very few clues, no suspects, and too much gossip. This is a job for Les Italiens.

Amongst fashion shows, suburban fighting and printed paper, the Italian-French police brigade starts its investigation. They soon discover that to catch the assassin they will have to reconstruct his story and find out what torments him, without knowing anything about him. They will have to search for him, flush him out, use all their cunning and their best methods.

The setting is Paris in winter, when everything is slowly but surely covered in an endless snowfall. Everything is different from how it appears and Chief Mordenti finds himself involved in a complicated investigation, distracted by the presence of Nadège, a beautiful black journalist who possibly has something to hide.

Les Italiens are back, with their surly, but romantic, cynical, but soft hearted Chief.

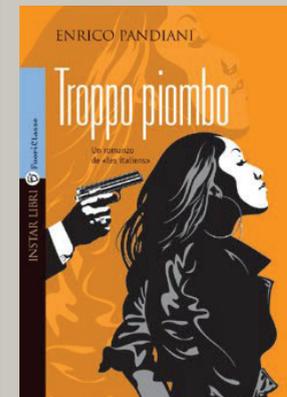
And Enrico Pandiani, revelation of Italian noir, is back, too.

pp. 320

"At number 36 of Quai des Orfèvres there's a group of policemen of Italian origins known as les italiens, chosen for their humanity and their fantasy."
- Il Venerdì di Repubblica

"A powerful noir, that flows and skillfully measures out twists in the plot, investigating routine and irony. Rough and involving, genre but with style."

Io donna - La Repubblica



French Edition



Enrico
Pandiani



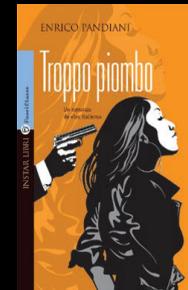
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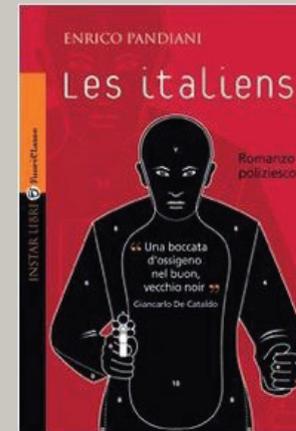
LES ITALIENS

A hail of bullets shot through the window destroys the Paris Criminal Brigade, killing and wounding many of the people inside. Three policemen and a woman lie on the floor in a puddle of blood. The “*Les italiens*” squad is depleted even before the investigation has begun. The chief of the squad, a disenchanting and slightly indolent policeman, together with his flic of Italian origins, is soon caught up in fierce man-hunt. He is forced to escape through a sun-drenched Paris, hunted down by a group of merciless killers who won't stop until they've caught him and the beautiful transsexual painter whom he's been stuck with protecting. Despite himself, and amongst quarrels and a fair amount of discontent, he must protect and save this surprising young woman. A terrible journey that leads them to slowly know each other, bringing them closer, changing their perspective and challenging their convictions.

pp. 264

“Maybe these tough and pure tender hearted cops, indomitable scoundrels like we Italians tend to be, don't really exist. And maybe Pandiani's Paris is just fantasy. But it's a nice fantasy. A breath of fresh air in the dear, old noir genre.”

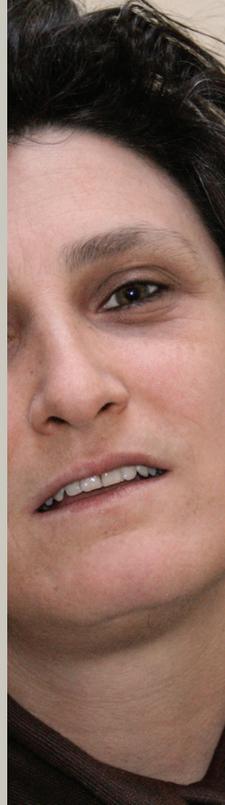
Giancarlo De Cataldo, Bestselling crime novelist, author of *Romanzo criminale*



French Edition



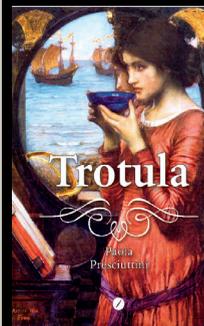
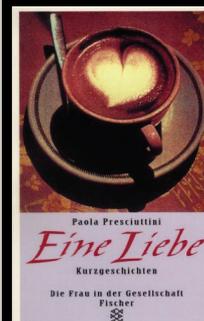
Paola
Presciuttini



Paola Presciuttini has written several novels: *Occhi di grano*, with a forward by Dacia Maraini, published in Germany by **Fischer Verlag**, *Non dire il mio nome*, *Comparsa* (winner of the San Pellegrino Award) and *Il ragazzo orchidea*. *Trotula* is also published in Germany by **btb/Random House Deutschland** and *La mannaia* is her latest novel.

Rights sold
Italy
Odoja - Meridiano
Zero

GERMAN EDITIONS



LA MANNAIA
THE CLEAVER

This is the disturbing yet fascinating story of one family's struggle with the plague but also a novel about butchering animals and eating meat, about old and modern plagues on the backdrop of medieval Florence

After Boccaccio's *Decameron*, *The Cleaver* is the only Italian work of fiction about the Plague in Florence in 1348.

A story of blood, so much blood, and love, real love, and, forgiveness, revery, wit, despair and passion scrolling page after page like a runaway train, never losing the rhythm.

It's a story, a wonderful story, where the meticulous reconstruction of time is only functional to the narrative, never giving anything to the writer's cultural self-satisfaction, but who remains always focused and close to the characters and their travails while around them the plague overflows Florence like a hurricane, with direct narrative mastery, strong and full of ideas from the best writers of historical fiction.

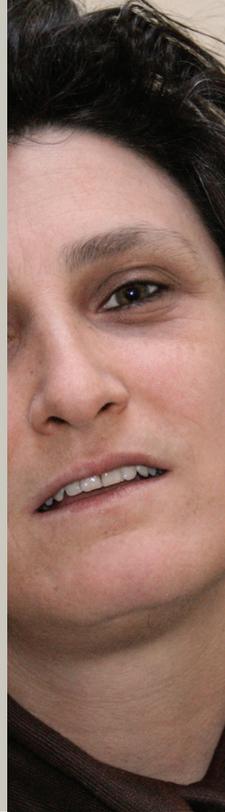
It will appeal very much to those who like the first Ken Follet of *The Pillars of the Earth* and even the novels by Victor Hugo with their beautiful, carnal characters moving around in cities that become characters themselves in stories which are continuously moving forward and touching the reader with visceral chills in his guts.

«I always read historical novels, but it was from the times of Ken Follet's *Pillars of the Earth* that I did not read anything so epic and powerful. Yes, powerful. Of a thrilling and evocative narrative power. And without the pedantry and the display of useless historical details which almost always make historical novels hard to read.»

- La Repubblica



Paola
Presciuttini

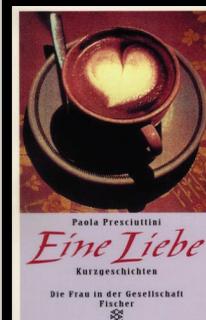


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Italy
Odoya - Meridiano
Zero

Germany
btb/Random House
Deutschland

German Editions

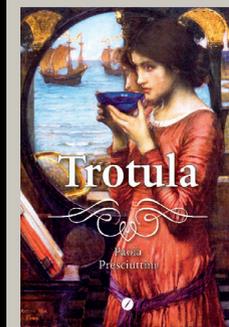


TROTULA
TROTULA

A fascinating literary portrait of a fundamental figure in the history of medicine, obstetrics and gynecology. One of the many great female figures forgotten by History.

Trotula grows up a curious child. when her mother dies of child-birth, she shows her true vocation: she wants to know how the woman died. This curiosity soon develops into a real passion for medicine, to which she dedicates her life. Influenced both by the popular remedies used by nurse luzzella, and by her mother's free relationship with the official religion contaminated by a paganism centered on the power and sensuality of Nature, she combines the practices used by midwives with the most recent medical discoveries, investigating typical female diseases, pains and pleasure which have always been ignored.

pp.230



To homage Trotula, Paola Presciuttini concentrated on creating credible backdrops, actions and thoughts, on plausibility. Without being pedantic, she filters everything through the underlying passion that is her powerful trademark. As always the presence of the body is very strong. Not only in a physical form, but above all as a threshold between being and reality, an often impassable boundary that Trotula determinedly stretches or breaks down, in the name of equality and respect.

La Repubblica

Paola Presciuttini gives the reader a vivid and documented portrait of a medieval, but extremely modern, woman who contributed to give luster to the Salerno medical school.

La Repubblica

Aleksandar Prokopiev



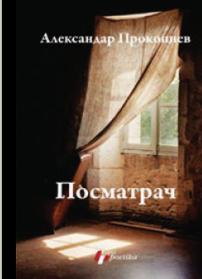
Aleksandar Prokopiev, born in 1953 in Skopje, is a Macedonian writer, essayist and a former member of the eminent Yugoslav rock band Idoli. He has worked for several domestic and foreign magazines and has written screenplays for film, theatre, tv shows, radio dramas and comic books. He is author of several short stories collections and two novels, *The Peeper* (which won the Macedonian literature prize *Prozni majstori*) and *Homunculus*, awarded with international award *Balkanika*.

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Author translated in:

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COVECULEC

HOMUNCULUS - FAIRYTALES FROM THE LEFT POCKET

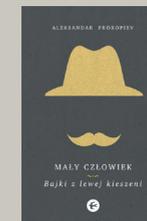
2012 Winner of the prestigious *Balkanika Prize*

A postmodern novel made up of fairy tales for grownups.

“This fairy tale should not be told to bashful lovers”

Homunculus is a collection of sixteen fairy tales for adults. The author has largely retained the classical fairy-tale structure with its elements of surprise and the constant intertwining of the real and unreal, but transcends the sugar-sweet endings we are familiar with. Along with typical fairy-tale features such as the interplay of humans and animals, he presents us with a wide range of more “mature” themes – the erotic, the tragic, feelings of alienation, etc. – set amidst dichotomies on an adult wavelength: mythical vs urban, banality vs wisdom, as well as issues of guilt and longing. “Tom Thumb” struggles with an oedipal bond with his mother, “The Huntsman” is told from the perspective of the hunter sent out to kill Snow White. All of the stories have an interesting twist which makes them an exciting read.

Rather than focussing on “the moral of the story”, each piece begins with a sometimes quirky recommendation, e.g. “This fairy tale is told to budding artists” or “This fairy tale should not be told to bashful lovers”, often with tongue-in-cheek. Wry humour is a hallmark of all these stories.pp. 158



«As a good vintage wine, with each short story Prokopiev’s collection unravels an array of flavors of his literary dish. Identifying with a postmodernist perception of culture and literature, the lecturer from Skopje reaches for the most interesting pieces of folk culture and transforms them to create a totally modern blend of myths tailored to the human condition of the 21st century. Elusive and tangible, multi-textual and uniform, the stories balance on the boundary of two worlds—the common fantastic and the unreal mundane.»

- Future Fire Reviews

Ilma
Rakusa



Ilma Rakusa

was born in 1946 in Rimavská Sobota/Slovakia, to a Hungarian mother and a Slovenian father, and spent her childhood in Budapest, Ljubljana and Trieste. From 1965 until 1971 she studied Slavic and Romance Languages and Literature in Zürich, Paris and St. Petersburg, and in 1971 she was awarded a doctorate for her dissertation on the Theme of Loneliness in Russian Literature. Since 1977 she has been a lecturer at the University of Zürich, and also a freelance writer, translator and journalist (for the Neue Zürcher Zeitung, Die Zeit etc). She lives in Zürich. Rakusa was awarded, amongst many others, **Petrarca Prize** (1991), **Adelbert von Chamisso Prize** (2003), **Swiss Book Prize** (2009) for *Mehr Meer (More of the Sea)*, **Manès Sperber Prize** (2015), **Berliner Literaturpreis** (2017).

