



2018
FRANKFURT
FILMKNIGHTS



Frankfurt

International Literary & Film Agency

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Ernesto Aloia

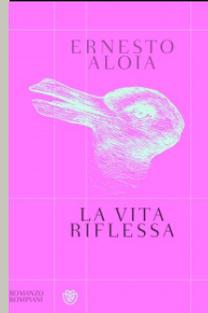


Ernesto Aloia was born in Belluno in 1965, but has always lived and worked in Turin. For Minimum Fax he has published two short story anthologies: *Chi si ricorda di Peter Szoke?* (2003) and *Sacra fame dell'oro* (2006). For Rizzoli, he has published *I compagni di fuoco* and for Minimum Fax *Paesaggio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

Kae
Bahar**Kae Bahar,**

after working as an actor, Kae left Italy for England in 1993. With a multilingual background, (Italian, English, Kurdish, Arabic, Turkish) he immediately started working in London, appearing in many stage productions, diverse TV dramas and several films. His favourite stage work to date is *The House of the Spirits*, by Isabel Allende.

Kae's love for writing resulted in completing three feature film screenplays, entitled *Safe Haven*, *Song Of Freedom* and *Blindfold Shoes* as well as many treatments.

In 2005, after living in exile for 25 years, Kae travelled back to Kirkuk three times and as a result he produced and directed his 90 minutes feature length documentary film; *Return To Kirkuk/ A Year In The Fire*. He has also reported and produced several films for Channel 4, BBC, More 4 News and Al Jazeera International.

I Am Sami, his first professional fiction short film, was completed at the end of May 2014, and to this date the film had over 150 screenings, winning 53 awards in various International Film Festivals, including 28 times for Best Film and Audience Choice Awards and twice as Best Director.

Kae's next film, *A Special Guest* was shot in February 2016, ahead of his directorial debut with the feature film, *Blindfold Shoes*, to be the first Kurdish film in English Language targeting the mainstream cinema.

No Friends But The Mountains, is his latest feature length documentary film distributed by Journeyman Pictures in 2017. Kae divides his time between Bath and London. He is married with three children. *Letters from a Kurd* is his first novel.

All Rights
available

LETTERS FROM A KURD

Letters from a Kurd is a remarkable book about a young Kurdish boy growing up in Kurdistan in Iraq in the 1980s. Confused by an indistinctiveness in his gender in a country and time with a very repressed sexual politics, young Marywan struggles to find his way through a society in conflict with his personal identity, Kurdish identity as it relates to Greater Kurdistan, and Kurdish identity as an oppressed Iraqi minority. Through escapism in his enjoyment of foreign films, notably those of Clint Eastwood, he tries to find some semblance of life and love. War is ongoing between Iran and Iraq, and regime paranoia strikes repeatedly and tragically as Marywan grows up. A captivating and memorable read: The raw energy and passion in Kae's writing is utterly enthralling, and brings the characters to life so vividly it is as though they are real.



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 Sarajanovo 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 Montenegrin.

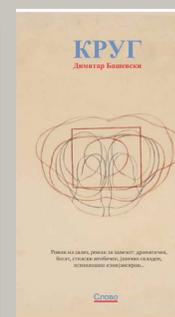
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Macedonia
Slovo

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



The Circle by Dimitar Baševski 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 Baševski 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...Baševski 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...

Stefano
Bon**Stefano Bon**

has played in a rock band as a singer for several years, then he worked as a Music Editor for local and national newspapers and magazines. He is a cinema and theatre playwright, he directed two short movies and several theatrical pièces and he also organises cultural and literary events. In 2006 Elliot published his first novel *Il giorno in cui sono stata uccisa è stato il più bello della mia vita*.

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Italy
Castelvecchi

**LA RAGAZZA CHE ANDÒ
ALL'INFERNO**

THE GIRL WHO WENT TO HELL

A MAGIC AND BRUTAL NOVEL ABOUT FEMALE REDEMPTION

Anna is a young woman who leads a serene and satisfying life until her partner, Andrea, dies. Abandoned by relatives and friends and with two little children to care for, her existence soon turns into a nightmare. In a short time she must manage a difficult economic situation that leads to further tightening and in a crescendo of misery and violence Anna faces a situation at the limit of madness. To save herself, she has to make an extreme choice, but to persuade her definitely, is the discovery of a new terrible truth about Andrea's death. The next - and for her inevitable descent into hell - becomes an unexpected step towards heaven. Not only does she reinvent her life discovering things she did not know, but gaining an unexpected wealth, she can now afford to astonish those who previously considered her little more than an insipid little girl with neither skills nor talents. But the bitterness does not end, other terrible truths surface, and only when open ends are closed once and for all, a new happiness can start.



Alex
Boschetti**Alex Boschetti**

(1977) has written scripts for graphic novels, *La strage di Bologna* (Becco Giallo, 2006) e *La scomparsa di Emanuela Orlandi* (Becco Giallo/ Fandango 2013), *Mani Pulite* (Becco Giallo, 2017). He has written also several short stories published in anthologies. *Un interminabile inverno* is his first novel.

Rights sold
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AlphaBeta Verlag

UN INTERMINABILE INVERNO

AN ENDLESS WINTER

A CLEVER AND UNSETTLING NOIR, *AN ENDLESS WINTER*, IS PLAYING WITH PSYCHOLOGICAL TWISTS AND UNEARTHED TRUTHS.

A university professor at the height of his career. Then the Shadow of Evil suddenly falls on his bright star. A reckoning without fuss starts, first of all with himself.

Albert Kleim lives between Bologna and New York. His life is apparently perfect and full of success, far from his native land South Tyrol. He is an academic and a well-known opinionist in the most important TV shows. All of a sudden his youngest son disappears into nothing, without leaving any traces. A long and painful descent to the underworld will bring him into a parallel, turbulent and cruel world.

Life has reserved him with stripping him of all of his affections. Albert pushes his life forward with the same desperation as Sisyphus, and he is more often overwhelmed than he would like. Without any identity - that of a father, a husband, even a son as his mother ill with Alzheimer no longer recognizes him - he would seem to be the ideal candidate for the reader's empathy. But his being unhappy, aggressive and irritating is not a natural consequence of all of this, but - as he himself admits - something that has always been like this.

Albert is thus the ideal candidate to drag himself ever further down. Unable to get hold / have a grip on his existence, to develop new relationships, he gets to the limit of mixing with the scum for a pure feeling of vengeance. Albert is a concentrate of egoisms, the demonstration of how such a feeling generates the most complete inability to understand one's neighbor and to realize that certain feelings and despair are not just ours.

