

# FICTION

Frankfurt 2019



Giulio Einaudi editore

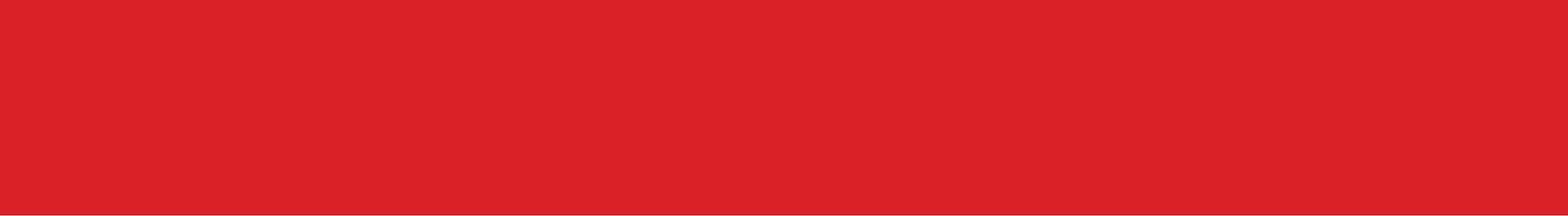
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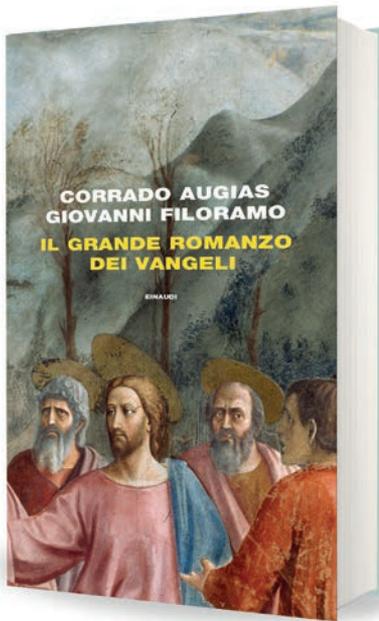
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# Fiction







## CORRADO AUGIAS GIOVANNI FILORAMO

### THE GREAT NOVEL OF THE GOSPELS

#### IL GRANDE ROMANZO DEI VANGELI

**If a traveler from far away were to flip through the pages of the Gospels without knowing anything about their origin or their possible theological implications, what would he be reading? Basically, four partially (but not entirely) similar versions of the tragic events involving a preacher who challenged the power of the Church and the State, was put on trial, and condemned to death. But there is another element which our hypothetical reader would note: the throng of characters who come in contact with our protagonist, or who accompany him, during the course of his brief existence. Characters, a story line, adventure: in other words, literature.**

**CORRADO AUGIAS**, journalist, writer, the author of cultural TV programs, was born in Rome. His many books have been translated into the major languages, including *Le ultime diciotto ore di Gesù*, *I segreti di Istanbul*, *Questa nostra Italia*, and the novel *Il lato oscuro del cuore*.

**GIOVANNI FILORAMO** teaches History of Christianity at the University of Turin. His books include *Le vie del sacro* (1994), *Che cos'è la religione* (2004), and *Il sacro e il potere* (2009).

FRONTIERE EINAUDI

**SEPTEMBER 2019**

€ 19,50 • pp. 272

978880623280-1

Our hypothetical reader would be struck by the different reactions, the relentless hate, the boundless love. He would note the perplexities, an indistinct crowd dressed in rags, resigned or cruel, a throng of fishermen, workers in the fields and the vineyards, shepherds – all illiterate, some seriously ill, and all trusting in the history of their people and the constant intercession of their God, in peace and in war.

Amazement over this humanity, marvel over these extraordinary human beings, are the starting point for Corrado Augias in his discussion with Giovanni Filoramo, one of the foremost historians of Christianity. Augias “zooms in” on the men and women who appear in the Gospels. He examines their lives as narrated by the Evangelists, as well as their untold secrets, origins, or destinies. Starting with the mother of the man who was put to death, a figure who should play a central role but instead – oddly – seems barely sketched in, a fleeting presence characterized by her often harsh relationship with her son. Or the father (adoptive?), a minor building contractor, rather than just a carpenter, who silently witnesses the extraordinary events which destiny has in store for him. Or the enigmatic, multi-faceted, and highly fascinating figure of Judas.

With this book, Augias once again succeeds in a very difficult undertaking: to narrate, in a surprisingly new way, a story we thought we knew.

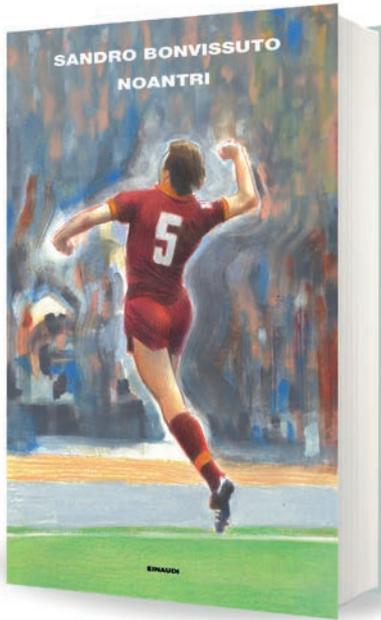


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**SANDRO BONVISSUTO** (1970) lives in Rome. He is a waiter in a pub and has a degree in Philosophy. In 2012, he published with Einaudi *Dentro*. He is one of the authors of *Scena padre* (Einaudi 2013).

# SANDRO BONVISSUTO

## US

### NOANTRI

**There is an us and there is a me: this is what the world teaches us. Bonvissuto sings of Rome but above all he sings of an absolute, fulminating love which ignites in the soul of a boy and teaches him everything.**

Mixing high and low, as did his book *Dentro*, and alternating digressions and extraordinary scenes, the new novel by Bonvissuto starts like a philosophical treatise on love. But, as opposed to many other passions, the passion for soccer lasts an entire lifetime and it never stops burning, for better or, above all, for worse. This flame is the fulcrum of a microcosm of fathers, grandfathers, uncles, fellow fans of the A.S. Roma soccer team, a true community, joyous and infinite, which can initiate you in life. Sharing defeats, the couch on which the entire family “watches” the radio, the epic construction of a flag to take to the stadium along with the omelet sandwiches... Then there’s Barabba, who lives in a camper near the train tracks: he will reveal to the boy how many universes there are, concentrated in a single soccer jersey. Number five. It is worn by an atypical Brazilian, a midfielder who tiptoes onto the scene and makes the forbidden dream of every fan come true, that unnameable word, “championship”.



**RIGHTS SOLD**  
France (Métailié)

SUPERCORALLI  
**FEBRUARY 2020**  
€ 19,00 • pp. 256  
978880621772-3



**SANDRO CAMPANI** lives and works in a town in the Tuscan-Emilian Apennines, where he was born in 1974. He has published *È dolcissimo non appartenerti piú* (Playground 2005), *Nel paese del Magnano* (Italic Pequod 2010), and *La terra nera* (Rizzoli 2013). With Einaudi he has published *Il giro del miele* (2017).

## **SANDRO CAMPANI**

# **STEPS IN THE FOREST**

### **I PASSI NEL BOSCO**

**Some men safeguard secrets; instead, others are made of the same substance as secrets. They don't seem to have a past, or they have too many. Luchino is one of these men: elusive, loved and hated by one and all, distant and yet so present.**

It is the period of logging, a collective rite which brings together all the inhabitants of a small community in the Tuscan-Emilian Apennines. Everyone gathers, even if it's only to have a look around or drink a few glasses with the others. But it isn't just the woodcutters and their families: there are many other familiar and less familiar faces. Luchino shows up, too; some townspeople had whispered that he had returned, even though no one had seen him yet. But then, that's Luchino for you: he went out into the world a while back, for who knows what adventures, and now he has come back, when it suits him best.