Rights sold
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MEIN ALPHABET
MY ALPHABET

F|71

What's in a life? How do you capture it? How do you focus on the essential parts? My Alphabet reflects the abundance and diversity of life – its seriousness and its joys, its mundane routines and its deeply meaningful events.

To each letter of the alphabet, Ilma Rakusa dedicates texts alternating between prose, poetry and conversations. She pens both stories and poems about her eventful life – about her work, world views and companions, about her journeys and the fine arts, about her family and childhood. She portrays what lends meaning to all our lives and what every one of us is eventually faced with – friendships, fears, old age, affection etc.

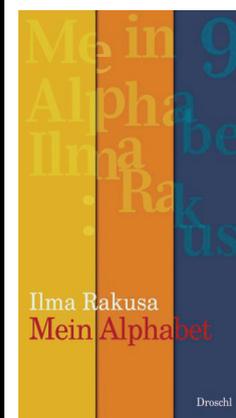
With her latest book, Rakusa sparks our curiosity and our joy of discovery. The enthusiasm in her lines is obvious. While the elated tone of the "Cross-Country" chapter, for instance, makes you want to put a bounce in your step, the reader will never again consider the pomegranate an ordinary fruit after the homage to it the pertaining chapter.

«Ilma Rakusa is a born cosmopolitan and European, she is the epitome of a femme de lettres which is extremely rare these days.»

- Kleist Prize 2019:

«Rakusas book is a plea for a sincere sense of self and especially for the courage to be all by oneself in times of upcoming and elapsing trends.»

- Der Spiegel



»My Alphabet overcomes in a poetic buoyancy the narrowness of the self and makes life wide.«

- P. Jandl, NZZ

«Rakusas »attention is always focussed on the detail, the atmosphere, the distinctive moment. Her literature has always been an invitation to pause, and that's what her new book does as well.»

- B. Hayer, Wr. Zeitung

«A celebration of plenty and variety of life.»

- Manfred Bosch, ekz

Francesca
Riario Sforza



Francesca Riario Sforza

from 1996 to 2001 she was the author of many TV programs. Since 2000 she has been working with TV and film scripts as scriptwriter and script director. She teaches Scriptwriting at the Master LUISS Writing School.

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IO, CATERINA
I, CATERINA

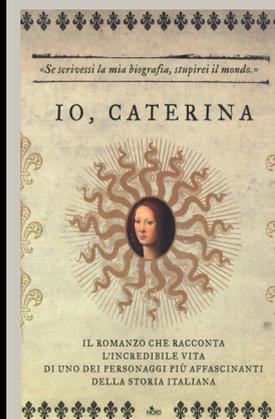
F|73

50.000 COPIES SOLD TO DATE

An unprecedented portrait of Caterina Sforza unfolded by a member of the Sforza family.

At the end of the 15th century, in Italy consciences are awakening. Popes, noblemen, philosophers, inventors, and artists are bringing the Renaissance to life.

In an exchange of powers, the Sforzas, the Medici, and the Borgias will have to deal with a woman: Caterina Sforza. Daughter of a Duke, niece of a Pope, she holds her ground in war and love, keeping in check – the Queen chess piece was created in honor of her feats – Rome, Milan, and Florence. A fighter, an alchemist, a lover, fighting in the name of the love of her men and her children, she will leave history with a new generation of rulers. One man will above all prove to be a kindred spirit and loyal friend: Leonardo da Vinci. Together they will create a machine capable of capturing the world in an instant.



«In her accurate description of historical facts, Riario Sforza has shown us the real Catherine.

The Author has also infused new depth to the great men who met Caterina in her walk through life, artists and politicians, popes and kings.

With a dry and incisive style Francesca Riario Sforza reinforces the memory of a woman who was incredibly ahead of her time.»

- Il Messaggero

Marco
Rovelli



Marco Rovelli
born in 1969, writer and musician, he has published several books and novels: *Lager italiani*, (Bur, 2006), *Servi* (Feltrinelli, 2009), *Il contro in testa*, (Laterza, 2013) and *La guerriera dagli occhi verdi* (Giunti, 2016).

IN THE PICTURE ABOVE **MARCO RAVELLI** WITH **AVESTA**.
(COURTESY: VANITY FAIR)

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Poland
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F175
LA GUERRIERA DAGLI OCCHI VERDI
THE GREEN-EYED WARRIOR

POSSIBLY THE ONLY NOVEL ABOUT A CONTEMPORARY FEMALE SOLDIER AND WARRIOR

In September 2014, the image of Avesta Harun's face, a fallen commander in the battle against Isis, goes around the world. In his new book, Marco Rovelli tells the story behind that face, mixing individual and collective events, the epic of the Kurdish people, the resistance and the exemplary struggle of so many young women.

Avesta Harun is twenty-two years old when she climbs up the mountains in the footsteps of Harun, her beloved brother. She leaves Mezri, leaves Turgut Reis, the Kurdish villages where she grew up with her family and learned to know and love life. She embraces the rifle to make her contribution to the struggle for a free Kurdistan, and her strength and her energy are so great, that she is soon asked to join the Special Group, and rapidly becomes the commander of her team.

So many girls, like her, chose life in the mountains of Qandil, among the forests, in the snow.

Against Daesh, Avesta Harun will fight an exemplary battle. In her battle she hears the cries of a whole people.

«I've read it and I loved it !Thank you so much for having given me this opportunity!»

- Javier Cercas

«Rovelli is a musician, writer, poet and scholar able to take the facts to make a fresco faithful to his time, but also and above all capable of transcending it, to overcome it. And when reality turns into literature, when a woman's story becomes a topic for a novel, her story and her struggle are indelible in our news, even though the newspapers are no longer talking about it, even though televisions broadcast more, even if we will hear about Kurds only when the PKK will be charged with new attacks. Rovelli has given voice to this story and so doing has destined it to become part of History.

This is the extraordinary power of the "non-fiction novel" whose scope is not only literary but also and above all social.»

- Roberto Saviano



«Many things that happen two steps from here are incomprehensible in our part of the world where everything seems to be due. That's why the story the author tells is shocking and moving, because it's the real life story of Filiz, a Kurdish girl with beautiful green eyes, who decides to fight against Isis and for the independence of her people. As a fighter, she chooses the name of Avesta, taken from sacred Kurdish texts: she takes a rifle and goes to the mountains to resist and defend the freedom and democracy of her people. It seems like a story of distant times, but Filiz died in battle just three years ago.»

- Valeria Parrella

Marco
Rovelli

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born in 1969, writer and musician, he has published several books and novels: *Lager italiani*, (Bur, 2006), *Servi* (Feltrinelli, 2009), *Il contro in testa*, (Laterza, 2013) and *La guerriera dagli occhi verdi* (Giunti, 2016).

Louise Michel
(Vroncourt 1830 - Marseille 1905) was an anarchist and a teacher, who moved to Paris in 1856, she came into contact with the environments of revolutionary socialism, to later become the soul of the Commune, alternating the activity of nurse with that of the combatant, Deported to New Caledonia where she spent 7 years after the defeat of the Communards, refusing special treatment reserved for women. Befriending the local Kanaks, she attempted to educate them and, unlike others in the commune, took their side in the 1878 Kanak revolt. she was amnestied in 1880. Back home, she immediately resumes a feverish revolutionary activity, interrupted in 1883 by a sentence for six years for leading a demonstration of the unemployed. Forced to hide in London, she returns to France only in 1902, a few years before her death.

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IL TEMPO DELLE CILIEGIE

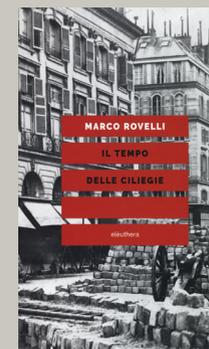
STORIA VERIDICA DI LOUISE MICHEL

TIME OF CHERRIES

TRUTHFUL STORY OF LOUISE MICHEL

Symbol itself of the Paris Commune of 1871, as Marianne is of the Republic, Louise Michel has lived a life of tireless and generous struggle, so much so that even her enemies recognized that absolute abnegation that earned her the nickname of “ Saint anarchist.” This is a biographical novel about the most famous Parisian revolutionary literarily built on a multiplicity of voices, each of which narrates a part of the protagonist’s life, starting from the infancy spent in the castle of the adoptive grandparents, through her cultural education and mission as a teacher, to finally arrive to the total adhesion to the socialist movement, the battles for women’s rights, the explosion of the Paris Commune, with two months spent in the trenches and the heroic process that followed the defeat. A revolutionary passion to which only death has put an end.

pp.140



Monique Schwitter



Monique Schwitter was born in 1972 in Zurich and lives and works since 2005 in Hamburg. She studied acting and directing in Salzburg and went on to perform in Zurich, Frankfurt, Graz and Hamburg. In 2004 she was awarded the Hermann-Lenz-Stipendium. For her first volume of short stories, *Wenn's schneit beim Krokodil* (When It Snows at the Crocodile's), she was awarded the 2006 **Robert Walser Prize** for the best literary debut of the year and the promotional award of the Swiss Schillerstiftung. In 2008 she published her novel *Ohren haben keine Lider* (Ears Have No Lids) and the play *Himmels-W*, in 2011 *Goldfischgedächtnis*, a collection of short stories, published in English by Parthian Books in 2015. This is her latest novel.

DIE ZEIT:

»The German language has rarely seen a recount of love as relaxed and artful, as entertaining and intelligent, as precise and, above all, unsentimental.«

- Alexander Cammann, *Die Zeit*

DER SPIEGEL:

»An amorous bildungsroman (...) A book cleverly combining strong stimuli, convincing a load of critics and a large audience alike.«

- Wolfgang Höbel, *Der Spiegel*

DIE WELT:

»Razor-sharp affection – in Monique Schwitter's latest novel, the heroine googles herself through her past relationships (...). A superb novel!«

- Paul Jandl, *Die Welt*

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EINS IM ANDERN
ONE ANOTHER

DEUTSCHERBUCHPREIS (GERMAN BOOKER) SHORTLIST
WINNER OF THE SCHWEIZER BUCHPREIS 2015
WINNER OF THE SCHWEIZER LITERATURPREIS 2016

FULL ENGLISH TRANSLATION NOW AVAILABLE

THE TRANSLATION OF THIS NOVEL IS SUPPORTED BY:

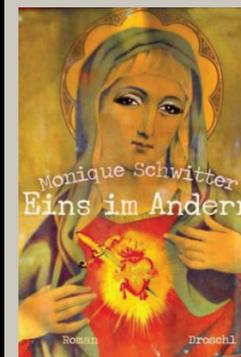
»Twelve Swiss Books« (Pro Helvetia) [CLICK HERE!](#)

»New books in German« (Goethe-Institut) [CLICK HERE!](#)

What is love? Why can love come and go? Where does love go when it goes? And what is happening to the current love?

The main character in Monique Schwitter's novel undertakes a love quest. It's evening. The two children are in bed, and in the next room her husband Philipp is going through the week's e-mails. The narrator is sitting at her desk – and suddenly feels compelled to look for Peter on the internet: Peter, the name of her first boyfriend. What had become of him? In *One Another*, the protagonist investigates her life. Having worked as a dramatist and theatre actress, she now attempts to lay bare her own life story; in the process, twelve male characters appear, men she's met over that lifetime. Some of them are still linked to her, and all are still around. They have names, which distantly recall those of the twelve Apostles. This is still, though, a novel about the real world, and by the end, past and present become almost indistinguishable. »Love comes and love goes. One merges into the other, one love inside the other.«

Monique Schwitter describes this complex tangle of love in a way that is pacy, exciting and entertaining. This is an unconventional romance novel, which does not focus on sex scenes or vulgarities but still shows its protagonists from up close. The relationships portrayed here are wild and intense, short and long but never predictable. The narrator's husband, previously skulking in the background of the framework narrative, working late shifts and consulting his telephone obsessively as husbands do, butts in rather rudely before his turn to be described in the chronology of men. He's been doing something rather bad, which comes as rather a surprise and upsets family life. And from then on this ostensibly orderly list of love stories becomes a glorious mess, jumbled and chaotic and taking in other kinds of love – friendship, a kind of asexual cohabitation, an unsuitable infatuation, an affair strangely sanctioned by the man's wife, a fantasy – and our picture of the perfect mother is skewed. Things she'd left out of her official life story start coming out of the woodwork, jolted back to mind by events, making the narrator look less and less saintly.