The tale accompanies you in the descent to the underworld of a marked man who is no longer able to react. He has a lot in common with other "losers" in literature: they let themselves win by life because they no longer find a motivation. Albert fights in search of it: we are spectators and see him debating between his choices and reactions and we cannot help but attend. And his friends, indeed, they will prove to be advocates of his destruction in a way that will leave the reader speechless.

In the background, South Tyrol enchanted but stern, guardian of timeless memories and unmentionable secrets. An ancient land attached to his skin and destiny with the same silent obstinacy of an endless winter.



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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French and
Hebrew

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)

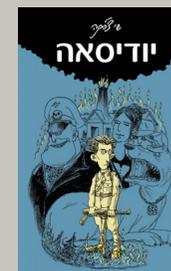
<http://www.theworld.org/category/topics/cartoons/>

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

CARTOONING FOR PEACE (PLANTU)

AND THE FRENCH MAGAZINE LE MONDE

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



Giorgio Dell'Arti



Giorgio Dell'Arti is a columnist for *La Stampa* and was the finalist (shortlisted) of the **Viareggio Prize** with *The day before 68*. He currently also writes for *Vanity Fair*, *Il Sole 24 Ore*, he conducts the online magazine *Voce Arancio* and *Cinquantamila*, the Italian History website linked to *Il Corriere della Sera*. He is the author of *The Catalogue of the Living*, Marsilio Editore.

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BIBBIA PAGANA

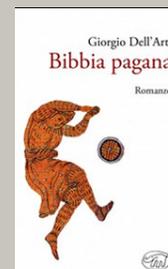
PAGAN BIBLE

AN INTELLIGENT SYNTHESIS, SO MUCH NEEDED NOWADAYS MORE THAN EVER - THINK OF *SAPIENS* BY YUVAL NOAH HARARI AND THE INTERNATIONAL SUCCESS IT HAD.

Giorgio Dell'Arti's last work is called *Pagan Bible* and retells Greek mythology in the form of a novel. It begins with the lightning given to Zeus by the Cyclops and ends with the escape of Helen and Paris from Sparta. A tale full of lights and colors came out, describing a primitive, wild and bellicose society in which gods and men mingle with each other, fighting and making love. It begins in a very distant epoch, where neither grain nor wine has been discovered and where human sacrifices are still practiced in the belief that the victims' blood is useful for fertilizing the fields. And it ends with the greatest and most tragic love story (and adultery). It's one of those books that can't help but make you feel smarter for having read it. The idea is that nowadays ever more we need intelligent synthesis, think of *Sapiens* by Yuval Noah Harari and the international success it had.

«Giorgio Dell'Arti overthrows every scheme and bans every respect, which in his *Pagan Bible* shatters the elegiac or heroic enchantment of so many fables and gives us his own Genealogy of the gentle gods, to use the title of the manual written by Boccaccio. A difficult navigation in an immense and prominent sea of deities and their innumerable descendants, as the novelist acknowledged, also apologizing for the delay in the investigation and for trying to give meaning to those narratives. So in Dell'Arti's novel, the descendants of Chronos and Zeus are so plenty and radiate sideways at every pleasant occasion, at any strange or possible bizarre fact, provoking and delighting the reader not only with gimmicks and stunts but also with his peculiar style.»

- Il Sole 24 Ore



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.

Rights sold
Italy
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.

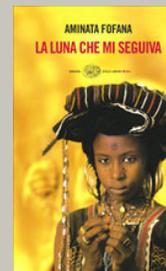
pp.240

«...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 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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Droschl

German Paperback

btb/Random House

Croatia

Sandorf Publishers

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



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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Salamandra

Ukrainian
Dnipro

Bulgarian
IG Elias Canetti

Danish
Turbine

Romanian
Vivaldi

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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



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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Dukh i Litera

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Backlist

Das Eigentliche
(*The Essential*)

Germany
Droschl Verlag

Moldovia
Editura Cartier SRL

Ucraina
Dukh i Litera



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



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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Droschl Verlag

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except German,
Polish, Dutch and
Scandinavian



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

Ivan Dimitrius Kafallo



Ivan Dimitrius Kafallo who is a Bulgarian-born writing exclusively in English, is also the author of the critically acclaimed novels *Profane Chronicles* and *The Darkly Glamorous Menace*. His other works include two novellas, a stage play, short story collection, a book of essays, and a volume of poetry. He has also written for the film industry. He resides in Los Angeles.

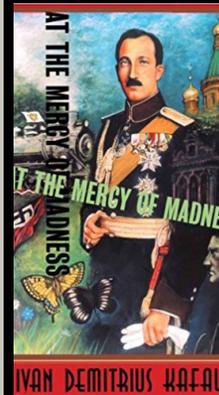
Rights Sold
North America

AT THE MERCY OF MADNESS

CELEBRATED HOLLYWOOD DIRECTOR TED KOTCHEFF WITH A JOINT CANADIAN, GERMAN, BULGARIAN PRODUCTION WILL START FILMING NEXT YEAR IN EUROPE.

WWII HISTORICAL THRILLER BASED ON TRUE EVENTS NEVER TOLD BEFORE. IT IS THE QUINTESSENTIAL EUROPEAN STORY, ECHOING IN SCOPE DOCTOR ZHIVAGO, ESPECIALLY WITH ITS TEMPESTUOUS LOVE STORY.

Moreover, it is the last great untold chapter in the chronology of WWII, of how ALL 50,000 Bulgarian Jews escaped the Nazi death camps. Was it by happenstance or was it by some miracle? Or was it engineered by a brilliant mastermind who outfoxed and outmanoeuvred Hitler and his cronies and, at the end, when his card was called he paid with his life—death from a slow-acting cobra poison from India! The list of suspects includes of course Hitler and Stalin but also, not surprisingly, Churchill. Running parallel to each other are the true sagas of two families: the Royals and the family of the 11-year old Rico whose father Avram Asa while serving in WW I had saved the life of the future King Boris. “Rico” who was until very recently still with us, was the much-admired Rabbi Haim “Rico” Asa of Fullerton, California! Against this tableau of turbulence and impending doom unfolds the torrid love story of Rico’s cousin, the ravishingly beautiful Rebeka, a promising concert pianist, and Lazar, a fierce and uncompromising revolutionary on the lam. Rebeka is a woman who is all hot, ardent and unashamed in her exulting desire for life and love. She is instantly swept by the passion and poetry of Lazar’s vision. To her Lazar looms larger than life, a comet that illuminates the night sky. But to Lazar, love is a petty bourgeois sentiment and, in time of oppression, an indulgence. If love becomes opium, like religion, he contends, then it’s better to hate, for hatred empowers and love weakens. Years later, with his hands soaked in the blood of many, Lazar comes to realize that love proffered is the greatest gift a man can receive from a woman, and that revolution and ideals don’t mix with love in the pallet of life. The novel is pulsing with rich and yeasty characters ranging from simple peasants whose common sense tells them that sheltering one of their brethren, be he a Jew or not, is only the right thing to do; to Parliament representatives like Peshev who, against all odds, plunges headlong into the struggle to stop the deportation of the Jews; to pro-Nazi cabinet ministers like Filov and Gabrovsky purposely installed by the King, in a deadly game of chess, to “reassure” Hitler of Boris’s “true” intentions; to clerics like Archbishop Kyril who lies across the tracks preventing a trainload of Jews to leave the station; to Liliانا Panitza whose hatred for what Commissar Belev plots for the Jews proves deeper than her love for him, and decides to betray him; to Vanga, the blind seeress who forewarns Boris of assassins laying in wait to gun him down..



