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SPRING 2024**

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Chiara Valerio

Chi dice e chi tace

Some Talks Some Folks

February 2024 | 288 pages | La memoria

Translation rights: Sellerio editore / World – **English sample available**

Movie/tv rights: Sellerio Editore

«*“Vittoria’s dead”, she told me flatly, calmly, informing me, a courtesy call. “I know she liked you, and you liked her”*».

«The writing is snappy and essential. The structure is composed, a death at the beginning that, at the same time, makes one think of Ginzburg and Sciascia. Chiara Valerio recounts what remains of bourgeois life, if we can call it that».

Jhumpa Lahiri

The new novel by Chiara Valerio, one of the most captivating and original writers on the Italian literary scene.

Scauri, overlooking the Tyrrhenian Sea, is the last town in Lazio, Central Italy, halfway between Rome and Naples. A place neither beautiful nor ugly, with its own disheveled grace. Vittoria moved here in the 1970s, arrived together with Mara, maybe she adopted her, or maybe she kidnapped her, many things are said.

Vittoria, with her laugh that starts low and ends high is an aloof and affable woman, welcoming and evasive; she bought a house in which everyone can come and go, opened a boarding house for animals when in town the veterinarians only care about cows and rabbits. Vittoria has never quarreled with anyone, never changed her haircut. Her generosity is inexhaustible; some of her habits have become common fashion. Scauri does not understand her, yet all residents are attracted to her.

Vittoria is found dead in her bathtub, a stupid accident, an improbable end. The town accepts her death, because its inhabitant can understand misfortune and keep quiet, not Lea Russo. Lea is a lawyer, has a husband, two daughters a busy life, and has always been fascinated by Vittoria. She does not want to settle for what her eyes have witnessed. She wants to figure out how Vittoria died, and who she really was.

What emerges of the woman’s unsuspected past, pushes Lea Russo along a path on which it is difficult to move forward, and from which it is impossible to turn back. Lea discovers the evanescence of identity, hers and everyone else’s. She also discovers, without being able to count them, how many faces violence has.

Some Talks Some Folks is a novel about three loves at least. One that comforts and builds. A second one that troubles and excites. The last, for a place that seems likely to disappear from memory and the world. A noir featuring characters and an investigation in an ordinarily un-newsworthy town, a portrait of ever-changing women. In *Some Talks Some Folks* nothing ever stays still, the passions, the anxieties, the truths and enigmas, the silences of the present and the din of the past: everything always moves, everything can always change.

Chiara Valerio was born in Scauri in 1978 and lives in Rome. She has published essays, novels and shorts stories, such as *La gioia piccola d’esser quasi salvi* (nottetempo 2009), *Spiaggia libera tutti* (Laterza 2010), *Il cuore non si vede* (Einaudi 2019), *La matematica è politica* (Einaudi 2020), *Nessuna scuola mi consola* (Einaudi 2021), *Così per sempre* (Einaudi 2022), *La tecnologia è religione* (Einaudi 2023). She is the Italian fiction editor at Marsilio and works for Rai Radio3. She is also a contributor to «la Repubblica», «L’Espresso» and «Vanity Fair».

«Chiara Valerio tells us with swift elegance about a town that, pretending to be dead, lives: Scauri. A place full of mysteries and daily bitter sweetesses. The narrative enchants us with the phantasmagorias and small realities of provincial life».

Dacia Maraini

«*Some Talks Some Folks* is a formidable narrative mechanism that leaves no escape and confronts us with our obsessions».

Antonio Manzini

«Chiara Valerio's sentences are windows filled with bits of mirrors, and the reader finds himself there, trying to distinguish between the rest of the world and himself».

Marco Malvaldi

«Love is not possession but care, *Some Talks Some Folks* is a great story of love as care».

Massimo Gramellini, IN ALTRE PAROLE

«Chiara Valerio plays with noir and somewhat transforms it, or reveals its essence: yes, of course, we need to understand how Vittoria died. But perhaps it is more urgent to understand how she lived».

Paolo Di Paolo, La Repubblica

«This novel is a collection of mysteries and revelations in which love takes on different forms while preserving the soul of feelings».

Francesco Mannoni, Il Mattino

Saba Anglana

La signora Meraviglia

Ms. Wonderful

March 2024 | 292 pages | Il contesto

Translation rights: Sellerio editore / World

Movie/tv rights: Sellerio Editore

A lyrical and ironic debut between memoir and family saga. The search for origins between a magical Mogadishu and a transforming Italy.

«From a little girl who among the African coffee bushes escapes an inevitable destiny starts a dizzying tale that reaches us, our streets, the heart of our present. A plot of affections, conflicts and nostalgia, tenacious memories, stupid bureaucracies and familiar sweetnesses where everything becomes adventure, courageous, dangerous, vital. Here dominates the surprising happiness of recounting with glee all the brutality and wonder of our time».

Marino Sinibaldi

Saba Anglana's hypnotic, ironic voice accompanies us through the streets of a Mogadishu inhabited by unsettling yet fascinating characters. Part family saga, part memoir, this powerful, sharply critical debut novel addresses the all-consuming search for one's origins and identity.

Abebech is fleeing. She is little more than a child and running for her life as a Somali soldier for the Italian colonial army chases after her. It is 1938 and the Italo-Ethiopian War is raging. Abebech is kidnapped, raped, ripped from her homeland and left alone in Somalia with a daughter and a hole inside her that can never be filled. This is the very beginning, the roots of a story about a single family. Following the predictions of a strange fortuneteller, Abebech goes to Mogadishu, where she meets her future husband Worku. Here, finally, with their seven children, it seems a semblance of happiness and family serenity is actually possible. Until Abebech starts showing the disturbing signs that she is possessed by a demon. Only one woman knows how to deal with this spirit: Wosero Dinqnesh, Ms. Wonderful, a bastion of age-old magic knowledge.

