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# 2026

## HIGHLIGHTS





**Author: DEVIS BELLUCCI**

**Title: DATA AT HAND. THE TRUTH ABOUT HEALTH BETWEEN NUMBERS AND ILLUSIONS**

**(DATI ALLA MANO. LA VERITÀ SULLA SALUTE TRA NUMERI E ILLUSIONI)**

**Pages: 180**

**First Publisher: Bollati Boringhieri**

**Publication date: 6<sup>th</sup> March 2026**

**Rights: Worldwide**

THROUGH CASE STUDIES AND EXPERIMENTS, WITH IRONY, SIMPLICITY, AND RIGOR, THIS BOOK IS AN INVITATION TO A CONSCIOUS SCIENTIFIC APPROACH AND A GUIDE TO DEVELOPING A CRITICAL VIEW OF ONE OF THE MOST DELICATE ISSUES OF OUR TIME: THE USE (AND ABUSE) OF DATA WHEN IT COMES TO MEDICINE, HEALTH, AND NUTRITION.

«A correlation, however suggestive, does not imply a cause-and-effect relationship. It is our preconceptions about how the world works, combined with a natural inclination to look for a bright trail behind a flow of events that lack one, that make us jump from mere correlation to causality, and all without any supporting evidence. When we recognize a precise pattern, we tend to reject the idea that it could be the result of chance, especially if the little we see fits perfectly into our worldview».

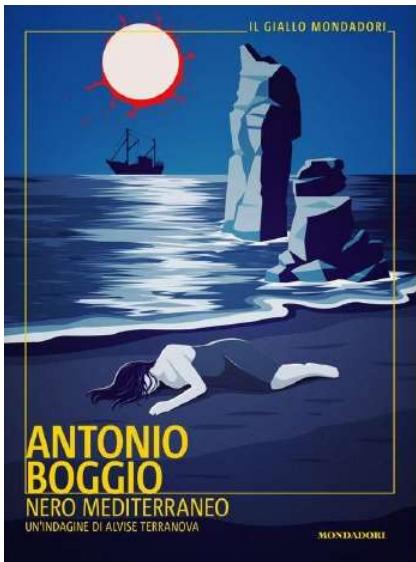
We humans are naturally inclined to identify specific causes in the world. If a ball rolls, someone must have kicked it. So, if we notice a correlation between two phenomena, we immediately imagine that there must be a cause-and-effect relationship between them, even if sometimes the link is just a trick of our mind.

Much of the health market, and more, is based on these innate beliefs. Are blueberries good for the heart? If I eat a lot of processed meats, will I get cancer? Do supplements and multivitamins work? Does keeping your cell phone in your pocket make you sterile? Does that expensive anti-dandruff shampoo really work?

With an accessible but rigorous style, ironic without being superficial, Devis Bellucci guides us through the pitfalls of statistical analysis, revealing the mistakes and illusions we often fall into. We will learn to defend ourselves against the spurious correlations that abound in the media and understand how much weight to give to the study that frightens us so much. We will finally discover what clinical trials really prove when we read that “clinical trials prove it,” and how science defends itself against the vagaries of chance, which can lead to false discoveries. Finally, we will retrace the lives - sometimes exciting, sometimes hilarious - of the figures who made the history of statistics and epidemiology: from Francis Galton, one of the first to introduce statistical methods into the study of human phenomena, to George Gallup, creator of modern opinion polls; from Austin Bradford Hill, who taught us to understand when a drug really works, to the extraordinary Florence Nightingale, pioneer of modern nursing sciences.

Because when it comes to data, graphs, and percentages, it is not enough to know how to read the numbers: you have to learn to question them before letting yourself be convinced.

**Devis Bellucci** (1977) holds a degree and a doctorate in physics from the University of Modena and Reggio Emilia, where he now teaches Materials Science and Technology. He works in particular on biomaterials for orthopaedics, dentistry and tissue engineering. Writer, journalist and blogger - you can find him on social networks as @ditantomondo - he has collaborated with several newspapers including 'Vanity Fair'. His publications include *Guida ai luoghi geniali* (2019) and *Perché la forchetta non sa di niente? E altre domande curiosi per capire la scienza senza uscire di casa* (2022). For Bollati Boringhieri he published *Materials for Life. The incredible stories of biomaterials that repair our bodies* (2022, **Finalist for the Galileo Literary Prize 2023**), and *And Yet, It Shouldn't Have Sunk. When Science Missed The Target* (Bollati Boringhieri, 2024).



**Author: ANTONIO BOGGIO**

**Title: BLACK MEDITERRANEAN. AN INVESTIGATION  
BY ALVISE TERRANOVA**

**(NERO MEDITERRANEO. UNA INDAGINE DI  
ALVISE TERRANOVA)**

**Pages: 365**

**First Publisher: Mondadori**

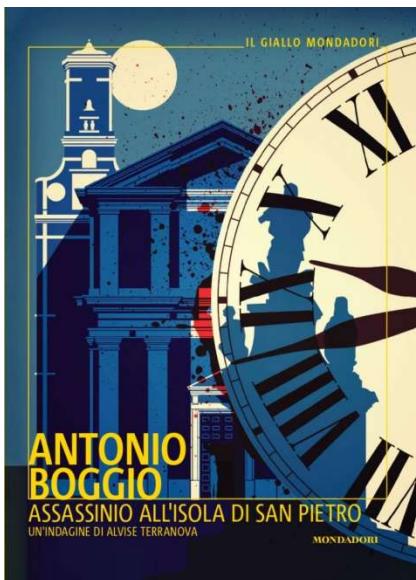
**Publication date: May 2026**

**Rights: Worldwide**

**A NEW INVESTIGATION FOR COMMISSIONER TERRANOVA, A RESTLESS SOUL  
WHO IS ALSO EMPATHETIC AND DEEPLY HUMAN, SET IN THE SPLENDID  
BACKDROP OF THE SARDINIAN ISLAND OF CARLOFORTE**

Summer is long gone, and Carloforte is now almost exclusively populated by residents. One afternoon, a fishing boat lands on the coast of San Pietro Island, bringing a group of migrants rescued at sea. For this very reason, when the body of Brigitta, a 19-year-old local girl, is found on a nearby beach the next morning, many people are up in arms, convinced that the culprit is one of the refugees who escaped from the reception center during the night. The investigation ends up on the desk of Alvise Terranova, who is going through a personal storm, torn between memories of the past and fears of the future. When it comes to murders, Alvise is allergic to easy solutions, even more so to those that give voice to the basest instincts of human beings. As always at the beginning of an investigation, he focuses first and foremost on the victim, as if only she could tell him which face hides her killer. He soon realizes that Brigitta was hiding truly unsuspected secrets, and that this time the truth may lie in the darkest corners of people's hearts—even those who chart routes across the Mediterranean that do not exist on maps...

**Antonio Boggio**, born in 1982, he grew up in Carloforte, on the island of San Pietro, a small island in the south-west of Sardinia. He currently lives and works in Cagliari. Some of his short stories have appeared in anthologies and magazines. *Omicidio a Carloforte*, Piemme (2022), his debut novel, the first detective story of the series featuring Commissioner Alvise Terranova, was a great success. *I delitti della Baia d'Argento*, Piemme (2023) is the second novel of the series. *Assassinio all'isola di San Pietro* is the third chapter of the series and was published by Mondadori in 2025.



**Author: ANTONIO BOGGIO**

**Title: MURDER ON THE ISLAND OF SAN PIETRO  
(ASSASSINIO ALL'ISOLA DI SAN PIETRO)**

**Pages: 264**

**First Publisher: Mondadori Publication**

**date: 6th May 2025**

**Rights: Worldwide**

**FIRST REPRINT AFTER THREE MONTHS!**

**"OMICIDIO A CARLOFORTE" AND "DELITTO ALLA BAIA D'ARGENTO", THE FIRST TWO ADVENTURES OF THE COMMISSIONER CREATED BY ANTONIO BOGGIO, HAVE SOLD OVER 20.000 COPIES.**

**MONDADORI LAUNCHES THE SUCCESSFUL SERIES SET ON THE BEAUTIFUL ISLAND OF SAN PIETRO, INCARLOFORTE, STARRING AN UNFORGETTABLE COMMISSIONER**

Autumn is still mild in Sardinia, but Commissioner Alvise Terranova has to put aside the lure of the sea and his beloved pomegranates: in Carloforte, the body of Cristian Galileo, a watchmaker and jeweller, has been found dead in his shop. On the surface, it looks like a suicide, and yet... there is something that does not add up. The man's daughter, Speranza, tells of a mysterious meeting the night before the tragedy, when Galileo seemed strangely happy. While the Quaestor pushes to file the case, Alvise is determined to dig deeper and, fortunately, the Public Prosecutor is on his side.

In the tangle of clues that surface, a disturbing portrait emerges of a man with dark secrets: who was Cristian Galileo really, and what was he hiding in his past? With his innate talent for grasping the detail that eludes everyone, Alvise will have to find the key to solving the mystery. But even his private life turns out to be an enigma: his relationship with Elisabetta is in turmoil, and this time not even the commissioner's unerring flair seems to be enough.

**Antonio Boggio** was born in 1982, and grew up in Carloforte, on the island of San Pietro, a small island in the south-west of Sardinia. He currently lives and works in Cagliari. His first two novels, *Omicidio a Carloforte* and *Delitto alla Baia d'Argento*, starring Alvise Terranova were published by Piemme in 2022 and 2023.



**Author: ANNA BONACINA**

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

**First publisher: Sperling & Kupfer, 2023**

**Publication date: 6<sup>th</sup> June, 2023**

**Pages: 250**

**Rights: Worldwide**

**Film TV Series Rights sold!**

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

**THE SECOND NOVEL SET IN TIGLIOBIANCO “AUTUMN MAGIC”  
WILL BE RELEASED IN ITALY ON 2026.**

**ENGLISH SAMPLE AVAILABLE**  
**DETAILED ENGLISH SYNOPSIS AVAILABLE**  
**FRENCH FULL TRANSLATION AVAILABLE**

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

**AN IRONIC AND BRILLIANT COMEDY.  
THE STORY OF A BESTSELLING AUTHOR TANGLED UP IN A ROMANCE NOVEL CLICHÉ.**

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

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

It seems a summer like many others in the small village of Tigliobianco: the old ladies poke their nose in everyone's business, the children run wild, the ladies from the Book Club annoy the librarian... But then Villa Edera, the Victorian dwelling at the edge of the village, is rented for a couple weeks to Priscilla Greenwood, a romance novel author of great success in a crisis of inspiration, who is looking for calmness and anonymity to find a way of getting rid of Calliope of the Topaz, her cheesy and fiery

protagonist. Things in Tigliobianco, however, don't go as Priscilla planned: gossips at war, disappeared cats, young girls who want to become detectives, smuggled letters, a mythical recipe notebook, lost for years, that contains the secret to the most delicious cake in the world, the Supreme, not to mention the Strawberry Competition, that takes place every year on the last Sunday of July and where the whole village competes with strawberry cakes. And Cesare Burello, the plastic surgeon on holiday in his home town... That's how Priscilla finds herself tangled up in a real romance novel cliché. What should she do? Run or give a chance to Cesare who looks like a carbon copy of Roger MacMillan, the charming protagonist of the Harmony novel she wrote? Between nighttime picnics, conspiracies and an exquisitely literary treasure hunt, Priscilla will have to deal with the question that has been tormenting her forever: is it true that real life can't be like a novel? And meanwhile, what happened to the legendary recipe of the Supreme, the most delicious cake in the world, disappeared into thin air thirty years before, and to which Cesare's fate seems connected?

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

**Anna Bonacina** was born in a small town in Friuli Venezia Giulia, and then became a librarian in Udine. So she loves to read stories, and sometimes to write them. She writes articles on children's literature for the magazine "Il Peper Verde" and novellas for the magazine "Intimità". Her short story with the title *L'amore è un airone azzurro* ("Love is a light blue heron") was selected among the finalists of the prize "Leggi scrivi Eataly" organized by Eataly and Scuola Holden and was published in the book by the same title. The second novel sets in Tigliobianco, will be released on 2026 by Sperling & Kupfer.

**Author: ANNA BONACINA**

**Title: AUTUMN MAGIC**

**(MAGIE D'AUTUNNO)**

**First Publisher: Sperling & Kupfer**

**Publication date: August 2026**

**Pag. 250**

**Rights Worldwide**

**Rights sold: La Belle Etoile (France)**

**THE SUMMER WHEN STRAWBERRIES BLOOMED: Rights sold: Bastei Lübbe - auction (Germany), La belle Etoile – Hachette – two-book pre-empt deal (France) - Vulkan Izdavaštvo (Serbia), Publishing house «Eksmo» (Russia), Bata Press (Macedonia)**  
**Film TV Series Rights sold!**

**AFTER THE INTERNATIONAL SUCCESS OF "THE SUMMER WHEN STRAWBERRIES BLOOMED", THE SMALL TIGLIOBIANCO VILLAGE RETURNS TO BE THE SETTING FOR A NEW BRILLIANT AND IRRESISTIBLE ROMANTIC COMEDY!**

The church is packed, Penelope's funeral is in progress, the whole village attends the religious ceremony. It is early October, Tigliobianco is bathed in the colours of autumn and so, naturally, is Villa Edera, which is an explosion of red and yellow.