Ivan Dimitrius
Kafallo

Ivan Dimitrius Kafallo who is a Bulgarian-born writing exclusively in English, is also the author of the critically acclaimed novels *Profane Chronicles* and *The Darkly Glamorous Menace*. His other works include two novellas, a stage play, short story collection, a book of essays, and a volume of poetry. He has also written for the film industry. He resides in Los Angeles.

Rights Sold
North America

AT THE MERCY OF MADNESS

CELEBRATED HOLLYWOOD DIRECTOR TED KOTCHEFF WITH A JOINT CANADIAN, GERMAN, BULGARIAN PRODUCTION WILL START FILMING NEXT YEAR IN EUROPE.

Ted Kotcheff is a Bulgarian-Canadian film and television director and producer, known primarily for his work on several high-profile British and American television productions such as *Armchair Theatre* and *Law & Order: Special Victims Unit*. He has also directed numerous successful films including the seminal Australian classic *Wake in Fright*, action films such as *First Blood* and *Uncommon Valor*, and comedies like *Weekend at Bernie's*, *Fun with Dick and Jane*, and *North Dallas Forty*. He currently resides in Beverly Hills, California.

PRAISE FOR HIS PREVIOUS NOVEL *PROFANE CHRONICLES*

«A metaphor for an extended meditation on freedom as a geographical location, and eros its best expression.»

—Brooke Horvath, *The Washington Post*

«A literary love affair... (its prose) graced by an elegance worthy of an Elizabethan sonnet.»

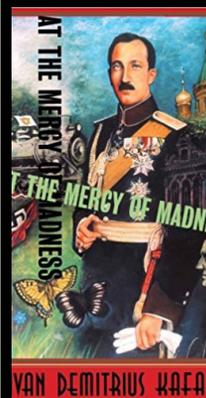
—Publishers Weekly

«...(Kafallo) rewards the precipient reader with an awareness of nuance that lends profundity to the banal, elegance to the coarse, precision to the crude, originality to the quotidian.»

—Douglas Stoughton (*Western Voices*)

«Kafallo grabs the baton from Nabokov's *Lolita* and runs the last leg of literary erotica. He tears into the language and stretches its guts to the breaking point.»

—Cork University Review, Ireland



PATNA BLUES

PATNA BLUES WILL BE LIKED BY THE READERS WHO LOVED *A SUITABLE BOY*, *THE KITE RUNNER*, *A FINE BALANCE*, *THE WHITE TIGER*, *SLUMDOG MILLIONAIRE*...AND THE LIKE.

Set against the backdrop of Babri Mosque demolition by the right-wing Hindu groups in 1992 and its aftermath, the novel, *Patna Blues*, follows the life of Arif, a boy born in a segregated poor Muslim neighbourhood. He works hard to realise his dream of joining Indian Administrative Service until a middle-aged married Hindu woman, Sumitra, crosses his path and changes the course of his life forever. Culturally insightful with political undertones, it is actually three stories in one. One is simply the story of a boy – Arif, the central character, who deals with love, lust and ambitions as he goes through the painful process of growing up. The second is Arif's story too, but it is also the story of a Muslim boy in particular, and this flows into a larger narrative of being a Muslim in post-Babri India, with its own challenges and anxieties. The third is the story of India itself, not the India that exists in the cities, but the India of villages and small towns about which not much has been written by the writers writing in English.

NOTE: In July 2018 India took steps to strip four million people of their citizenship, the majority of whom are Muslim. Immigrants now fear deportation and are left uncertain about their fates. The residents in question moved to Assam in 1971 when Bangladesh was at war with Pakistan. Around 10 million undocumented immigrants from Bangladesh flowed into India at the time, and they soon met intense backlash from locals.

[The Telegraph](#)

«This Patna novel is not just about differences and disappointments, it's a tribute to the '90s.»

The Scroll

«*Patna Blues* is steeped in that raw, earthy fragrance of a region that we know and read about in the newspapers mostly for the wrong reasons. And that fragrance makes it an enticing read. The commingling of the state of Bihar with the Muslim ethos is a unique experience, never before read and this, perhaps, makes it a precious addition in the line of the new fiction that has emerged in the past few years from regional writers. Khan's novel also has a political slant and every incident of significance of the past few decades has been mentioned here – from Indira Gandhi's brutal murder, Mandal Commission agitation, Babri Masjid demolition and its aftermath to the 2002 Gujarat riots.»

DB Post

«Years ago, a young man from a village near Motihari discovered George Orwell in one of his brother's books. He was already a bookworm by then, a teenager passionate about the written word with opinions on a wide range of issues. In *Animal Farm*, one of Orwell's finest allegorical works, he read that the English author was also born in his Bihar hometown, and from there began the journey of Abdullah Khan, 'the bumpkin from a village' who went on to write a book in the English language, as he puts it.»

Firstpost

**Rights Sold
India & South
East Asia**
Juggernaut Books



Abdullah Khan was born in a village near Motihari, Bihar, India, and he was initially educated in Madarsa (Islamic Seminary) and Urdu medium schools. His writings (Short stories, essays, memoir, book reviews etc.) have also appeared in Brooklyn Rail (New York), Wasafiri (London), The Hindu (India), Friday Times (Pakistan) and The Daily Star (Bangladesh) among others. *Patna Blues* is his first novel. He is also a screenwriter and his first movie in Hindi, *Viraam*, premiered at Cannes Film Festival this year.



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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Droschl Verlag

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available**

except German, Polish,
Dutch and Scandinavian

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.»