His presence does not go unobserved. Everyone expects something from him, everyone has a grudge, a regret, a wound, a score to settle, feelings which need to be confirmed. All of them will be disappointed.

Sandro Campani has a unique talent: he gives voice to the forest, to the wind which whips the trees, to the fragrance of the soil after a rainfall. And he does so with a writing style as precise and implacable as the blow of an ax.



SUPERCORALLI  
**JANUARY 2020**  
 € 19,50 • pp. 250  
 978880624329-6



**PAOLO COLAGRANDE** was born in Piacenza in 1960. He has published the novels: *Fideg* (Alet 2007, Campiello Prize for First Novels, finalist for the Viareggio Prize, finalist for the Cuneo-Chambéry First Novel Prize), *Kammerspiel* (Alet 2008), *Dioblú* (Rizzoli 2010), *Senti le rane* (Nottetempo 2015, Campiello Prize Selection of the Jury of Literary Experts).

**FINALIST FOR THE 2019 CAMPIELLO PRIZE**

## PAOLO COLAGRANDE

### ODD-NUMBERED LIFE

#### LA VITA DISPARI

**The hilarious, pyrotechnical, and desolate parabola of Buttarelli: a boy who only sees one half of the world and is destined to become an adult who only lives life at 50% of what he could.**

**Gianni Celati meets Woody Allen, in a brilliantly entertaining and extraordinary writing style.**

Buttarelli reads the world like a book which is missing the even-numbered pages or, if they are there, they are indecipherable.

His life is half-observed and restricted to the elementary space of a room and a street; it is a tragic-comical attempt to guess the missing part: of school, of love, of work.

The mystery surrounding Buttarelli's disappearance, through the testimony of his dead-beat friend Gualtieri, unspools in a plot of paradoxical misunderstandings and ruinous coincidences: his silent war with the school principal, his passion for Eustrella, his simultaneous engagement with eight – eight – female classmates, the eccentric existential lessons his putative father taught him, his marriage to Ciarma, his infatuation with a certain Berengaria.

The world, seen through the eyes of Paolo Colagrande, is a place where humans have been placed by mistake. Or to amuse someone who is observing them, on the sly and from far away.

SUPERCORALLI

**JANUARY 2019**

€ 19,50 • pp. 288

978880623989-3



# ERNESTO FERRERO

## FRANCIS AND THE SULTAN

### FRANCESCO E IL SULTANO

**Eight hundred years ago, an unexpected meeting took place which has never ceased fascinating historians, artists, theologians, and authors.**

**The most enigmatic and illuminating adventure in the life of Francis, which has never been recounted before.**

**What did the Jester of God and the Sultan say to each other, in the midst of a bloody crusade?**

In 1219, Francis of Assisi set sail for Egypt, where the Christian forces were besieging Damietta. He was determined to overcome every difficulty in order to encounter the Sultan. Did Francis want to convert him? Set an example of proselytism to his fellow friars? Or was he seeking martyrdom? One year later, he returned from the crusade, profoundly changed. He had discovered the horrors of war and the ferocity of human beings, as well as the fascination of a spirituality which had many points in common with his own and which helped him find the words for his *Canticle of the Sun*. He would face difficult years in a fraternity which had grown too quickly.

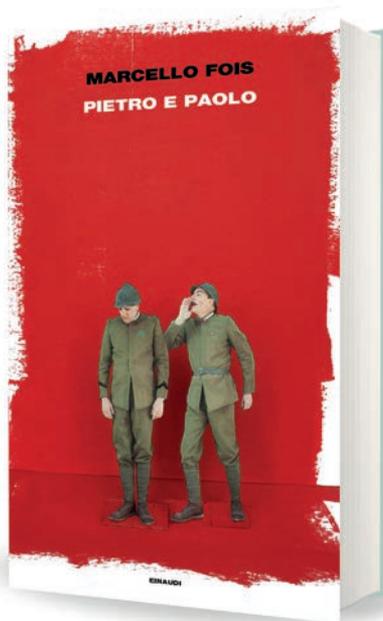
A master of the historical novel reconstructs this key moment, placing it within the framework of an era of popes and emperors, friars and soldiers, merchants and pilgrims, chroniclers and artists inspired by spasmodic dreams.

His story illuminates the behind-the-scenes activity of a forgery, an acid test to which the saint supposedly challenged the Sultan. A “political” invention, authenticated by Giotto’s frescoes in Assisi, which has long hidden a model of dialogue between Christian Europe and the Muslim Orient.

**ERNESTO FERRERO** worked in publishing for many years and ran Turin’s Book Fair from 1998 to 2016. His novels include: *N.* (Strega Prize in 2000), *L’anno dell’Indiano* (2001), *Disegnare il vento* (2011 Campiello Prize), *Storia di Quirina, di una talpa e di un orto di montagna* (2014), all published by Einaudi, along with a biography of Bluebeard, *Barbablù* (2004), the essay *Primo Levi. La vita, le opere* (2007), and *Amarcord bianconero* (2018). With Feltrinelli, he published the book of Einaudi’s memoirs *I migliori anni della nostra vita* (2005).

SUPERCORALLI  
**SEPTEMBER 2019**

€ 18,00 • pp. 170  
978880624287-9



**MARCELLO FOIS** (Nuoro 1960) lives and works in Bologna. His many books include *Picta* (1992 Calvino Prize), *Memoria del vuoto* (Super Grinzane Cavour, Volponi, and Alassio Prizes in 2007), *Stirpe* (Città di Vigevano Prize and Frontino Montefeltro Prize in 2010), *Nel tempo di mezzo* (finalist for the Campiello Prize and the Strega Prize in 2012), *L'importanza dei luoghi comuni* (2013), *Luce perfetta* (Mondello Prize and Asti d'Appello Prize in 2016), *Manuale di lettura creativa* (2016), *Quasi Grazia* (2016), *Del dirsi addio* (2017), and the book of verses *L'infinito non finire* (2018).

## MARCELLO FOIS

# PIETRO AND PAOLO

**“Well then, you have to prove he is your friend”. Friendship is a complex and very concrete value, in early-20<sup>th</sup>-century Nuoro, on the threshold of the Great War. Paolo and Pietro grew up together, as though their two families weren’t divided by the chasm that separates landowners from their sharecroppers. But the outside world doesn’t have time for purity. Marcello Fois returns to his homeland to recount the story of a bond which was consumed by a promise and kept alive by a prayer.**

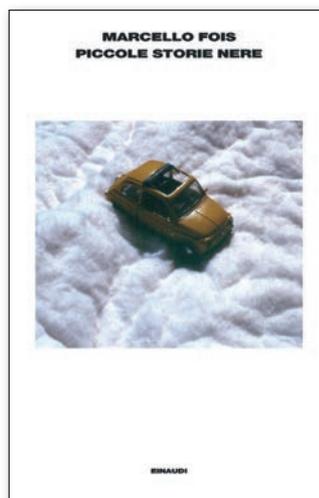
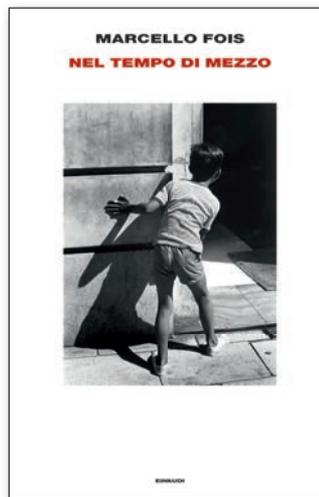
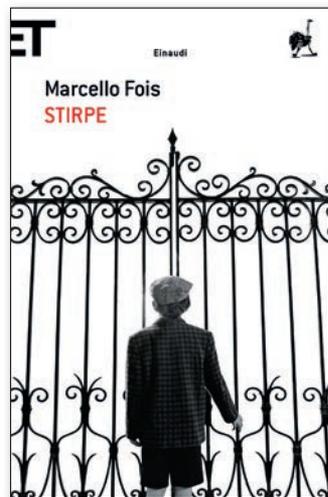
Under the “rigid and impassible” January sky, Pietro and Paolo, grown men by now, are about to encounter each again after a long separation. They both know it will be the last time. Before, they had been inseparable: Pietro, the son of servants; Paolo, the masters’ son. An adolescence spent in harmony with nature, in the vivid heart of rugged Sardinia. Their games, the words they said in order to know each better or to hurt each other, then Lucia, “a young, wild acacia”. There are many ways to discover who you are, who you want to become, the exact measure of your power.