The question the inhabitants ask themselves is: in the absence of heirs (of whom no one has ever heard) what will happen to Penelope's house?

All hands on deck in Tigliobianco! The peaceful village is shaken out of its slumber when the mayor decides to demolish the house of the recently deceased old Penelope to build a supermarket. The residents, fiercely opposed to the project, decide to find an heir to Penelope to save her house.

In those same days, Villa Edera is rented by surprise by three women who intend to spend a month away from the hectic life of their city to dedicate themselves to meditation, mindfulness and yoga. They are Flora, Fiona and Frida, all in their seventies, and with them arrives Flora's niece, Azzurra, a woman in her thirties who takes advantage of her aunt's retreat to take a break herself from a job that was not what she expected. Azzurra is a perfumer, has a magical nose and a special talent, but the job for a large French perfume house is distressing her not a little.

The new guests, with their oddities, wreak great havoc among the villagers, but they also have a great fascination for the adults and children of Tigliobianco, and indeed some of the villagers soon join in their activities.

So, amidst sun salutations and children's fantasies about the guests, Penelope's heir apparent arrives unexpectedly: Maximilian, a young Michelin-starred chef from Taipei and son of Penelope's cousin, appears on the scene, it seems that the house is saved. But that's without counting on the mayor's cunning and the greed of an interior designer who wants to get her hands on Penelope's treasures to save her shop.

Will Maximilian choose to stay in Tigliobianco and keep Penelope's legacy alive, with the help of Azzurra, a charming perfumer?

The novel closes on 31 October with a Halloween party in the small village square, during which the community of Tigliobianco, together with the extraordinary guests of the season, will put an end to this new magical existential adventure. But before the end, secrets, hopes, repentances and new projects will be revealed, as the credits roll.

**Anna Bonacina** was born in Friuli and then became a librarian in Udine. Her debut novel, *The Summer when Strawberries Bloomed* (2023) is published in Germany, France, Russia, Macedonia and Serbia.



**Author: ADRIÁN N. BRAVI**  
**Title: THE NIGHT SWIMMER**  
**(LA NUOTATRICE NOTTURNA)**

**Pages: 196**  
**First Publisher: Nutrimenti**  
**Publication date: 26 September 2025**

**Rights: Nutrimenti**

**Film/Tv rights available**

**A MISSING FATHER. A HIDDEN TRUTH. A JOURNEY OF  
DISCOVERY THAT WILL CHANGE JACOPO'S LIFE  
FOREVER.**

**AFTER THE AWARD-WINNING "ADELAIDA", ADRIÁN N. BRAVI SIGNS A POWERFUL NOVEL ABOUT GENDER IDENTITY, LOVE AND THE COURAGE TO BE ONESELF.**

*"When Jacopo Bordignola heard the telephone ring that morning and a woman he didn't know, but who said her name was Ingrid, told him his father had drowned in a river the night before, at a point, she explained mournfully, where the waters are swampy and become impassable, the first thing he thought of doing was to fetch the harmonica his father had given him as a gift long ago. He had kept it always in a bedside drawer, wrapped in an old silk handkerchief. Then he dropped onto the sofa, holding the harmonica, blowing lightly over the holes and thinking of the last time he had seen that man, many years before."*

When he receives a phone call informing him of the death of his father Pietro, drowned in a river in Portugal, Jacopo has no idea that this event will start a journey that will upset all his certainties. He, who works in a cemetery and is a clumsy and awkward forty-something man, sets off accompanied by his friend Quinto in search of answers, taking with him only a harmonica and the few blurred memories of an ever-absent father.

In Rio Salgueiro, Jacopo will discover that his father was hiding a surprising truth. Between the cobbled streets of the Portuguese town and the rushing waters of the river, the protagonist will have to confront not only his own pain, but also a revelation that will challenge everything he thought he knew about his family and himself.

Through an intimate and profound narrative, with delicacy and poetry, Bravi explores universal themes such as gender identity, family relationships and the weight of secrets. The Night Swimmer is an intense and moving novel capable of tackling complex themes by interweaving the lives of the characters in a mosaic of emotions and revelations. A novel about searching for one's roots and accepting truths that can change the course of a life.

### THEY SAID ABOUT "THE NIGHT SWIMMER"

"In the present, there is a mild-mannered young man, Jacopo, who is always awkward in his approach to life. In his humble job as a gravedigger's assistant lurks, like an unspoken promise

of redemption, the memory of a fabulous, bohemian father who abandoned him and his mother to lead a mysterious life in unknown places. One day, a phone call from Portugal announces his death by drowning, and so Jacopo begins the journey backwards that leads him to his father's remains, or rather, to a simulacrum of him that suddenly contradicts and unsettles both the memories so often repeated by his mother and his own memories, as well as the expectations of a son forced to become an orphan long before his time.

With the delicacy typical of his prose, with a gaze that captures an emotionally risky story without exaggerating it, Bravi knows how to tackle and convey in his narrative themes that have become hot topics today, even from an ethical and political point of view, starting with gender identity. **The absence of rhetoric and the rhythmic cadence of a narrative that seeks out the reader without ever pandering to them or disorienting them with special effects testify, above all, that with *La nutratrice notturna*, Bravi has reached his full maturity as a writer.”** Massimo Raffaeli, *Il Venerdì di Repubblica*

« This is the story of the world and its pettiness, a story about identity and its constraints. About the need to remain silent in the certainty that one will never be understood. » **Romana Petri - La Lettura**

« By fully adopting the perspective of the shy protagonist, with his naivety and amazement, and adding details, sharp observations, and delicately humorous notes, Bravi constructs a charming and profound story, in which there is not the slightest hint of a thesis, as can happen when dealing with topics that are considered “difficult” in some way, such as gender identity and the prejudices (as well as clichés and the occasional touch of victimhood) that often accompany it. » **Francesca Lazzarato - Il Manifesto**

**Adrián N. Bravi** was born in Buenos Aires, lived in Argentina until the age of 24, then moved to Italy to pursue his studies in philosophy. He lives in Recanati and is a librarian at the University of Macerata. Some of his published books: *Restituiscimi il cappotto* (2004), *La pelusa* (2007), *Sud 1982* (2008), *Il riporto* (2011), *L'albero e la vacca* (2013), *L'inondazione* (2015); *La gelosia delle lingue* (2017); *L'idioma di Casilda Moreira* (2019), *Il levitatore* (2020).

With Nutrimenti he published *Verde Eldorado* (2022) and *Adelaida* (2024), **selected in the dozen of the Premio Strega, winner of the Premio Comisso, the Basilicata Literary Prize, special mention of the Premio Napoli, finalist of the Premio Procida Isola di Arturo Elsa Morante.** This year, the Argentinean University of Villa María awarded him the title of Honorary Professor.



**Author: PINO CACUCCI**  
**Title: REPAIR THE WRONGS**  
**(RIPARARE I TORTI)**

**Pages: 416**  
**First Publisher: Mondadori**  
**Publication date: March 2026**

**Rights: Worldwide**

**A GREAT EPIC NOVEL WHERE SPYING, ADVENTURE AND LOVE STORIES INTERTWINE MASTERFULLY AS ONLY A GREAT STORYTELLER LIKE CACUCCI CAN DO. A STORY THAT EVOKE A VERY SIGNIFICANT SEGMENT OF ITALIAN AND MEXICAN HISTORY.**

The historical scene opens on 10 June 1940 when Italy declares war on Great Britain and France. Ten Italian merchant ships, almost all of them oil tankers, arrive in the Mexican ports of Tampico and Veracruz. In recent years, Italy had purchased large quantities of Mexican oil, and the outbreak of war took both captains and crews by surprise: although Mexico was formally neutral, the United States had been exerting strong pressure for some time. The Mexican government requisitioned the ten ships and the sailors were eventually "deported" to Guadalajara.

Here, many of them formed families with local women and adapted to many trades, first and foremost the one in which Italians excel, namely opening restaurants and pizzerias, and gave rise to the current "Italian community" in the capital of Jalisco, made up of the children and grandchildren of those sailors (few of them chose to return to Italy at the end of the war, and some of them, after a certain period, decided to return to live in Mexico).

Stuck in port for about a year and a half, in December 1941 the Italian ships were officially requisitioned and, renamed, set sail again with Mexican crews; the ship Lucifer (the real name of one of the merchant ships), a sort of mixed cargo ship that carried various goods but also had special tanks for oil, became Potrero del Llano, and on 15 May 1942, it was torpedoed by a German submarine. The old Lucifer became a *casus belli*: Mexico declared war following this sinking (other former Italian ships would follow its tragic fate). However, some Mexican historians – as well as many Italian sailors in Guadalajara – favour the opposite hypothesis: it was a US submarine that sank the Lucifer-Potrero del Llano, precisely to induce Mexico to break the deadlock.

Furio, boatswain of the Lucifer, is in constant conflict with the fanatical Matteo Govoni from Ferrara, but even more dangerous is the radio operator Aurelio Pizzi, who uses the radio telegraph apparatus to send dispatches to Italy... Aurelio is an agent of the OVRA, the Fascist secret police, and one of his tasks is to report "defeatist" or openly anti-Fascist behavior: no one suspects his true role on board, and paradoxically he establishes a good relationship with Furio... and occasionally seems to play cat and mouse with him, sensing that he is hiding something behind his reserve... Obviously, Aurelio knows that Furio has not joined the National Fascist Party, but he avoids asking direct questions: after all, he has a certain sympathy for the boatswain...

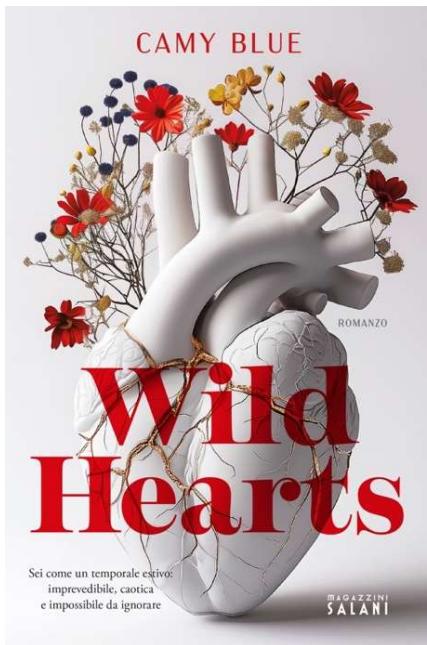
What creates an irresolvable conflict in Aurelio, at a certain point, is the order from Italy to attempt by any means to sabotage and set fire to the captured ships... Only the captain of another ship and two of his officer's attempt to carry out the nefarious deed (the petrol can is provided by the ultra-fascist Govoni...), starting a fire on board the oil tanker Atlas, which is quickly extinguished by the Mexican fire brigade. This action results in a restriction of freedom for all the sailors (arousing the resentment of many), who are then transferred to Guadalajara.

A Mexican military intelligence officer, Colonel Felipe Aguirre, approaches Furio and establishes an increasingly 'enveloping' relationship with him. When Aguirre reveals that he has intercepted a cable from the OVRA headquarters in Rome to the Italian embassy ordering Furio to be kept under close surveillance as a "probable anti-fascist and defeatist" and, if necessary, "put in a position where he cannot betray his country", i.e. physically eliminated, Furio does not know whether the Mexican officer is bluffing, but he cooperates with the Mexican government anyway. And so, the staging of his "escape" is organised. In reality, Furio has been persuaded to go to Chiapas to find out what is going on at a large coffee plantation known as Casa Braun (owned not by Eva Braun's brother, as many still believe today, but by her cousin), a vast estate that produces tonnes of high-quality coffee for export. Colonel Aguirre's intention is to find out whether "los alemanes del Soconusco", the wealthy German landowners in that region of Chiapas, are plotting a coup to be carried out by the Synarchists, the strong Mexican far-right movement sympathetic to Hitler, Franco and Mussolini... And at Casa Braun, it seems that Eva, the Führer's companion, visits several times...