Monique Schwitter's poignantly poetic treatment of love, desire and grief is admirable for its immediacy and authenticity.

Thomas Stangl



Thomas Stangl was born in 1966 in Vienna where he studied Spanish and Philosophy and still lives, writing essays, reviews and prose.

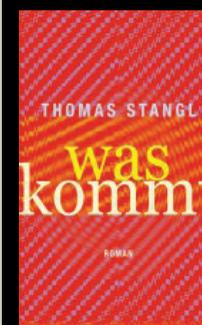
His first novel, *Der einzige Ort* (The single place, 2004), earned him the **Prize for the best German debut**. In the following years Stangl published further books at Droschl which have been very well received and conferred with awards, e. g. the **Erich Fried Prize**.

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All except Scandinavian and Polish



DIE GESCHICHTE DES KÖRPERS THE STORY OF THE BODY

F181

Awards 1st rank, ORF Bestenliste (book ranking) 2019
Wortmeldungen Literature Award 2019
Honorary Award 2019, German Schiller Foundation

A group of people stranded in a small town is waiting for monsters every night; a marquis cannot distinguish between reality and dreams; a peculiar custom is still not abandoned; a young caregiver shares his experience with dementia patients. Sprinkled with ironic details (such as collages of 90ies TV shows) Thomas Stangl's stories revolve around absurd, surreal incidents, some of which are even matters of life and death.

pp.128

«You can't praise Thomas Stangl's new book high enough. It's been a very long time since an authoress, an author created so very special and remarkable sparks out of the good old short story.»

- Cornelius Hell, ORF

«*The Story of the Body* is a book that dazzles in the iridescent colours of existence.»

- Paul Jandl, NZZ

«With his debut collection of stories Thomas Stangl puts the ›small format‹ back on the literary map. Intransigent, subversive, and with just the right amount of subtle irony, the Viennese writer makes sure to leave safe, and often beaten, path of linear storytelling. Pure genius.»

- Werner Krause, Kleine Zeitung

«Thirty short pieces which in their uniqueness will take the reader to the brink of the fathomable.»

- Karsten Koblo, auserlesen.de, lovelybooks

«Just like Alexander von Humboldt discovers South America Thomas Stangl explores the landscape of his own soul.»

- Wolfgang Popp, Ö1 Kulturjournal

«With stylistic confidence this award-winning writer mirrors the big world in the small one.»

- Bernd Schuchter, Buchkultur

«What this book is about? It is about everything. About what was, what is and what might be. It's about games, about love, beauty, light – and about death and memories that will turn to dust and be replaced by imagination.»

- Stefan Gmünder, Der Standard



Thomas
Stangl



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His first novel, *Der einzige Ort* (The single place, 2004), earned him the aspekte **Prize for the best German debut**. In the following years Stangl published further books at Droschl which have been very well received and conferred with awards, e. g. the **Erich Fried Prize**.

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F183
FREMDE VERWANDTSCHAFTEN
UNKNOWN RELATIONS

**Awarded with the Wortmeldungen Literaturpreis 2019
Ehrengabe der Schillerstiftung 2019 (10.000 Euro)**

«You don't know everything about yourself, especially the most important things.»

The author of this novel is becoming increasingly aware of this revelation.

During a trip to a conference in Western Africa, unknown areas of thought open up to a Viennese architect in his mid-forties. In sleepless nights, aimlessly wandering through the foreign city and making increasingly strange encounters, he is more and more alienated by his own ideas and actions, his responsibility and his routines as architect, European, father, son and husband. The more he questions himself, the more the pillars of his current life and his past start crumbling.

Unknown relations is a linguistic masterpiece, a large-scale reflection on existence, full of details and subtleties, false bottoms and hidden trails.

«One of the finest and most serious, and therefore best German-language writers of our times.»

- Katja Gasser, ORF

«If you can, read a book by Stangl. Or translate him. You won't be sorry. If Stangl continues at this rate, he will become one of the language's most important writers. Already he's one of its best.»

- Ross Benjamin



Ariel
Toaff

Ariel Toaff is a professor of Medieval and Renaissance History at Bar Ilan University in Israel. Among his works are *The Jews in Medieval Assisi 1305-1487: A social and economic history of a small Jewish community* (1979); *Il vino e la carne. Una comunità ebraica nel Medioevo* (*Wine and Meat. A Jewish Community in the Middle Ages*, 1989); *Mostrì giudei. L'immaginario ebraico dal Medioevo alla prima età moderna* (*Jewish Monsters. The Jewish Imaginary from the Middle Ages to the Early Modern Era*, 1996); and *Mangiare alla giudia. La cucina ebraica in Italia dal Rinascimento all'età moderna* (*Eating Jewish style. Jewish Cooking in Italy from the Renaissance to the Modern Age*, 2000), many translated into various languages. *The Renegade* is his first work of fiction.

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Italy
Neri Pozza

IL RINNEGATO
THE RENEGADE

F|85

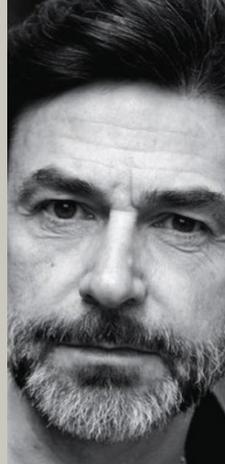
REMINISCENT OF UMBERTO ECO'S *THE NAME OF THE ROSE* – SOLD AT AUCTION

Rabbis from North Africa Leghorn and Pisa had always seen many. In the Napoleonic period and at the beginning of the nineteenth century there was a real invasion. They all generally wore a black cloak with a turban and supported, sometimes rightly, that they were experts in Kabbalah. A rabbi of Algerian origin, David Ajash, of a good rabbinical family, was born in Italy. He was certainly learned and could read Hebrew and Latin, having given it a large demonstration in a commentary on the ritual of Passover. But “the Aiash”, as they called him in Livorno, was also debauched and pleasure-loving as everyone knew. He appreciated very much women beyond the commitments undertaken towards his family and did not disdain to attend females of easy virtue, smoking with them opium pipes and consuming aphrodisiac oysters prohibited by rabbinic law. Libertine by choice he did not believe in the water he drank, as the Jews of the town of Four Moors, Leghorn, murmured behind his back. He could from time to time be a rabbi, an atheist Jew and even be moved to Christianity, plunging his head without hesitation into the waters of the baptismal font.

But he sincerely believed in the Kabbalah, as much as someone like him could believe in sincerity. At least he had a sacrosanct fear, expressed in a thousand forms: magic amulets, enchanted seals, miraculous talismans. He wandered from one city to another, from Tuscany to the Holy Land, from Paris to Thessaloniki, in an impossible search for himself. An extraordinarily modern man, but with ancient sediments, which he intended to betray without succeeding, loving and hating himself in the same way. He was looking for the warmth of female eyes that often lied to him and he knew it, but he could not do anything about it. He had earned many friendships, even high-ranking ones, but even more numerous enemies who were plotting behind his back. Synagogues and churches, crucifixes and stars of David, brothels and silent places of worship were his impossible and unsolved world.

When they found him dead under an olive tree in Nablus in Palestine on a rainy day no one was astonished. All hypotheses could be taken into consideration: that he committed suicide or that someone had cruelly killed him. This enigma had to remain unresolved forever and each of us can now try to offer an acceptable solution or answer to one's beliefs. So it's if we want to. Everything is relative and subjective. The Aiash knew this well, through direct experience.

Stefano Tura



Stefano Tura is a journalist and writer and he lives in London where he works as a correspondent for Rai (Italian TV). He was war correspondent for RAI in ex-Yugoslavia, Afghanistan, Iraq and Sudan. As author of thrillers and noir, he wrote *Il killer delle ballerine* (*The Ballerina Killer*), *Non spegnere la luce* (*Don't Turn off the Light*), *Arriveranno i fiori del sangue* (*Flowers of Blood Will Arrive*) shortlisted for the **Fedeli and Scerbanenco Literary Awards**. *Tu sei il prossimo* (*You are Next*), published by Fazi, winner of the Romiti and Serantini Awards and ranked in third place in the literary competition Azzecagarbugli, and the great success *Il principio del male* (*The Principle of Evil*), Piemme, are the first titles of Peter McBride's saga.

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PIEMME

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(Benedetta Centovalli Lit.Ag.)

Rest of the world and Film (Nabu Lit.&Film Ag.)

A REGOLA D'ARTE A MASTERPIECE

We all wear a mask. It is the face that hides the greatest danger.

Head lying on one side, propped against the rope tight around the neck, mouth open, twisted in the grimace of a pain now gone, arms stretched along his sides, feet sheathed in elegant designer shoes suspended from the ground. On the floor, not far from the body, a note: " Brexit Effect. Suicide of a broker ». The most famous exponents of the Italian community in London file past the installation shown in a popular gallery in the city. And diplomats, entrepreneurs, and aristocrats, there to be seen rather than to admire the works. A few steps from there, in a hidden corner, surrounded by a small crowd of onlookers, a body lies motionless, its throat slit open, its clothes smeared with blood. Apparently the most realistic work of art, it is, in fact, the body of one of the guests.

In a few moments everything changes, panic spreads and the very elegant crowd turns into a single mad body willing to get out of that macabre place in any possible way. The investigation, entrusted to detective Riddle, is not simple: the victim is one of the most wealthy and respected Italian entrepreneurs in London, and the people attending the evening, close to big-name British politicians, don't like anyone intruding in their lives. It will be detective McBride, a former street boy who was later rehabilitated by the police, and Alvaro Gerace, a commissioner from Bologna, for years on the trail of a serial killer, who connect this spectacular death with a series of strange disappearances of minors connecting Italy and Great Britain.

The last chilling chapter in the Peter McBride's saga.

<https://www.youtube.com/watch?v=N7D85V176AM>

pp.480



Mohammed
Umar



Mohammed Umar

was born in Azare in Nigeria's Bauchi State. He studied journalism and political economy and lives in London. Mohammed Umar served as a judge for the Caine Prize for African Writing in 2009 and he was the winner of the Muslim News Award for Excellence in Arts in 2010. His first novel *Amina* (2005) has been published in over thirty languages. His second novel, *The Adventures of Jamil* (2012) has been published in five languages.

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THE ILLEGAL IMMIGRANT

PREVIOUS NOVEL *AMINA* PUBLISHED IN OVER 30 LANGUAGES

Mustapha, a well-known television journalist from the northern Nigerian state of Bauchi arrives in the UK to pursue a dream in film-making. Circumstances soon conspire to make him an illegal immigrant. First of all, his uncle Mohammed Abdullahi the person responsible for his board and lodging, dies after a sudden heart attack a few months after Mustapha arrives. A couple of months later, the state government stops his scholarship just when he was settling down in his course in London. Mustapha is forced to decide -- when his student visa runs out - whether to return to Nigeria empty handed or join the army of illegal immigrants to pursue his dream. He chooses the latter despite knowing the risks involved.

His head says go, his heart says stay. Mustapha chooses to stay and try his luck. In order to work and earn a living he has to change his identity. He was told that as from that day, the Home Office would be looking for him as an over-stayer. He adopts the name Michael Danquah and gets his first job as a kitchen porter in a college in central London.

The *Illegal Immigrant* looks into the trials and tribulations of Mustapha Abdullahi from the moment he arrives in the UK through to the time he voluntarily becomes an illegal immigrant until the day his film was shown, fifteen years and a few months to the day he first landed at Heathrow Airport. The story begins with Mustapha, now an illegal immigrant lying about his identity--something most illegal immigrants do to survive. He is forced to put his dream on hold and adjust to life "under the radar" when one lives but does not exist. Life lived away from the eyes of the authorities.

