

THE ITALIAN LITERARY AGENCY

CONTEMPORARY CLASSICS



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TV Series and Movie Deals

Giuseppe Berto

Anonimo Veneziano (Sold to MDE Films)

Dino Buzzati

Il deserto dei Tartari (Option to Bo Film)

La famosa invasione degli orsi in Sicilia (Prima Linea Productions - Première: Cannes Festival 2019; Film release: 9 October 2019)

Poema a fumetti (Option to Virgilio Villoresi)

Beppe Fenoglio

Una questione privata (Stemal Entertainment - Film released: November 2017)

Natalia Ginzburg

È stato così (Rights sold to Jamie Deck)

Elsa Morante

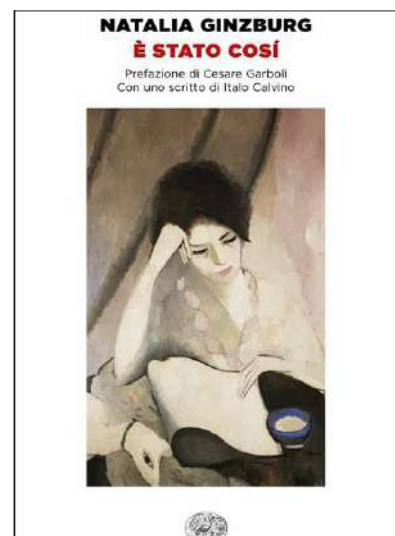
La Storia (Rights sold to Picomedia, Thalie Image and Rai Fiction)

L'isola di Arturo (Option to Tempesta Film)

Lettera di Natale (Rights sold to Tempesta Film)



Shooting for the production of the eight-part Italian period drama series *La Storia*, based on Elsa Morante's bestselling novel, has started in Rome under the helm of director Francesca Archibugi ("Romanzo familiare").



HIGHLIGHTS

Rosetta Loy (1931-2022)

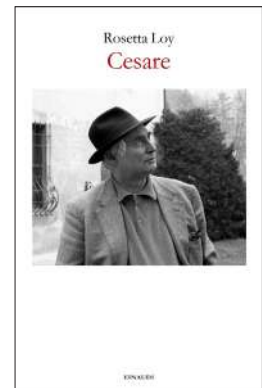
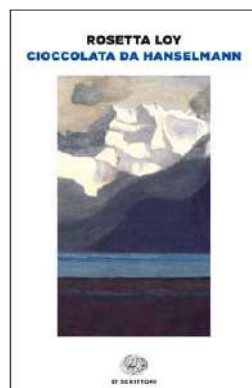
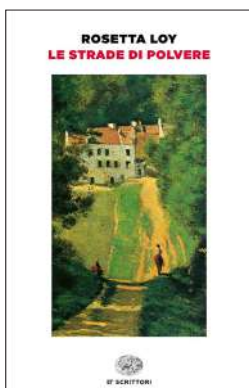


Rosetta Loy was born in Rome in 1931, the youngest of four children in a well-off Catholic family. Her father was from Piedmont, and her deep connection to his native Monferrato would later shape much of her fiction. After her debut with *La bicicletta* (1974, Viareggio Opera Prima Prize), she established herself as one of Italy's most refined and widely read novelists.

Her writing, elegant and introspective, intertwines family stories, historical memory, and moral awareness. Loy's fiction often explores the intersection between private lives and the great fractures of the twentieth century — Fascism, the war, and the legacy of silence that followed.

Among her most celebrated works are *Le strade di polvere* (Einaudi, 1987), *Cioccolata da Hanselmann* (Rizzoli, 1995) and *La parola ebreo* (Einaudi, 1997), translated in several languages and awarded Italy's major literary prizes, including the Viareggio, Campiello, Rapallo-Carige, Fregene and Bagutta.

An essential voice of post-war Italian literature, Loy combines historical precision with an unmistakable poetic sensitivity, giving form to the fragile balance between memory, guilt, and belonging.



Giuseppe Berto

(1914-1978)



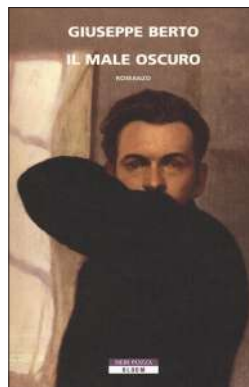
Recounting evil: from war to inner sickness

Giuseppe Berto was a great late-20th-century novelist who has recently come back to the fore.