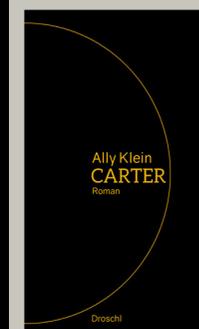
Björn Hayer, Spiegel Online

«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.

All Rights available except French and Hebrew

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).

Rights sold

Italy
Pendragon

Film Option

Tandem Film

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

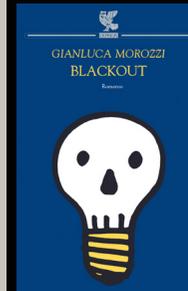
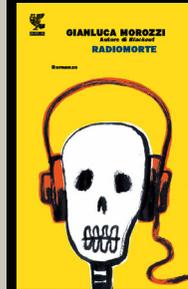


Gianluca
Morozzi

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 100.000 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*

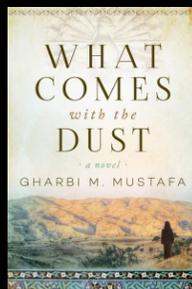


Gharbi M. Mustafa



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

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

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.

Rights sold
World English
 Skyhorse Publishing

Greece
 Kalentis

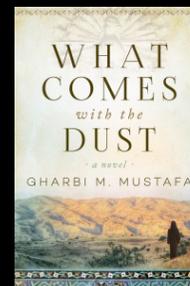
PRESS REVIEWS:

«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 it's 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

Sacha Naspini

Sacha Naspini born in Grosseto in 1976, lives between Tuscany and Paris. He has published many novels, among others *I sassi* (Il Foglio), *Never Alone* (Voras), *I Cariolanti* (Ellio), *Le nostre assenze* (Elliot) and *Il Gran Diavolo* (Rizzoli, 2014). He is also a screenwriter.



Rights sold
Italy

E/O

Film/Tv

Jean Vigo Italia (sold at auction) Oscar awarded production for *La vita è bella/Life is beautiful*

Korean

Minumsa (sold at auction)

Turkish

Cumartesi



LE CASE DEL MALCONTENTO

THE HOUSES OF DISCONTENT

F|47

NASPINI: THE NEW FERRANTE?

The return of Samuel Radi gives a jolt to the monotony of life in the country, stirring curiosity and resentment. The inhabitants of Le Case begin to tell the suggestions they have of him, of his past. But above all, they begin to tell their stories, as in a sort of long confession. This opens a dense web of intrigue and secrets that opens to the reader's eyes the rooms of the village, where for so long the lies and horrors remained well hidden in everyday life, made mostly of appearances.

Around there is the region Maremma: the anger, the despair, the difficulty and the blood of a difficult land. But also the tenacity, the search for a better feeling.

In *The Houses of Discontent* is the legacy left by brigands and charcoal burners, miners and soldiers of all sides. In a network of plots and subplots, they present the legacies of that past, that still contaminates the life of all of them today.

The discontent of the rural houses is an epic, but at the same time universal. A microcosm-macrocosm that embodies the universal elements of human life: birth, death, sex, hunger, war ... A choral novel, taking the road of pure literary fiction, with elements of crime, of psychological thriller, Gothic, historical memoir, dark fairy tale. All of it wrapped up in a great love story.

«*The Houses of Discontent* recalls a more complex and articulated version of the Anthology of Spoon River: the compassion with which the author restores dignity to those who have never had it or reveals the smallness of those who instead were blessed with too many honors, is the same. But the characters of Edgar Lee Masters "sleep on the hill" and present the balance of their life which is now over, those of Sacha Naspini are vital, there is never anything finished, nothing is ever really past, wounds and loves are perpetuated in that time which, far from city life, flows differently. This new novel has all the characteristics to become really "the new Ferrante", another miracle by E/O, it tells about an Italy that the Italians tend to forget but that pleases that international audience that has fallen in love with *The Brilliant Friend*.»

- Stefano Feltri, *Il Fatto Quotidiano*

«There are times when the power of a book is directly proportional to the difficulty of talking about it, times in which the reading is so alive that it leaves you breathless. The result of this violent tearing off your skin and leaving your nerves and flesh raw, is a pearl of contemporary Italian fiction.»

- Oriana Mascali, *Il Libraio*

«This novel by Naspini is a strong and powerful one, one of the major outcomes of Italian fiction of these first decades of the second millennium...»

- Fulvio Panzeri, *Avvenire*

Yinon Nir



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.."

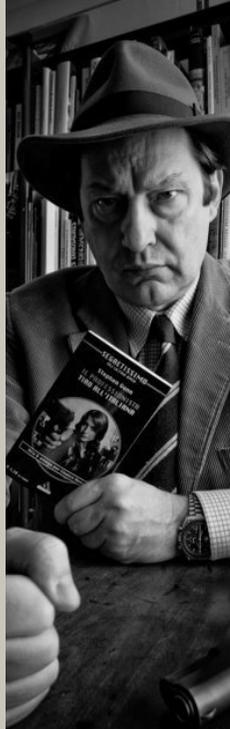
– Aharon Iapidot, *Israel Today*.

"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

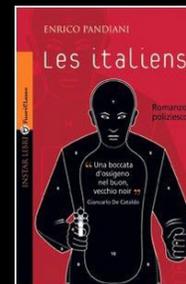
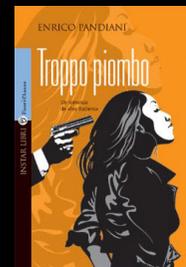


Enrico Pandiani lives in Turin and is a book designer. His novel *Les Italiens* won the Premio Giallo Belgioioso. With Instar Libri he published the next two books in this series, *Troppo piombo* and *Lezioni di tenebra*.

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Italy
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France
Editions 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



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Rights Sold
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LEZIONI DI TENEBRA LESSONS ON DARKNESS

A *Les Italiens* novel

Film Rights sold
 to IIF

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

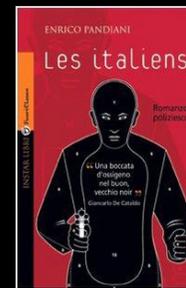
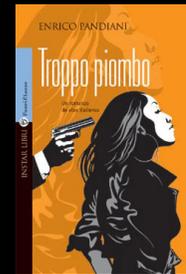
"A valuable noir, written with the impertinent tone of a classic."

La Stampa

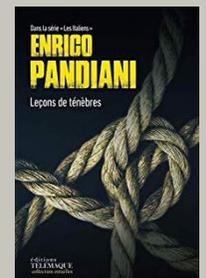
"A powerful noir, that flows and skillfully measures out twists in the plot, investigating routine and irony. Rough and involving, genre but with style."

lo donna - La Repubblica

Selected Backlist



French Edition



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*.