When Paolo is called to arms, Pietro enlists as well, as a volunteer, to honor a promise which is more like a blood oath. His duty is to keep a close eye on his fragile friend, to watch over him, protect him. But the disparity in their relationship can no longer be ignored, the grammatical rules which Paolo used to explain to Pietro are now required: there are verbs, auxiliaries which permit the others to move in space and time.

“Don’t leave me”, Paolo asks, and Pietro might betray him, or perhaps he will honor his promise, but after those days of bombs and battles, their lives – and those of their families in Sardinia – were destined to change forever.

Until that morning in January when, once again, they find themselves face to face, in a showdown during which, paradoxically, betrayal or rescue might be the same gesture.

SUPERCORALLI  
**SEPTEMBER 2019**  
 € 17,50 • pp. 160  
 978880624286-2



# CHRISTIAN FRASCELLA

## THE MURDERER HAS 20/20 VISION

### L'ASSASSINO CI VEDE BENISSIMO

#### DETECTIVE CONTRERA'S THIRD INVESTIGATION

In his third adventure, detective Contrera has to deal with a double homicide committed in a take-away pizza joint owned by the shifty Egyptian, Basim. Basim and a passing client were shot to death by a mysterious murderer while our hero was in the lavatory. Eddie, who is going out with the Egyptian's former wife, is accused of the murders. Contrera has to prove the man's innocence and find the real murderer, whose motive lies in Basim's murky past.

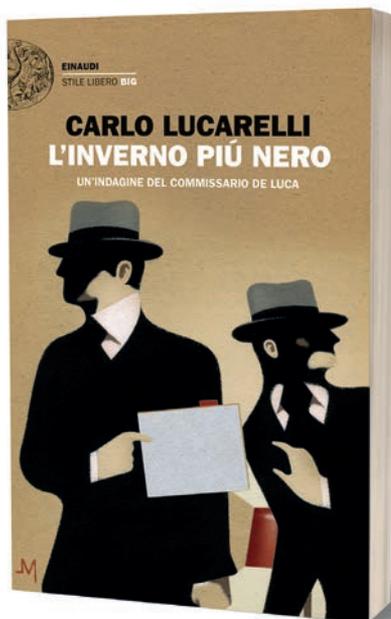
As for Contrera's family, his ex-wife Anna insists on carrying her pregnancy to term and wants him back; however, he is in love with Erica, who is also in love with him. But how will she react when she learns that Anna is pregnant? In the meantime, his sister's husband, Ermanno, is caught red-handed with his lover, and their family life falls apart...

**CHRISTIAN FRASCELLA** was born in Turin and lives in Rome. He has published *Mia sorella è una foca monaca* (Fazi 2009), *Sette piccoli sospetti* (Fazi 2010), *La sfuriata di Bet* (Einaudi 2011), *Il panico quotidiano* (Einaudi 2013), *La cosa piú incredibile* (Salani 2015), *Brucio* (Mondadori 2016), *Fa troppo freddo per morire* (Einaudi 2018) and *Il delitto ha le gambe corte* (Einaudi 2018).

I CORALLI  
2020  
€ 19,50 • pp. 400  
978880624353-1

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The Netherlands  
(Brooklyn)





**CARLO LUCARELLI** (Parma 1960) is the author of novels, essays, and scripts. His most recent books published by Einaudi “Stile Libero” include *Albergo Italia* (2014), *Il tempo delle iene* (2015), *Intrigo italiano* (2017), and *Peccato mortale* (2018). These latter two books marked the return of Commissioner De Luca, who had already starred in a trilogy (published originally by Sellerio and now by Einaudi “Stile Libero”) composed of *Carta bianca*, *L'estate torbida* and *Via delle Oche*. For many years now, he hosts television programs in which he retraces famous crimes and examines the aspects which are still obscure.

STILE LIBERO BIG  
**NOVEMBER 2019**  
 € 17,00 • pp. 200  
 978880624244-2

## CARLO LUCARELLI

# THE BLACKEST WINTER

### An Investigation by Commissioner De Luca

## L'INVERNO PIÙ NERO

#### Un'indagine del Commissario De Luca

**“I thought I had settled all my debts with my commissioner. But it was an illusion. I should have known that someone like him always has a surprise in store”.**

De Luca is willing to do anything to resolve a case, even sell his soul to the devil.

But this time, he has the opportunity to do “the right thing the right way”.

The winter of 1944 is, without a doubt, the “blackest winter” for Bologna. The city is occupied, in the grips of the cold, wounded by bombing raids. The Black Brigades have reacted to the constant episodes of partisan guerrilla warfare with such ferocity that even the German commando finds itself in difficulty. De Luca is now a member of the political police of Salò, and therefore an accomplice of the torturers who have their headquarters in the faculty of engineering, and to him those damned months are a progressive slide into the depths of hell. Then something happens. Three corpses are found in the Sperrzone, in the center of Bologna – which is full of evacuees, guarded by the soldiers of the Feldgendarmarie, a sort of ghetto whose porticoes resound with the sounds of the animals brought in from the countryside. Three murders which De Luca must investigate for three different clients with contrasting interests. Supporters of the Republic of Salò. The Germans. And above all, the colleagues of the “antifascist police headquarters”, a clandestine organization of active policemen. In fact, a man has been unjustly accused of the crimes, a man who, unbeknownst to the authorities, is an important member of the Resistance. What with eyewitnesses who saw what they couldn't have seen, impossible alibis, and dead people who disappear like ghosts, De Luca might just have an opportunity to redeem himself, at least in part, of his sins.





**NICOLAI LILIN** was born in Bender, Transnistria; he has been living in Italy since 2003 and writes in Italian. With Einaudi, he has published the novels *Educazione siberiana* (2009), translated in twenty-three languages; *Caduta libera* (2010); *Il respiro del buio* (2011); *Storie sulla pelle* (2012); *Il serpente di Dio* (2014); *Trilogia siberiana* (2014, which brings together *Educazione siberiana*, *Caduta libera*, and *Il respiro del buio*); *Spy Story Love Story* (2016); *Favole fuorilegge* (2017); and *Il marchio ribelle* (2018). Gabriele Salvatores based a film on *Educazione siberiana*; starring John Malkovich and produced by Cattleya with Rai Cinema, it was released in 2013.