And so Furio finds himself, despite himself, the protagonist of a spy story in which he risks his life, infiltrating the Nazis in Chiapas. In certain situations, he is saved by Aurelio, a double-crossing OVRA agent who has been accepted by Hitler's Germans as one of their own...Amalia, a young woman as beautiful as she is mysterious, approaches Furio and establishes a relationship with him that is at times incomprehensible. Amalia was born on Braun's coffee plantation, the daughter of a couple of indigenous labourers, where she suffered abuse and violence from a "German guest" and his acolytes since she was a child. and then as a teenager she fled when her father, after killing one of little Amalia's rapists, was hanged by the German guards, who also murdered her mother... Her thirst for revenge drove her to become what she is: ruthless and deadly, trained in the use of weapons and very skilled in her "craft". But at the same time, she is capable of moments of passion and abandonment for Furio, and the two unite in their loneliness and find themselves living an "impossible" relationship...For Amalia and Furio, the time has come to right the wrongs they have suffered. Aurelio Pizzi, or Aurel Spitz from South Tyrol, converges on Casa Braun, where Furio also arrives under the false identity of the ultra-fascist Matteo Govoni... The two strengthen their friendship, transforming it into complicity in order to survive in the "den of wolves", and at a certain point they discover a secret hidden in the basement of the Braun house. Amalia, an operative of Colonel Felipe Aguirre, reveals it...

**Pino Cacucci**, (1955) Born in Alessandria he grew up in Chiavari, near Genua, and moved to Bologna in 1975 to study at the faculty of the performing arts. In the early 1980s he spent long periods of time in Paris and Barcelona, and then in Mexico and in Central America, where he lived for a few years. He is a translator and was awarded several prizes, including that for the best translation from the Cervantes Institute in Rome, and the Premio Italia-México 2017 awarded in Mexico City. He published *Outland rock* (Traseuropa, 1988, winner of the MystFest prize; Feltrinelli, 2007), *Puerto Escondido* (Interno Giallo, 1990, then Mondadori and finally Feltrinelli, 2015) upon which Gabriele Salvatores based the homonymous film, *Tina* (Tina Modotti's biography), upon which a Mexican producer is developing a tv series, *San Isidro Futbòl*, upon which Alessandro Cappelletti based the film *Viva San Isidro*, starring Diego Abatantuono, (Interno Giallo, 1991; Feltrinelli, 2005), *La polvere del Messico* ("Mexico's dust", Mondadori, 1992; Feltrinelli, 1996, 2004), *Punti di fuga* ("Vanishing points", Mondadori, 1992; Feltrinelli, 2000), *Forfara* ("Dandruff", Granata Press, 1993), later on expanded into *Forfara e altre sventure* ("Dandruff and other misfortunes", Feltrinelli, 1997), *In ogni caso nessun rimorso* ("In any event no remorse", Longanesi, 1994; Feltrinelli, 2001), *La giustizia siamo noi* ("We are justice", with Otto Gabos; Rizzoli, 2010). With Feltrinelli he also published: *Camminando. Incontri di un viandante* ("On the road. Encounters of a wayfarer", 1996, Terra- City of Palermo Prize), *Demasiado Corazòn* (1999, Giorgio Scerbanenco Noir Prize at the Courmayeur Festival), *Ribelli!* ("Rebels!", 2001, Special Prize of the jury at Fiesole Narrativa), *Gracias México* (2001), *Mastruzzi indaga* ("Mastruzzi investigates", 2002), *Oltretorrente* ("Beyond the stream", 2003, finalist at the Paolo Volponi National Literary Prize), *Nahui* (2005), *Un po' per amore, un po' per rabbia* ("A bit for love, a bit for rage", 2008, that came out in Universale economica edition in two volumes titled *Vagabondaggi*, "Wanderings", 2012, and *La memoria non m'inganna*, "Memory does not trick me", 2013), *Le balene lo sanno. Viaggio nella California messicana* ("Whales know. Journey through Mexican California", 2009, Emilio Salgari Prize 2010), *¡Viva la vida!* (2010; "Audiobooks EmonsFeltrinelli", 2011), *Nessuno può portarti un fiore* ("No one can bring you flowers", 2012, Chiara Prize), *Mahahual* (2014), *Quelli del San Patricio* ("San

Patricio's battalion", 2015), **Mujeres** (2018; with Stefano Delli Veneri in the series Feltrinelli Comics) and, in the digital series **Zoom**, with Stefano Delli Veneri, upon which an International producer is developing a tv series), Tijuanaland (2012), Collutorius (2012), Campeche (2013), Acapulco (2014), Ferrovie secondarie ("Secondary railways", 2014) and Irlanda por siempre! (2015; illustrated by Stefano Delli Veneri). For Feltrinelli he also edited Latinoamericana by Ernesto Che Guevara and Alberto Granado (1993) and *Io, Marcos. Il nuovo Zapata racconta* ("I, Marcos. Stories by the modern Zapata", 1995). He translated more than one hundreds of Spanish and Latin American novels into Italian, among whom Claudia Piñeiro, Enrique Vila-Matas, Ricardo Piglia, David Trueba, Gabriel Trujillo Muñoz, Manuel Rivas, Carmen Boullosa, Maruja Torres, Carlos Franz, Manuel Vicent. **Some of his novels are translated into 7 languages and two of his books are about to go into production for international TV series.** With Mondadori has published *The Elban errant. Life, deeds and loves of a soldier of fortune and of his young friend Miguel de Cervantes* (Mondadori 2022), winner of **Alessandro Manzoni Award 2022** for Historical novel, *Dieguito and the northern centaur* (Mondadori, 2024), a novel that recount the revolutionary deeds of Pancho Villa, and in 2026 is forthcoming *Right the Wrongs*.



**Author: CAMY BLUE**

**Title: WILD HEARTS**

**Pages: 400**

**First Publisher: Magazzini Salani**

**Publication date: 30<sup>th</sup> May 2025**

**Print run: 10.000 copies**

**Rights: Worldwide**

**FIRST REPRINT AFTER 4 DAYS!!!!**

**The love map: Rights sold: Atticus (Russian)**

**Option to Film/Tv series adaptation sold!**

**The stars make no noise: Rights sold: Ast (Russian)**

**Option to Film/Tv series adaptation sold!**

**A JOB IN THE MIDST OF NATURE AND A LOVE NEVER FORGOTTEN. A SUMMER THAT REIGNITES EVERYTHING.**

**AFTER THEIR BREAK-UP, THEY NEVER SPOKE TO EACH OTHER AGAIN. NOW THEY ARE FORCED TO LIVE TOGETHER AND COLLABORATE ON AN ECOLOGICAL PROJECT, BUT FINDING EACH OTHER AGAIN REAWAKENS EVERYTHING THAT NEITHER OF THEM HAD FORGOTTEN.**

**«I hate your long tongue and your insolent replies, because I just want to shut you up by kissing you until you take your breath away».**

**«It's quantum entanglement. Do you remember that? Two particles, even very far apart, can remain connected. What happens to one of them instantaneously happens to the other. It doesn't matter where they are. It doesn't matter how far apart they are. They belong to each other. And we are the proof that love is the only mathematical formula that defies space and time».**

**“Camy Blue's writing is capable of engaging and dreamy. She is one of Book Tok's most original romance writers. Her stories capture all facets of love”.**

**Ribes Halley, author of the bestselling Dance of bulls series**

Sarah Sheridan is a chaotic, impulsive and incredibly creative video maker who dropped out of college to prioritise the career of what has just become her ex-boyfriend. Now she feels like a complete failure, but a master's degree at the Paris College of Art might help her believe in herself again. In order to find the funds to enrol on the course, she decides to answer an ad from an organisation that wants to produce a documentary on lake pollution in Montana. What Sarah cannot foresee is that the brilliant, rigorous and fascinating marine biologist who

will have to work closely with her to complete the project is Alexander Donovan. The two already know each other very well: Alexander, twelve years her senior, was Sarah's brother's best friend and teenage crush, but six years earlier a series of events have driven them irretrievably apart and they now loathe each other without appeal. Provocation after provocation, however, an attraction will grow between them as wild as the nature that surrounds them, in a summer where every certainty will be questioned.

**The book tropes: Brother's best friend/Second chance/Forced proximity/small town/Age gap.**

**Camy Blue** is the pseudonym of an Italian author, her first novel *The stars make no noise* has sold almost 20.000 copies with 8 reprints, *The love map* has sold 15.000 copies, both of them have been optioned for a tv/series.



**Author: GIACINTA CAVAGNA**

**Title: A MILLION STAIRS - THE GIRLS OF LA RINASCENTE**

**(UN MILIONE DI SCALE – LE RAGAZZE DELLA RINASCENTE)**

**Pages: 512**

**First Publisher: Neri Pozza**

**Publication date: 23th September 2025**

**Print run: 15.000 copies**

**Rights: Worldwide**

**La fabbrica delle Tuse. Le ragazze del cioccolato (2023): Rights sold: Hoffman und Campe (Germany), Harper Collins (France).**

**A GREAT NOVEL DEDICATED TO ONE OF THE MOST FAMOUS PLACES OF WORSHIP IN ITALY AND THE WORLD, LA RINASCENTE. AN ADVENTUROUS HUMAN AND ENTREPRENEURIAL STORY, A SPLENDID AND DOCUMENTED FRESCO OF ITALY BETWEEN THE 19TH AND 20TH CENTURIES. A DREAM COME TRUE**

*“It's the third Rinascente I've seen,” whispers Bice, feeling her granddaughter's hand slip away. Cristina's eyes are fixed on the escalator. Bice watches her go up and down quickly and cheerfully. She sees herself as a child and thinks back to how many times she went up and down those stairs. “At least a million times,” she whispers, touched.*

Ferdinando and Luigi Bocconi have a dream. After watching their father wear himself out walking the streets and visiting farmhouses with a basket of fabrics on his shoulders, a real shop selling beautifully made clothes represents the future. In Milan, however, so close and yet so far from their hometown of Lodi. Then, their little dream becomes reality, winning the hearts of the Milanese day by day; it grows as big as that little shop, which is transformed into the first department store, opened right in Piazza del Duomo. The year was 1889. Bice, the daughter of a Bocconi warehouse worker, is already eight years old but has never seen such beautiful dolls, with real clothes, and as she climbs the endless stairs, she decides that this world of wonders will also become a little bit hers. The family of seamstresses on the top floor, who create magic every day, welcomed her, and Bice repaid them with a lifetime of dedication and affection. It is 1917 when the dream passes to the captain of industry Borletti, whose name is Senatore, and who sees in that factory of desires much more than a good investment: even when the department stores go up in smoke, La Rinascente will rise from the ashes, shining like a phoenix. Behind those counters worked Eleonora, Bice's daughter, who grew up in the salons she knew better than her own home. And with her gaze fixed on the spires of the Duomo, Cristina, Eleonora's daughter, would also find her own way to continue the family

tradition. In front of the shop windows and the eyes of Le Ragazze della Rinascente (The Girls of La Rinascente), the years of the African campaign, the world wars, the street riots and the reconstruction pass by. Extraordinary and terrible events that stop there, touching their lives or flowing away. But nothing will affect the certainty of having realized, right there, their little dream: a dream called independence and freedom.

**And it is precisely on the wide stairs of La Rinascente that Bice, Eleonora and Cristina, grandmother, mother and daughter, move industriously: three generations of women who, through their work within those historic and luxurious walls, would build their lives as seamstresses, shop assistants and graphic designers, dreaming and, perhaps, seeing a better future come true.**

### HAVE SAID ABOUT “LA FABBRICA DELLE TUSE”:

«Scrolling through the delightful pages of *La fabbrica delle tuse* one naturally feels admiration for the author's ability to bring to life a world, that of Milan between the 1920s and the end of the 1940s, of great charm and value».

**Il Corriere della Sera**

«A masterfully reconstructed industrial epic in a highly effective debut novel».

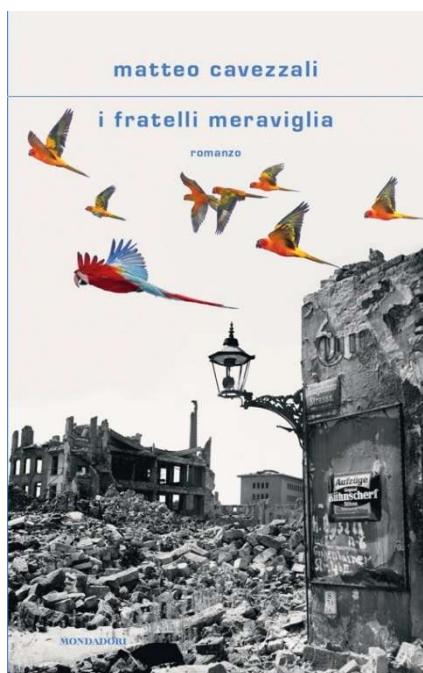
**La Repubblica**

«*La fabbrica delle tuse*, by Giacinta Cavagna di Gualdano, is an enthralling Masterfully reconstructed industrial epic in a highly effective novel that is also a true story every page exudes the scent of cocoa and makes one fall in love with its protagonists.