In a parallel story set in 2015, rebellious Aunt Dighei is trying to obtain Italian citizenship. She has been in Italy for 40 years along with the rest of her family and now her niece Saba is helping her navigate the red tape in an openly hostile Rome of confused city employees, impossible-to-locate documents and all kinds of obstacles. This frustrating journey in pursuit of the much-coveted Ms. Wonderful (i.e. Italian citizenship) turns out to be essential to understanding the nature of the disease that has infected the narrator's family, from Grandma Abebech to Saba herself. That original wound, that unfulfilled need for identity and belonging that, in the end, infects every family.

A female family epic set in Ethiopia, Somalia and Italy, *Ms. Wonderful* uses the tools of the novel and memoir to lead readers with lucid irony and lyricism through deep reflections on the extraordinary pursuit of identity, on family, on racism and on the situation in Italy today for those who find themselves deprived of their rights.

Saba Anglana (Mogadishu, 1970) is a singer, actress, dubbing artist, radio host and writer. Her music albums are distributed in over 60 countries and are a reflection of her family tree, extending over Italy and East Africa. She is the author of a theater monolog *Mogadishow* and the musical *Abebech - Fiore che sboccia – Storia di identità, preghiera e guarigione* (*Abebech: A Blossoming Flower, A Story of Identity, Prayer and Healing*).

Eleonora Lombardo

Sea Paradise

April 2024 | 240 pages | La memoria

Translation rights: Sellerio editore / World

Movie/tv rights: Sellerio Editore

“Upon turning seventy years old, all the elderly were warmly encouraged to take a trip, an exciting trip on board the most luxurious cruise ship ever created in the world and in history. Seven days to have fun, eat, drink, try anything either legal or illegal, however with the concrete possibility of never returning.”

Elvira and Amanda board the *Sea Paradise*, a deluxe cruise ship where anything the heart desires is within their grasp, glittering and seductive. We enter the ship, go into the cabins, explore the decks, and we start to figure out that this is no ordinary cruise. The two women are 70 years old and their participation hinges on one apparently perfect, uncompromising agreement. This state-sponsored cruise offers no alternative: either you go or you get left behind, alone. Elvira decided to go to avoid abandoning her friend, who suffers from a mild form of Alzheimer's. There is no money onboard; everyone is equal, like a dream come true of social equality. Yet behind this rosy dream lies death. Everyone knows that sooner or later it will come for them, because this is the way the State has decided to deal with the elderly, part of a plan to reduce global energy consumption. Eleonora Lombardo tells the story of a reality that is closer than we think. Friendship, poetry, memory and freedom are the underlying threads woven through the novel. Will they also be the right tools to try and stave off this already-apparent end?

After getting a degree in ancient Greek, **Eleonora Lombardo** got a master's in narrative theory and technique from the Scuola Holden in Turin. She worked as a writer for the state-owned broadcaster RAI and for the theater. She is a journalist, writes about culture and holds courses in creative writing. She has written several short stories and the novel *La disobbedienza sentimentale* (2019).

Dario Ferrari

La ricreazione è finita

Recess is over

January 2023 | 480 pages | La Memoria

Translation rights: Sellerio Editore/World.

Sold in: **France**, Editions du Sous-Sol

Movie/tv rights: Sellerio Editore - Optioned

Winner of Flaiano Fiction prize, Satira Prize 2023, Mastercard Prize for Literature 2023 and Book of the Year for Fahrenheit Radio 3.

«This is a masterpiece. Between epic noir and gall comedy, Ferrari engages Borges, Pasolini, Plutarch and Foucault (without making him heavy-handed), but, above all, the greatest, Louis-Ferdinand Céline».

Antonio D'Orrico, *La Lettura – Corriere della Sera*

«It is a vivid and modulated novel about the pain of living, compromises, memories - private and social - and the daily - and then often final - contradictions that at the end of the day we call life».

Sergio Pent, *TTL – La Stampa*

A compelling, bitter portrait of an Italian university, packed with the suspense of a crime novel.

An aspiring university researcher, awkward and inconclusive, becomes a symbol for an entire humiliated, hurt generation. A generation without a future that doesn't know what they want, whose vocation is not self-realization, but to chase a ghost.

Marcello's life is unsatisfying: he is 30 and still living with his mother in Viareggio. He finally has a degree in literature after taking too many years off and has no concrete plans for his future. His father loathes the fact that he chose to study something so useless and feigns that he is an intellectual. Then, to get back at him and show he is up to the challenge, Marcello decides to try and get his PhD. Everybody has known who would get a spot in the PhD program for a while, but Marcello decides to take the written test anyway. Thanks to an incredible stroke of luck, he manages to officially become a doctoral student of the illustrious Professor Sacrosanti, one of the foremost professors of Italian studies. Professor Sacrosanti has very specific ideas about what his new protégé will study: the endeavors of Tito Sella, the "Italian terrorist", who Marcello knows nothing about. Marcello begins a long study to reconstruct Sella's life and the activities of the Red Brigades in Viareggio. Along the way, he begins to identify more and more with this terrorist as he continues to bump up against life's absurdity, the tug-of-war of power and the ways of an unfamiliar world, the world of academia, which both humiliates and constantly challenges him, changing Marcello deeper and deeper.