His problems were compounded when his landlady asks him to find a place to stay for three days because her visiting mother would not accept being in the flat with a black person. Mustapha ends up sleeping in Hyde Park for two nights. He experiences a narrow escape when Home Office officials visit the place where he works. After this close escape, he is advised to change his identity once again. Mustapha changes his name to Emmanuel Babayo and works as a security man. A group of Nigerian girls then attempt to dupe and blackmail him -- either he marries one of them for a fee or they threaten to inform the Home Office of his whereabouts. Mustapha flees and temporarily stays with a Jamaican Rastafarian in Brixton who would not accept Michael as a name from an African, so he is called Kimani during his stay in Brixton.

The *Illegal Immigrant* is not just about the daily travails of an illegal immigrant. It is also a love story between a black African Muslim man and a white South African Christian woman. Set in London between 1990 and 2005, the novel also charts the spiritual journey of the main hero Mustapha. He arrives as a practising Muslim but with time finds it hard to observe basic Islamic rites and rituals.

No current novel deals with the theme of illegal immigration as central as this. The theme is very topical because, with the increase of Muslims immigrants in western societies, Mustapha's experiences are not unique to African immigrants but also apply to Asians. This novel should appeal to so many people who have always wondered how illegal immigrants live and survive.

Grazia Verasani



Grazia Verasani writer, playwright, musician, has published five noir starring Investigator Giorgia Cantini. The series began with *Quo vadis baby?* (2004), which in 2005 was turned into a movie by Gabriele Salvatores and later a TV series produced by Sky. Her play *From Medea - Maternity Blues*, staged in Italy and abroad, was turned into a movie in 2012 and won two **Golden Globes**. Her last novels are *Letter to Dina* (Giunti, 2016) and *La vita com'è* (La Nave di Teseo, 2017). She studied classical piano and collaborated with several artists. She also works as a screenwriter and has written articles for newspapers and magazines. A new title of the Giorgia Cantini Series' is coming soon in 2020. Her books are translated into various languages including French, German, Portuguese, English (US) and Russian.

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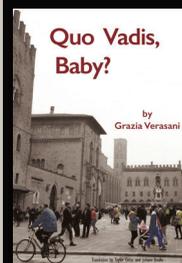
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BESTSELLING SERIES

FEATURING P.I. GIORGIA CANTINI

BESTSELLING SERIES FEATURING GIORGIA CANTINI, PRIVATE DETECTIVE, MAIN CHARACTER OF THE MOVIE BY OSCAR WINNING ITALIAN DIRECTOR GABRIELE SALVATORES STARRING ELIO GERMANO AND ANGELA BARALDI.

Grazia Verasani has written six crime novels featuring PI Giorgia Cantini, a private investigator in Bologna. The first, published in 2004, *Quo Vadis, Baby?* was made into a film the following year by Oscar-winning film maker Gabriele Salvatores. A TV series produced by SKY soon followed. *Quo Vadis, Baby?* was translated into English in 2017 and was published by Italica Press. The latest, *Like Rain On Cellophane* will be published in 2020 by Marsilio. The series includes:

- QUO VADIS, BABY? (2004)
- VELOCEMENTE DA NESSUNA PARTE (2006)
- DI TUTTI E DI NESSUNO (2009)
- COSA SAI DELLA NOTTE (2012)
- SENZA RAGIONE APPARENTE (2015)
- COME LA PIOGGIA SUL CELLOFAN (2020)



Grazia Verasani



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COME LA PIOGGIA SUL CELLOFAN LIKE RAIN ON CELLOPHANE

WORKING TITLE OF THE NEW NOVEL FEATURING **GIORGIA CANTINI**, SIXTH IN THE SERIES.

Grazia Verasani's private detective Giorgia Cantini makes her comeback in the author's sixth novel starring the protagonist of *Quo Vadis, Baby?*, a best seller that in 2005 became a cult film directed by the Oscar-winning director Gabriele Salvatores, and a TV series produced by Sky in 2008. Giorgia is the first private detective created by a woman in Italy. Grazia Verasani was a forerunner for this genre in our country, and also authored the first Italian noir TV series alongside *Romanzo criminale*. Giorgia also represents an element of rupture with the gender stereotypes in noir novels that have always seen women in an unrealistic or secondary guise, emerging as a contemporary woman who lives in a reality she tries to interpret. Giorgia observes society in its transformations, describes its shadows and sensations through a city, Bologna, which is much more than a background to the stories that see her as protagonist, while always preserving an original, ironic and anti-rhetorical outlook.

In this sixth novel, Giorgia Cantini, private detective in charge of a small suburban agency located in Bologna's Chinatown, has just been left by Luca Bruni, director of the police station and head of the homicide department. After moving in together for a brief and passionate relationship, Bruni has painfully chosen to return home to his wife and teenage son, while Giorgia vents her sadness by getting drunk in various bars and clubs in the city. It is in this difficult phase of her life that she runs into Furio Salvadei, a fascinating forty-eight-year-old singer-songwriter who seems to have it all: fame, wealth, talent, but is in fact a musician in full artistic and existential crisis. Furio is now an alcoholic, disappointed by the recording industry, and under stress because of a woman, Adele, an insistent fan who torments him, follows him everywhere and stresses him with phone calls in the middle of the night. Furio instructs Giorgia to follow his stalker and attempt to bring her back to reason before she turns violent. The problem is that Adele proves to be a real enigma. There are others, besides Furio, who are on her trail, including a perfect double: Miriam, a failed actress who looks exactly like her. Her dead body is later found in the courtyard of the Lumière movie theater. Under the persistent autumn rains, her mind slightly numbed by the many drinks of her solitary evenings and by her nostalgia of Bruni, Giorgia becomes lost in a plot reminiscent of Hitchcock's *The woman who lived twice* and in an investigation that is a continuous game of mirrors and overlaps. The characters' lives seem to be always filtered by screens - computers, telephones, TVs, tablets - to the point that even their feelings are mere projections. And that fictitious reality that protects them from shock (the cellophane of the title) is the same that separates them from naked contact with things. They all seem to be searching for a vertigo that will make them feel more alive, but that inevitably does not prevent them from falling.

Grazia Verasani



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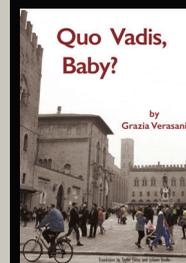
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VELOCEMENTE DA NESSUNA PARTE FAST AND NOWHERE

BESTSELLING SERIES FEATURING **GIORGIA CANTINI**, PRIVATE DETECTIVE, MAIN CHARACTER OF THE MOVIE BY **OSCAR WINNING ITALIAN DIRECTOR GABRIELE SALVATORES** STARRING **ELIO GERMANO** AND **ANGELA BARALDI**.

The protagonist of *Quo vadis, baby?* returns in this noir: Private investigator Giorgia Cantini. Forty years old, single, "tender with anger", disenchanted in love, she loves drinking and listening to music. One day Dora appears in her detective agency in Bologna, and entrusts her with a case of disappearance: she wants to find out what happened to her friend Vanessa. Van, as everyone calls her, is a young prostitute who leads a solitary life and has a ten-year-old son, Willy. Now she has disappeared without a trace. Giorgia begins to investigate focusing on the confessions made by Van in her diary. She plunges into the reality of a hypocritical and corrupt province, and clashes with the dynamics of a family with a bulky past. Going back and forth between a sultry and deserted Bologna and Sasso Marconi where Van's family lives, Giorgia deepens her knowledge of her mother Lena, her grandfather Rolando, partisan in the Second World War, and Willy. Thanks to the intuition, sensitivity and music of the Smiths, she succeeds in capturing the slightest emotional nuances of those involved in the case and revealing the signs of a tragedy that has its roots in ancient violence and festering wounds. Until she discovers a terrible truth - with no shortage of twists - and an inevitable destiny is fulfilled.

pp.186



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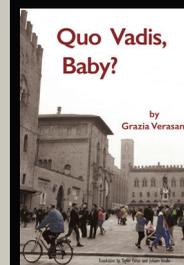
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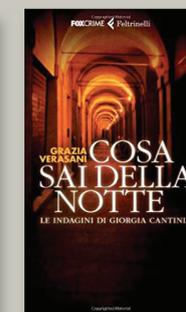


DI TUTTI E DI NESSUNO
OF ALL AND OF NO ONE

BESTSELLING SERIES FEATURING **GIORGIA CANTINI**, PRIVATE DETECTIVE, MAIN CHARACTER OF THE MOVIE BY **OSCAR WINNING ITALIAN DIRECTOR GABRIELE SALVATORES** STARRING **ELIO GERMANO** AND **ANGELA BARALDI**.

There are women who cannot get rid of the ghosts of other women, women whose worth lies only in the eyes of the men they manage to keep, and women who run away. Giorgia Cantini, from the Cantini Investigative Agency, has just passed her forties, still smokes Camels and wishes to erase all her memories in a single strike. A sudden chill comes over Bologna, still warm with end of summer life, with its rich brats and the pale shadows of the poor, when Cantini discovers that Franca Palmieri was killed, a showy and eccentric woman who lived in her neighborhood, where as a girl Giorgia spent the afternoons with her friends at the American bar. At that time, the woman had introduced youngsters to the pleasures of sex, without asking for anything in return, perhaps just a little company, ending up being "for everyone and no one". She, Franca, had always been considered strange, called the Toad Girl, so much so that when in the last years she had started to read the future in tarots and coffee grounds, no one was surprised. Meanwhile, Giorgia is grappling with the case of Barbara, an eighteen-year-old, a restless and sorrowful girl, passionate about art who suddenly stopped attending high school moving around the city like crazy. A double investigation for the nonconformist investigator of Quo vadis, baby?, between past and present, straight into the wounded heart of women.

pp.237



Grazia Verasani



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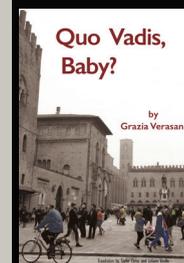
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COSA SAI DELLA NOTTE OF ALL AND OF NO ONE

BESTSELLING SERIES FEATURING **GIORGIA CANTINI**, PRIVATE DETECTIVE, MAIN CHARACTER OF THE MOVIE BY **OSCAR WINNING ITALIAN DIRECTOR GABRIELE SALVATORES** STARRING **ELIO GERMANO** AND **ANGELA BARALDI**.

«Because the night belongs to lovers, because the night belongs to lust», sang Patti Smith, and Giorgia Cantini knows it well. Restless, rough and with a keen talent for sentimental blunders, Giorgia is a tireless explorer of lights and shadows. After a brief period as a drummer of a cover band, she is now the head of the Cantini detective agency and digs into the darkness of the lives of others cataloging secrets, lies and broken hearts. When she gets hired to investigate Oliver's death, an aspiring actor whose body had been found in a camp on the outskirts of Bologna three years earlier, Giorgia must once again listen to the voice of darkness. The young man died as a result of a beating, caused by evident homophobia and the darkness that opens up to her is that of the battuage, of the dark rooms, of certain corners of the parks where men love other men with frantic desire or with the hope of filling a void. Giorgia meets the victim's friends, people of the day and people of the night: the old highschool teacher, a friend from nearby Ferrara, a dancer in musical comedies and Simone, a famous actor with a cocaine addiction. With the help of her assistant Genzianella, she delves into an increasingly ambiguous Bologna. She deals with lies, betrayals, frozen emotions, and during the night she also looks for answers to her troubled story with the head of the homicide squad, Luca Bruni.

pp.224



Itzhak Belfer



Itzhak Belfer was born in Warsaw, Poland, grew up in the orphanage managed by Dr. Janusz Korczak, and was the only survivor of a large extended family wiped out in the Holocaust. At the age of seventeen, Belfer left his dear ones in the ghetto on a journey of survival. On his return to Warsaw he realized, standing in the ruins of the ghetto, that his home was in the Land of Israel, and he decided to immigrate there. Belfer's immigration attempt landed him in the British detention camp in Cyprus. He finally fulfilled his dream of living in Israel. After serving in the Israeli army, he studied art at the Avni Institute of Art and Design. He has since instructed generations of young artists and has channeled his artistic talents to commemorating Dr. Janusz Korczak's work and the memory of his murdered family and the Holocaust.