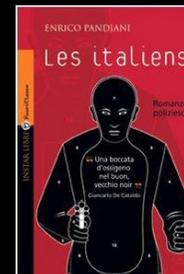
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Film Rights sold to IIF

Selected Backlist



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.

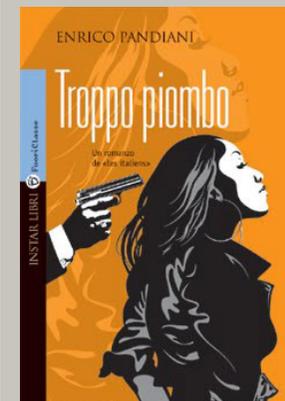
pp. 320

"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."

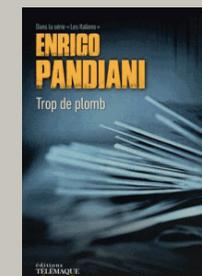
- Il Venerdì di Repubblica

"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



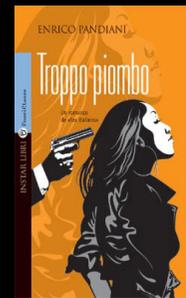
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Film Rights sold
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Selected Backlist



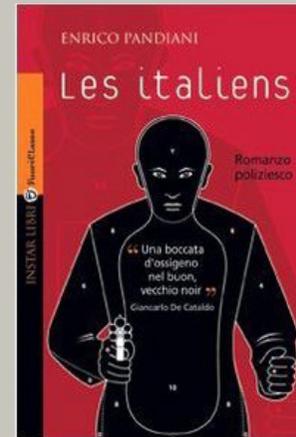
LES ITALIENS

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 disenchanted 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 sundrenched 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*

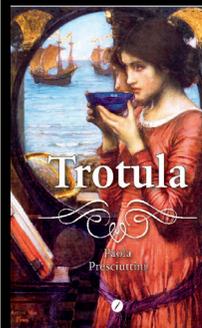
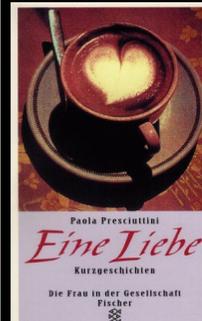


Paola
Presciuttini

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.

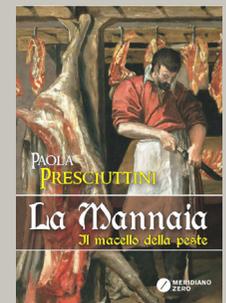
A story of blood, so much blood, and love, real love, and, forgiveness, revery, wit, despair and passion scrolling page after page like a runaway train, never losing the rhythm.

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 Follett 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

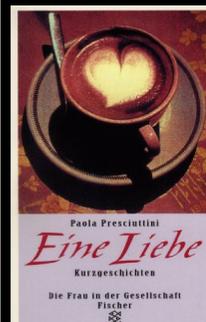
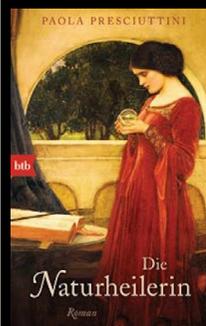


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Germany
btb/Random House Deutschland

German Editions



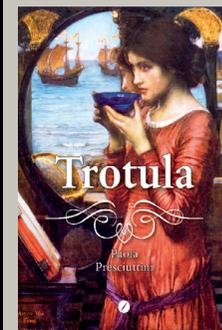
TROTULA
TROTULA

3RD REPRINT OF THE GERMAN EDITION SINCE SUMMER 2015

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 Peepers* (which won the Macedonian literature prize *Prozni majstori*) and *Homunculus*, awarded with international award *Balkanika*.

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Author translated in:

French
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English
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COVECULEC

HOMUNCULUS - FAIRYTALES FROM THE LEFT POCKET

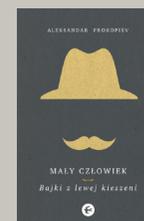
2012 Winner of the prestigious *Balkanika Prize*

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



TURKISH EDITION



«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

Idanna Pucci



Idanna Pucci

Since leaving her Italian ancestral home in Florence, Idanna pursued her interest in diverse cultures through far-flung travels. First she worked in New York for her uncle, Emilio Pucci, when his designs ushered vibrant colors into fashion.

She later settled in Indonesia and began her studies of Balinese culture. Various writing assignments for the Hong-Kong based Asia Magazine enabled her to travel throughout the Indonesian Archipelago, South East Asia, Japan and across the Soviet Union on the last steam engine of the Trans-Siberian railway.

She returned to New York to pursue her degree in Comparative Literature at Columbia University. After she obtained the International Diploma in Humanitarian Assistance in Geneva, she served in the UN Mission to East Timor as an electoral officer during the referendum for independence in 1999.

Later, she collaborated with the Burma Project (Open Society Foundations) on a special mission to Myanmar. She is also a board member of La Scuola di Eco-Narrativa in Anghiari, Tuscany. Aside from Italian, she speaks fluent English and French, and Bahasa Indonesia. She resides between Florence and New York. She is also the author of: *The Epic of Life: A Balinese Journey of the Soul*; *The Prince and the Pauper: Two Balinese Portraits*; *Against All Odds: The Strange Destiny of a Balinese Prince*; *Brazza in Congo: A Life and Legacy*. She produced also many documentaries.

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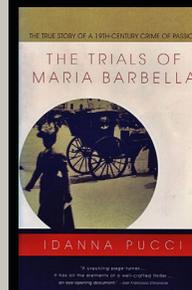
Lumen Editorial,
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Editions Intervalles,
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Optioned for film

Blenheim



THE TRIALS OF MARIA BARBELLA

THE TRUE STORY OF A 19TH CENTURY CRIME OF PASSION

The true story of Cora Slocomb, who shocked New York's Gilded Age by launching the first nation-wide campaign against the death penalty in 1895 to save a twenty year-old Italian immigrant from execution--the first woman sentenced to the electric chair.