Recess is over is the bitter, sarcastic story of life in an Italian university, of students' and researchers' constant submission and humiliation that drives them to the point of tragic folly. This is also a novel about historical memory and the Red Brigades and '70s Italy. It provides an ironic account of the atmosphere of the era, the dreams of those youth who believed a different future was possible yet were overwhelmed by History. However, it is mainly a novel about one of today's young people and how difficult is it for him to imagine plans and make them happen.

Dario Ferrari was born in Viareggio and studied philosophy in Pisa, where he got his PhD. He debuted as a novelist with *La quarta versione di Giuda* (2020)

Bernardo Zannoni

25

September 2023 | 180 pages | Il contesto

Rights: World.

Sold in: France La Table Ronde; **Netherlands** De Harmonie

Option publishers: North America The New York Review of Books; **Germany** Rowohlt; **Poland** Wydawnictwo Literackie; **Portugal** Dom Quixote; **Brazil** Editora Ayné; **Spain and Latin America** Gatopardo Ediciones; **Catalunya** Club Editor; **Galicia** RodolfoePriscila; **Greece** Patakis; **Slovakia** Grada.

Movie/tv rights: Sellerio Editore

25 is the new novel by Bernardo Zannoni, author of *I miei stupidi intenti (My Stupid Intentions)*, winner of the 2022 Campiello prize and the literary sensation of the year, a smashing success among readers and in bookstores that sold over 90,000 copies.

“You know, Gerolamo, you don’t have a smell.”

This sentence was etched in his brain. He couldn’t rid himself of it. At first, he asked himself what smell she was talking about. Then he figured out that she wasn’t talking about any specific smell. He simply didn’t have a smell. And if he didn’t have a smell, it was as if he didn’t exist. For her, he could have just been a chair or a table. It took him a while to accept it. He cried, withdrew into his shell. Then he told himself it wasn’t his fault. He certainly couldn’t beat himself up over the fact that he didn’t have a smell. Life went on even without smells, even for someone invisible. All he had to do was find a girl without a nose, and the world opened up before his very eyes. This is what love does to mortals: it breaks them down then builds them back up.

Gerolamo is weird. Just 25 years old and living in a city by the sea. He lives alone and often eats at his aunt’s. He has a few friends and not much work. He is waiting, but he doesn’t really know what for. Yet in his immobility, in his indecision, caught between lack of skill and lack of experience, characteristics that are all typical for a boy of his age, Gerolamo is overwhelmed by the intensity of his life’s vicissitudes. He has a friend who isn’t doing well at all, another who has finally fallen in love, a parrot to take care of for a few days, a neighbor about to give birth. He smokes a lot and willingly indulges in drink. However, mainly Gerolamo hopes that the time will come when things will change, when he and everyone around him will come to a “breaking point”. An inevitable moment of clarity, when you see yourself for what you really are and the world for what it really is. Gerolamo knows that, when this time comes, he will begin to have hope, hope that “everything will be all right.”

In his second book, Bernardo Zannoni recounts the world of man with the same imagination and depth of emotion as he did the animal world. He looks with curiosity and concern, amusement and dismay at those bizarre beings that make up the human race.

Bernardo Zannoni (1995) lives in Sarzana. His first novel *I miei stupidi intenti* has been published by Sellerio 2021, winner of the *Bagutta Prize for Best Debut Novel* 2022; *Campiello Prize* 2022, *Salerno Letteratura Prize* 2022, *Premio Severino Cesari* 2022, *Premio Moncalieri* 2022.

It sold over 80.000 copies sold in Italy and it has been translated in twelve languages so far.

Bernardo Zannoni and Lorenzo Mattotti
I miei stupidi intenti ed. Illustrata
My Stupid Intentions – Illustrated edition
November 2023 | 312 pages | Fuori Collana

Rights of the non-illustrated edition: World.

Sold in: France La Table Ronde; **Netherlands** De Harmonie, **North America** The New York Review of Books; **Germany** Rowohlt; **Poland** Wydawnictwo Literackie; **Portugal** Dom Quixote; **Brazil** Editora Ayné; **Spain and Latin America** Gatopardo Ediciones; **Catalunya** Club Editor; **Galicia** RodolfoePriscila; **Greece** Patakis; **Slovakia** Grada.
Movie/tv rights: Sellerio Editore – under negotiation

The story of a marten called Archy who discovers the world in its beauty and cruelty. Like a character ripped from Camus, accompanied by Lorenzo Mattotti's illustrations.
The special edition of *My Stupid Intentions*, Campiello Prize 2022, illustrated in 66 drawings by Lorenzo Mattotti, one of the best renowned and loved international illustrators.

Who has never tried to imagine the woods, the grassy hills, the countryside enslaved by man, the burrows and ravines in which the marten Archy wanders, discovering the world, the meaning of time and the art of surviving? An extraordinary "character" that seems to have come out of Camus' world, here accompanied by Lorenzo Mattotti's images that happily follow the narrative thread of Archy's long life and complete the flavour of the reading with the enchanting power of his drawings that take the reader into the fantastic world of the animals that are the protagonists of this story.

Archy and his broters are born on a winter night: their mother is a marten whose mate was killed, and she finds herself having to raise them alone. The animals in this book know how to talk, they use dishes for food, they light fires, but their world remains a struggle for survival, harsh and ruthless, as nature is. They are driven by necessity and instinct, the strongest dominates and the loser has to make do. It is precisely by sensing his weakness that his mother trades Archy for a hen and a half. His new master is an old fox full of secrets, who lives on top of a hill. These new circumstances will unveil unmentionable mysteries between the fox's paws, amid terror and wonder, as stolen loves, the cruelty of the world, time present and time past reveal themselves to Archy's eyes with incredible force.