A book that sets an example».

**Io Donna**

**Giacinta Cavagna di Gualdano** is an art historian, lecturer at the University of Milan, and conducts research on 20th-century decorative arts. She collaborates with the MDeC in Cerro di Laveno Mombello as curator. Fascinated by Milan's history, she organises guided tours to discover the city and its masterpieces through unusual itineraries. After years of study and research, she has published several books dedicated to her city. *La fabbrica delle tuse*, her debut novel, was a great success, it has sold more than 20.000 copies.



**Author: MATTEO CAVEZZALI**  
**Title: THE WONDER BROTHERS  
(I FRATELLI MERAVIDGLIA)**

**Pages: 237**  
**First Publisher: Mondadori**  
**Publication date: 20<sup>th</sup> January 2026**

**Rights: Worldwide**

**THIS IS THE STORY OF HOW I RISKED DYING,  
EVEN BEFORE I WAS BORN,  
IN AN EXTERMINATION CAMP IN 1943.**

*«I'll find him,» he said.  
«No matter what happens. I'll find him.»  
And when he said that, he clenched his fists as if  
the whole world wasn't enough to stop him.*

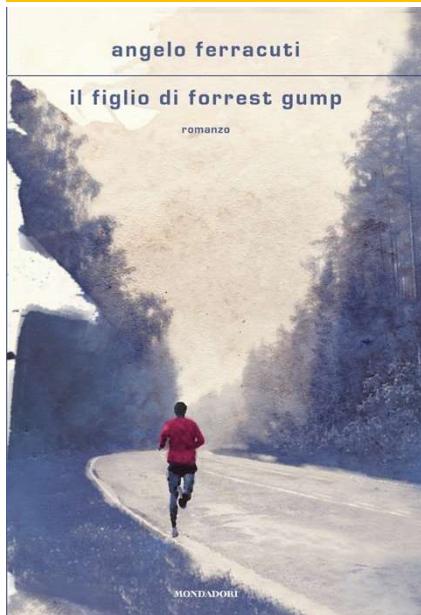
"IT'S A TRUE STORY THAT IMMEDIATELY CAUGHT MY ATTENTION. I FIRST HEARD IT WHEN I WAS SIX YEARS OLD. BUT IT WAS ONLY FIVE YEARS AGO THAT I FOUND ALL THE DOCUMENTATION TO RECONSTRUCT IT, INSIDE A WOODEN CHEST CONTAINING DOCUMENTS, DIARIES, LETTERS AND PHOTOGRAPHS. A STORY THAT WAS ABOUT TO BE FORGOTTEN, LOST IN THE MISTS OF TIME, BUT WHICH HAS NOW RESURFACED." Matteo Cavezzali

*"Cavezzali writes a dramatic and redemptive novel about two lives, human and all too human, caught on the shadow line of existence."*  
Angelo Ferracuti - *La Lettura, Corriere della Sera*

Alfredo and Franco grow up in the 1930s, in a Romagna that smells of countryside and sea, almost unaware of the world in which they find themselves living, amid fascist marches, authoritarian schooling, and the distant echoes of dark threats, in days marked by games, bread and jam, and the voice of a mother urging her family to stay united: "A single branch can break, but not all of them together." Alfredo and Franco are as different as they are inseparable. One is discreet, quiet, and dreamy; the other is restless, courageous, and rebellious. When war breaks out, their childhood ends, sucked into chaos. Alfredo seems to disappear into thin air, and his brother wants to find him, whatever the cost. Europe is in flames, amid massacres and destruction. Only a feeling of youthful and bold determination can guide Franco in his search for his blood among the blood of so many others.

*I fratelli Meraviglia* traverses Italian and European history to tell what history cannot say: the strength of the bond between two brothers when the world seems to have lost its voice. A novel about memory, brotherhood, love, and the courage to remain human.

Matteo Cavezzali, born in Ravenna, published his first novel with Minimum Fax, under the title *Icarus. Ascesa e caduta di Raul Gardini* in 2018, thanks to which he won the **Premio Volponi Opera Prima/Premio Stefano Tassinari 2019**. He has written texts for the theatre and collaborates with various newspapers and magazines. He founded and directs the literary festival Scrittura that takes place in Ravenna. In 2019 Mondadori published his *Nero d'inferno* and subsequently *Il labirinto delle nebbie*.



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

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

**Rights: Worldwide**

***The Son of Forrest Gump* by Angelo Ferracuti  
for the Premio Strega 2025  
proposed by Lorenzo Pavolini**

**FIRST REPRINT AFTER 6 MONTHS!**

**ENGLISH SAMPLE AVAILABLE**  
**EXTENDED INFOSHEET IS AVAILABLE**

**FINALIST AT FLAIANO LITERARY PRIZE 2025**

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

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

#### **The motivation of the Nomination for The Premio Strega 2025**

“I am presenting Angelo Ferracuti's novel 'Il figlio di Forrest Gump' (Mondadori) at the 2025 edition of the Strega Prize, because it restores to family relationships, with their load of attraction and repulsion, the value of a public reflection. The coming-of-age novel of a young man who cannot manage anger and anxiety, becomes a moving reportage - a genre that Ferracuti has been practising with mastery for decades - of the environments where he grew up and which he is on the verge of abandoning, projecting himself outwards in search of a reconciliation out of time - or at least a contact, which can only take place in the space of literature.

Mental toughness, determination, loneliness belong to writing as much as to running long distances and they unite Angelo Ferracuti and his father Mario; a father who a few hours before his death, in a low voice, reiterates his wish that the son with whom he has always clashed should write about him. 'Forrest Gump's son' is the nickname some friends have given Angelo because of this father who, at a certain point in his life, started running and never seemed to stop, becoming the third Italian for marathons run, marching for 48 hours non-stop (303 km).” **Lorenzo Pavolini**

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

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

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

**Angelo Ferracuti** was born in Fermo in 1960. Writer and journalist, he writes for *Il Manifesto*, *La Lettura del Corriere della Sera*, *Left*, *Il Reportage*. He has published the short story collections *Norvegia* (Transeuropa, 1993) and *Il ragazzo tigre* (Abramo, 2007), the novels *Nafta* (Transeuropa, 1997 and Guanda, 2000), *Attenti al cane* (Guanda, 1999), *Un poco di buono* (Rizzoli, 2002), the reportage books *Le risorse umane* (Feltrinelli, 2006 - 'Sandro Onofri' Prize), *Viaggi da Fermo* (Laterza, 2009), *Il mondo in una regione* (Ediesse, 2010), *Il costo della vita* (Einaudi, 2013 - **Premio Lo Straniero**), *I tempi che corrono* (Alegre, 2013), *Andare, camminare, lavorare* (Feltrinelli, 2015), *Addio* (Chiarelettere, 2016), the collection of theatrical texts *Comunista!* (Effigie, 2008), with Mauro Cicaré the graphic novel *L'angelo nero* (Barney, 2015), the novel *La metà del cielo* (Mondadori, 2019). His latest publications, *Non ci resta che l'amore. Il romanzo di Mario Dondero* (Il Saggiatore, 2021) and *Amazonia. Viaggio sul fiume mondo* (Mondadori- Strade Blu, 2022).



**Author: ANGELO FERRACUTI AND GIOVANNI MARROZZINI**

**Title: THE LAST JOURNEY. STORIES OF LIFE AND END OF LIFE.**

**(L'ULTIMO VIAGGIO. STORIE DI VITA E FINE VITA)**

**Pages: 180**

**First Publisher: Il Saggiatore**

**Publication date: 7<sup>th</sup> October 2025**

**Rights: Worldwide**

**THE WORDS OF ANGELO FERRACUTI AND THE PHOTOGRAPHS OF GIOVANNI MARROZZINI TELL THE STORY OF AN INTIMATE JOURNEY BETWEEN THOSE FACING THE FINAL STAGE OF LIFE AND THOSE WHO MAKE IT MORE HUMANE.**

Death is a subject that is largely ignored in Western societies, which tend to conceal suffering and pain, and even more so the end of life as an extreme act of departure from the world of the living. This book lifts the veil on invisible places inhabited by lives hanging in the balance—terminally ill patients afflicted by incurable diseases, the elderly and the young dying—and through stories told in images and words, it shows us how human and all too human this existential boundary is. Giovanni Marrozzini, in delicate black and white, portrays the purgatories of the Montegranaro Hospice, fixing his gaze on decaying bodies and ghostly places of abandonment, as well as Graziella, the ALS patient who stubbornly wants to live out the rest of her future. Angelo Ferracuti, on the other hand, takes a trip around Europe (Switzerland, Germany, Holland, Norway) to Swiss death clinics, meeting people such as Erika Preisig, euthanasia pioneers such as psychiatrist Boudewijn Chabot, recounting the 'political suicide' of Lucio Magri, the holy drinkers of Berlin, terminal alcoholics in a Protestant church hospice, and ways of dying in different cultures and anthropologies. A long journey into the lives of those who seek a dignified end and those who work every day to make it possible.

**Angelo Ferracuti** (Fermo, 1960) is a writer who has mainly published narrative reportage, including *Le risorse umane* (Feltrinelli 2006), *Il costo della vita* (Einaudi, 2013; Lo Straniero prize), *Andare, camminare, lavorare* (Feltrinelli, 2015), *Addio* (Chiarelettere, 2016), and the memoir *La metà del cielo e Il figlio di Forrest Gump* (Mondadori, 2019, 2024). He contributes to *il Manifesto*, *la Lettura* del *Corriere della Sera*, and *Radio 3*. With *Il Saggiatore*, she published *Non ci resta che l'amore* (All We Have Left Is Love) (2021).

**Giovanni Marrozzini** (Fermo, 1971) has produced reportages in Italy, Africa, South America, Israel/Palestinian Territories, and the Balkans. In 2020, together with writer Angelo Ferracuti, he founded the Jack London school of photography and literature.



**Author: EMANUELA FONTANA**

**Title: THE GIRLS OF ROME. BLOOD ENEMIES, SOUL SISTERS.  
(LE BAMBINE DI ROMA. NEMICHE DI SANGUE,  
SORELLE D'ANIMA)**

**Pages: 350**

**First Publisher: Mondadori**

**Publication date: 12<sup>th</sup> May 2026**

**Rights: Worldwide**

**LA CORRETTRICE, HAS SOLD MORE THAN 15,000 COPIES  
AND HAS REVEALED TO THE PUBLIC A NEW AUTHOR OF  
HISTORICAL NOVELS**

**THE STORY OF A LIFELONG FRIENDSHIP, AMIDST  
CONTESTED LOVES AND POWER GAMES, AS EXCITING AS MY BRILLIANT FRIEND BUT SET  
IN ANCIENT ROME.**

**FROM THE AUTHOR OF THE BEST-SELLING NOVEL LA CORRETTRICE, A NEW NOVEL  
FOCUSING ON TWO HISTORICAL FEMALE FIGURES NEVER BEFORE TOLD.**

**THE GIRLS OF ROME IS THE FIRST BOOK IN A TWO-VOLUME SAGA**

Giulia and Selene were not just any two girls in first-century BC Rome. The first was the only daughter of Ottaviano Augusto, while the latter was the daughter of Mark Antony and Cleopatra. Ever since Marco Antonio became involved with the Queen of Egypt, he and Ottaviano have been sworn enemies, and in 31 BC Ottaviano triumphs in the Battle of Actium: the dream of the great East fades and Antonio and Cleopatra take their own lives. They are survived by twin children named after the Sun and the Moon, Helios and Selene. Ottaviano spared them, brought them back to Rome, and paraded them in gold chains in the arena of triumph as spoils of war. It was there that little Giulia saw Selene for the first time and was immediately enchanted by her. When Ottaviano decides to be merciful and allow the twins to live in his house on the Palatine Hill, Julia slowly manages to win Selene's friendship, even though their bond will always be marked by what happened between their fathers. The two girls have opposite personalities and complement each other: Selene, with her magnificent green eyes and her mother's charming face, is calm and judicious, while Giulia is instinctive, bold, and capable of rivaling boys. The first volume of a diptych, *The Girls of Rome* follows the two characters from the ages of ten to seventeen, from their first meeting to their respective marriages, an adolescence spent in a house full of cousins and half-siblings of all ages. Among them are Iullo, Giulia's great impossible love, and Marcello, who is in love with Selene but destined by Ottaviano to marry Giulia. **Starting from a meticulous historical reconstruction combined with the novelist's inventiveness, Fontana tells the story of an unbreakable bond, amid contested loves, envy, conflicts, and reconciliations.**

**Emanuela Fontana** was born in Milan but has lived in Rome for many years. She is a teacher, journalist, and tour guide. She made her debut with Mondadori with *Il respiro degli angeli* (The Breath of Angels, 2021), followed by *La correttrice* (The Proofreader, 2023), **winner of the Manzoni Prize**, which revealed to the general public the figure of Emilia Luti, a Florentine nanny who played a role in the revision of *The Betrothed*. Her essay for Treccani on Emilia Luti and her correspondence with Alessandro Manzoni has been published in February 2026.