SUPERCORALLI

**OCTOBER 2019**

€ 13,00 • pp. 144

978880623726-4

## NICOLAI LILIN

# THE LEGENDS OF THE TIGER

## LE LEGGENDE DELLA TIGRE

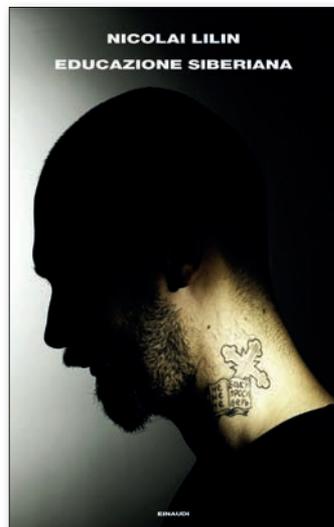
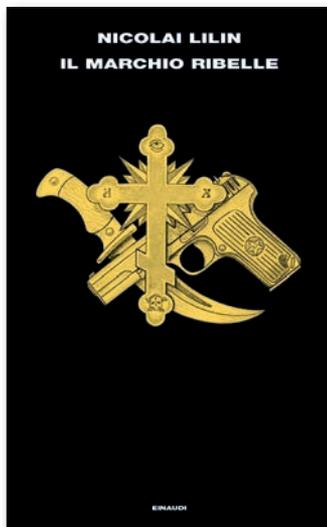
**Eight magical Siberian stories**

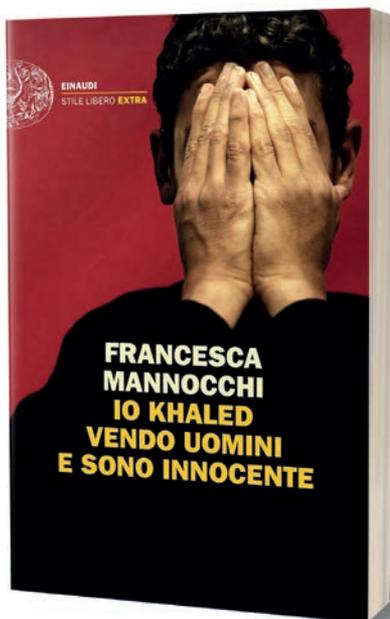
**One stormy night, an old man tells two wayfarers what he has learned about life through the ancient legends of his people.**

Two young men cross the Siberian forest in search of a rare specimen of white tiger; a violent storm overtakes them on their way. They are saved by a “boy of salt”, who appears out of nowhere and leads them to a house: it is the home of an equally mysterious old man, who enchants them all night long, until sunrise, as he narrates stories of spirits, shamans, hunters, and travelers, gold diggers, bandits, and pioneers of that wild land.

The legends of the taiga come back to life through his voice, the ancient spirits through the forest once again, and the breath of the great tiger Amba animates all creation.

“Siberia is made of these stories. Here there are no laws, rules, governments, or other forms of human power: the only power belongs to nature. The essence of the Siberian soul is in its legends”.





**FRANCESCA MANNOCCHI** works with several Italian and international newspapers and televisions. She has reported from Iraq, Libya, Lebanon, Syria, Tunisia, Egypt, Afghanistan. She won the Premio Giustolisi with an investigation into the trafficking of migrants and on Libyan jails. In 2016 she was also awarded the Premiolo, the foremost Italian prize for journalism. With photographer Alessio Romenzi, she has co-directed the documentary *Isis, Tomorrow*, presented at the 75<sup>th</sup> Mostra Internazionale d'Arte Cinematografica in Venice.

STILE LIBERO  
**JANUARY 2019**  
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 978880624090-5

# FRANCESCA MANNOCCHI

## I, KHALED, SELL PEOPLE. I AM INNOCENT

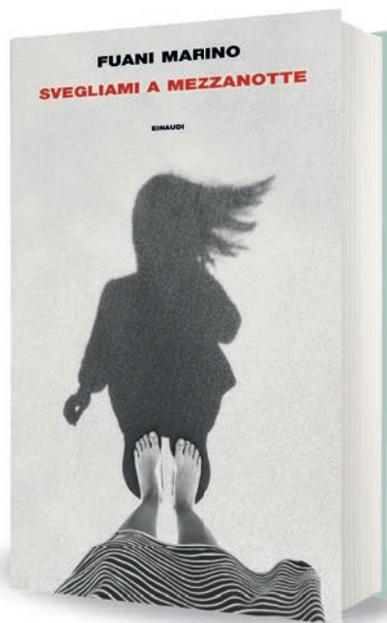
### IO KHALED VEDO UOMINI E SONO INNOCENTE

**What pushes a young Libyan man to become a human trafficker? For the first time the migrants' tragedy is told from the contradictory, astonishing point of view of a trafficker: a victim of blackmail in a country plunged in chaos.**

The shocking confession of a human trafficker.

Khaled comes from Libya, he is just over thirty years old. He has joined the revolution to depose Gaddafi, but the revolution turned out to be a failure. And so Khaled, who had wanted to become an engineer and build a new country, is now a link in the chain that handles the traffic of human beings. He organizes Mediterranean crossings, shunts men, women and children from the southern borders to the detention centres: the legal prisons, and the illegal ones, where traffickers lock migrants awaiting passage and torture them, rape them, blackmail their families.

Khaled looks on, at times he joins in. He's doing it for money, but doesn't feel like a criminal, because he lives in a country where there seems to be no alternative to abuse. Francesca Mannocchi, a journalist and documentary maker who has worked in conflict zones and with migrants for many years, records Khaled's voice, his words describing a world where the line between good and evil is growing thinner.



**FUANI MARINO** (Naples 1980) is a psychologist and a journalist. She has worked on the editorial staff of *Corriere del Mezzogiorno*. In 2017, she published the novel *Il panorama alle spalle* (Scatole Parlanti editore). Her articles and short stories have been published in *Rivista Studio*, *il Tascabile*, and other journals.

## FUANI MARINO

### WAKE ME AT MIDNIGHT

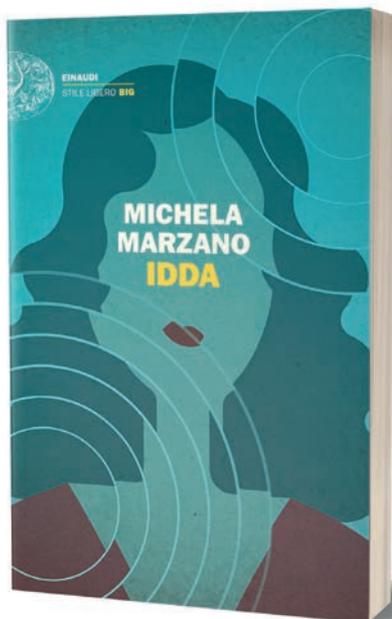
#### SVEGLIAMI A MEZZANOTTE

**July 26, 2012: in an anonymous holiday resort, after a day spent at the seaside, a young woman, who gave birth to a baby a few weeks earlier, goes up to the top floor of an apartment building. She leans over the ledge and throws herself into the void. Why did she do it? Why did she decide to kill herself? We don't know - and maybe, at that moment, she didn't know, either. But this attempted suicide failed and today, the young woman wants to understand.**

After surviving that crime against herself, Fuani Marino wonders why she did it. And she does so in a searing book which progresses like a medical chart, in which the most important information is a difficult personal deposition. Navigating hereditary and environmental factors, the author plumbs the diagnosis of bipolar disorder she was given. She hypothesizes the causes, referring to scientific and literary publications, and to how mental illness and suicide are considered today by neuroscience and anti-psychiatry. This painstaking investigation raises questions about the warning signs and clues of a complicated childhood, the anxieties of adolescence, the more conventional choices of adulthood: marriage, maternity. But the stages of her life are illuminated by a new light, a clear-eyed acceptance of the suffering of her past and the impossibility to erase what has been. And the author recounts her unexpected resurrection through the filter of this awareness.

In *Svegliami a mezzanotte*, Fuani Marino uses literary characters and authors to recount a true story, her own. In part *memoir*, in part a description of mental distress, and in part a reflection on social and cultural stigma, *Svegliami a mezzanotte* is a powerful book which courageously looks into the darkness without self-indulgence or sentimentality – on the contrary, often with sharp self-irony. As painful as life can sometimes be, but equally radiant with the hope it can bestow.

FRONTIERE  
**SEPTEMBER 2019**  
 € 17,00 • pp. 168  
 978880624261-9



**MICHELA MARZANO** (Rome 1970) is a professor of Moral Philosophy at Paris Descartes University, an editorialist for *la Repubblica*, and the author of numerous books which have been translated into many languages. With Einaudi "Stile Libero" she has published the novel *L'amore che mi resta* (2017). Her books include *Volevo essere una farfalla* (2011), *L'amore è tutto: è tutto ciò che so dell'amore* (2014 Bancarella Prize), *Papà, mamma e gender* (2015).