What people say about *I miei stupidi intenti*:

«Zannoni's writing, in Alex Andriessé's elegant translation, has the constitutional bitterness of J.P. Donleavy or Louis-Ferdinand Céline».

Lydia Millet, *The New York Times*

«*My Stupid Intentions* is a beautiful beech marten of a novel: cunning, sleek, warm-blooded, and feral. Bernardo Zannoni executes a daring premise with heart and humor. A thrilling debut».

Nathaniel Rich

«In this exciting modern twist on *The Wind in the Willows*, Zannoni knows when to leave his existential Eden behind and go for the jugular».

Publishers Weekly

«The character of Archy, in all his awkward, vulnerable marten-ness, emerges as courageously as any classical hero. This darkly beguiling novel casts its enchantments with an eye trained on the human heart, with its false chambers and rough, bestial inclinations. A remarkable education in the grief of staying alive».

Kirkus Reviews

«All this cruelty mixed with tenderness is charged with literary power, like in life. A true writer is born. That such a young person could be so lucid and solid instills me with trust in the future, and not only in the future of literature».

Daria Bignardi, *Vanity Fair*

«I found it very comforting to read a book where the protagonists are all animals that act naturally, like animals: they behave according to the spirit of survival, they are merciless and fierce, vulnerable to the law of the survival of the fittest and resistant to what we call the ‘voice of the conscience’».

Concita De Gregorio, *D - la Repubblica*

«The common thread in this debut novel is the riveting power of the written word. When, like here, it becomes dense, intense yet loose».

Ermanno Paccagnini, *La Lettura - Corriere della Sera*

«*My Stupid Intentions* is an unforgettable novel, and one of the most ‘theological’ books one could imagine. The story of a marten that seems ripped right out of Camus, and out of a Pixar film as well».

Piergiorgio Paterlini, *Robinson - la Repubblica*

«A magnificent book: read it, read this novel in a state of grace».

Marco Missiroli

«The dazzling debut of 25-year-old Bernardo Zannoni from Sarzana is along the same lines as Richard Adams’ masterpiece *Watership Down*».

Benedetta Marietti, *il Venerdì di Repubblica*

«Zannoni’s novel is a ‘sign of life’ on the horizon of Italian literature. A savage journey, charged with deep feeling, the kind of novel we only rarely see».

Federica Manzoni, *Il Piccolo*

Jan Gorzcjca
Storia di mia vita

My Life Story

May 2024 | 160 pages | Il Contesto

Translation rights: Giulia Pietrosanti Agenzia Letteraria

Movie/tv rights: Giulia Pietrosanti Agenzia Letteraria

This is just short story of my life on the street.

This is how Jan Gorzcycyca's story begins, the memoir of a 60-year-old Polish man who has lived in Italy for more than 30 of these years.

An utterly original work, written in an utterly original language. The story of a man who for decades possessed nothing, not a house, not the right papers, not citizenship, not a stable job.

"Here I say it clear, I am not hero, but life on the streets is full of surprises. At last, there is judgment day."

Jan Gorzcycyca

It all begins in October 1998 and continues up to today, a life lived balancing between victory and failure, living by his wits and by the sweat of his brow, yet always full of hope, trust, friendship and love. Jan Gorzcycyca, aka Janek, arrived in Italy in 1992. He could have gone to Finland but he chose Italy, and he never left. He has never had a fixed abode and sleeps wherever he can on the streets of Rome: occupied buildings, sidewalks in front of shops, on scraps of cardboard spread on the ground beneath balconies to shield him from the rain. You could use a variety of words to define Janek: a bum, a homeless man, a vagrant with no fixed abode, a vagabond... However, he is all of this and the opposite. He speaks several languages, is an excellent blacksmith and has no shortage of work. He has a girlfriend, a dog and came to Italy after a stint in Afghanistan, after living through the fall of the Soviet empire and the struggle to create the new Poland.

Janek recounts everything in a language that is not his own, in an Italian picked up on the streets and by taking to people, honed through his daily dealings, in skirmishes with law enforcement, in discussions with hospital doctors, in nights spent with friends and enemies from all walks of life, alongside citizens who offer him a kind, helping hand and others who consider him a threat to the decency of their lives. His language has its own rhythm, never embellishing or sugar-coating the facts. He always adheres to the truth, even when he would be better off remaining silent because of the shame or pain his story arouses.

Janek lives in Rome and is constantly, tirelessly traversing it, to go to work, to help an ailing acquaintance, to request a document at the police station, to sort out an unexpected situation. He doesn't always manage to eat and often drinks. The eruption of violence, the abuse of power, the fear of not making it looms around every corner. Yet Janek never feels bitter, never feels like a victim, like he wants to back down. What drives him is his lust for life, his curiosity about the world and about other people. At times a melancholy, an uneasiness, darkens his days. It is his fear, always overcome, of hitting a dead end, a point of no return. Yet each time a sudden rush of will comes to help pull him through.

"I been here 30 years, I got nothing more to say, just that this is life, but this is a story, not a ship captain diary."

Jan Gorzcycyca was born in 1962 in Stalowa Wola, in southeast Poland. He has lived in Italy since the '90s, in Rome, without ever having a fixed abode.