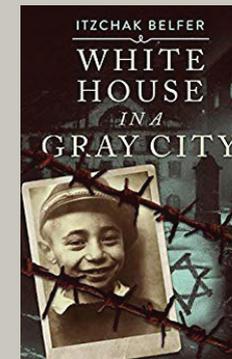
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WHITE HOUSE IN A GRAY CITY AN AUTOBIOGRAPHY

A LIFE FROM AN ORPHANAGE IN WARSAW, TO FIGHTING THE NAZIS IN RUSSIA AND ESCAPING THROUGH EUROPE, IMPRISONED IN CYPRUS AND FINALLY SETTLING IN ISRAEL.

Through the intimate and authentic perspective of his student, we encounter Janusz Korczak, a pediatrician and adored teacher. In 1912, Korczak established a unique orphanage that is to this day a beacon for educators. There he gave children the freedom to develop and manage their talents. They learned about mutual responsibility and caring and how to create a righteous human society. Korczak was murdered by the Nazis at the Treblinka Death Camp when he refused to abandon his children.

The author, Itzhak Belfer, was raised and educated in Korczak's orphanage. We read of his flight from the Nazis through the Polish forests to Russia to become the only survivor in his large family and his attempt to immigrate to Israel, only to be waylaid in a Cypress deportation camp, where he studied art. Then of his renewed life in Israel, where his art commemorates Janusz Korczak, the Holocaust, and the family he lost.



Itzchak Belfer



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JANUSZ KORCZAK: THE MAN WHO KNEW HOW TO LOVE CHILDREN

SELECTED FOR BEST READING LIST BY THE MINISTRY OF EDUCATION, ISRAEL
AUTHENTIC STORY BY A SURVIVOR OF JANUSZ KORCZAK ORPHANAGE

Itzchak Belfer is one of three living orphans who were raised and educated by Janusz Korczak at his known orphanage for Jewish children in Warsaw, Poland. Over a hundred years ago, Korczak, a pediatrician and famous writer who became an admired educator by children, founded the unique orphanage which serves as a role model for teachers and educators until today. Korczak, who believed in freedom for children, allowed them to manage themselves and develop their unique capabilities. Yet, he also taught the children about responsibility, altruism, and creating a humane and just society.

In this story, Belfer allows us a rare glimpse into Korczak's innovative liberal methods of thinking and education by describing his joyful daily life, the house arrangements, and the way conflicts were resolved. No doubt, Korczak's great personality and attitude toward kids during the most crucial years of Belfer's childhood had a powerful effect throughout his life, which radiate from his loving voice and all the colors of his description.

Belfer lived in "the house" 8 happy years, and escaped, at age 16, all the way through the forests to Russia immediately after the occupation of Warsaw by the Nazis. He saved himself and remains the only survivor of his diverse family, who all perished in the Holocaust. Belfer realized his dream to leave Europe, establish a family and settle in Israel.

Korczak (born Henryk Goldszmit), the legendary Polish educator was murdered in 1942 by the Nazis when he refused to save himself and abandon his Jewish pupils. He was not able to betray his entire doctrine and life work, and desert his students. Instead, he marched with them, walking tall, into the Treblinka incinerators. Korczak is known as one of the pioneers of current multiple pedagogical streams. He truly understood children, loved them and had a revolutionary approach toward children. Teachers all over the world have adopted his ideas and practice.

«Belfer tells his story with sensitivity. Throughout the years, his artistic gifts were channeled into commemorating this figure, and he accomplished it with his creations which shake their observer.»

- Ha'aretz

"A touching book."
The Voice of Israel

Roberto Brunelli

Roberto Brunelli

born and raised in Germany, worked at L'Unità for seventeen years, where he was, in turn, internal affairs, culture and foreign affairs editor-in-chief. Among other things, he was in charge of the special edition for the twentieth anniversary of the fall of the Berlin Wall. He cooperates with Il Venerdì (Repubblica). Between Wagner and Frank Zappa, though, he prefers the latter.



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ANGELA MERKEL - LA SFINGE
FENOMENOLOGIA ERETICA DI UNA CANCELLIERA

ANGELA MERKEL - THE SPHYNX
HERETICAL PHENOMENOLOGY OF A CHANCELLOR

A portrait of Europe's most powerful woman for a not necessarily German public, written by an expert in German politics.

Angela Merkel is a mystery for most people: Europeans know she is the "priestess" of austerity but know almost nothing of her past or about her deepest beliefs. From her youth in the DDR, daughter of a protestant minister, to the many "trampled" in her race to power; from the amazing strategical turnabouts that allowed her to conquer the opposition's electorate, to the behind-the-scenes choices in favor of the so-called European "rigor"; from her private tics to the less known aspects of her life as chancellor, this work offers an unprecedented and lively portrait of the woman who is considered one of the "most powerful women in the world". A political essay that reads like a page-turner: a journey to the heart of the great mystery that governs Europe.

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Backlist



The author appeared in these national TV shows:

Live with Piero Chiambretti on Radio2 directly from Salone del Libro di Torino Rainews Gr Parlamento Blog tv

Sky Tg24
Tgcom 24
Omnibus La7
Tg La7 (Cronache)
Radio les (Citofonare Adinolfi)
Sky Tg24
Pane quotidiano Rai3



"Roberto Brunelli was born in Bonn and raised in Germany till his teen age. He tells, in a thriller-like style, the rise of "Angie", the "ex little girl" who stroke Helmut Kohl."

L'Avvenire

Emanuele Coco

IL CIRCOLO ELETTRICO DELLE SIRENE
THE ELECTRIC CIRCLE OF MERMAIDS

A history of mermaids' subtle charm from Ancient Greeks to Kafka

Coco begins with a phrase attributed to St. Augustine "Do not ask yourself if these things are true. Ask yourself what they mean" – i.e. placing immediately as marginality or irrelevance the actual existence of mermaids. If they have been imagined, they are real. To understand their meaning it is thus legitimized to interrogate the history of their myth. Discussing mermaids in the form of a traditional essay is not enough. This essay turns into a love story, the story of how desire is the continuous explosion of imagination in search of a form in which to incarnate.

Mermaids were birds and fish, manatees and dugongs. They represented the most shocking sexual licentiousness but were also nursing mothers. They have been chaste, but in their feral declination.

Omniscient, able to prophesy the future, mermaids are polymorphic because they are kaleidoscopic and ambiguous as male representation of women has always been.

You'll find everything and everyone in here: from Ulysses, Orpheus and Helena to medieval miniatures, the bestiary of love, discoveries of naturalists, deceptions of counterfeiters and religious ostracism.

Coco's book explores the way in which for centuries men have imagined and represented women.

Giorgio Vasta, La Repubblica



EMANUELE COCO

IL CIRCOLO ELETTRICO
DELLE SIRENE

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Emanuele Coco

is a writer and science historian. Among his recent works: *Ospiti ingrati* (Nottetempo 2002) *Egoisti, malvagi e generosi* (Bruno Mondadori, 2008), *Breve storia delle scienze naturali* (De Agostini, 2009), *Consigli pratici per evolucionisti spaesati* (Hukapan 2008) with Elio e le Storie Tese.

Federica Cappelletti & Paolo Rossi



Paolo Rossi

is an Italian former professional footballer, who played as a forward. In 1982, he led Italy to the 1982 FIFA World Cup title, scoring six goals to win the Golden Boot as top goalscorer, and the Golden Ball. Rossi is one of only three players to have won all three awards at a World Cup. Along with Roberto Baggio and Christian Vieri, he is Italy's top scorer in World Cup history, with nine goals in total. Widely regarded as one of the greatest Italian footballers of all time, Rossi was named in 2004 by Pelé as one of the Top 125 greatest living footballers as part of FIFA's 100th anniversary celebration.

Federica Cappelletti

is a journalist and Paolo Rossi's wife.

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QUANTO DURA UN ATTIMO

HOW LONG IT LASTS - AN AUTOBIOGRAPHY

DOCUMENTARY "THE HEART OF THE CHAMPION" ABOUT PAOLO ROSSI TO BE PRESENTED AT THE ROME FILM FEST 2019 BASED ON THIS AUTOBIOGRAPHY !

WRITTEN BY FEDERICA CAPPELLETTI IN CLOSE COLLABORATION WITH AND UNDER THE SUPERVISION OF PAOLO ROSSI HIMSELF

The story of Paolo Rossi is a kind of fairy tale with a happy ending, a parabola made of successes alternated with great pains, of strong surges and of ruinous falls, of realized dreams and lacerating wounds, of great recognitions and injustice. It is the black and white of life, the perfect script of a story that has enchanted generations and continues to be loved by people. It is the story of all but also that of a man who wrote the history of world football: Paolo Rossi, the only man in the world who made the star-bred Brazil of Zico and Falcao cry, that has enchanted Pelé (who discovered him and admired him during the world championship of Argentina), one of the four Italian Golden Balls, one of the best known characters in the world. One of the few who, after many years, continues to enchant audiences and to achieve success and admiration. His story is an example that can awaken the mind, turn on the enthusiasm and indicate that out of any difficulty you rise again and win. The 1982 World Cup was the redemption of a life of sacrifice and commitment. The world has consecrated him as a legend. A Mundial parabola.



Marco De Angelis

completes his university studies at The University of Naples and in 1995 he graduates in Germany at the renown Hegel-Archiv in Bochum, then world center of Hegelian studies. He is currently lecturer/professor at the Universities of Urbino (Italy) and Lüneburg (Germany). Besides numerous scientific articles, De Angelis authored also the following books: *Die Rolle des Einflusses von J.J.Rousseau auf die Herausbildung von Hegels Jugendideal: Ein Versuch, die 'dunklen Jahren' (1789-1792) der Jugendentwicklung Hegels zu erhellen* (Peter Lang, Frankfurt am Main, 1995,) and *Hegels Philosophie als Weisheitslehre* (Peter Lang, Frankfurt am Main, 1995) and with Aldo Masullo *La potenza della scissione* (ESI, Naples, 1997).

Rights sold
Italy
Germany

FILOSOFIA PER TUTTI. MANIFESTO PER L'IDENTITÀ FILOSOFICA DEL POPOLO EUROPEO

PHILOSOPHY FOR ALL.
 MANIFESTO FOR THE PHILOSOPHICAL IDENTITY OF THE EUROPEAN PEOPLE

Throughout history sooner or later new peoples are formed. When they become aware of their being, give themselves their own form of State. Such self-consciousness of a people is based on common ethical values, on a common way of seeing the world and life and then also on a common way of living. It is not otherwise the case in the process of European unification. Under our very eyes, indeed, a new people is born already: the people of Europe. Apart from national differences, it has a common way of seeing the world and life based solely on rational values, in one word: on philosophy.

This discipline has silently accompanied the entire European history from Greek antiquity to this day, reflecting on its ideals the various historical periods. At the end of her long historical process, she has attained those irreplaceable values of rationality and freedom which today is the base for the common sense of Europeans. Yes, because Europeans exist, the European people are one, albeit divided anachronistically in nations, destined to become regions of our future 'United States of Europe'. With confidence and courage, and so much pride for what we finally managed to build in the last few thousand years, we as Europe's pioneers, we the first fully European citizens, can and indeed we must create the first truly philosophical state in history, because this is the historic mission of Europe. Economy alone can never be the foundation of a state, let alone a just state, as only a philosophical state, that is, a truly rational and truly free one, can be. So it is for us pioneers of the future authentic Europe, of that philosophical Europe which will soon forget the solely economic one, to create this common home of our people, to achieve ultimate peace in Europe and to make it available to the whole world.

This Work, written in a simple and non-academic language, intends to bring to the consciousness of European citizens, or at least those who already feel as such, what should be the philosophical foundation of the 'European state' and what are the ethic values of its people, the 'European people'. It outlines a vision of the world's sense of life and human life in the most rational and philosophical world. Such a vision is of course philosophical in itself, although it does not immediately relate to the political process of European unification and thus to the philosophical sense of the United States of Europe.