STILE LIBERO BIG  
**JANUARY 2019**  
 € 17,50 • pp. 240  
 978880623991-6

## MICHELA MARZANO

### IDDA

**Two women who belong to very different and distant worlds: unexpectedly, one finds in the other something she had lost, while the other finds the strength to try to regain it. Marzano returns to the topics which informed her most successful books: identity, family, and love, the sentiment which most consumes us and the only one which can save us.**

What remains of us when entire pieces of our existence have disappeared?

A woman who has severed the ties with her past finds herself reflected in another, older, woman, who instead has lost all recollection of her past. By retracing the elderly woman's story, for the first time she feels the need to recover her own, painful past, in order to discover who she is, and who she has become.

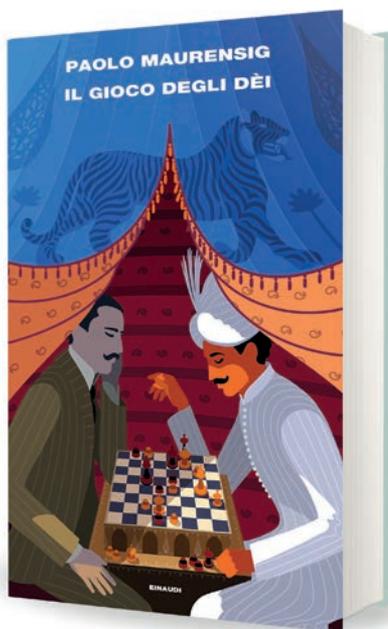
Alessandra is a plant biologist; she teaches in Paris, where she lives with Pierre. It has been years since she returned to Salento, where she was born and which she left after her mother died because she was unable to come to terms with the shadows of her own family. When Annie, Pierre's elderly mother, is taken to a clinic because she is progressively losing her memory, Alessandra cares for her home, which must be put up for sale.

Thus, as she opens drawers and closets, she discovers the universe of this woman – familiar and yet unknown – and is so fascinated by her that she begins to reconstruct her life, in part through her imagination, as though it were the only way to safeguard the woman's identity now that she is lost in her oblivion.

Or maybe Alessandra only wants to understand where the man she loves comes from. She never wanted to have children with Pierre, despite his insistence, and suddenly she is afraid that if she, too, were to lose her memory, no one would be able to remember it for her. As her relationship with Annie becomes increasingly intimate and almost filial, the words from her childhood resurface in her, along with all the memories she has been unable to cancel. It is time to come to terms with them, and in order to do so she must go back to where it all began.



**RIGHTS SOLD**  
 France (Grasset)



#### RIGHTS SOLD

World English Rights (World Editions)

**PAOLO MAURENSIG** was born in Gorizia and lives in Udine. He debuted in 1993 with *La variante di Lüneburg*, translated into over twenty languages. His novels include: *Canone inverso* (1996), *Venere lesa* (1998), *Il guardiano dei sogni* (2003), and *L'angelo degli scacchi* (2013). In 2015, he published *Teoria delle ombre*, which won the Bagutta Prize. *Il diavolo nel cassetto* is his first novel published by Einaudi.

SUPERCORALLI

**MARCH 2019**

€ 17,00 • pp. 152

978880624074-5

## PAOLO MAURENSIG

# THE GAME OF THE GODS

### IL GIOCO DEGLI DÈI

**Chaturanga is the oldest game in the world, the forebear of chess. It is said that people forget everything when they concentrate on those pieces, with their strange animal forms, as though the destruction or the salvation of the entire universe depended on their moves. To learn the art of the game is an arduous task, but to Malik Mir Sultan Khan it was all so easy. The gods, or fate, had given him a natural talent which, in just a few years, led him to become the most invincible chess player of his time. But a divine gift can also be hard to bear, for those who know they are destined to go through life as mere spectators.**

Who is Malik Mir Sultan Khan? The mysterious man all New York is talking about, the man who will inherit a small portion of the enormous fortune of Mrs. Abbott, who has retired to a secluded life in a remote location on the Indian subcontinent. Is he only a cunning seducer of wealthy widows? And how did he manage to win the British chess championship three times during the 1930s, since he hails from a small isolated village in the jungle? An American journalist, stationed in the Punjab in the mid-1960s, decides to meet him and reconstruct his story. A story which begins with a tiger which appeared in his dreams when he was a child and then came to life and took away both his parents. A story which continues at the court of the nabob, who helps him perfect his chaturanga technique and introduces him to the western version of the game, in order to flaunt his victories (he even beats the world champion, Capablanca) throughout Europe and humiliate the English colonialists. A story which interweaves with that of the entire world, when Malik's talents as a refined strategist drag him into a strange game of war which will decide the outcome of World War II...

#### RIGHTS SOLD

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**DANIELE NARDI** (Sezze, June 24, 1976 - Nanga Parbat, February 2019) was the first mountaineer born south of the Po river to have climbed Mount Everest and K2, the two highest mountains in the world. His most important climbs include: Cho Oyu (8,201 m), Broad Peak (8,047 m), Nanga Parbat (8,125 m), the Middle Peak of Shishapangma (8,027 m), and Aconcagua (6,962 m, the highest mountain in South America). He was a member of many scientific expeditions and received international awards. As a Human Rights Ambassador across the globe, he supported solidarity projects in Nepal and Pakistan.

**ALESSANDRA CARATI** is an author, editor, and screenwriter. She has edited books such as *Le prime luci del mattino* (Mondadori 2011); *La strada verso casa* (Mondadori 2013); *È tutta vita* (Mondadori 2015); and *Quando tutto inizia* (Mondadori 2017), by Fabio Volo. With Danilo Di Luca, she wrote the bestseller *Bestie da vittoria* (Piemme 2016).

# DANIELE NARDI

## THE PERFECT ROUTE

**Nanga Parbat: Mummery Spur**

**LA VIA PERFETTA**

**Nanga Parbat: sperone Mummery**

Con **Alessandra Carati**

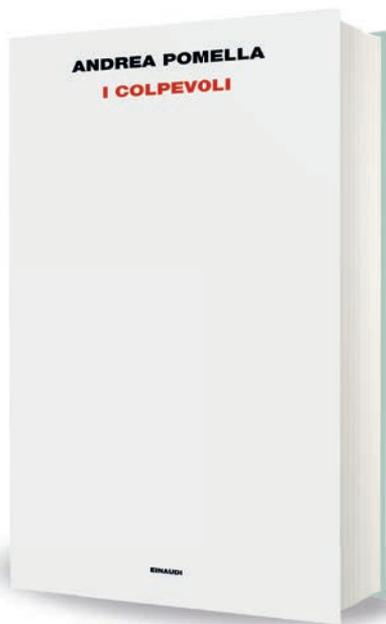
**Narrated in the first person, the adventure of a man who left the province of Latina and, despite countless difficulties and prejudices, followed his dream of leaving his mark on the world of extreme mountaineering.**

There are fourteen mountains on Earth which are over 8,000 meters high: Nanga Parbat is one of them. It is the ninth in order of height and one of the most dangerous; in particular if it is climbed along the Mummery Spur, a route no one has ever managed to complete. Daniele Nardi, along with Tom Ballard, took on that spur in the wintertime. It was his fourth attempt, the dream of his life, his obsession, as he himself admitted. Somehow, maybe, the extraordinary ascents he had made were a way to prepare himself for that climb. He was aware of the risk but he was sure he'd make it this time.

Daniele was an optimist, like every great explorer. After all, only with optimism and determination could a young man from Sezze make his way in an environment which, in Italy, is traditionally reserved to men and women who grew up in the country's northern valleys. Instead, the only mountain he had nearby for training was 1,536 meters high, the Semprevisa, on whose peak he had spent the night when he was only fourteen years old and already had very clear ideas about what he wanted to do with his life.