Literary Crime

Alessandro Robecchi

Pesci piccoli

Small Fish

January 2024 | 448 pages | La memoria

Translation rights: Sellerio editore / World

Previous books sold in: **Spain** Salamandra, **France** Editions de l'Aube, **Greece** Pedio, **Romania**

Editura Cartea.

Movie/tv rights: Sellerio Editore – Palomar

Alessandro Robecchi's Milan is grimmer and fiercer than ever before, with Carlo Monterossi's posse that gets entangled in a new, surprising investigation that airs our society's dirty laundry with irony and harsh criticism.

A mysterious robbery in a large, prestigious company, a stroke of luck for a woman with a tough life, a death that looks like a twist of fate.

Sistemi Integrati, the private investigator service of the mysterious Oscar Falcone and former cop Agatina Cirrielli, start to probe an unusual robbery. Amid contradictory clues, false truths and true lies, they as always seek the aid and insight of Carlo Monterossi, a laidback yet careful observer of other people's lives and Alessandro Robecchi's longtime protagonist.

However, lurking in the shadows of an apparently ordinary case are the strange, faraway worlds of business, money, power play and the tiny existences that are always hanging in the balance, men and women scraping by just to stay afloat, small, frightened fish in a large, raging sea. Two ironic, disenchanted, world-weary cops, Ghezzi and Carella, are after these same small fish in spite of themselves in the fierce morass of a Milan where "you need a bunch of losers to keep the myth of the winning city alive". So, Carlo Monterossi sets off on his tenth adventure, with lots of unexpected twists, turns and surprises as well as his own ghosts, the callous artifice of the TV world all caught up in a miracle that smacks of a scam, a small band of desperados seeking redemption, and especially Teresa, a woman who is learning to "want it all". A compelling novel where injustice, contradiction and revenge are lurking around every corner in a mix of bitterness, irony and unexpected tenderness. Just as life is a mix of right and wrong, deep water, predators and small fish. Defenseless, frightened but irreducibly alive.

Alessandro Robecchi is one of the authors of the shows of Italian comedian Maurizio Crozza. With Sellerio he has published *Questa non è una canzone d'amore* (2014), *Dove sei stanotte* (2015), *Di rabbia e di vento* (2016), *Torto marcio* (2017), *Follia maggiore* (2018), *I tempi nuovi* (2019), *I cerchi nell'acqua* (2020), *Flora* (2021), *Una piccola questione di cuore* (2022), *Cinque blues per la banda Monterossi* (2023).

What people say about *Pesci Piccoli*:

«*Small Fish* is of a resigned and deafening glow that hurts, a formidable chapter of noir as the new social novel of Italy, politically defunct for decades. With rhetorical flair, one could say it stirs conscience and heart».

Fabrizio d'Esposito, *Il Fatto Quotidiano*

« A **Monterossi** aware of the injustices and pain that lurk in his Milan, the 'big bad city', where social differences bite harder than ever».

Raffaella Silipo, *La Stampa*

«A **Robecchi** bitter than his previous books, but in a state of grace, he writes perhaps his best novel to date, giving the reader a merciless, bitter, biting social portrait, reminding everyone “that it takes a lot of losers to keep the myth of the winning city alive”».

Andrea Frateff-Gianni, *Il Messaggero*

Antonio Manzini

Il passato è un morto senza cadavere

The Past is a Dead Man Without a Body

May 2024 | 460 pages | La memoria

THE ROCCO SCHIAVONE bestselling novels have sold in Italy so far 3.0 million copies.

The Rocco Schiavone series began with *Pista nera* (2013), *La costola di Adamo* (2014), *Non è stagione* (2014), *Era di Maggio* (2015), *Cinque indagini romane per Rocco Schiavone* (2016), *7-7-2007* (2016), *Pulvis et umbra* (2017), *L'anello mancante. Cinque indagini di Rocco Schiavone* (2018), *Fate il vostro gioco* (2018), *Rien ne va plus* (2019), *Ah l'amore l'amore* (2020), *Vecchie conoscenze* (2021) and *Le ossa parlano* (2022), *ELP* (2023), *Riusciranno i nostri eroi a ritrovare l'amico misteriosamente scomparso in Sud America?* (2023)

Antonio Manzini's success is increasing abroad where the series is published in **Denmark**/Arvids; **Estonia**/ Toledo Kirjastus; **France**/Denoel and Folio Policier-Gallimard; **Germany**/Rowohlt Verlag; **Greece**/Patakis; **Japan**/Tokyo-Sogen-Sha, **Poland**/Muza Publishers; **Portuguese rights for Brazil only** L&PM Editores; **World Spanish and Catalan Rights**/Salamandra/PRH.

Manzini's new novel featuring Rocco Schiavone —the cantankerous, unconventional deputy police chief who has won the hearts of a growing number of readers—is a perfect blend of suspense, reflection on the present and ordinary disputes disrupted by past secrets.

«Manzini writes with the levity of the great storytellers and the naturalness of someone who knows where to look for a good story that portrays real people's fears and anxieties amid social change, like a true human comedy of increasing intensity».

Sergio Pent, TTL – *La Stampa*

November in Aosta. It's drizzly and dreary, the sky shifting from grey to fog white. A cyclist gets hit on the road to Valsavarenche, then poof! the perpetrator vanishes. A hit and run. It won't take more than a few hours of Rocco Schiavone's time to do all the tiresome paperwork, then it's back to the drudgery of the daily grind. However, Michela Gambino mixes up the cards when she sits in for forensics and realizes they actually have a serious problem on their hands, turning an ordinary road accident into a total pain in the backside.