**Author: MASSIMO GEZZI**

**Title: ADRIATICA**

**Pages: 170**

**First Publisher: Gramma/Feltrinelli**

**Publication date: 7<sup>th</sup> October 2025**

MASSIMO GEZZI  
ADRIATICA  
ROMANZO

**Rights: Worldwide**

**«BEFORE THIS BOOK, ADRIATICA DID NOT EXIST. NOW IT IS AN UNFORGETTABLE PLACE.» ANDREA BAJANI**

Gramma Feltrinelli

**TWO DESTINIES MEET IN ONE NIGHT IN ADRIATICA: SHE, EIGHTEEN YEARS OLD, EMILIE, LIVES ALL STRETCHED OUT INTO THE FUTURE, IN AN IMAGINARY ESCAPE FROM THE PLACE WHERE SHE FEELS IMPRISONED, AND HE, SIXTY YEARS OLD, TULLIO, ALL CURLED UP IN A PAST THAT THAT VERY EVENING WANTS TO FORCEFULLY COME BACK TO THE SURFACE. THAT NIGHT THE TWO WILL MAKE AN UNEXPECTED NOCTURNAL CROSSING, UNTIL A SINGULAR EVENT PUTS AN END TO EVERYTHING OR FROM WHICH EVERYTHING CAN START AGAIN.**

*«For these characters, marked by an apparently peaceful everyday life but with many wounds beneath the surface, Gezzi constructs an imaginary place called Adriatica, part village, part city. It is simple and welcoming, sufficiently rough and bare to encourage young people and adults to look inside themselves, to find themselves alone, to annul themselves.»* **Marco Balzano, La Lettura**

*«With Adriatica, poet Massimo Gezzi also confirms his talent as a narrator.»*  
**Massimo Raffaeli - Il Venerdì**

*«The old and the young today inhabit different planets: Tullio, the boomer, is analog, while Emilie, the Generation Z girl, is digital. They meet because they both need to get some fresh air, they recognize each other as wounded animals, and they take care of each other for a few hours.»*  
**Sette, Corriere della Sera**

*« The writing is precise, fluid, poetic but without vertigo.»*  
**Lavinia Mannelli, Tuttolibri la Stampa**

It is a mid-May evening in Adriatica, the moon is high in the sky, and the sea is almost still. Emilie walks toward the pier. She needs silence tonight. She has no desire to set foot in her home. Her eyes are swollen, and her throat is sore from screaming. Her mother drinks a bottle of wine a day and has the nerve to accuse her of being disgusting. It's too much for such a calm evening. Better the pier, better that "thing in the middle of the sea" on the strip of beach next to the outlet of the sewage treatment plant where she and Giada, her best friend, have just given vent to their desires, fantasies, and their unconfessable teenage secrets. Tullio also needs silence and the sea tonight. He is almost seventy and lives alone in the apartment his mother left him. His head is spinning, but he can't stop drinking. He blesses and curses the sea, the scent of acacia trees, the intermittent glimmer of the

lighthouse, and a relic kept in a box buried in his bedroom cabinet: the image of a young woman, the most precious and dearest to him. Both the girl and the 68-year-old man walk along the Adriatic seafront and venture onto that pier, hoping to sort out their thoughts and find calm. But their lives will end up colliding and opening up to each other, and the two will discover that they share memories and secrets, gray areas and suspicions. Until, at the end of their nighttime wanderings, consumed by a fire that reignites in a pub populated by noisy and racist fans, they witness a singular event that will put an end to everything, or from which everything can begin again. **Massimo Gezzi** brings together different generations, lost dreams, and naive hopes in an imaginary province, an unforgettable province of the soul overlooking the sea. He blends youth and old age in a measured, precise, and clear portrait.

### HAVE WRITTEN ABOUT “LE STELLE VICINE”

“Massimo Gezzi explores and immerses himself in the underworld of everyday life, among bars and streets, where anger, desires, and loves explode with greater force.”

**Marco Balzano**

“Gezzi mostly uses grey as a psychological symbol for his characters, and the clarity of his style and conciseness refer to the teachings of easily identifiable masters, from Raymond Carver to our own Claudio Piersanti.” **Massimo Raffaeli, La Repubblica, il Venerdì**

“Twelve texts of remarkable stylistic quality (...) set against a backdrop of mundane or even vulgar everyday life.” **Alberto Casadei, La Stampa, Tutto Libri**

“Massimo Gezzi is particularly interested in portraying a world crowded with individuals who are often ignored by contemporary narratives. The story of their violence and their joys is equivalent to the dozens of underground, everyday stories that occur everywhere, in every suburb of the Western world.” **Francesco Brancati, Doppiozero**

**Massimo Gezzi** lives in Lugano, where he teaches in a high school. He has published the poetry books *Il mare a destra* (2004), *L'attimo Dopo* (2009, **Metauro Prize and Marazza Giovani Prize**), *Il numero dei vivi* (2015, **Carducci Prize, Tirinnanzi Prize and Swiss Literature Prize** 2016) and *Uno di niente. Storia di Giovanni Antonelli, poeta* (2016). He coordinates the literary site «Le parole e le cose2». He edited the commented edition of the Diary of '71 and '72 by Eugenio Montale (Mondadori, 2020), the *Oscar Poesie 1975-2012 di Franco Buffoni* (Mondadori, 2012), *Le Poesie scelte di Luigi Di Ruscio* (Marcos y Marcos, 2019) and *La città lontana. Poesie 1993-2009 di Adelelmo Ruggieri* (Marcos y Marcos, 2021). *Tra le pagine e il mondo* (Italic Pequod, 2015) he collected ten years of interviews with poets and reviews of poetry books. He published a short stories collection *Le stelle vicine* (Bollati Boringhieri, 2021) in the **Top 10 of Indiscreto's quality ranking**.



**Author: ROBERTA GUZZARDI**

**Title: ARE WE LIGHT OR SHADOW, MONSTER? stories of inner conflicts, hidden talents and the search for identity**

**(SIAMO LUCE OPPURE OMBRA, MOSTRO? Storie di conflitti interiori, talenti nascosti e ricerca di identità)**

**Pages: 280**

**First Publisher: Rizzoli**

**Publication date: 24<sup>th</sup> June 2025**

**Rights: Worldwide**

**AFTER THE GREAT SUCCESS OF 'IO E IL MOSTRO',**

**MORE THAN 15,000 COPIES SOLD, THE LATEST BOOK BY THERAPIST AND ILLUSTRATOR ROBERTA GUZZARDI SPEAKS TO READERS' SOULS LIKE A BALM.**

**STORIES OF SELF-LOVE, FRAGILITY AND THE POSSIBILITY OF GROWTH**

**FROM THE COMBINATION OF THE PSYCHOTHERAPIST'S SKILLS AND ARTISTIC TALENT, A NEW, HIGHLY ORIGINAL PROJECT BY ROBERTA GUZZARDI**

The new Monster book follows the evolution of the young girl, a character in constant growth, vulnerable but also courageous and determined. The focus of the story is her relationship with her inner Monster, initially perceived as dark, but who turns out to be a guide and guardian angel, intended to preserve her authenticity in the face of life's challenges.

The design of the new book delves into the theme of the search for identity, exploring the relationship with one's limitations and vulnerabilities, the discovery of talents and how to deal with the opportunities offered by life. Each chapter addresses specific questions about one's existence, encouraging reflection on who one really is and what one can do with one's unique characteristics. The hypothetical table of contents of the book suggests an articulated structure: the first chapter explores the search for oneself through the hidden facets of frailties, the second invites one to embrace vulnerability as an opportunity for growth, while the third guides one towards an authentic future, integrating dreams and talents with one's vulnerabilities. In sum, the book offers food for thought and stimulation to explore fundamental questions about one's identity, encouraging the reader to consider one's limitations as an integral part of the journey towards personal fulfilment.

**Roberta Guzzardi** (Corigliano Calabro, 1981) is a psychologist, psychotherapist and illustrator. She made her publishing debut in 2021 with *Io e (il) Mostro* (Me and (the) Monster), in which she recounts the adventures of a young girl with her inner monster (Jung's shadow), who turns from bitter enemy into guide and guardian angel. In 2023 he published his second picture book *Io e Te. I lost you and I don't know why*, a journey of inner healing from the wounds of relational loss. Always interested in the buried world that we all carry inside, she never stops trying to bring it to light through her illustrations with simple strokes, to make more visible, and therefore more manageable, the invisible inner self that never ceases to question us.



**Author: ANTONIO IOVANE**

**Title: ITALIANISSIMO**

**(L'ITALIANISSIMO)**

**Pages: 240**

**First Publisher: Mondadori**

**Publication date: September 2026**

**Rights: Worldwide**

**Film Rights: Sold!**

**ON THE ANNIVERSARY OF HIS BIRTH, THE STORY OF THE EXTRAORDINARY LIFE OF THE MOST EXTRAORDINARY OF THE PRESIDENTS OF THE REPUBLIC: SANDRO PERTINI.**

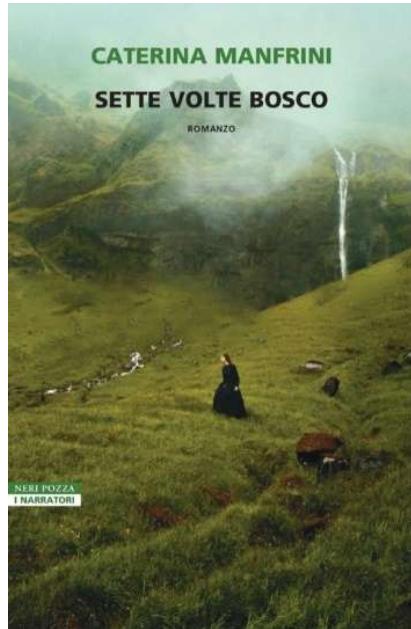
**SOME OF THE MOST ICONIC IMAGES IN THE HISTORY OF OUR COUNTRY ARE LINKED TO SANDRO PERTINI. THE STORY OF HIS LIFE PROVIDES AN OPPORTUNITY TO REFLECT ON A PRESENT DEVOID OF PERSONALITIES CAPABLE OF UNITING THE COUNTRY AND BREAKING DOWN THE WALL THAT SEPARATES THOSE WHO GOVERN FROM THE CITIZENS.**

June 29, 1985. In the courtyard of honor at the Quirinale, everyone is waiting for President Sandro Pertini to say his final farewell before leaving the palace. In seven intense years, the head of state carved out a leading role for himself in the history of the republic, often stepping outside the prerogatives of his role: he violated ceremonial protocol, intervened in political decisions, and placed himself at the center of the stage, never hiding his hot-tempered, vain, and capricious character. But at the same time, he had the ability to unite the country, to break down the wall that divided the people from their rulers. Except that Pertini did not show up in the courtyard of honor. The secretary general at the Quirinale, Antonio Maccanico, and Pertini's loyal secretary, Diana Ruggi, began to worry. When, after a long search, Pertini was found, he announced with his usual firmness: I am staying. The country, he says, still needs him. Maccanico has no choice but to summon the people closest to the president to the Quirinale to convince him to leave the building: from his wife, Carla Voltolina, to the editor of *La Repubblica*, Eugenio Scalfari; from the director Federico Fellini to the Prime Minister Bettino Craxi, and even Pope John Paul II. This gives rise to reflections on life, love, and power. But through these encounters, we reconstruct the exceptional story of what French President Mitterrand called a 'lived ideal': from opposition to fascism to the Resistance, through fourteen years of prison and confinement; and then the episodes of the years of the presidency of the Republic that Sandro Pertini was able to navigate as a protagonist: the massacre at the Bologna station, Vermicino, the 1982 World Cup, the earthquake in Irpinia, his friendship with Karol Wojtyla. All this is accompanied by a fundamental question: how necessary would a figure like Sandro Pertini be today?

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**Antonio Iovane** was born on May 18, 1974, in Rome, where he lives. A journalist, he produces investigative podcasts for the Gedi group. With Minimum Fax, he published the novel *Il brigatista* (2019), which was a huge success with critics and the public, and *La seduta spiritica* (2021). Mondadori published *Un uomo solo* (2022) in the Strade Blu series, an immersive and vivid account of Luigi Tenco's last hours, and *Il carnefice* (2024), the story of Erich Priebke, the executioner of the Fosse Ardeatine.