Daniele Nardi's last endeavor was cut short a step before it was accomplished, but he knew this might happen; this is why he had contacted Alessandra Carati. Alessandra had worked with Daniele on this book for almost a year. She had followed him to the Nanga Parbat base camp and, after returning to Italy, she remained in telephone contact with him up to the last day. She found a message in her e-mail which was a commitment: finish the story.

STILE LIBERO BIG  
**NOVEMBER 2019**  
 € 17,50 • pp. 256  
 978880623991-6



**ANDREA POMELLA** was born in Rome in 1973. He has published monographs about Caravaggio and Van Gogh, *I Musei Vaticani* (Editrice Musei Vaticani 2007), the essay *10 modi per imparare a essere poveri ma felici* (Laurana 2012), and two fiction books: *La misura del danno* (Fernandel 2013) and *Anni luce* (add 2018).

SUPERCORALLI  
**MARCH 2020**  
 € 19,50 • pp. 250  
 978880624395-1

# ANDREA POMELLA

## THE GUILTIES

### I COLPEVOLI

What remains of the bond between a father and son after a rancorous estrangement that has lasted thirty-seven years? Thirteen thousand days without seeing each other, ever since the father abandoned his wife and son because he was in love with another woman. An entire life apart.

The new book by the author of *L'uomo che trema* is the story of a reconciliation, of a year and a half of encounters, reflections on the past, a daily life rippled by the memory of guilt. What does it mean – concretely and symbolically – to betray and abandon? “I can’t do it”, says the son to a young woman who listens incredulously, as she sits on a wall and dangles her legs. And with that remark, he re-establishes his own existence, just like his father had done thirty-seven years before.

Throughout the entire story, we follow him as he begins a clandestine affair; we think he is cheating on his wife. But only at the end of the book do we discover who is the woman he has talked about the whole time – the woman he is head over heels in love with, the woman sitting on the wall.

All of us have been betrayed and left. And we are all guilty of something; because guilt is inside of us, and is an inescapable condition. Andrea Pomella’s novel reconstructs a bridge suspended above a chasm, in order to give a complete meaning to the word forgiveness.



**RIGHTS SOLD**  
 Spain (Altamarea Ediciones)



**VALERIA PARRELLA** was born in 1974; she lives in Naples. She debuted with the collection of short stories *Mosca piú balena* (minimum fax 2003). She has published with Einaudi: *Lo spazio bianco* (2008, 2010, and 2018), on which Francesca Comencini based the same-titled film; *Tre terzi* (2009, with Diego De Silva and Antonio Pascale); *Lettera di dimissioni* (2011); *Antigone* (2012); *Tempo di imparare* (2014); *Ma quale amore* (2014); *Troppo importanza all'amore* (2015); and *Enciclopedia della donna. Aggiornamento* (2017). For years she has written the book column for *Grazia* and collaborates with *la Repubblica*.

SUPERCORALLI  
**APRIL 2019**  
 € 17,00 • pp. 136  
 978880623061-6

## VALERIA PARRELLA

### ALMARINA

**Elisabetta teaches math at the Nisida juvenile detention center. Ever since she found herself living on her own, it is as though every border has shifted. Almarina is one of her students; she is Romanian and she bears the signs of her personal history on her body, but when she wants to, she can make it fly. Together, closed up in that small classroom, a true island within an island, they will discover a possible pathway to salvation.**

Can a prison free the people who enter it?

Is there an island in the Mediterranean from which you can never reach the sea?

It happens at Nisida, just beyond the promontory of Posillipo. Nisida, moored like a boat, is a small island nestled between Capri and Bagnoli. This is where Elisabetta Maiorano does sums at the blackboard with a mixed group of young inmates.

She is fifty years old; she lives alone; every morning she crosses the city with all its contradictions.

But one day, Almarina shows up in her classroom. The prospects change, the earth becomes the sea and its opposite, and those stairs always leading downward – enervating bureaucracy, unexpected deaths, sleepless nights – reveal the other possibility: an opportunity to ascend them.

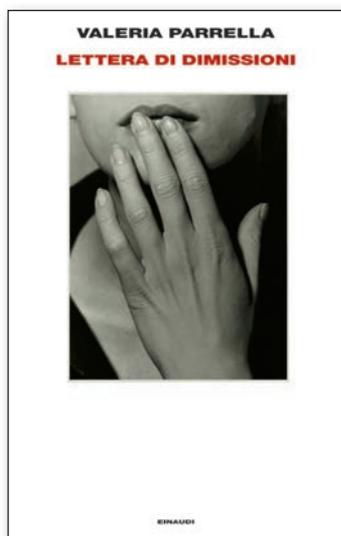
In a dry writing style, warm, intimate, and political, Valeria Parrella precisely touches our emotions, giving voice to two forms of loneliness whose power will move us.

“The hardest thing is to see them go away, because of where will they go. They are still so young, and they will go back to where they came from, and where they came from is the reason they are here”.

**RIGHTS SOLD** Germany (Hanser),  
 World English Rights (John Murray)



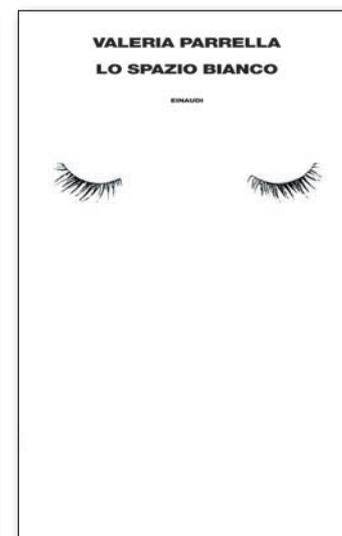
**RIGHTS SOLD** Germany  
(Hanser)



**RIGHTS SOLD** Sweden  
(Astor Forlag)



**RIGHTS SOLD** Germany  
(Folio Verlag), Slovakia  
(Inaque)



**RIGHTS SOLD** Arabian  
language (Beba Editions),  
France (Seuil), Germany  
(Bertelsmann), Sweden  
(Astor Forlag)





**MARCO PRESTA** is one of Italy's top radio writers and hosts. For years now, he and Antonello Dose have animated mornings on Radio 2 with their show *Il ruggito del coniglio*. He has published the book of short stories *Il paradosso terrestre* (Aliberti Editore 2009, Einaudi 2012). With Einaudi, he has also published the novels *Un calcio in bocca fa miracoli* (2011), *Il piantagrane* (2012), *L'allegria degli angoli* (2014), and *Accendimi* (2017).

## MARCO PRESTA

# PRETEND I'M NOT HERE

### FATE COME SE NON CI FOSSI

**This is a book about a man who threw himself into the world in his own way, to recount it to us. In a certain sense, it is about a benevolent misanthrope. Because the one doing the first-person storytelling is Marco Presta himself, who lives and – as he lives – laughs and reflects.**

An old refrigerator abandoned on the street, a differing opinion from one's children regarding the longevity of superheroes, a barber's theological point of view, buying a pair of trousers, or battling with a broken boiler: everything can become a catalyst for vaster reflections, a way to exorcise our fears and find, come what may, a reason for salvation in laughter and compassion.

If the person doing this triple pike dive into humanity is an observer who is very involved with and perplexed about the things going on around him, the customs of his contemporaries, family relationships, existence as a whole, the result is a humorous book in the highest sense of the term: episodes of hilarious life; "swaggering" thoughts; ideas for stories; ironical, involved, or indignant reflections, like those of a person who knows that profoundness and levity travel arm-in-arm, like an irresistible couple.