Thus begins our new story, where Rocco is forced to undertake yet another challenging investigation into a murder with no clear motive. The victim is Paolo Sanna and he doesn't appear to have any friends, though he moved to Aosta two years ago. He is survived only by his brother and sister-in-law who own a clinic in Ancona. He lived in Rome, Milan, Barcelona and Venice. He had no job and was financially set. His house is modern and tastefully decorated, but with no personal touches, like a sort of luxury hotel. Who wanted him dead and why? From the looks of things, Paolo Sanna was the most harmless, untarnished man on the earth. Or was he...

The investigation isn't Schiavone's only cross to bear, however. There is also Sandra Buccellato, the journalist he meets with a guy Rocco calls "The Toad". Who is this guy? What does he want from Sandra? She says he is an informant she uses for her investigative pieces, but Rocco isn't convinced. If he is just an informant, why does he live in an apartment of the Castorp, a coffee roasting company owned by Sandra's mother? What's the connection? Is there something deeper going on?

Then there is Schiavone's team, which we have come to know better and better, including D'Intino, Schiavone's favorite target, who has decided to start writing bad poetry in dialect to seek his soulmate. "Baby, when you look at me I feel like a king! Round you there's beauty in everything! And when I wake in dawn's early light, everything 'round me's a delight."

Gaetano Savatteri

La Magna Via

The Magna Via

May 2024 | 288 | La memoria

Translation rights: Sellerio editore / World

Previous books sold in: **Greece** Historical Quest

Movie/tv rights: Sellerio Editore – Palomar

The new novel featuring Saverio Lamanna and Peppe Piccionello, the Laurel and Hardy of Italian crime fiction and protagonists of the hit TV series *Màkari*. The third season, directed by Monica Vullo and Riccardo Mosca, starring Claudio Gioè and Domenico Centamore, airs in February on Rai 1.

«Brilliant, enjoyable, enviably bursting with life, Savatteri is the champion of self-mockery».

Antonio D'Orrico, *La Lettura -Corriere della Sera*

Saverio Lamanna sets off on a coast-to-coast journey over the timeless trails and abandoned fiefs of Sicily's feudal past, though not to keep in shape or to satisfy a passion for outdoor sports—things totally alien to a city boy like Lamanna. He is doing it to follow and keep an eye on his father and his father's friend Mimi as they set off to discover Sicily's hinterland.

Accompanied by Peppe Piccionello and with the support of Suleima, Lamanna takes on inland Sicily in the spring, bright and brilliant as Ireland, traveling along the ancient Magna Via Francigena, a network of trails and country roads connecting Palermo and Agrigento.

Villages, farm-estates and herds of sheep and goats show us an island where the trades and landscapes of yesteryear still live on today. Lamanna meets other travelers and wayfarers along the way, rediscovering the magic of non-religious pilgrimage in the great outdoors.

But alas, a few people get violently murdered in their wake, casting a grim shadow over the trip. Are the murders somehow connected to their pilgrimage? Day by day, Lamanna begins to discover the pleasure of living and moving slowly while also having to investigate the murders and find out if the facts of the case are just a coincidence or connected to some mysterious, seemingly out-of-place pilgrims along the Magna Via.

The old and the new, tradition and novelty, walk side by side down paths beaten by the Arabs and the Normans. Saverio Lamanna must untangle this mess of legendary memories and the new consumer tourism promoting a certain image of Sicily, stubbornly resistant to change but intent on exploiting its identity for profit, no matter how infamous. But there is still one unanswered question: what speed does the present move at?

Gaetano Savatteri (Milan, 1964), grew up in Sicily but lives and works in Rome. With Sellerio he has published: *La congiura dei loquaci* (2000, 2017) *La ferita di Vishinskij* (2003), *Gli uomini che non si voltano* (2006), *Uno per tutti* (2008), *La volata di Calò* (2008), *La fabbrica delle stelle* (2016), *Il delitto di Kolymbetra* (2018), *Il lusso della giovinezza* (2020), *Quattro indagini a Màkari* (2021) and *I colpevoli sono matti* (2022).

Non Fiction

Paolo Pecere

Il senso della natura. Sette sentieri per la terra

The Meaning of Nature: Seven paths for the Earth

March 2024 | 480 pages | Il Contesto

Translation rights: Sellerio editore / World

Movie/tv rights: Sellerio Editore

«Pecere's journey is narrated with the pen of a novelist and the awareness and study of an essayist».

Luca Romano, *Huffington Post*

Of the many, important books on the relationship between man and nature and on the concept of ecology, there is no other book/world quite like this one in terms of its critical synthesis of the issues, the fieldwork carried out and the writing style adopted to share his journey with readers.

This is a voyage into the history of thought, into the past and future of the Earth, into territories where man comes face to face with the non-human and prepares to dialog, seeking the sense and sentiment of nature. A journey through the planet, from New York to the Galápagos, from Borneo to Rwanda to Tibet. A journey to understand, to ponder, to analyze.

Paolo Pecere starts with an obvious premise: although the devastating impact of human civilization on nature is known and evident in climate disaster, animal species' extinction, deforestation and disappearing landscapes, none of this affects any deep change in the lifestyles of industrial societies. At the same time, people feel a widespread sense of nostalgia for uncontaminated nature. But this isn't enough. Starting from this split and considering that scientific knowledge doesn't seem sufficient to impact people's conscience, Pecere explores, as a scholar and traveller, different ways to build a new relationship with nature through his descriptions of exemplary places and the people who live there today.