When an Italian seamstress Maria Barbella, was tried, convicted, and sentenced to die for the murder of her former lover, a man who had raped and abandoned her, she found an unlikely ally in Cora Slocomb, Countess de Brazza, who starts the first campaign against the death penalty to save Maria from the newly invented electric chair. Domenico Cataldo, an Italian immigrant and shoe shine boy sat playing cards in a bar on East 13th Street with friend one bright spring morning in 1895. He was looking forward to boarding a ship leaving for Italy later that day, when his young lover, another Italian immigrant, Maria Barbella entered. After a brief exchange "Only a pig can marry you!" Maria whipped out a straight razor she had concealed in her sleeve and slit Cataldo's throat - so quickly he didn't even have time to scream. He staggered out the door, clutching his neck with both hands, spraying blood everywhere, only making it as far as the gutter, before dying. Thus began the trials of Maria Barbella, who after a brief court case became the first woman in history to be sentenced to death in the electric chair, a controversial new invention promoted by an employee of Thomas Edison, and adopted by the State of New York during what has come to be known as the 'War of Currents'.

And so it would have been, if Maria's dilemma had not been read by a remarkable woman, Cora Slocomb, Countess di Brazza - an American by birth and activist by nature, who decided to take up the young woman's cause. So moved by the case was she that she returned to her homeland and began a campaign to try save the girl.

pp.296

"Evokes the full dimensions of the larger social issues...Pucci's compelling, thoughtful account revives the stories of these long -invisible women."

Philadelphia Inquirer

"A crackling page-turner...It has all the elements of a well crafted thriller...an eye -opening document."

San Francisco Chronicle

"The first crusade against the death penalty. The author, after years of work in the archives of newspapers masterfully puts together the pieces of a stunning and sprawling mosaic of pride, ignorance and misery that make up the pages of this book."

Gianpaolo Pioli, Il Messaggero

"The incredible account of a true story, rich in implications, meticulously reconstructed ..."

Mirella Serri, La Stampa

"A fascinating novel, very well constructed, with great cinematic rhythm, in which the protagonists find the humanity that the arid papers yellowed by time could not possibly have."

Giovanni Nardi, La Nazione

Idanna Pucci



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The Epic of Life: A Balinese Journey of the Soul; The Prince and the Pauper: Two Balinese Portraits; Against All Odds: The Strange Destiny of a Balinese Prince; Brazza in Congo: A Life and Legacy. She produced also many documentaries.

All Rights available except Italian

THE ISLAND THAT IS NO MORE
THE WORLD ODYSSEY OF A BALINESE PRINCE

These magical true stories are filled with the refreshing suspense and wonder so essential in times of uncertainty and fear. This collection of life adventures is the fruit of the long-time friendship between storyteller, Idanna Pucci - Florentine by birth and Balinese by adoption — and her mentor, Anak Agung Madé Djelantik, one of Bali's most beloved personalities.

As a child in the legendary palace of Karangasem, young Madé absorbed the magic of early 20th century Bali, steeped in ancient tradition and the belief in invisible forces. He would later witness key moments in the history of his country and far beyond: the struggle for independence after four hundred years of Dutch rule, the Nazi occupation of Holland, and the modern tsunami of globalization on his once mythical island.

The stories begin in a now-vanished feudal epoch at the height of the colonial age. Driven by an early vocation for medicine, the young prince set sail for Europe to study at Amsterdam University—the first Balinese to do so. He went on to spend his entire life in service of others as a doctor in the most far-flung regions of the planet. Finally, when he returned home, Dr. Djelantik started the first hospital in Bali.

In each setting, the physician-prince faced danger: an attack by an army of rats on the run, a pirate ambush in the South China Sea, an aerial bombardment, his arrest by Saddam Hussein's secret police, a terrifying volcanic eruption, and the teeth of famished crocodiles, to name only a few. Reacting always with serenity, composure, and a sublime sense of humor, he miraculously survived unscathed. In each case, he was left with a humbling sense of wonder.

Just after his 80th birthday, Dr. Djelantik underwent a simple hernia operation in the very hospital he had founded, but a strong infection plunged him into a deep coma. A month later, to everyone's surprise, he regained consciousness. Again, his time had not yet come.

Slowly, memories of moments, that he called "between death and life", began to vividly surface in his mind, until one day, he picked up a brush, and started to paint for the first time in fifty years. Sitting for hours at an easel, he transformed into watercolors those very scenes. His evocative paintings gave birth to the compelling narrative woven by Idanna Pucci.

These unusual modern-day fables where each episode opens a window onto another culture, offer a new perspective. In the end, these stories bear witness to the comic and the tragic, the wisdom and the enduring mystery of our rapidly vanishing traditional world.

«With an insider's touch, the author pays homage with her vivid storytelling to the prince's extraordinary life that spans much of the 20th century - from Bali's feudal times to our global age. A must read.....»

- Jane Perlez, Chief Correspondent in China, *The New York Times*

«In the telling the her prince's story, Idanna Pucci recalls without sentimentalism the calm strength of a society still able to feel and express a sense of the sacred.»

- Francesco Clemente, painter



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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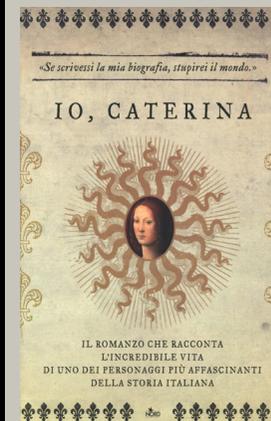
IO, CATERINA
I, CATERINA

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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F|71

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 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**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).

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

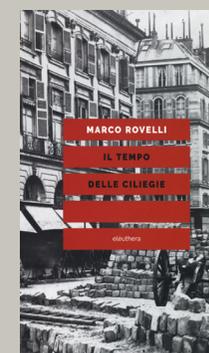
STORIA VERIDICA DI LOUISE MICHEL

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:

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

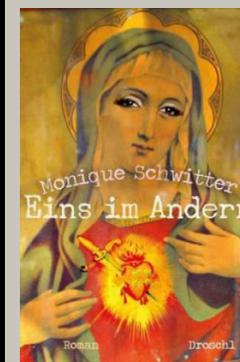
The main character in Monique Schwitter's novel undertakes a love quest. It's evening. The two children are in bed, and in the next room her husband Philipp is going through the week's e-mails. The narrator is sitting at her desk – and suddenly feels compelled to look for Peter on the internet: Peter, 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.

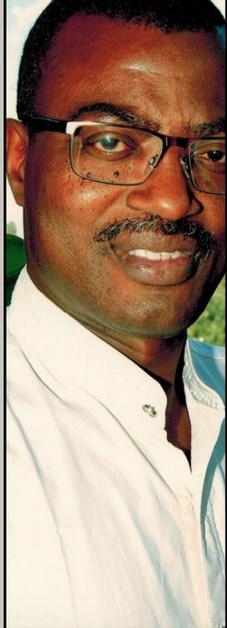
»Love comes and love goes. One merges into the other, one love inside the other.«

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.