I CORALLI

**JANUARY 2020**

€ 15,00 • pp. 140

978880624306-7



**ELEONORA SOTTILI** was born in Tuscany in 1970 and works at the Holden School. She has published *Il futuro è nella plastica* (nottetempo 2010), *Se tu fossi neve* (Giunti 2015), and the short story *La direzione del cuore* for the collection *Ritratti dell'autore da cucciolo* (Instar Libri 2016). She was one of the editors of the book *Scrivere*, part of the anthology *La seconda Luna* (Zanichelli 2017).

# ELEONORA SOTTILI

## LISTEN HOW HARD THE WIND IS BLOWING

### SENTI CHE VENTO

**Agata is about to get married but she isn't really sure she wants to anymore. It's raining outside, the river has overflowed, nothing is staying put. It might be a good moment to understand what she wants to do with her life.**

When the water submerges the land, her wedding dress twirls in the closet. The wedding presents float undisturbed and the current brings surprising gifts.

Her neighbors climb into their boat directly from their balcony to reach dry land, but Agata, her mother, and her grandmother, decide to stay put.

The house becomes a ship after the storm passes, in which the three women save objects as best they can, reconfiguring the spaces, eating salami, fishing tomatoes out of their vegetable patch, and finding hidden treasures. In this suspended time, Agata discovers who her grandmother really is, and why her mother wants her to know, at all costs.

After all, she, too, has a secret: the empty apartments where she made love to a young man who isn't the same one she's about to marry.

With a clear-cut and light writing style, full of magic, Eleonora Sottili recounts how the unexpected can slip into our lives and offer us the keys for opening new doors.

I CORALLI

**JANUARY 2020**

€ 16,50 • pp. 200

978880624328-9



**DOMENICO STARNONE** (Naples 1943) writes novels and short stories. In 2001, he won the Strega Prize with *Via Gemito*. With Einaudi, he has published *Spavento* (2009, 2010 Comisso Prize), *Autobiografia erotica di Aristide Gambia* (2011), *Il salto con le aste* (2012, first edition 1989), *Condom* (2013), *Lacci* (2014, The Bridge Book Award), *Scherzetto* (2016, Isola d'Elba Prize, a finalist for the National Book Award in a translation by Jhumpa Lahiri), and *Le false resurrezioni* (2018). Successful movies have been based on his books, including *La scuola* by Daniele Luchetti, *Auguri professore* by Riccardo Milani, and *Denti* by Gabriele Salvatores.

SUPERCORALLI  
**NOVEMBER 2019**  
 € 17,50 • pp. 152  
 978880624356-2

## DOMENICO STARNONE

### SECRETS

### CONFIDENZA

**The gaze of other people is our obsession, our gratification, the measure of our inadequacy. We do everything possible to resemble our best profile, and we have beautiful love stories in which we give our best, knowing that our worst is hiding right nearby.**

**All it takes is for one person in the world – the totally wrong person – to know what we would never, ever want to reveal.**

A young man and a very young woman. She is vivacious and brilliant; they share a stormy love story. After yet another fight, Teresa has an idea. “Tell me something you have never told anyone before”, she says to Pietro. “You tell me your unmentionable secret and I’ll tell you mine. This way we’ll be bound together forever”. Naturally, they break up a short while later.

Pietro meets Nadia and is enchanted by her. The softness of her body and her personality are like a deep breath, after so many sharp corners. But a few days before their wedding, Teresa magically reappears. And with her, the shadow of what they had confessed to each other, almost a warning, “Watch out”. From that moment on, his secret will follow him threateningly: good will rests on his bad conscience, and Pietro will never be able to forget this. Also because Teresa always reappears, each time he finds himself at an existential crossroads.

After the international success of *Lacci e Scherzetto*, Domenico Starnone adds a powerful page to his activity of digging into the ambivalence of people and relationships. With a gaze that is both conspiratorial and detached, and the searing weightlessness which only the great narrations possess, he tells us about a man who is unequal to himself and his own ambitions. But he is actually telling us about ourselves, the instability of the ground which supports the construction of our identity.



**DOMENICO STARNONE**  
**SCHERZETTO**



**RIGHTS SOLD** Albania (Albas), Brazil (Todavia), China: Simplified Chinese rights (Archipel Press), Denmark (Grif), Finland (WSOY), France (Fayard), Iceland (Benedikt), Israel (Keter Books), Korea (Hangilsa Publishing), Norway (Bazar Forlag), Poland (Foksal), Romania (Litera), Russia (Sindbad Books), Sweden (Bazar Sweden), Turkey (Turkuvaz Kitap), World English Rights (Europa Editions), World Spanish Rights (Lumen)

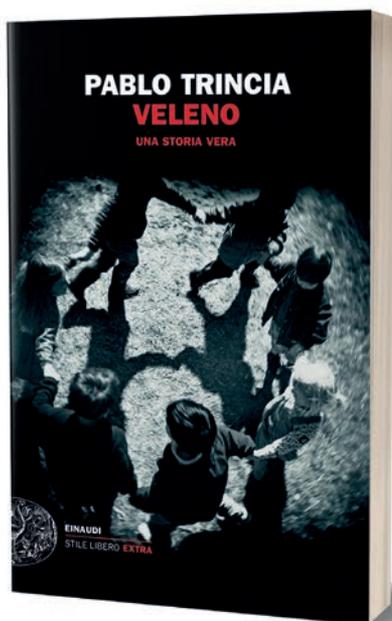


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**DOMENICO STARNONE**  
**AUTOBIOGRAFIA EROTICA**  
**DI ARISTIDE GAMBIA**



**RIGHTS SOLD** Denmark (Grif), France (Fayard)



**PABLO TRINCIA** (Leipzig 1977) works as the author and presenter of TV programmes such as *Le Iene*, *Servizio Pubblico*, *Announo*, *Cacciatori*, *Lupi*, *Mai piú bullismo* and *Hello Goodbye*. In 2015 he wrote and introduced the mini-series *Toxicity*, visualized over 10 million times worldwide and relating drugs stories in Italian and English via Fanpage.it. His journalistic credits include *la Repubblica*, *La Stampa*, *L'Espresso*, *Vanity Fair* and *The Independent*. In 2017, with Alessia Rafanelli, he co-authored the serial podcast *Veleno*, on which this book is based.

STILE LIBERO

**APRIL 2019**

€ 18,50 • pp. 296

978880624006-6

## PABLO TRINCIA

### VENOM

**A True Story**

**VELENO**

**Una storia vera**

***Venom (Veleno)* was Italy's first audio series (over a million downloads from Repubblica.it). But the story it told is not yet finished.**

**A crime investigation with allegations of sexual abuse and satanic rites that shocked the province of Modena and turned out to be a real case of psychological contagion. A stunning, true crime story.**

At the end of the Nineties, in two villages of the Bassa Modenese separated by a handful of square miles of fields, farmhouses and banks of fog, sixteen children are taken from their families. The police takes them away in the middle of the night and moves them to safe locations. Their parents are suspected of belonging to a sect of satanist paedophiles given to night rituals in the local cemeteries. The children themselves relate to psychologists and social workers what amounts to a series of true horror stories. The network of monsters they describe seems to have no end: fathers, mothers, siblings, aunts and uncles, acquaintances, local people. All guided by a priest who invokes the devil – a merciless killer.

Except there are no adult witnesses. No one has ever seen or heard a thing. Can that corner of the Emilia be subjected to such an unassailable law of silence?

The children will never go back to their homes. Yet the story in which they were the main actors and that dramatically changed the lives of so many people will take on an unexpected shape. The actual facts will emerge under a new light, at least as disturbing as before – but for many, it will be too late.

**FILM RIGHTS OPTIONED BY WILDSIDE**



## DANIELE VICARI

# EMMANUEL IN THE BATTLE

## EMANUELE NELLA BATTAGLIA

**A great director writes a reportage-novel on one of the biggest crime news items in the last few years: the killing of Emanuele Morganti, known as the Alatri murder.**

25 March 2017. Alatri, Province of Frosinone.

Twenty-year-old Emanuele Morganti is beaten to death outside a disco. There is no apparent reason. Murderers and witnesses alike feel as if they were inside a film. The motive is absent, the dynamics unclear. After the media furore the fact is forgotten, and a cone of shadow swallows the facts, the people, the questions.