Tiziano Fratus



Tiziano Fratus is writer and poet, he is a passionate “treeseeker”, an activity that led him to invent the concepts of “Homo Radix” and “alberografia” («treegraphy»), which in turn led to books, photographic exhibitions, itineraries designed in various cities and regions, as well as the *Handbook of The Perfect Treeseeker (Manuale del perfetto cercatore di alberi*, Feltrinelli), *The Tree Whisperer (Il sussurro degli alberi*, Ediciclo), the illustrated book for children *It takes a tree (Ci vuole un albero*, Araba Fenice), and *Italian Trees and Woods We Have to Protect (Il bosco è un mondo. Alberi e boschi da salvaguardare in Italia*, Einaudi). His poetry is also extensive, with translations in eight languages; among his collections the most recent is *A notebook of roots and leaves*. He leads walks to discover big trees.

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MANUALE DEL PERFETTO CERCATORE DI ALBERI

HANDBOOK OF THE PERFECT TREE-SEEKER

AUTHOR TRANSLATED INTO 8 LANGUAGES

“Don’t tell me which monuments are near your home but which trees”. Tiziano Fratus has succeeded in the admirable enterprise of making his passion as a tree-finder a real - albeit bizarre - job. As he writes in the preface: «There are many people who claim to talk to trees, to listen to trees, to love trees. And it is good news, nothing psychiatric, as I sometimes ironically answer when I am asked “Do you also talk to trees?” Listening to trees means understanding, means knowing, means deepening, means embellishing and enriching oneself, it means expanding the capacity to perceive oneself as a creature of God - or of Nature – in the midst of a planet that lives and pulses and breathes, to every heartbeat. Just as it is useful and necessary to tell the difference between a lion and a domestic cat, a penguin and an orca, similarly it is useful and wise to tame the amount of botanical information available by learning to identify an ash tree or a plane tree, a magnolia or a larch. Knowledge is the first step to love what we are in our world, but also in the world that we temporarily cross during our journeys, be it for work or leisure.»

pp.216 with illustrations

«It is a pocket encyclopedia of botanical, arboreal and other curiosities. A guide from which to draw inspiration to reflect on the surrounding world; on how it is observed; on how it is transformed and how it is destroyed. [...] There is something for all tastes, up to the Araucaria of the parks of Nervi among the Twelve monuments of nature not to be missed in Italy. Just like the book, don’t miss it»

- Donna Moderna

«There are books you forget as soon as you reach the last page and others that extend invisible roots and slowly grow inside you. Outside the window, some branches sway in the autumn breeze. Have they always been there? Ten minutes later I’m still staring at the nuances of the leaves. I have one in my hand; I must have picked it up on the windowsill, the window is open. The next day I see trees everywhere. All different, each with a story. Where were they before? Did they move in the night or did something happen to me? They are no longer in the background. I see this tree, the one that grows next to it, and look at the absurd trunk of the one down there! No, I still don’t know how to recognize them. The manual I brought with me, as Fratus writes in the introduction, has the ambition to be a practical and philosophical guide for tree finders, wherever they are. Perhaps more philosophical than practical but, what is more important, wherever they are»



- L'Espresso

Tiziano Fratus



Tiziano Fratus is writer and poet, he is a passionate “treeseeker”, an activity that led him to invent the concepts of “Homo Radix” and “alberografia” («treegraphy»), which in turn led to books, photographic exhibitions, itineraries designed in various cities and regions, as well as the *Handbook of The Perfect Treeseeker (Manuale del perfetto cercatore di alberi*, Feltrinelli), *The Tree Whisperer (Il sussurro degli alberi*, Ediciclo), the illustrated book for children *It takes a tree (Ci vuole un albero*, Araba Fenice), and *Italian Trees and Woods We Have to Protect (Il bosco è un mondo. Alberi e boschi da salvaguardare in Italia*, Einaudi). His poetry is also extensive, with translations in eight languages; among his collections the most recent is *A notebook of roots and leaves*. He leads walks to discover big trees.

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IL LIBRO DELLE FORESTE SCOLPITE

THE BOOK OF CARVED FORESTS

AUTHOR TRANSLATED INTO 8 LANGUAGES

The Book of Carved Forests is a journey through time to discover oneself by searching those places where conifers resist the adversities of an extreme environment and of a rocky land, where all other living beings no longer survive. Larch forests, pine forests and cembretes scattered from 1900 and 2200 m altitude along the Alps, but also the twisted and sculpted barks of pines that inhabit the ridges of the Pollino massif, between Calabria and Basilicata. And finally, the ancient pines or Bristlecone Pines in the White Mountains in California, from an altitude of 3000 to 3900 meters, the oldest on the planet (over 5000 years). A journey through lunar landscapes where life makes its own way on the road to eternity. Places where the soul is covered with roots, dreams and imagination.

pp.178 with illustrations



Tiziano Fratus

**Tiziano Fratus**

is writer and poet, he is a passionate “treeseeker”, an activity that led him to invent the concepts of “Homo Radix” and “alberografia” («treegraphy»), which in turn led to books, photographic exhibitions, itineraries designed in various cities and regions, as well as the *Handbook of The Perfect Treeseeker (Manuale del perfetto cercatore di alberi*, Feltrinelli), *The Tree Whisperer (Il sussurro degli alberi*, Ediciclo), the illustrated book for children *It takes a tree (Ci vuole un albero*, Araba Fenice), and *Italian Trees and Woods We Have to Protect (Il bosco è un mondo. Alberi e boschi da salvaguardare in Italia*, Einaudi). His poetry is also extensive, with translations in eight languages; among his collections the most recent is *A notebook of roots and leaves*. He leads walks to discover big trees.

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L'ITALIA È UN BOSCO

ITALY IS A FOREST

AUTHOR TRANSLATED INTO 8 LANGUAGES

This book is an invitation to stop and lose yourself in the many forests and parks in Italy, to let yourself go in the strong wind. The immense trunks of the redwoods of Northern Italy. The aerial roots of the ficus trees that dominate Palermo. The light between the leaves of the centuries-old conifers on the Alps. The holm oaks of the largest primary forest in Europe in Sardinia. The solemnity of ancient pine forests in the Sila National Park. The chestnuts and elms of the Apennine forests. The rarities that have adapted to the climate and to the reduced measures of the botanical gardens. But also the deafening mute giants, real surprises in urban parks, which decorate the avenues and streets, the squares and the public gardens of our crowded cities. Tiziano Fratus meanders through all these places “where you can go to waste time and collect wonders” and guides us in spotting the different species in distinguishing shapes, colors, leaves and geometries, reconstructing the histories of the oldest living beings that inhabit our country.

pp.190 with illustrations



Daniel Haber



Daniel Haber
Ph. D in Economics;
MBA, Ecole
Supérieure de
Commerce de Paris,
Graduate from
Institut d'Etudes
Politiques de Paris,
President of *France
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assisting corporations
in their international
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well as Professor at
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writing the Report to
the Prime Minister by
the French Economic
and Social Council
on "The European
and French Policies
towards Japan"
and research for the
"Institut du
Pacifique". He is the
author of 12 books
on the economy
of Japan, China
and Israel, most of
which published by
L'Harmattan.

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F117 LES SURPRISES DE L'ECONOMIE D'ISRAËL

THE SURPRISES OF THE ISRAELI
ECONOMY

WITH DAN CATARIVAS

How could a small country, living in a situation of permanent threats, rise to such a level of creative performance in all areas of the economy? What is the secret? The major countries, Americans and Europeans are wondering how this people could find more effective, more refined ... but also more economical ideas. And, recently, the Japanese and the Koreans who need a "plus" of creativity. Finally, the Chinese and Indians, and even the Russians, all launched in a race to catch up, come with the same question.

Israel is therefore courted, sought out as a partner, looked upon as a model. Its secrets are the surprises, revealed when questioning those who created the country (and many of whom are still active) and their successors who are in charge of its future.

Little was known about this European and Eastern country at the the crossroads of Europe, Asia and Africa.

Daniel Haber teaches Asian economies and how to deal with them across differences in culture.

Interested in understanding the Israeli economy, he did not find the proper, simple, clear and up-to-date book he was looking for, so he decided to write it.

With the help of Dan Catarivas, the International Executive Director of the Israeli Manufacturers Association, he interviewed the players themselves.

He met those earlier entrepreneurs who made Israel's industrial base, the politicians and civil servants who managed to change the Israeli economic model and turn it into an effective machine to create wealth. He met also those younger businessmen, scientists, financiers who are behind the "Start Up Nation".

pp.226



FIRST SURPRISE: THAT WE TALK ECONOMY ABOUT ISRAEL

Israel is usually a subject of geopolitics , war and terrorism.

SECOND SURPRISE: BUTTER AND GUNS

Israel managed to give its people both a healthy and rich economy as well as a strong defense.

THIRD SURPRISE: SHIFTING SMOOTHLY FROM SOCIALISM TO A MARKET ECONOMY

Smart Israeli governments managed the transition from a protected, centralized economy to a full- fledged capitalist, open and competitive one.

FOURTH SURPRISE: ISRAELI AGRICULTURE IS A HIGH TECH SECTOR

Constant innovation brought the Israeli agriculture to the highest level of sophistication and productivity.

FIFTH SURPRISE: KIBBUTZIM ARE STILL THERE

They have changed , they have adjusted to the new background, but they survived a major crisis.

SIXTH SURPRISE: FACTORIES ARE IN THE FARMS

Most Kibbutzim are engaged in industry and High tech.

SEVENTH SURPRISE: INDUSTRY IS POWERFUL AND DIVERSIFIED

Israel, in spite of its small domestic base, managed to manufacture a large part of its basic needs and is exporting high value products and equipment.

EIGHTH SURPRISE: ISRAEL HOSTS BIG CAPITALIST FAMILIES

They own a large portion of the economy and are accused of monopolistic practices.

NINTH SURPRISE: ISRAEL IS A KEY HIGH TECH WORLD HUB

The" Start Up Nation" is therefore attracting interest from all parts of the world.

TENTH SURPRISE: ISRAEL IS A SPACE POWER

Israel is among 9 countries in the world with a capacity to launch home-made satellites.

ELEVENTH SURPRISE: ISRAEL IS A NATION OF BUILDERS

Infrastructure, buildings and major facilities are designed and built by domestic builders who also build overseas.

TWELFTH SURPRISE: JEWS ARE NO LONGER WHAT THEY USED TO BE

They are better in farming, industry, technology than in banking, trade and services.

THIRTEENTH SURPRISE : NEGEV DID BLOOM

Ben Gurion 's dream became a reality but what is coming next will pass beyond that dream.

FOURTEENTH SURPRISE: WATER IS NO LONGER A PROBLEM IN ISRAEL

Israel has demonstrated that all solutions are on-hand and it is willing to share its technologies and know-how with all other nations, including its Arab neighbors.

FIFTEENTH SURPRISE: ISRAEL FACES ACUTE SOCIAL PROBLEMS...AND CONFRONT THEM

Israel has a high index of social inequalities, due to two specific segments of society: Israeli Arabs and ultra-orthodox Jews who, together, make up one-third of the population. In this difficult context, Israel takes initiatives to change it.

SIXTEENTH SURPRISE: ISRAEL IS AN ISLAND

Regional trade is almost nil. Israel trades with the whole world, especially with the most advanced nations.

SEVENTEENTH SURPRISE: PRESENT AND TOMORROW'S BIG POWERS ARE FOND OF ISRAEL

China and India lead the way to take advantage of Israel creative capacity to catch up with the West

LAST SURPRISE: WE SHALL NOT CONCLUDE

Confucius warned us: to conclude is to close a door. Israel is an open door to the future.

Goenawan
Mohamad

Goenawan Mohamad is an acclaimed Indonesian writer and man of letters. He has twice received the International Editor of the Year Award from the World Press Review, and is also the recipient of a **CPJ International Press Freedom Award** and a **Dan David Prize**.