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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UK

THE ILLEGAL IMMIGRANT

F77

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.

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.

Roberto Brunelli

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.

pp. 172

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 Blogto tv

Sky Tg24
Tgcom 24
Omibus La7
Tg La7 (Cronache)
Radio Ies (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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Codice Edizioni

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.

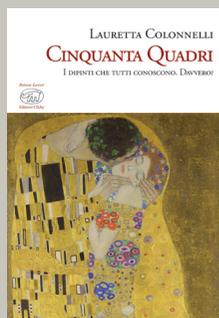
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Lauretta Colonnelli

CINQUANTA QUADRI. CHE TUTTI
CONOSCONO. DAVVERO?

50 PAINTINGS. EVERYBODY KNOWS THEM. DO THEY?

Lauretta Colonnelli explains in this volume the most popular paintings, those which are always in the eyes of everyone: on boxes of chocolates, posters, t-shirts. Familiar pictures, but few recognize them as masterpieces of art history. Almost no one remembers that the two angels seen in almost all children's shops were painted by Raffaello at the feet of his Sistine Madonna. Almost nobody knows that Grant Wood, in American Gothic, painted not a married couple but his sister and his dentist, without their knowledge, causing endless controversy. Everyone recognizes Leonardo's Mona Lisa, but many believe that it is painted on canvas and that France should return it to Italian museums because Napoleon stole it. Are we sure that Tamara de Lempicka had just a handful of lessons to learn how to paint? And how many are aware of the hidden secret in the split nose of the Duke of Urbino portrayed by Piero della Francesca? Colonnelli collects fifty of these masterpieces. Each one of them tells the story of the author's life, and the details that lie inside the image. But the most original element are the small numbers on the photos of the paintings, those points to which the author wants to attract attention, and those numbers recall a thought, an explanation. For example, the Dead Christ of Mantegna presents eleven numbers which refer to as many notes as needed to analyze the fame of this work, characters, colors, space, symbolic elements, pillow, marble table, body. In the Turkish Bath of Ingres, the Author identifies some of the women portrayed, including the artist's two wives. In the Great Composition of Mondrian, she traces the artist's long way to transform the figure from a tree into an abstract representation based on the intersection of orthogonal lines and rectangular planes in the three primary colors, inspired by jazz.



Lauretta Colonnelli

CINQUANTA DONNE. I PITTORI DAVANTI
ALL'ANIMO FEMMINILE

50 WOMEN. ARTISTS IN FRONT OF THE FEMALE SOUL

The history of painting can be told by choosing the background of political events or by considering the evolution of the various schools one into the other or by sequencing the lives of the most significant artists. But what happens if the subjects represented are chosen as stages of an inevitably secular path? And above all, if these subjects are women? The result is a story that weaves the evolution of painting with the transformations of family, of custom, of feeling of love. Above all: it suddenly lights up the dark area behind each painting, where for centuries they have been hidden, resulting invisible until now, those many great women who in silence have determined the lives of so many great men.

The book includes fifty chapters, one for each match between the woman and the painter who portrayed her. Each chapter tells the adventurous and fascinating stories of the woman and that of the artist, and includes a portrait of the woman and a small portrait of the painter, when it exists.

Chapters include:

A Magnificent mother (Il Ghirlandaio and Lucrezia Tornabuoni); The Daughter with a Slit Throat (Matisse and Marguerite); The Most Beautiful of Florence (Botticelli and Simonetta Vespucci); A Prostitute on the Altar (Caravaggio and Lena); The Crying Woman (Picasso and Dora Maar); The Reformation in the Bedroom (Lucas Cranach and Catharina von Bora, Luther's wife) Moro's Favorite (Leonardo and Cecilia Gallerani); A Bored Little Girl Balthus and Michelina; Fatal Woman (Gustav Klimt and Judith I); The Artist as Friend (Edouard Manet and Berthe Morisot); The Muse of All (Dali and Gala) and also Rembrandt and Saskia, Dante Gabriel Rossetti and Elizabeth Eleanor Siddal, Man Ray and Kiki de Montparnasse, Hans Holbein and Elsbeth Schmidt, Albrecht Dürer and Agnes Frey, Egon Schiele and Edith Harms, Titian and Bella, Velázquez and the Infanta Margherita, Warhol and Marilyn Monroe, Renoir and Suzanne Valadon and more....

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**Lauretta
Colonnelli**

was born in Pitigliano (Grosseto) but resides in Rome since 1969. She graduated in Philosophy at La Sapienza University. From 1979 she was a journalist at the European Union and from 1996 to date she is a Cultural Correspondent of *Corriere della Sera*. Recent publications: the essay on *The Unrepeatable 60s in Rome* (ed. Skira, 2011) and the book *Do you know Rome?* (ed. Clichy, 2013): a walk through the secrets of the Eternal City in 450 questions and answers.

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Marco De Angelis

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 Jugendentideal:

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).

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.



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Giorgio
Dell'Arti



Giorgio Dell'Arti is a columnist for *La Stampa* and was the finalist (shortlisted) of the **Viareggio Prize** with *The day before 68*. He currently also writes for *Vanity Fair*, *Il Sole 24 Ore*, he conducts the online magazine *Voce Arancio* and *Cinquantamila*, the Italian History website linked to *Il Corriere della Sera*. He is the author of *The Catalogue of the Living*, Marsilio Editore.

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La Nave di Teseo
(2019)

STORIA DI ADESSO

HISTORY OF NOW

The crisis in which the world is now, is the result of a long sequence of events which affect the entire planet. Is it possible to grasp the thread that links all these facts, starting with the coup that overthrew the monarchy in Kabul in 1973 - the first landslide that prepared subsequent landslides - to end up with Trump's election as president of the United States? And of course, taking into consideration the end of the Soviet Union and communism, 9/11 September attack and the sub-prime crisis? This is the task Giorgio Dell'Arti masterly confronts with in this History of Now: a synthesis of everything that has happened, in which each event, analyzed also through the chronicles of the times of the events, is linked to the next, almost in a relationship of necessity.

History of now tells the various events through the portraits of the characters and the description of the places, indoors and outdoors.

pp. ca. 250

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 Pacific Consultants*, consulting company specialized in assisting corporations in their international development in Asia, since 1986 He is Professor at SIMBA (Shanghai International MBA) and Professor at the MBA of the University of Haifa, Israel, as well as Professor at the Global MBA of the Interdisciplinary Center in Herzlya, Israel. His research efforts include co-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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F87

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



Daniel Haber

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

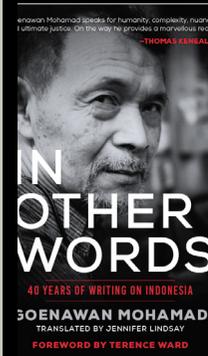
F91

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

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.