He starts from cities and their seeming isolation from the environment and dependence on natural resources, then moves to other settings, examining the origins of our knowledge of nature: from the idea of a cosmic order to our relationship to water, animals, plants, landscapes. Therefore, what is the true meaning of nature today? The meaning that must be re-discovered or re-imagined. Could it be "loving what is not like us"? Or being silent and trying to see through eyes that aren't our own? Or maybe learning to look at the world without always, obsessively scrutinizing ourselves.

Paolo Pecere (Rome, 1975) is an associate professor of the history of philosophy at Roma Tre University. His essays include *La filosofia della natura in Kant* (2009) and *Dalla parte di Alice. La coscienza e l'immaginario* (2015). His short stories have appeared in *Nazione Indiana* and *Nuovi Argomenti*. He has published two novels, *La vita lontana* (2018) and *Risorgere* (2019), and a school textbook *Filosofia. La ricerca della conoscenza* (2018, with Riccardo Chiaradonna). His last book is *Il dio che danza. Viaggi, trance e trasformazioni* (2021).

Danilo Dolci
Racconti siciliani

Sicilia Stories

June 2024 | 428 pages | Promemoria

Translation rights: Sellerio editore / World

Movie/tv rights: Sellerio Editore

June 28th marks the 100-year anniversary of the birth of Danilo Dolci, the Gandhi of Italy and an epoch-making activist for social change. In the fifties, Dolci forced intellectuals and journalists to finally look at the world's poor. Rereading his stories highlights how topical and necessary his message is for the new generations.

«Today the striking thing about these *Stories* is how dramatic the situations are—bearing witness to a vanished Italy that however calls to mind other Italies of today, like the Italy of migrants—and their extraordinary expressive strength, a power that seems to belong to another time and place. A tapestry of stories that convey fascination, involvement and rage all at the same time. Lives lost, within a context of injustice».

Goffredo Fofi, *Avvenire*

«His writings changed the course of things. The strikes he led in southern Italy were truly unique: the jobless going to work».

Roberto Saviano

Danilo Dolci's pacifist outcry consisting of passive resistance, refusing to pay established prices and rents, occupying buildings and public places, reverse strikes where people went to work, collective hunger strikes, the merging of social rights with human rights, was a jab that jarred the ruling classes and leaders of the union struggles out of their indifference. His "method" was based on the idea that to know the poor you must also know their material needs and spiritual condition, and in order for people to know the poor, their voice needs to be heard. This is what his "investigations" did: they gave a voice to the little people. And these stories are about his investigations.

Voices, lives lived. His stories come from all walks of life in the backward Sicily of that era—from hunter-gatherers of rabbits, eels and vegetables to the last princess—and are told in the first person with an alienating effect, as if written by a poet, which Dolci was. A bard offering readers enchantment and characters who portray painful stories in magnificent dreams of universal harmony.

After his experience at the intentional community of practicing Catholics Nomadelfia, i.e., "the city where brotherhood is law", Danilo Dolci (Sesana, 1924-Trappeto, 1997) came to Trappeto, near Trapani, and began his tireless work of social animation. Sellerio has also published these other books by Dolci: *Banditi a Partinico* (2009), *Processo all'articolo 4* (2011) and *Inchiesta a Palermo* (2013).

Adriano Sofri

Una variazione di Kafka

Kafka's Variation

2018 | 210 pages | La memoria

Translation rights: Sellerio editore / World

Sold in: **Germany** Verlag Klaus Wagenbach GmbH, **Spain** Navona Editorial

Movie/tv rights: Sellerio Editore

On the occasion of the 100th anniversary of Kafka's death we would like to draw attention to this passionate investigation with which Adriano Sofri enters with the lens of the detective and the skill of the philological critic into *The Metamorphosis*.

Adriano Sofri's book is an adventurous tram ride through the translations of an entire century. A variation in *The Metamorphosis* introduced by Kafka himself sheds new light on one of the most disturbing short stories of the Twentieth Century.

It all begins with a typo that is far too odd to attract anybody's attention. One hundred years later, Adriano Sofri, the author of this book, finds it far too odd *not* to attract attention. So he sets out to trace the origin, from one language to another, from one translation to another, from one edition to another, of *The Metamorphosis*, Kafka's «perfect» short story written in 1915, with its dazzling incipit of how one morning Gregor Samsa wakes up to discover that he has been transformed into an enormous insect while the world around him has remained the same. Little by little, Sofri comes increasingly to suspect that the odd typo was not merely a typo, but rather a variation introduced by Franz Kafka himself, to improve his story, if even with just a single word. Until he finally comes across a couple of textual references in Kafka's diary and his letters to his girlfriend Felice that (in Sofri's opinion, naturally) serve as undeniable proof of his hypothesis.

A biographer once wrote that «one, single syllable of Kafka's is able to arouse deep emotions in the reader». Well, Sofri is one of these readers. In his case, it was a word: «*strassenlampen*» (*streetlight*), which is at the beginning of the second part of *The Metamorphosis*. It all began when he realised that in the most classic Italian translation, instead of «streetlight» there was a «tram». How can you confuse a tram with a streetlight? He began nosing around and found that in several translations in many different languages the elusive «tram» indeed popped up, which in German is called a «*strassenbahn*». If a travelling salesman can wake up to find he has been transformed into a giant insect, that even a streetlight can turn into a tram. This clear error, «tram» for «streetlight», was already there in the first translation of *The Metamorphosis*, which came out anonymously in 1925, one year after Kafka's death. If we venture down this rabbit hole we discover that this translation was unduly appropriated by one of the great men of universal literature, Jorge Luis Borges. The actual translator was Margarita Nelken, a Spanish woman who had a brilliant, tumultuous and sad life.