Mohamad is one of the cofounders of the Lontar Foundation, a cultural nonprofit tasked with preserving and supporting Indonesian literary culture. He lives in Jakarta, Indonesia. Mohamad's early writings include *Potret Seorang Penyair Muda Sebagai Si Malin Kundang* (The Portrait of A Young Poet as Malin Kundang, 1972) and *Seks, Sastra, Kita* (Sex, Literature, 1980), *Kesusastraan dan Kekuasaan* (Literature and Power, 1993), *Setelah Revolusi Tak Ada Lagi* (Once the Revolution No Longer Exist, 2001), *Kata, Waktu* (Word, Time, 2001), *Eksotopi* (Exotopia, 2003), *Tuhan dan Hal-hal Yang Tak Selesai* (God and Other Unfinished Things, 2007).

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IN OTHER WORDS

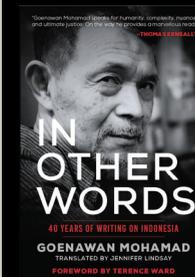
F|121

A WIDE-RANGING AND BEAUTIFUL COLLECTION OF ESSAYS FROM ONE OF WORLD LITERATURE'S MOST IMPORTANT WRITERS

«Goenawan Mohamad speaks for humanity, complexity, nuance, and ultimate justice. On the way he provides a marvellous read.»

-Thomas Keneally

Goenawan Mohamad, activist, journalist, editor, essayist, poet, commentator, theatre director and playwright, has been doing just that for 40 years in his weekly column for Tempo, the Indonesian weekly magazine that he founded in 1971. His output of essays is staggering. His vision is uniquely Indonesian, yet breathtakingly universal, setting his work apart from his contemporary South-Asian writers. As much at home in Paris as in Java, Goenawan is the leading political thinker in Indonesia. But his reach is far deeper than mere politics. His writing is stirring and original – a sledgehammer of thought. Just as Orhan Pamuk offers his cosmopolitan view from Istanbul, Goenawan offers the same from his window in Jakarta. His writing is lucid, illuminating, urgent, timeless. Critics have called him the “Borges of Southeast Asia” and compared his best essays to Italo Calvino (whose *Invisible Cities*, he often cites). His writing is lucid, illuminating, urgent, timeless. Critics have called him the “Borges of Southeast Asia” and compared his best essays to Italo Calvino (whose *Invisible Cities*, he often cites). Goenawan is as much at home drawing lessons from Indonesia's complex history as he is reflecting on world cultural figures, events and places (Martin Luther King, 9/11, or the Ka'aba). He enjoys engaging with philosophers (Aristotle, Kant or Confucius), writers (Goethe, Garcia Marquez or Camus), and psychoanalysts (Jung, Freud, or Lacan). He delights in exploring the ancient myths of the Mahabharata, the Arabian Nights, Exodus, or the thoughts of Laozi, Maimonides, and Thomas Aquinas, or even the mystic revelations of al-Hallaj, Meister Eckhart, and Rumi. Who else would insert in an essay on Jerusalem, a quote of the poet William Blake, and then draw parallels with Oedipus, Hamlet, and Arjuna of the Bhagavad Gita, before ending with the words of the guitarist John Lennon, ‘God is a concept by which we measure pain’? Who would begin an essay entitled Tso Wang, by comparing fundamentalism to digital technology and then suggest ‘both are virtual. They don't touch the soil,’ before citing the German philosopher Martin Heidegger, a 10th century Javanese mystical poem described as ‘sepi, sepah, samun’ (silent, vacant, secret), and ending with the 4th century Chinese philosopher, Zhuangzi, of the Daoist School who said ‘the highest stage of knowledge is stillness without movement within what cannot be known absolutely with reason, a state called tso wang? Or capture this solar eclipse over Borobudur: ‘It was as though the Buddha statues in their stupas had suddenly gone mute. These stones had been standing for centuries at Borobudur without movement. But when the eclipse happened and the strange filtered light fell even to the distant hills, the sensation of silence was sudden. Astonishing.’? Few contemporary writers possess such dexterity and immediacy. Or cut so cleanly with their samurai pen. Goenawan's essays speak to the universal, drawing deep insights from the commonplace and far afield, always linking Indonesia to the wider world.



Elio Toaff



Elio Toaff

After graduated from Law School in Livorno, and in Law in Pisa. Elio Toaff was named rabbi of Ancona from 1941 to 1943. He took part in the Resistance against Fascism and after Liberation he was named Rabbi of Venice but in 1951 he was called to Rome where he remained the spiritual leader of his community for 50 years, until 2001. Apart from guiding the Roman community, he had many national appointments: he was President of the Italian Rabbinical Consulate, the Director of the Italian Rabbinical College and the Higher Institute of Jewish Studies. As for Europe, he has long been a member of the Executive of the European Rabbis Conference.

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PERFIDI EBREI, FRATELLI MAGGIORI PERFIDIOUS JEWS, OLDER BROTHERS

NEW REVISED EDITION
WITH A FOREWORD BY SERGIO DELLA PERGOLA

This is a new and enlarged edition of Rabbi Toaff's memoir who lived a 100 years and was Chief Rabbi in Italy for half of a century. Historic was his encounter with John Paul II at the Synagogue of Rome on April 13, 1986.

«Do you have anything to do?» Cardinal Meyia asked me in front of the canonical door. I answered no, breaking an old tradition. But I was worried about what the European rabbis would think. I consulted them one by one, they all told me yes. And so it came, on April 13, 1986, to John Paul II's visit to the Great Temple, the Synagogue of Rome. It struck me that the Pope, embracing me, called us "older brothers" instead of "perfidious jews," as in Peter's times.»

It was the first time in the 2000 years of variegated relations between the Church of Rome and the Jewish community that a chief rabbi of the city had accepted an invitation to meet with a Pope. Although Rome's Jews never suffered pogroms or similar persecutions, they have been, in past centuries, subjected to many levels of humiliation, including forced attendance at sermons aimed at their conversion.

Terence Ward



Terence Ward is a writer, documentary producer and cross-cultural consultant who grew up in Saudi Arabia, Iran and Egypt. Graduating from UC Berkeley, he worked for 10 years for Middle East Industrial Relations Counselors consulting with clients across the Gulf. Author of *Searching for Hassan* and *The Guardian of Mercy*, he serves as international trustee for World Conference of Religions for Peace. He is a member of the noted Middle Eastern Institute (ISMEO) in Rome and divides his time between Florence and New York.

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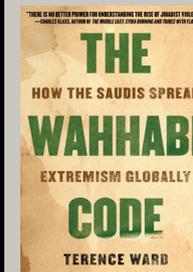
THE WAHHABI CODE
THE SAUDI IMPERIAL MISSION THE WEST SLEPT THROUGH

3RD REPRINT IN ITALY

«To begin, I recount the origins of the austere Wahhabi sect founded in the central desert of the Arabian Peninsula in the 18th century—1,500 years after the birth of Islam. Its severe, ultra-conservative doctrine now serves as the official faith of Saudi Arabia. It is also the core ideology of ISIS, Al-Qaida, the Taliban and Boko Haram. I describe how the followers of this sect claim to represent “true Islam” while condemning all other Muslims as apostates. Their mission is to eliminate the great diversity of Islam and reject its millenary multicultural heritage. Their obsession to eradicate the past is symbolized by the wanton destruction of the classical ruins of Palmyra, the monumental Bamiyan Buddhas in Afghanistan, and most of the historic sites in Mecca and Medina. Traditional Islam is now besieged by the Wahhabi imperialist “mission” financed by Saudi public funds and private foundations from Morocco to Indonesia, from Kosovo to Brussels. Countless *madrassa* schools and mosques with Wahhabi teachers and imams threaten all other Muslims-- Shia, Sufis, Yazidis and Sunnis. The Saudi regime buys silence in international media with its petro-dollars, and Western political leaders say nothing as they bow lowly to secure lucrative arms purchases and their ever-important oil flow. So, the truth remains hidden to the average citizens. Now, it is in all our interests to speak truth to power. By ending the silence, the Saudi global colonial plans will be examined in the cold light of day; laws can be enacted to prevent Saudi funding of madrasses and mosques in the West; innocent lives in both the Islamic World and the West may be saved from *jihadis*; and UNESCO cultural heritage sites may be protected for our children, long after we are gone.

With the rise to power of Prince Mohammad bin Sultan in Riyadh, we now hear promises of a “return to moderate Islam” and “the lifting of the women-driving ban”, as the Saudi-financed PR machine tries to change the country’s image in the West. Will he truly deliver change? Or he simply mirroring Prince Salina’s famous comment --in *The Leopard* by Lampedusa—when the Prince declares: “We will change everything, so nothing will change.” Is the Saudi Prince’s new strategy to deflect accusations about Saudi extremist financing by triggering an American bombing campaign of Iran that will plunge the region into yet another horrific war with no end?»

- Terence Ward



THE WAHHABI CODE

HOW THE SAUDIS SPREAD EXTREMISM GLOBALLY

ENDORSEMENTS

«There is no better primer for understanding the rise of jihadist violence than my friend Terence Ward's *The Wahhabi Code: How the Saudis Export Extremism Globally*. Intended for young readers, it will educate their elders as well. His impeccable research destroys the prejudices and myths surrounding the distortion of Islam to benefit the Saudi royal family, western oil companies and arms dealers.»

- Charles Glass, *New York Review of Books*, noted author on the Middle East: *Syria Burning and Tribes with Flags*

«Ward's book is a compulsion of our time. I believe his experience living in Iran, Saudi Arabia, and Indonesia, and his perceptive observation of day-to-day life in each Muslim country, will help us to have a more insightful view of the "Wahhabi question". His concern about its possible impact on the world's war and peace should be ours.»

- Goenawan Mohamad, Founder and columnist, *Tempo Magazine*, author of *In Other Words: Forty Years of Essays from Indonesia*

«It is time for the United States to reconsider its 70-year relationship with the kingdom in Riyadh. Terence Ward, author of the internationally praised memoir, *Searching for Hassan*, knows about Saudi Arabia: while born in Colorado, he spent his childhood in Saudi Arabia and Iran. Not only does he have a rich understanding of the deep conflicts within Islam and between nations in the Middle East, but his understanding of the subtleties of those conflicts go well beyond that of most Westerners. As tensions between Iran and Saudi Arabia have rapidly escalated, Ward reaches out with a thoughtful perspective on Saudi Arabia and the West.»

- Stanley Weiss, Chariman Emeritus, Business Executives for National Security. Columnist of *Huffington Post*. Author of *Where Have You Gone, Harry Truman?: The Selected Works of Stanley Weiss*.

«I would like to congratulate you for your new book on Islam and to thank you for it. I would recommend it to all, especially those policy makers on issues in the Mid-East and beyond.»

- Cardinal Peter Kodwo Turkson, *Prefect of the Dicastery for Promoting Integral Human Development*, former *President of Pontifical Council for Justice and Peace*

«Terence Ward, an American long rooted in Italy, has written a precious book interpreting ISIS. The unspeakable truth is that the environments that support terrorism are not Islamic, but Wahhabi-Salafi matrixes deeply rooted in Saudi Arabia and Qatar. Through massive financing of mosques and madrasas, they are trying to attract traditional Islam to their radical vision, and on the other side, they have financed our politicians and the mass media to silently abide.»