**Antonio Iovane has become one of Italy's most important investigative journalists through his podcasts, from 'Meredith' to 'Uno Bianca' to 'Il cielo sopra Ustica'. 'Nera', released monthly by OnePodcast and produced in collaboration with journalist Massimo Lugli, had millions of listeners in 2025.**



**Author: CATERINA MANFRINI**  
**Title: SEVEN TIMES FOREST  
(SETTE VOLTE BOSCO)**

**Pages: 240**  
**First Publisher: Neri Pozza**  
**Publication date: 11<sup>th</sup> July 2025**

**Rights: Worldwide**

**Rights sold: Rowohlt Verlag - pre-empt deal (Germany), Buchet-Chastel - auction (France)**

**ENGLISH SAMPLE AVAILABLE**

**THREE REPRINTS IN FIVE MONTHS!!**

**ADALINA TRAVELS ON AN OLD TRAIN TO RETURN HOME. THE GREAT WAR TOOK HER PARENTS AWAY AND LEFT HER HOMELAND, SOUTH TYROL, UNRECOGNISABLE: THE BORDERS AND LANGUAGE HAVE CHANGED, THE MOUNTAINS AND FORESTS HAVE BEEN TORN APART BY BOMBING. THE TIME HAS COME TO START OVER, TO HEAL THE WOUNDS OF BODY AND SOUL, WHILE WAITING FOR HER BROTHER EMILIANO TO RETURN HOME.**

**A RAW AND POETIC DEBUT NOVEL. A TIME TO DIE AND A TIME TO HEAL. A CONTESTED LAND TORN BETWEEN FRAGILE BORDERS AND THE DESIRE TO BELONG.**

**AN EXTRAORDINARY STORY OF FEMALE REDEMPTION, DEEPLY INTERTWINED WITH THE INTENSITY AND STRENGTH OF THE MOUNTAINS.**

*"Seven times forest, seven times meadow": this was the prophecy they lived by. Life, in short, was a circle. Everything, in the end, returned to how it had been, and nothing they had was owed to them. Everything changed, went through phases and seasons, returned to how it had been and started again. Perhaps things would start again for Adalina too, now that she was back at the mäs.*

Adalina is alone. She has been travelling on that old, creaking train for two days. She has no one beside her to hold, comfort or feed. She only has a suitcase clutched between her legs, made of a bit of wood and cardboard that has almost melted in the storm. She is returning from Mitterndorf, the refugee camp for the inhabitants of South Tyrol, which was incorporated into the front line of the Great War, where she spent the last terrible year and lost her parents, who died of exhaustion and grief. In the camp, during the harsh days broken only by work at the shoe factory, and during the long nights crushed between the bodies of other desperate people, only two thoughts kept her alive: her mäs, the farmstead that had been passed down through her family for generations, and Emiliano, her brother who had left to fight for an empire that had crumbled like a loaf of bread, the brother she had not heard from in months and who was now the only one left to call her by the name she loved: Lina. Back home, Lina realises that not only her family, borders and language have changed: the mountains and woods are no longer the same, torn apart by bombing, plundered and stripped bare. The farmhouse has partly collapsed and been blackened by fires set by squatters. But it is still standing. Adalina knows that life is made up of sad winters as well as lush springs, and now is the time to start over, to heal the wounds of the body and soul. This is also true for Emiliano, who will return from the war and must not think that Lina has ever given up. Until one day, something changes in her hard-won daily life. A young man has

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sneaked into the farmhouse: he is a soldier, like Emiliano; he speaks German, the real one. And, just like Emiliano, he too is now on the wrong side of the border.

“Writing about mountains has become a well-represented ‘subgenre’ in bookshops, but one in which it is difficult to avoid clichés. Some manage to do so, as Caterina Manfrini’s debut novel, *Sette volte bosco*. A novel that brings back to the present a largely forgotten episode dating back to the First World War: the great deportation, decided by the Austro-Hungarian Empire, to remove its Trentino subjects from the border area.

A journey between memory and hope, in an evocative debut novel.

**Il Venerdì**

Here, the mountain emerges, a “real” mountain, with its lyricism and tragedy, with its popular nakedness, as in the pages on Mount Pasubio ravaged by war, or in those on the market where goods are exchanged in kind. Bending down with careful research on the ignored tragedy of the Trentino populations thus becomes, on the one hand, a gesture of pity but also, on the other, of conscious restitution, ultimately of belonging.

**Mario Baudino - EN Il Libraio**

A first time to frame. Because making your debut with a novel, at a historic publishing house, when you are not even thirty years old, is not for everyone. Caterina Manfrini succeeded. **Carlo Martinelli - Il T**

Such a strong and powerful bond with the place, traditions and language are the elements that make this literary debut worth reading.

**Il Piccolo**

**Caterina Manfrini** was born in Rovereto in 1996. She studied anthropology in Denmark and Bologna. Her passion for stories led her to London, where she obtained a master’s degree in Creative Writing. *Sette volte bosco* is her debut novel.



**Author: ENRICO PEDEMONTE**

**Title: WHY THE RIGHT WINS. THE REACTIONARY INTERNATIONAL AND THE LEFT WING OF THE STATUS QUO**

**(PERCHÈ LA DESTRA VINCE. L'INTERNAZIONALE REAZIONARIA E LA SINISTRA DELLO STATUS QUO)**

**Pages: 224**

**First Publisher: Nutrimenti**

**Publication date: 23th January 2026**

**Rights: Worldwide**

### A BOOK TO UNDERSTAND THE SHOCKING CHANGES TAKING PLACE IN OUR WORLD

“Many clichés are harmless; they serve to domesticate reality by simplifying problems we cannot understand. On the contrary, clichés about the victory of the right wing are dangerous: they prevent us from understanding why the working classes throughout the Western world are turning to this dangerous and authoritarian right wing. They do not explain why, looking at the colored maps of the vote in the West, the red lights of the progressive vote are isolated dots in a prairie of gray lights, a disturbing representation of a vote that sees progressives prevailing only in city centers, the infamous restricted traffic zones where the wealthy bourgeoisie lives, while the right wing prevails in the rest of the territory: the suburbs, smaller towns, and the countryside. Hundreds of millions of people voting against their own interests and ‘not understanding the complexity of the world’? I don’t find this a convincing explanation, even if, as is often the case with clichés, it contains a grain of truth.”

Why are autocracies on the rise around the world? And why do the less affluent classes and suburbs in the West vote for the right, while city center residents are mostly progressive? To explain this reversal, left-wingers often resort to clichés: for example, that less educated people do not understand the complexity of the world and even vote against their own interests. Why the Right Wins debunks these self-consoling clichés. It describes the cataclysm that is shaking the United States and Europe, recounts the figures who have shaped conservative ideology over the last twenty years, and explains why their ideas find fertile ground among the less affluent social classes. The book demonstrates that the new right is fighting a cultural battle that brings together and reinterprets many of the struggles that belonged to the left and still could. It recounts the social unrest born of the three great upheavals that have changed the world over the last forty years: globalization, the growth of migration, and the digital revolution. And it explains why - while the reactionary right is perceived as a force for change - the left seems committed only to defending the status quo.

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### THEY SAID ABOUT “FEAR FOR SCIENCE”:

"A fundamental book for understanding this strange era we are living in. I recommend it not only to those who deal with science, but also to philosophers, sociologists, those who deal with digital or communication... in short, to all those who practice (or should) critical thinking." **Marco Filoni**

"A book that clearly addresses how the role of Science in society evolves, between knowledge and fear." **Il Sole 24 Ore**

"Pedemonte draws precisely on the journalist's background to reconstruct, as if it were a crime still without guilt, the loss of confidence in Western science. He does so from stories and characters he has come across over the years as a journalist in the field or that he has reconstructed through painstaking archival work." **La Repubblica**

"Pedemonte's book follows step by step everything that has happened in the last half century to re-construct how this epistemological abjection came about. And it squares the lies of scientists driven by self-interest or blind hypertrophy, it squares the bungling of Big Pharma, the spins of political alignments, perhaps in good faith but certainly confusing public opinion." **La Repubblica Salute**

**Enrico Pedemonte**, a University Degree in Physics, is a journalist and writer. He was a reporter for “Secolo XIX”, a correspondent from New York City for “Espresso”, managing editor of “Repubblica” and editor-in-chief of “Pagina99”. He is currently a contributor for the monthly magazine “Limes”. He focused on science and technology, international politics and economy. He published the essays *Personal Media* (Bollati Boringhieri, 1998), *Morte e resurrezione dei giornali* (“Death and resurrection of newspapers”, Garzanti, 2010) and, together with Vincenzo Tagliasco, *Vantaggi dello boom demografico* (“Advantages of the demographic drop”, FrancoAngeli, 1996) and *Genova per chi* (“Genoa for whom”, Trilli editore, 2006). *Paura della scienza* (Treccani, 2022, **Benedetto Croce Prize for non-fiction**), *La fattoria degli umani* (Treccani, 2024). He also wrote two novels: *La seconda vita* (“The second life”, Frassinelli, 2018) and *L'ultima partita* (“The last game”, Rizzoli, 2022).



**Author: GIULIANA SALVI**

**Title: THE PAIN OF THE GOOSE  
(IL DOLORE DELL'OCA)**

**Pages: 150**

**First Publisher: Einaudi**

**Publication date: May, 2026**

**Rights: Worldwide**

**Clementina Rights sold: Bertrand (Portugal), Exmo (Russia/  
best offer).**

## A MESMERIZING PSYCHOLOGICAL THRILLER FROM THE AUTHOR OF CLEMENTINA

AN ECCENTRIC POLICEWOMAN INVESTIGATES THE DARK PAST OF A YOUNG WOMAN WHO COMMITTED SUICIDE AND ENDS UP DISCOVERING EVEN DARKER TRUTHS ABOUT HERSELF

AFTER THE SUCCESS OF HIS DEBUT NOVEL, 5 REPRINTS, OVER 35,000 COPIES SOLD, FINALIST FOR "FLORENCE CITY OF READERS AWARD 2026" AND "EDOARDO KIHLGREN DEBUT NOVEL AWARD CITY OF MILAN XXVII EDITION 2026", WINNER OF "THE BELL OF BURGIO CULTURAL AWARD FOR "DEBUT NOVEL 2025", GIULIANA SALVI RELEASES A NOVEL WITH A CONTURBAN ATMOSPHERE, TENSE AND COMPELLING.

Nikita is so named because she was very active in her mother's womb on the evening when Besson's film was shown. Now she is a young policewoman who smokes and drinks too much, has a cat named Susanna whom she treats harshly but loves very much, and an occasional lover whom she treats just as harshly without loving him very much. Her life proceeds without too many upsets, until one morning she notices a girl on an overpass ready to commit suicide. And everything falls apart with her. Taking on board the lessons of the great masters of psychological thrillers (Charlotte Link, Lars Kepler, Donato Carrisi), Giuliana Salvi crafts a tense and compelling novel in which reality breaks down into a game of mirrors. And with a protagonist who is very different from Clementina in her debut novel, but just as strong.

Nikita is a young policewoman who lives alone in a seaside town near Rome. Apart from her mother Ada and her ex-boyfriend Alessio, she doesn't socialize with anyone, her life revolving solely around home and work. That is to say, she scrapes by at the office doing paperwork and at home she mostly lets herself go. But then one morning, as she is rushing to work in her car, she notices a young girl on an overpass ready to commit suicide. «Her bare feet dangle, her legs white and naked. She is wearing a yellow hoodie and staring into the void and at the few

cars speeding below her». Nikita tries to dissuade her, and the girl, whose name is Fresia, seems to cooperate at first.

But then she confides that she hears voices, and in an instant, everything changes. «Nikita is certain, absolutely certain, that she heard her whisper something before jumping. A whisper or a scream. She doesn't remember. Yet she is good at remembering».

Since that day, Nikita has been obsessed with what happened. Who was Fresia, and why did she do it? Was she seeking peace or justice? Whatever her intention, she left those left behind with a legacy to handle with care.

Nikita begins to investigate in her own way, going to Fresia's house and trying to get in touch with her mother and uncle. Then Erica, Fresia's sister, appears, with her mysteries and secrets.

When Nikita's informal investigation is joined by the incursions of her mother Ada and Giulio Drago, who professes to be an old friend of her father's but seems overly interested in her, Nikita finds herself at the center of a labyrinth where the Minotaur could be hiding anywhere. But this time, she is the prey.

**Without sacrificing the stylistic joy of *Clementina*, her debut novel beloved by critics and readers alike, the author draws us into a radically different world, changing her perspective and voice. But thanks to the power of her writing and her female character, the limits of the genre are transcended, taking *Il dolore dell'oca* to a level where entertainment and depth intertwine until the very end.**

**Giuliana Salvi** born in Rome in April 1988, after a master's degree in Screenplay and Audiovisual Production she started working in the audiovisual sector as an editor, researcher and text collaborator for documentary film production companies. She made her debut in 2025 with *Clementina*, a novel inspired by the true story of his great-grandmother, which sold around 35,000 copies in Italy. The novel is currently being translated in Russia and Portugal.