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

-Thomas Keneally



Wolf Schäfer



Wolf Schäfer is a Professor of Technology and Society and of History at Stony Brook University. He received his higher education in Marburg, Bonn, Kings College London, Munich, and Bremen, earned an MA in History, International Politics, and Philosophy and a PhD in History of Science and Technology and Social History. Dr. Schäfer has worked at a Max-Planck-Institute with C. F. von Weizsäcker and Jürgen Habermas, became a professor in Darmstadt, and moved to the United States in 1989. He pioneered global history as an alternative to world history, founded the Center for Global & Local History and the Stony Brook Institute for Global Studies, which he heads. The author of over eighty articles and ten books, Schäfer is currently researching the management of big science projects in the US and Germany during World War II.

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DARK WORDS PLUS WINDS OF CHANGE

HOW DONALD TRUMP ACQUIRED THE WHITE HOUSE

Dark Words Plus Winds of Change answers the question: How did Donald Trump win the American presidential election? The author, a professional historian and naturalized American from Germany, explains Trump's capture of the White House to both Americans and observers of America as an anti-democratic breakthrough. This book puts Trump and Trumpism into the dark contexts of rising populism and authoritarianism, disruptive technological trends, strategic allocations of big money, despair about rising inequality, unsettling demographic shifts, corruption of party politics, global geopolitical pressures, commodification of culture, and the postmodern inability to distinguish between beliefs, opinions, lies, facts, and truth.

pp. 100 ca.

«Other than Donald Trump, most of us read books. And many of us should read this book in which Wolf Schäfer tells the story of how Donald Trump acquired the White House. Though T.H. Mencken anticipated the day when a clown would take residence at 1600 Pennsylvania Avenue in Washington, applauded by a large part of the American voters, the world is wondering how such a coup d'état, based on lies, deliberate meanness, and fraud could become possible in the 'Land of the Free'. Wolf Schäfer does not only give a thick description of a political rake's progress, but puts Donald Trump and 'Trumpism' in a wider socio-political context that ranges from technology to philosophy. Schäfer, a German American historian at the State University of New York at Stony Brook thereby takes advantage of being able to look at the Trump phenomenon from both an insider and an outsider perspective. At the beginning of his book Schäfer quotes a long passage from Richard Rorty's marvelous book *Achieving Our Country*, published in 1998, in which he not only anticipated the Trump phenomenon as Mencken did but gave the reason for which it became almost inevitable after the 'Reform Left' had been replaced by the 'Cultural Left'. And yet in Rorty's as well as in Wolf Schäfer's book a glimmer of hope can be detected: Hubris will lead to the fall of the impostor. In order to understand in time that he better take precautions for his inevitable doom, Donald Trump should read a book: this one.»

- Wolf Lepenies, scholar & author,

«Schäfer has the passion to take on the Trump phenomenon, not just because he is deeply troubled as a citizen, but because he has the passion of the scholar and scientist to get to the roots of the extraordinary transitions of our time. This is a book that both challenges intellectuals and provokes the concerned public to recognise and react to the dark forces behind the current political turmoil.»

- Martin Albow, author of *The Global Age: State and Society beyond Modernity*

Wolf Schäfer



Wolf Schäfer is a Professor of Technology and Society and of History at Stony Brook University. He received his higher education in Marburg, Bonn, Kings College London, Munich, and Bremen, earned an MA in History, International Politics, and Philosophy and a PhD in History of Science and Technology and Social History. Dr. Schäfer has worked at a Max-Planck-Institute with C. F. von Weizsäcker and Jürgen Habermas, became a professor in Darmstadt, and moved to the United States in 1989. He pioneered global history as an alternative to world history, founded the Center for Global & Local History and the Stony Brook Institute for Global Studies, which he heads. The author of over eighty articles and ten books, Schäfer is currently researching the management of big science projects in the US and Germany during World War II.

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ENDORSEMENTS

«A lucidly written, superbly documented, and unique contribution that places the Trump revolution in the context of broader technological, financial, geopolitical, and social forces towing under the surface, so far missed in its entirety. A much-needed analysis of the subterranean correlation of Trump and Trumpism to the deep social, technological and intellectual changes of our time.»

- Seyla Benhabib, Eugene Meyer Professor for Political Science and Philosophy at Yale University, en.wikipedia.org/wiki/Seyla_Benhabib

«A must-read for anyone who is interested in this important political moment of post-neoliberal globalization – Brexit, populism, democratic backsliding, and terrorism. Wolf Schäfer provides a key to understanding the mounting challenge of anti-democratic contexts of American populism and the resurgence of global authoritarianism. It is a book not only for Koreans but also for all observers of Asia. Koreans can learn from his insight how to cope with radical Trumpism in building the new democratic government.»

- Hyun-Chin Lim, National Academy of Sciences, Korea, Founding Director of Asia Center, Seoul National University

«Wolf Schäfer makes sense of what has happened to us with the election of Donald Trump, and it is even scarier than we thought. This is a passionately engaged work of analysis that frames the chaotic utterances and actions of Trump and his supporters in the perspective of history, to show us their deeper, darker, and very dangerous meaning.»

- Andrew J. Nathan, Class of 1919 Professor of Political Science, Columbia University,

«To associate the Trump phenomenon with the dark decade of the 1930s in Europe has become a favorite pastime in the media. By taking this as the starting point for his book, German-American historian Wolf Schäfer manages to give the present term 'populism' the historical depth it has so far lacked.»

- Wolfgang Schivelbusch, scholar & author

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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Il Mulino

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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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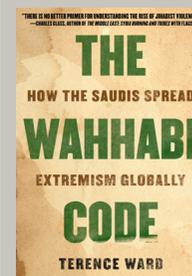
THE WAHHABI CODE
 THE SAUDI IMPERIAL MISSION THE WEST SLEPT THROUGH

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 18 th 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 *madrasa* 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 madrases 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 percipient 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

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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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**.

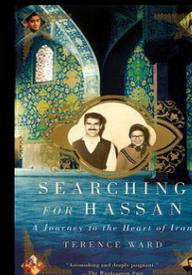
The unique culture of Iran and the sweep of history are revealed in this evocative personal journey.

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 '60's 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."

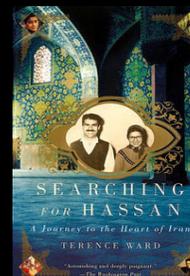
The *New York Times* Book Review

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

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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