However, this is not what was fuelling Sofri's fervour. It was the fact that suddenly it seemed to him that «tram», rather than «streetlight», was more beautiful, that it actually shed light on the ending of the story itself, that it was not a mistake – the words *strassenlampen* and *strassenbahn* may be confused – but rather a variation introduced by Kafka himself. Proposing to correct *The Metamorphosis* is almost akin to challenging the word of the Holy Scripture, something people fight brutal wars over. Secular linguists usually spare the bloodshed and, at most, just sacrifice a few university chairs. Though, for Sofri it was wonderful to imagine himself as Kafka's ally against the typographical coalition that had formed. Kafka's writing can only be considered sacred if we considered it in its most secular sense: its literary sense. What the author expects is that readers find the account of this unpredictable search just as engrossing and unpredictable as he did; and when they come to the end, that they feel inspired to read *The Metamorphosis* another time.

Adriano Sofri (Trieste,1942) is an Italian intellectual, a journalist and a writer. With Sellerio he has written the following titles: *Memoria* (1990), *L'ombra di Moro* (1991), *Le prigioni degli altri* (1993), *Il nodo e il chiodo* (1995), *Lo specchio di Sarajevo* (1997), *Piccola posta* (1999), *Chi è il mio prossimo* (2007), *Contro Giuliano*. *Noi uomini, le donne e l'aborto* (2008), *La notte che Pinelli* (2009), *Machiavelli, Tupac e la Principessa* (2013) e *Reagì Mauro Rostagno sorridendo* (2014).

Repêchage from the Backlist

Alessandra Lavagnino

Le bibliotecarie di Alessandria

The Librarians of Alexandria

2002 | 432 pages | Promemoria

Translation rights: Sellerio editore / World

Rights sold in USA

Movie/tv rights: Sellerio Editore

«The architecture! The history! The worshipful tours of streets, cathedrals, libraries, piazzas... Teresa Lust's translation is lyrical».

New York Times Book Review

«Winner of the Zerilli-Marimo Prize . . . Lavagnino successfully evokes the sights, smells, and sounds of her characters' surroundings, particularly Rome and Palermo as seen through a child's eyes».

Library Journal

«Alessandra Lavagnino has an extraordinary talent for gathering the scents of the city, its colors and sounds, and the music and dreams, the expressions, voices, and small stories of unforgettable characters. A splendid choral novel».

Stradenove

A gripping family saga unfolding between the 19th and 20th centuries set within stunning geographical landscapes and about two women's passion for books and literature. This choral novel —winner of the 2002 Vittorini Prize and a finalist for the Strega Prize—weaves together unforgettable characters, history-making events and social change.

Adriana, daughter of the protagonist Marta, recounts her family vicissitudes in three crucial moments: their move in 1899 to Alexandria, Egypt, a city of dizzying colors and flavors, with both an eastern and western charm; their move back to Rome in 1920, when Marta's passion for books manifests in a job at a library with her sister Margherita, where they become the “Librarians from Alexandria” who manage to rescue precious manuscripts from World War II bombs; their years in Palermo, Sicily, under a threat of war that disrupts everybody's existence.

A novel about memory, brimming with passion, between happy childhoods and difficult adulthoods, separations and distance, unexpected bonds, surprising characters and actions deeply impacted by History.

Alessandra Lavagnino (1927-2018), born in Naples, taught Parasitology at the University of Palermo and is a specialist in disease-carrying insects. In addition to her scientific publications, she wrote a good amount of fiction, including novels (*I lucertoloni*, 1969; *Il fantasma nel sole*, 1973), stories and fairytales for magazines and informative scientific stories (*Zanzare*, published by Sellerio in 1994; *Belli di mamma*, 1997) and works rewritten in Italian (*Heidi*, *Silver Skates*, *Pride and Prejudice*). Sellerio has published the following books by Lavagnino: *Zanzare* (1993), *Una granita di caffè con panna* (2001), *Le bibliotecarie di Alessandria* (2002, 2023), *I Daneu. Una famiglia di antiquari* (2003), *Un inverno 1943-1944* (2006) and *La mala aria* (2010).

Andrea Camilleri
Montalbano Series
Historical novels

Translation rights: Alferj Agenzia Letteraria / Sellerio editore / World
Movie/tv rights: Heirs of Andrea Camilleri

Andrea Camilleri (Porto Empedocle, Agrigento Province, Sicily 1925 – Roma, 2019) is widely considered to be one of the greatest Italian writers.

He worked as theater, television and radio director, he was a tv producer and script editor.

He published his first book, *Il Corso delle Cose* in 1978 and almost 20 years later with *La forma dell'acqua* (published in 1994) his fictional character Salvo Montalbano became an overnight success.

The mystery series was a main worldwide success and has been translated into thirty-six languages.

Along with his massively popular Montalbano character Andrea Camilleri wrote several novels focusing on historical and civil fiction.

Andrea Camilleri received a number of honorary degrees from several Italian and International Universities and the following major Prizes, among which: Premio Campiello 2011 alla Carriera, Premio Chandler 2011 alla Carriera, Premio Fregene Letteratura – Opera Complessiva 2013, the 2012 International Dagger Award, The 2014 BcNegra , Premio Gogol' 2015.

Salvo Montalbano stories have been produced and screened by Italian television RAI and becoming the most Italian successful series in the latest 30 years, the series generated the spin-off *Il giovane Montalbano*. The TV series has been sold and broadcasted in over 65 countries.

Andrea Camilleri is a milestone in the history of literature and in the history of Italy.