- Franco Cardini, Middle East expert and Author, *Europe and Islam, Treasures of Florence*. University of Florence, Harvard University

THE CNN LINK WITH CHRISTIANE AMANPOUR:

<https://edition.cnn.com/videos/tv/2018/12/21/amanpour-terence-ward-the-wahhabi-code-how-the-saudis-spread-extremism-globally.cnn>

LOS ANGELES TIMES OPED

<https://www.latimes.com/politics/la-na-pol-john-kelly-exit-interview-20181230-story.html>

THE WORLD AFFAIRS COUNCIL LA FORUM:

<http://www.lawac.org/EventDetail/eventid/30589>

http://www.lawac.org/Events-and-Archives/Commentary/Post/803?fbclid=IwAR0WDw_y

Terence Ward



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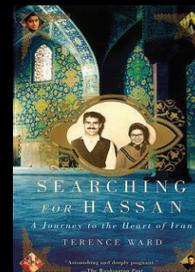
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SEARCHING FOR HASSAN

A JOURNEY TO THE HEART OF IRAN

CURRENTLY, **BOSHRA FILM** IN TEHRAN IS PRODUCING A FEATURE FILM ADAPTED FROM THIS BOOK. IT WILL BE **THE FIRST IRANIAN AMERICAN CO-PRODUCTION TO BE SHOT IN IRAN** SINCE THE REVOLUTION. THE DIRECTOR WILL BE **MICHAEL MAILER** (SON OF NORMAN AND KNOWN FOR BLOOD AND BONE, THE LEDGE, EMPIRE..) WITH **TAGHI AMIRANI** (*WE ARE MANY*, LATEST DOCUMENTARY SHOWN IN BERLIN). STARRING **ANNETTE BENING**, SCRIPT BY LEGENDARY **WALTER MURCH** WHO WORKED ON MASTERPIECES LIKE *APOCALYPSE NOW*, *THE GODFATHER I-II-III*, *AMERICAN GRAFFITI*, *THE ENGLISH PATIENT* AND WON THREE **ACADEMY AWARDS**.

The unique culture of Iran and the sweep of history are revealed in this evocative personal journey.

Growing up in Iran in the 1960's, Terence ward and his brothers were watched over by Hassan, the family's cook, housekeeper, and cultural guide. After an absence of thirty years, Ward embarked on a pilgrimage with his family in search of Hassan. Taking us across the landscape he plums in imaginably rich past, explore his entrenched conflicts with its Arab neighbors, and anticipates the new "Great Game" now being played out in Central Asia. Insightful, informative, and moving. Searching for Hassan enhances our understanding for the Middle East with the story of a family who came to love and admire Iran through their deep affection for its people.

pp.322

NOTE:

This title has been published already in some territories, but we offer it again now due to the importance of the film based upon the novel.

SEARCHING FOR HASSAN

A JOURNEY TO THE HEART OF IRAN

PRESS REVIEWS

"Astonishing and poignant, as flavorful as Hassan's pomegranate-walnut chicken Fessenjan, Searching for Hassan blends wide ranging literary allusions with endearing family interactions. The book that describes this quest easily could have been one more sentimental journey, a look at Islamic Iran leavened with a dose of childhood memories. What makes it so much more is the compelling story of two remarkable families, the Wards and the Ghasemis, each embodying the best of their respective cultures. The trip back to Iran proves to be a new beginning in the saga of the Wards and the Ghasemis. For something very unusual happened in that Persian garden more than 30 years ago: the family of an American Christian oil company executive and the family of an Iranian Muslim cook became one. And if they could bridge the great divide, Ward reasons, perhaps there is hope for us all."

Gelareh Asayesh, *The Washington Post Book World*

"Equipped with little more than a garbled village name, a photograph and their indomitable sense of adventure, the Ward family embarks on a quest to find Hassan, the Iranian man they had all grown to love during their expatriate life decades earlier. Swaying across the Islamic Republic in a rented bus, the four now-grown sons and their parents discover the new, the enduring and the comic in an enigmatic country swept by some of the most startling events of recent history. Readers prone to wanderlust beware."

Neil MacFarquhar, *The New York Times*, Middle East correspondent

"The publication of Searching for Hassan could not come at a more opportune time. No doubt it will take much more than 300 pages to dispel stereotypical images of Middle Eastern mobs burning U.S. flags, and the 1980 hostage crisis still obstructs our current attempt to understand Islam. Yet Ward's sympathetic and humane portrayals of everyday Iranians can help us transcend today's policy papers and State Department briefings in order to find commonalities."

Steve Lyons, *USA Today*

"Who had a childhood like this? Other than Nabokov, that is, who wrote that the Russia of his youth was an enchanted Xanadu, a land to be gotten back to. Terence Ward's Iran, where he grew up in the '60s in a life of "tropical nobility," was a lush, splendid place made up of "teahouses under the stars, surrounded by honeycomb walls," "silkworms in mulberry groves," "treasure-filled bazaars."... This is a wonderfully tactile, rich book, written from the right place (the heart) and with the right kind of search in mind (the search for grace)."

Adrienne Miller, literary editor, *Esquire*

"This is an enlightening work, in culture and history--a true bridge-builder between East and West. In his memoir, Terence Ward offers an informative and artful description of the rich Iranian culture. His revealing account reflects a profound understanding of Iranian traditions and ways of life through real human experiences. The publication of Searching for Hassan can only lead to a better understanding of this complex and often misunderstood part of the world, promoting, at the same time, the noble art of conversation between peoples. This book could not come at a better time!"

Prince Hassan bin Talal of Jordan

"As an admirer of Iranian culture, I have taken immense pleasure reading this beautifully written tale of love and hope and nostalgia. Thank you for this journey into the soul of a great people and removing the pest of the ayatollahs. Bless you for having given us this book."

Dominique Lapierre, *City of Joy, Freedom at Midnight, Is Paris Burning*

"This is a lovely book--part memoir, part family odyssey, but most important: a wise and lyrical appreciation of one of the world's great cultures. Terence Ward knows Iran and loves it in a way that transcends the politics of the moment. He points the way, through his insight and sensitivity, toward a reconciliation of two great nations--Iran and the United States--that may soon be a reality."

Joe Klein, *Time Magazine*

"For another view of Iran, the country President Bush has reduced to an "axis of evil," along with Iraq and North Korea, Terence Ward refers you to his new book, Searching for Hassan. Just released by Houghton Mifflin, the book is part cultural history, part travel memoir, but most of all it is Ward's impression of a country that shows is far more subtle than most Westerners know. Ward describes a more intricate image of a nation caught in a tug of war with itself, he shows the country in all its complexity. Most Westerners would hardly recognize it."

Mary Rourke, *Los Angeles Times*

"There is a remarkable artifact tucked inside Searching for Hassan: a snapshot of a brood of children and puppies sprawled on a lawn. Three of the boys, with their grins and freckles, just look as if they stepped of a Kennedy-era cereal box. Two others have dark hair and brown skin. On their left sits a Muslim woman, her head wrapped in a scarf, smiling too but more cautiously, as though she knows this happiness cannot last...When the Wards--Terence, his parents, and his three brothers--set out across Iran in search of the Ghasemis, all they had to guide them were some old pictures and a vague recollection of the name of the village that Hassan and his wife Fatimeh had come from: Toodesht or Tadoosht, or possibly Quashtood. Somewhere among the more than 60 million citizens of the Islamic Republic of Iran, they hoped, their friends were still alive. The Ward's quest was worthy of one of Hassan's medieval sagas--a quixotic journey by minivan over the deserts of Central Asia, among the holy cities and spice-trading centers that lie between the Persian Gulf and the Caspian Sea... In Ward's telling, the journey becomes a search not just for Hassan but for the Iran he remembers and loves--a country not of black-robed mullahs but of cherry orchards, sitar music and saffron-flavored ice cream. For thousands of years, he reminds us, the very word "Persia," suggested a realm of pleasure, color and light, inspiring Westerners as diverse as Goethe, Whitman and Emerson. For most Americans, all that history has been erased, and the ancient empire of Cyrus the Great and Xerxes is just another hostile wasteland. Ward is intent on discovering how much of the old, aesthetic Persia remains beneath the surface of the new, ascetic Iran. The typical form of Hafez's poetry is a ghazal, or song of praise. In a sense, Searching for Hassan, is itself a kind of ghazal, an unexpected ode to Iran. Miraculously--in finding all the Ghasemis alive, safe and prosperous, such optimism seems almost to have received a kind of divine blessing."

The New York Times Book Review

Terence
Ward

Terence Ward is a writer, documentary producer and cross-cultural consultant who grew up in Saudi Arabia, Iran and Egypt. Graduating from UC Berkeley, he worked for 10 years for Middle East Industrial Relations Counselors consulting with clients across the Gulf. Author of *Searching for Hassan* and *The Guardian of Mercy*, he serves as international trustee for World Conference of Religions for Peace. He is a member of the noted Middle Eastern Institute (ISMEO) in Rome and divides his time between Florence and New York.

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THE GUARDIAN OF MERCY

HOW AN EXTRAORDINARY PAINTING BY CARAVAGGIO CHANGED AN ORDINARY LIFE TODAY

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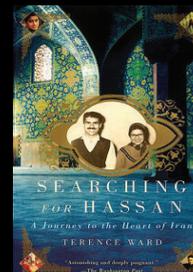
Tucked in a small church in Naples hangs one of the wonders of Italian art. This altarpiece by the painter Caravaggio offers a radical and fresh take on human solidarity, the cornerstone of every faith. The unusual true story told in this book unfolds through the eyes of Angelo, who guards the painting as if it were his own. The Seven Acts of Mercy was created four hundred years ago while Caravaggio was fleeing his murder conviction and the dreaded Papal police. It carries a visionary message.

Brimming with suspense, color and contrast, the narrative follows the painter through a succession of offerings: food for the hungry, water to the thirsty, a roof for those without, clothes for the naked, care for the sick and for those behind bars, and burial for the dead.

Ward's personal journey merges with history, memoir, and journalism. With great ease, he moves through the vertical social layers of Naples, past and present, from the most exclusive aristocratic circles to the gritty, crime-ridden quarters of the guardian's world. The arc of this dual narrative—the artist as he feverishly paints his vision, and the guardian's bruised life as it breaks out of darkness into light—transports the reader on a path from estrangement to grace.

This book is a great act of compassion, like the painting it celebrates. That is the power of a real Caravaggio. Sometimes, it simply changes your life. Terence Ward's moving non-fiction The Guardian of Mercy tells the contemporary story of the man who was delegated to watch over The Seven Acts of Mercy in the early 1990s, when a new mayor tried to take back the streets from the mafia and make the city appealing to tourists again. In many ways, for Angelo the guard, Caravaggio's Naples differs little from his own. The streets, the very same ancient Greek streets, can still be merciless: the Camorra (the Neapolitan Mafia) and drugs have replaced the regime of the viceroys, and the gulf between wealth and poverty still gapes wide. The Guardian of Mercy describes this complicated city with accuracy and empathy, including the colossal disappointments that followed on Naples's brief resurgence in the 1990s.... In his preface, Ward responds to Caravaggio's painting: "In a city that survives on a knife edge between cruelty and grace, the acts of mercy still resonate today with universal meaning, as relevant now as when the artist brushed his oils onto the canvas four centuries ago." The painting and its emphatic message of compassion at all costs eventually inspire Angelo to perform his own work of mercy when his life reaches a crisis point. Thus this unusual and poignant book insists that Caravaggio's paintings still call upon us to think and act, not just to look on passively, and in laying down this challenge, as Ward argues, the artist extends a compassionate hand to his viewers across the centuries.

Ingrid Rowland, *The New York Review of Books*



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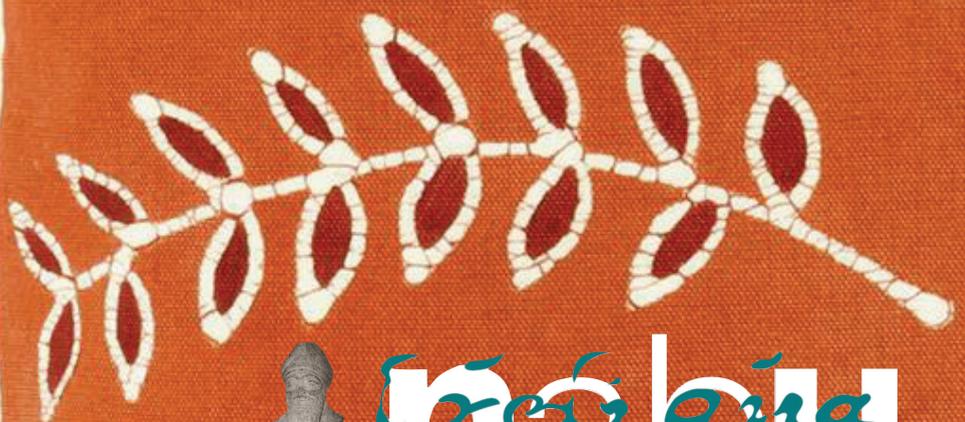


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