**Author: GIULIANA SALVI**

**Title: CLEMENTINA**

**Pages: 325**

**First Publisher: Einaudi**

**Publication date: 18<sup>th</sup> March, 2025**

**Print run: 16.000 copies**

**Rights: Worldwide**

**Rights sold: Bertrand (Portugal), Exmo (Russia/ best offer).**

**5 REPRINTS IN FIVE MONTHS!! - AROUND 35.000 COPIES SOLD!**

**FINALIST FOR "FLORENCE CITY OF READERS AWARD 2026" AND  
"EDOARDO KIHLGREN DEBUT NOVEL AWARD CITY OF MILAN XXVII  
EDITION 2026", WINNER OF "THE BELL OF BURGIO CULTURAL AWARD  
FOR "DEBUT NOVEL 2025"**

**SELECTED FOR THE READERS' PRIZE LUCCA-ROME 2025  
AND FOR "IO DONNA LITERARY PRIZE "HEROINES OF TODAY" 2025**

**ENGLISH SAMPLE AVAILABLE**

**A MAKESHIFT CLASSROOM WITHIN THE WALLS OF HOME IS WHERE  
CLEMENTINA CHANGES THE WORLD.  
THE COURAGE OF A WOMAN AND HER SILENT STRENGTH.**

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

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

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

“We immediately fell in love with Clementina, a very strong, interesting and contemporary female figure, utopian and perhaps even proto-feminist, but ‘from the gut’. A character who is not to be forgotten and who could rightly be one of Chiara Tagliaferri and Michela Murgia’s Morgane.” **(Angela Rastelli and Dalia Oggero, Einaudi Editore)**

“Giuliana Salvi tells in novel form the story of her great-grandmother, who founded a home school in Lecce at the beginning of the 20th century. And invented a method. (...)

There are many ways to make a revolution without going to the barricades, and Clementina achieves her own by creating a fertile pedagogy.” **Leonetta Bentivoglio, La Repubblica.**

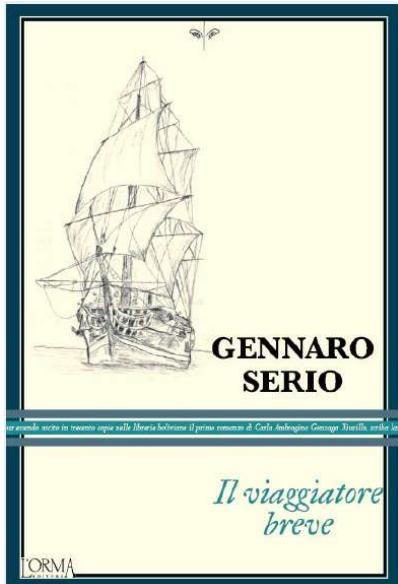
**“History teaches us that underestimating a woman is cowardly as well as foolish: it was 1925 and Clementina Salvi had set up a public school in her home in Lecce, where, over the next twenty years, she would educate dozens of children. Her personal history had brought her face to face with the sudden death of her husband, three children to support, a life to rebuild in that Salento from which she had left and then forcibly returned.**

### **Was she a feminist?**

‘She was one in deeds, not in claims, for which she had no time. The figure I have tried to bring to life in the novel is not that of a heroine: Clementina was rough, complicated, as a mother at times castrating. But also challenging, attentive. Getting respect from the teenagers she was surrounded by was not easy, but she put so much faith and passion into her teaching that those around her were overwhelmed by it’.” **Interview to the author, Il Venerdì di Repubblica**

While History rages outside the window, Clementina, a young widow with three children has to reinvent the world. Sitting at the desk that was her father’s and make ends meet, so as not to disappoint either the living or the dead. And so, utopian and feminist at heart, Clementina sets up, within the walls of her home, a school improvised and different from all the others, changing the destiny of dozens of boys and girls in a Lecce that, in the first half of the 20th century seems on the periphery of everything. Inspired by the true story of the author’s great-grandmother, Clementina is a novel that is not to be forgotten, thanks the strength of an extremely contemporary female character contemporary: a woman ‘all gestures’, alive charismatic, restless, always in search of something, ready to escape the confines of family memory and to inhabit our own.

**Giuliana Salvi** Born in Rome in April 1988, after a master’s degree in Screenplay and Audiovisual Production she started working in the audiovisual sector as an editor, researcher and text collaborator for documentary film production companies. *Clementina* is her debut novel and it’s currently being translated in Russia and Portugal.



**Author: GENNARO SERIO**  
**Title: THE SHORT TRAVELLER**  
**(IL VIAGGIATORE BREVE)**

**Pages: 192**  
**First Publisher: L'Orma Editore**  
**Publication date: March, 2026**

**Rights: Worldwide**

**A MASTERFUL FICTIONAL BIOGRAPHY OF THE  
ASTRONOMER EDMUND HALLEY**

***The short traveller* unfolds like a meditation on the instability of knowledge and the fragile greatness of human questioning**

«Gennaro Serio turns fiction into truth and truth into fiction. He enjoys himself and entertains us. He can do anything.» **Piergiorgio Paterlini, Robinson**

There are those who travel the world in search of answers and those who, like Edmund Halley, the discoverer of the famous comet, question it out of a pure desire to observe. In the 17th century, a time of discoveries and catastrophes, amid unknown skies and turbulent seas, a young astronomer ventures into the southern hemisphere in search of invisible constellations and mysterious magnetic variations, embarking on the first journey in history undertaken for purely scientific reasons. With a light yet rigorous narrative style, Gennaro Serio reinvents the figure of Halley amid failed experiments, brilliant insights, and lost landscapes.

«One with a voice like that makes all the difference.»  
**Paolo di Paolo - Venerdì di Repubblica**

«I listened to the bewitching music of Gennaro Serio with great respect and true gratitude on behalf of the neglected companion Literature.» **Sandra Petrignani**

## PRESS REVIEW OF HIS DEBUT NOVEL

«A detective story in its own right [...] that contrasts the increasingly consumerist levels of the genre with a novel of great pleasure and enjoyment, refined structure and writing.»  
**Ermanno Paccagnini, La Lettura**

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«Truly a happy pen that of Gennaro Serio. Like his hyper detective, inside he is just everyone else, he is a reckless troublemaker who constructs a literary detective story, a disruptive and, at times, impudent adventure novel. With a broad, happily disrespectful style, as happens only to talented young people or great old men.»

**Marcello Fois, Tuttolibri**

«It is not often that one comes across a debut of such surprising and in some ways disarming quality, when referring to an author who is barely thirty years old, and yet shows an already defined physiognomy and, in the meantime, a complete mastery of his own linguistic-stylistic means.»

**Massimo Raffaeli, Alias**

«A funambulistic, free, experimental, very brave work [...], a personal tribute to literariness and a labyrinth of stories in which one has the pleasure of getting lost, without wanting to get out.»

**La Repubblica**

**Gennaro Serio** was born in Naples in 1989. He lives between Athens, Rome, and Paris and works for the editorial staff of the cultural weekly *Alias*, published by *Il Manifesto*. He has already published *Notturno di Gibilterra* (2020), his first novel, **winner of the Italo Calvino Prize**, and *Ludmilla e il corvo* (2023) by *L'orma editore*, confirming his status as one of the most surprising storytellers of recent years.



**Author: GENNARO SERIO**

**Title: THE SHORT TRAVELLER, OR A LIFE OF EDMUND HALLEY**

**(IL VIAGGIATORE BREVE, OVVERO UNA VITA DI EDMUND HALLEY)**

**Pages: 200**

**First Publisher: L'Orma editore**

**Publication date: March 2026**

**Rights: Worldwide**

**THE NEW NOVEL BY THE AUTHOR OF NOTTURNO DI GIBILTERRA, WINNER OF THE 2019 CALVINO PRIZE, AND LUDMILLA E IL CORVO, FINALIST FOR THE 2023 CAMPIELLO AWARD, FINALIST FOR THE 2023 GIUSEPPE DESSI' AWARD, FINALIST FOR THE 2023 WOJTEK AWARD**

«I listened to Gennaro Serio's enchanting music with great respect and sincere gratitude on behalf of my neglected companion, Literature.» **Sandra Petrignani**

*The Short Traveler* is a “Life of Edmund Halley,” astronomer (1656-1742), who left Oxford at the age of twenty, a brilliant student already well known in the London scientific community, and set sail for the southern hemisphere to map the southern skies. He was an eclectic scientist, imaginative, an inventor. Out of love for life and study, he edited and published Isaac Newton's Principia at his own expense, which partly overshadowed his fame. He was a diplomat and a trusted man of the crown and the Royal Society. And he was always a traveler: after his journey at the age of twenty, his second great voyage began in 1699 and lasted two years. This time, Halley was even appointed commander of the Paramour, aboard which he sailed almost to the North Pole and then almost to Antarctica to observe the Earth's magnetism. He realized that the comet he had seen in 1682, on his way to Paris, was the same one recorded in 1607 and other passages reported in the ancient history of astronomy. He therefore predicted its return for 1756, missing by almost two years: the comet's passage at perihelion would occur sixteen years after his death. Posterity rewarded his imagination by writing his name in the wake of the comet that now bears his name. *The Short Traveller* recounts and romanticises these and other facts from Halley's life, drawing on documents and literary fiction, following Paramour's great journey with a narrative in the present tense, while flashbacks, and in the last chapters some flash-forwards, are entrusted with the narratives concerning his life, from birth to death. Paramour's journey, presented here in the form of a logbook that gives the novel its structure, is kept by an omniscient narrator and proceeds through digressions and resonances on travel, reading, science, and a certain 'History of Literary Biography', which has already dealt with Halley and his time, revealing not only a great man of science, but also an infinitely cheerful spirit, a curious man, and, perhaps, a writer.

## THEY WROTE ABOUT NOTTURNO DI GIBILTERRA:

«A daring, free, experimental, and very courageous work [...], a personal ode to literature and a labyrinth of stories in which one has the pleasure of getting lost, without ever wanting to leave.» **La Repubblica**

«A thriller in every sense of the word [...] that contrasts the increasingly consumerist tendencies of the genre with a novel that is highly enjoyable and entertaining, with a refined structure and writing style.» **La Lettura - Corriere della Sera, Ermanno Paccagnini**

«Gennaro Serio truly has a happy pen. Like his hyper-investigator, he embodies everyone else within himself. He is a reckless troublemaker who constructs an Ur-giallo, a disruptive and, at times, impudent adventure novel. With a broad, happily irreverent style, as only talented young people or great old men can achieve.» **Tuttolibri, La Stampa, Marcello Fois**

«It is not often that one encounters a debut of such surprising and, in some ways, disarming quality, especially when it comes from an author who is only thirty years old and yet already shows a well-defined style and, at the same time, complete mastery of his linguistic and stylistic means.» **Alias de Il Manifesto, Massimo Raffaeli**

## THEY WROTE ABOUT LUDMILLA AND THE RAVEN:

«Gennaro Serio constructs a “novel of papers” by bringing together a diary, some letters, two texts (one in German, the other in Portuguese), a doll, and references to writers from every era. A melancholic meta-literary divertissement.» **La Lettura - Corriere della Sera, Ermanno Paccagnini**

«Once again, Serio connects and integrates documentary reality and virtual history, starting with *Der Rabe* (“The Raven”), the title of Kafka’s fourth and final novel. It was conceived during Kafka’s last stay in Berlin, in the company of Dora, and inspired by an encounter in the park with a desperate little girl, Ludmilla, who had lost her doll. Moved, Kafka consoles her by writing her a series of letters in which he follows, as in a short coming-of-age novel, the existential story of the doll until the appearance of the Raven (the symbol that E. A. Poe conveys to his contemporaries), a figure of affliction and redemption at the same time.» **Alias de Il Manifesto, Massimo Raffaeli**

«Distancing himself from his tutelary deities Borges, Vila-Matas, and Wilcock, Serio does not aim to create an alternative reality compatible with our own, but rather moves into the realm of fantasy, into a parallel dimension where nothing else exists but literature and an all-consuming passion for its authors.» **L’Indice dei Libri del Mese, Mauro Maraschi**

«It is increasingly rare to come across a novel that has its roots in invention rather than in the recounting of reality, whether public or private. (...) Gennaro Serio’s novel thrives on this imagination; it is a hymn to writing that restores the transparency of a vivid and visionary light to the page, nourishing it with literary echoes, suggestions of childhood, investigations into truth and falsehood, two sides of the same coin that give value to existence.» **Giuseppe Lupo (from the Nomination for the Strega Prize 2024)**

**Gennaro Serio** was born in Naples in 1989 and lives between Paris and Greece. He is editor and author of *Alias D*, the book supplement of *Il Manifesto*. His debut work, *Notturno di Gibilterra* (L’orma editore 2020), a hyper-literary parody of a detective story, **won the Italo Calvino Prize** and has been compared to the atmospheres of Bolaño and Eco, hailed by critics as one of the most surprising debuts of recent years. It was translated in France in 2023 with an original afterword by Enrique Vila-Matas. In 2023, *Ludmilla e il corvo* (Ludmilla and the Raven) was published in Italy, in which he imagines a continuation of Franz Kafka’s famous encounter with an unknown girl in tears in a Berlin park in 1923. *Il viaggiatore breve, ovvero una Vita di Edmund Halley* (The Short Traveller, or A Life of Edmund Halley) is his third novel.