This book allows itself the dramatic privilege of “acting in the shadows”.

Daniele Vicari knew Emanuele. So he decided to place himself exactly inside that cone of shadow, making contact with Emanuele’s relatives and friends, with his community, and with the facts in all their contradictions. Until a news item locked for some time in a forgotten drawer of collective memory ripens like a fruit, showing the follies, opportunisms and misrepresentations, but also helping us understand something more about ourselves as individuals and as a society.

**DANIELE VICARI** is one of the most appreciated and acclaimed directors in Italian cinema. His films include *Velocità massima* (2002), presented at the Mostra del Cinema in Venice, *L'orizzonte degli eventi* (2005), presented at the Semaine de la Critique in Cannes, *Il passato è una terra straniera* (2008), from the eponymous novel by Gianrico Carofiglio, presented at the Festival Internazionale del Film in Rome. In 2012 he was at the Berlin Film Festival with *Diaz - Don't Clean Up This Blood*, a film denouncing the tragic facts of 2001 at the G8 in Genoa, which was awarded the audience prize, four David di Donatello and three Nastri d'Argento. In the same year he was at the Venice Festival with *La nave dolce*, which was awarded the Premio Pasinetti. He was involved in the founding of the Scuola Regionale di Cinema Gian Maria Volonté, of which he is the artistic director.

SUPERCORALLI  
**OCTOBER 2019**  
 € 20,00 • pp. 376  
 978880624132



**MARIOLINA VENEZIA** was born in Matera. Her first novel, *Mille anni che sto qui*, won numerous prizes in Italy and abroad, including the 2007 SuperCampiello, and has been translated into fourteen languages.

**THIS FALL, IMMA TATARANNI WILL BE FEATURED EVERYWHERE: ON RAI 1 IN THE NEW TV SERIES CO-PRODUCED BY RAI FICTION AND ITV MOVIE, AND IN THE FOURTH NOVEL OF THE SERIES, SET IN THE FASCINATING, MYSTERIOUS SASSI DI MATERA.**

I CORALLI  
**SEPTEMBER 2019**  
 € 16,50 • pp. 200  
 978880623626-7

# MARIOLINA VENEZIA

## VIA DEL RISCATTO

**Imma Tataranni and the Uncertainties of the Future**  
**Imma Tataranni e le incognite del futuro**

**A real estate agent is found murdered in an abandoned building near Via del Riscatto: this time, the investigation takes place in the heart of the Sassi, amid ancient monasteries, Byzantine depictions of the Virgin Mary, caverns and 17<sup>th</sup>-century walls.**

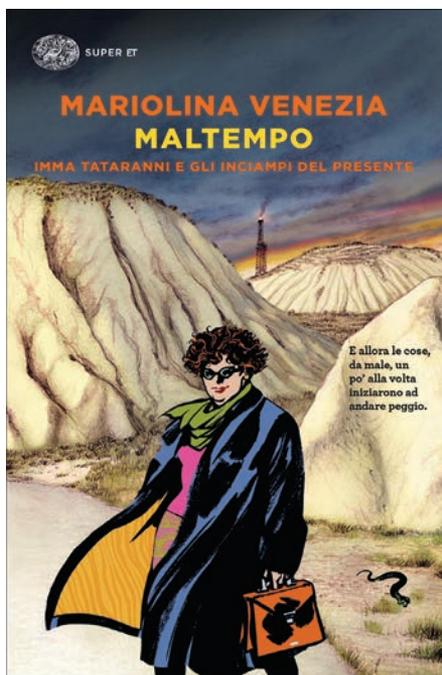
**And in the meantime, the high-heeled public prosecutor from Matera comes to television in *Imma Tataranni sostituto procuratore*, the TV series on Rai 1.**

In her fourth appearance, Imma Tataranni is more pugnacious and colorful than ever. As are the characters we have come to know in her preceding adventures. Like her mother-in-law, who, in *Via del Riscatto*, plays a role in the investigation in hopes of gaining ground in high-society Matera. Or her sister-in-law, who can sense the presence of ghosts. Or Pietro, who is so patient but sooner or later might get fed up.

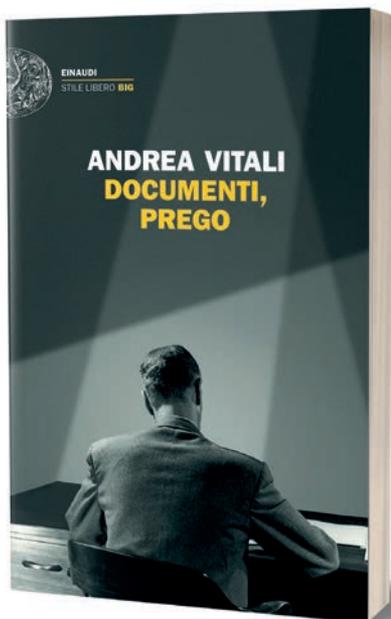
Like in a game of poker, Imma has to figure out which of the many suspects is bluffing, and how. But she also has to keep an eye on Calogiuri, who doesn't want to be treated like a toy boy. Not to mention Valentina, who gets into serious trouble this time, and might get Imma into trouble as well...

In a Matera suspended between redemption and real estate speculation, there is a certain effervescence in the air. Is it the tourism or is it because our heroes are about to become flesh-and-blood characters?

Six episodes will be aired on Rai 1 this fall, directed by Francesco Amato, who has already directed popular comedies starring actors such as Toni Servillo. Imma Tataranni will be portrayed by the talented Vanessa Scalera, who has worked with directors such as Marco Bellochio and Nanni Moretti. Patient Pietro is played by Massimiliano Gallo (*Mine vaganti* by Özpetek, *I Bastardi di Pizzofalcone*), and handsome Calogiuri is the esteemed Alessio Lapice (*Il Primo Re*).

**RIGHTS SOLD**

France (Laffont)



**ANDREA VITALI** was born in Bellano, on Lake Como, in 1956, and worked as a doctor in his hometown until 2008, when he decided to begin writing full time. His best-selling novels include *La signorina Tecla Manzi* (2004), *Olive comprese* (2006), *La modista* (2008), *Almeno il cappello* (2009), *Zia Antonia sapeva di menta* (2011), *Galeotto fu il collier* (2012), *Viva piú che mai* (2016), *A cantare fu il cane* (2017), *Bello, elegante e con la fede al dito* (2017), *Gli ultimi passi del sindaco* (2018). His books are translated worldwide.

STILE LIBERO

**MAY 2019**

€ 13,00 • pp. 120

978880624146-9

# ANDREA VITALI

## YOUR ID, PLEASE

### DOCUMENTI, PREGO

**“What can I say? I’ve run out of words to praise Andrea Vitali”.**

**Antonio D’Orrico, *Corriere della Sera***

A motorway in the industrial belt of Northern Italy, some employees of a commercial firm driving home from a work trip and deciding to stop at a service station for a coffee break. A banal error, a lapse in attention, will force one of them to follow two plain-clothes policemen for what is purported to be a normal check. From that moment onwards, the man will be caught in the net of a judicial mechanism in which guilt is taken for granted and the person under investigation can do nothing but confess.

Imprisoned with the protagonist inside a cell that is almost like a glass case, readers will find themselves sharing his disquiet, watching a host of fearsome characters that Vitali draws with unfailing mastery while even the darkest passages subtly show his empathy towards the extreme vulnerability of the human species.

*“I know for a fact that this is one of the greatest in that small group of writers who aim to place under the reader’s eyes some well-devised stories, with characters that are evidently traced on real life, except for the extra element that makes them ‘fictional’”.*

**Corrado Augias, *il venerdì di Repubblica***

## **Contact details**

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