**Author:** ERSI SOTIROPOULOS

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

**Pages:** 340

**First Publisher:** Patakis, Greece

**Publication:** November, 2015

**rights).**

**Rights: Worldwide**

**ENGLISH, FRENCH, GERMAN AND SPANISH TRANSLATIONS AVAILABLES**

**WINNER OF THE PRIX MÉDITERRANÉE ÉTRANGER 2017**

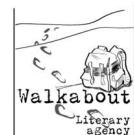
**AND NOMINATED FOR THE PRIX FEMINA 2016**

**AND THE EUROPEAN BOOK PRIZE 2017**

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

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

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



# Walkabout Literary Agency

Literary fiction

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

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

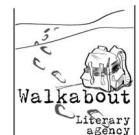
"Engaging and original ... powerfully erotic ... This is a hallucinatory work of art, in every sense." —*The Literary Review*

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

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

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

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





**Author: ENRICO TERRINONI**

**Title: READING BOOKS DOESN'T SERVE. SEVEN BRIEF LESSONS IN LITERATURE**

**(LEGGERE LIBRI NON SERVE. SETTE BREVI LEZIONI DI LETTERATURA)**

**Pages: 250**

**First Publisher: Bompiani**

**Publication date: 3<sup>rd</sup> September 2025**

**Rights: Bompiani**

**A DECLARATION OF LOVE FOR BOOKS AND AN INVITATION TO TRAVEL. A POWERFUL SPELL FOR YOUNG PEOPLE AND BEYOND.**

**THE TASK OF LITERATURE IS TO TEACH LIFE NEW PATHS AND THUS TEACH US FREEDOM. TO EXPAND OUR LIVING SPACE, OUR AWARENESS, OUR WISDOM. WRITING AND READING MEANS PURSUING THE DREAM OF FREEDOM MADE POSSIBLE BY CREATION.**

What if, even today, in these frenetic times, reading were still the most extraordinary adventure we could experience? In the age of artificial intelligence and feelings compressed into a screen, literature holds a rare superpower: it continues to open up worlds, to spark wonder, to dig where everything else slips away. And just when the world invites us to hunch over a screen, reading becomes a rebellious and necessary gesture. A gentle but salvific act. With the charisma of an enchanter, Enrico Terrinoni takes us on a journey through the history of literature, revealing its charm through seven words: dream, infinity, heresy, consciousness, wave, prophecy and silence. Seven spells, seven compasses to guide us in a universe made of paper and imagination. From Shakespeare to Svevo, from Virginia Woolf to Giordano Bruno, every page is a discovery. And no, you don't need to be a learned reader: this journey is open to everyone. To those who devour pages and those who stumble between the lines. For those who want to understand the world better and those who chase an emotion. Because reading is by no means a harmless pastime. It is an act of resistance and freedom. It is becoming someone else. It is becoming more. Reading is, still and always, a way to feel more alive.

**Enrico Terrinoni** is Professor in Residence at the National Italian Academy "Lincei". He holds the Chair of English Literature at the University for Foreigners in Perugia and teaches Translation at the IULM University in Milan. In 2019 he was 'Visiting Professor' at the University of Notre Dame and in 2022 he was 'Visiting Professor' at the National Normal Taiwan University. Previously he had been 'Mendel Fellow' at the Lilly Rare Manuscripts Library, University of Indiana, 'Research Fellow' at University College Dublin, and 'Research Scholar' at Marsh's Library, Dublin. He is the President of the James Joyce Italian Foundation. His books include *Beyond Dwells Silence. Translating Literature* (Il Saggiatore, 2019), *Joyce and the Occult* (Cambridge SP, 2008), *James Joyce and the End of the Novel* (Carocci, 2015), *Who's Afraid of the Classics?* (Chronopius, 2020) and *On all the living and the dead. Joyce in Rome* (Feltrinelli, 2022). He was awarded several international prizes for his translations and his works. With Declan Kiberd (editor of Ulysses for Penguin), he is co-editor of *The Book about Everything* (Head of Zeus), a critical work on Joyce's Ulysses featuring contributions by Jhumpa Lahiri, Joseph O'Connor, Marina Carr, Tim Parks and Edoardo Camurri. He collaborated with several publishers: Mondadori, Feltrinelli, Bompiani, Einaudi, Il Saggiatore, Newton Compton, Safarà, Del Vecchio, Neri Pozza and Paginauno. He has translated and edited works by James Joyce (Ulysses, Finnegans Wake, Letters and Essays), Oscar Wilde (The Happy Prince, Vera or The Nihilists, The

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

**Author: MARIANGELA VAGLIO****Title: THE FOUNDER. ROMULUS AND THE MYTH OF ROME'S ORIGINS****(IL FONDATORE. ROMOLO E IL MITO DELLE ORIGINI DI ROMA)****Pages: 320****First Publisher: Giunti****Publication date: 4<sup>th</sup> June 2025****Rights: Worldwide**

MARIANGELA GALATEA VAGLIO RETURNS TO BOOKSHOPS WITH A TITLE THAT PASSIONATELY RECOUNTS THE MYTH OF THE FOUNDATION OF ROME, A STORY SUSPENDED BETWEEN HISTORY AND LEGEND.

**INSEPARABLE TWINS WITH MYSTERIOUS ORIGINS. THE FOUNDATION OF A CITY THAT WILL CHANGE THE FATE OF THE WORLD AND THEIR DESTINY. AN EXCITING RETELLING OF THE MYTH OF THE BIRTH OF ROME**

*"He closes his eyes, stunned and overwhelmed. When he opens them again, in front of him he sees the light of two other eyes, yellow: the eyes of a she-wolf with a silvery coat, hiding in the middle of the bush. They are as bright as onyx. They stare at him for a long moment, then turn upwards. Romulus cannot help but follow them, and turns towards the sky above them both. There, he sees them: griffins are flying over the top of the hill, coming from the east and heading west. He hears the exultant cries of Proculus and Celer, who call to him from the hill and exult at the sighting. He quickly counts the birds: two, four, six, eight, twelve. Twelve griffins with majestic open wings, circling above Palatine. His eyes wet with tears again, but this time they are tears of joy. Twelve griffins. Twelve. Six more than Remus. He is the chosen one of the gods."*

**Iba Longa, 24 March 771 BC.**

Two infant twins are abandoned by two men of Amulius, brother of the now weak king Numitor and de facto ruler of the Albans, near the mouth of the Tiber, in an uninhabited area called Ruma. They are children of guilt: their father is unknown, while their mother, Rea Silvia, princess of Alba Longa, was destined to become a priestess of the Goddess before she broke her vows of chastity. Now she is condemned to death, as are the children she bore. But fate has a different plan for them, and one of the two soldiers leads them to safety...

**Latium, 753 BC.**

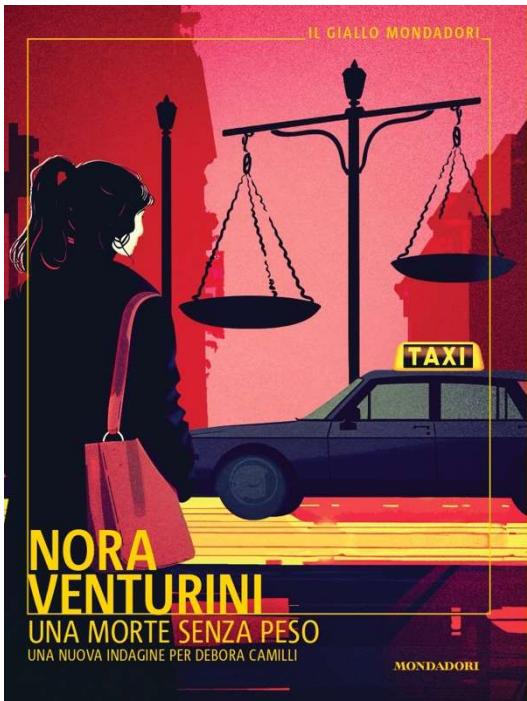
Romulus and Remus are considered brigands and are hunted throughout the region by Amulius' men. When Remus falls into a trap and is captured, Romulus enters the city, and the revelation of their origins to King Numitor changes everything. But again, fate is more complicated than it seems and has planned something greater for them than ruling over the small Alba Longa: the founding of a city that will become the centre of the world in the very

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place where they were abandoned, Ruma. The project, however, will put the twins' bond to the test: Romulus will be willing to do the unthinkable in order to become the founder of the new city...

**Mariangela Galatea Vaglio** (Trieste, 1972) lives and works in Venice. Lecturer, journalist, author of short stories and historical essays, she curates the Facebook page *Pillole di Storia*, followed by over 85 thousand people.

In 2018 she published *Teodora. The daughter of the Circus* (Sonzogno), in 2020, *Cesare. The man who made Rome great* (Giunti); in 2021 *Teodora. The demons of power* (Piemme); in 2022, *The Wolves of Rome. Antony vs. Octavian* (Giunti). In 2024 *Aphrodite. The truth of the goddess* (Giunti). In 2025, *The founder. Romulus and the myth of the origins of Rome* (Giunti)



**Author: NORA VENTURINI**

**Title: LETHAL DIET. A WEIGHTLESS DEATH. A NEW INVESTIGATION FOR DEBORA CAMILLI**

**(DIETA LETALE. UNA MORTE SENZA PESO. UNA NUOVA INDAGINE PER DEBORA CAMILLI)**

**Pages: 279**

**First Publisher: Mondadori**

**Publication date: 18<sup>TH</sup> June 2024**

**Rights: Worldwide**

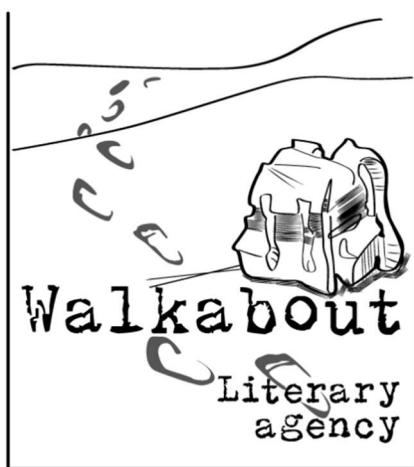
**A SUSPICIOUS ACCIDENT. A DEATH THAT SUITS TO MANY. A VERY SPECIAL DETECTIVE DETERMINED TO FIND THE TRUTH**

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

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

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

# Walkabout Literary Agency



## ABOUT US

**Walkabout Literary Agency – Via Ruffini 2/a  
00195 Rome Italy**

Ombretta Borgia: [ombretta.borgia@gmail.com](mailto:ombretta.borgia@gmail.com)

Fiammetta Biancatelli: [fiammettabiancatelli@gmail.com](mailto:fiammettabiancatelli@gmail.com)

[info@walkaboutliteraryagency.com](mailto:info@walkaboutliteraryagency.com)

[www.walkaboutliteraryagency.com](http://www.walkaboutliteraryagency.com)

facebook: [Walkabout Literary Agency](#)

Instagram: [walkabout\\_Lit\\_Age](#)

**Walkabout Literary Agency** was established in 2014 and since then has been successfully operating in the fields of book publishing and translation rights sales, Film/Tv licensing. We represent few foreign writers as the Greek Ersi Sotirooulos (2025 Nobel Price candidate, translated in 10 languages) and the Turkish Burhan Sonmez (Pen Writers President, translated in 21 languages), as well as some leading Italian writer as Simonetta Agnello Hornby, Pino Cacucci, Simona Baldelli, Piero Trellini, Enrico Terrinoni, Adrian Bravi, Nicola Brunialti, Francesco Caringella, Matteo Cavezzali, Antonio Iovane, VVVVV, and new and talented voices as Giulia Baldelli, Emanuela Fontana, Giacinta Cavagna, Silvia Ciompi, Anna Bonacina, Carola Benedetto, Luciana Cilento, Caterina Manfrini, as in the fields of literary and commercial fiction, children's fiction, and general non-fiction.

In twelve years WLA has forged solid and fruitful relationships with major Italian and foreign publishing groups and Tv and movie producers. We represent also foreign publishers in the sale of translation rights. We attend the most important international bookfairs like Frankfurt, London, Paris, Madrid, Bologna and Turin.

The agency is based in Rome, Italy.

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

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

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

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

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