Born in Mogliano Veneto, Treviso, in 1914, in 1935 he was a volunteer in the Second Italo-Ethiopian War. During WWII he enlisted to fight in Northern Africa but was imprisoned by the Americans. Over his captivity in Texas he wrote *Il cielo è rosso*, a novel about the hardships of four teenagers after the American bombing of Treviso. Published in 1947, it quickly became an international bestseller. Berto then moved to Rome to work in the film industry. During this time, he wrote *Il brigante* (1951), and *Guerra in camicia nera* (1955).

In the mid Fifties Berto suffered from severe neurosis and would recover only after many years of therapy. His condition became the core of his autobiographical novel *Il male oscuro* (1964), hailed as his masterpiece by many critics. Berto is a deeply modern writer whose unique use of narrative devices such as stream of consciousness and flashbacks has been labelled as a “psychoanalytic style”.

Other notable works include *Anonimo Veneziano* (1971), a short novel about love and death; the eco-novel *Oh, Serafina!* (1974); and *La Gloria* (1978), a novel based on the figure of Judas Iscariot.



ACTIVE LICENSES:

Anonimo veneziano (Neri Pozza)
W-Spanish (Altamarea)

Il male oscuro (Neri Pozza)
W-Arabic (Almutawassit)
W-Spanish (Altamarea)

La gloria (Neri Pozza)
W-English (Rutgers University Press)

Il cielo è rosso (Neri Pozza)

Le opere di Dio (Rizzoli)

Il brigante (Neri Pozza)

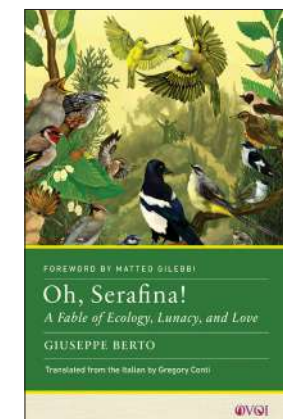
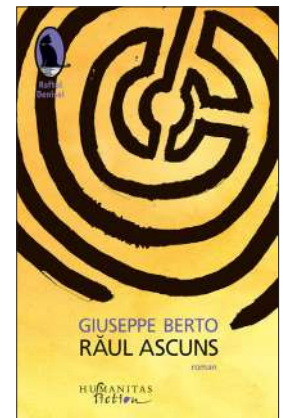
Guerra in camicia nera (Neri Pozza)

La fantarca (Neri Pozza)

La cosa buffa (Neri Pozza)

Oh Serafina! (Neri Pozza)
W-English (Rutgers University Press)

Racconti (Neri Pozza)



AVAILABLE LICENSES AND PAST PUBLISHERS

English

Il cielo è rosso (New Directions), **Le opere di Dio** (New Directions; Secker & Warburg), **Il brigante** (New Directions; New American Library), **Il male oscuro** (Knopf), **La cosa buffa** (Knopf; Hodder & Stoughton), **Anonimo veneziano** (Hodder & Stoughton)

French

Il cielo è rosso (Robert Marin), **Il male oscuro** (Seuil), **Oh Serafina!** (Grasset), **La gloria** (Denoël)

German

Il cielo è rosso (Rowohlt Taschenbuch), **Il brigante** (Claassen; Kiepenheuer & Witsch)

Spanish

Il cielo è rosso (Hispano Americana de Ediciones), **Anonimo veneziano** (Argos Vergara)

Lalla Romano

(1906-2001)



A master of autofiction before the term even existed.

"Successful to the point of perfection. There's not a word, not a sentence in the novel that doesn't add to the refined music—verging on silence—that's so characteristic of [Romano]." **Giorgio Bassani, on *Tetto Murato***

"A subtle and captivating story, always right there... An incredibly complex and tough knot of human ties, [explored] with a heightened sensitivity that never falters." **Italo Calvino, on *Tetto Murato***

"Beautiful and vivifying." **Natalia Ginzburg, on *Le Metamorfosi***

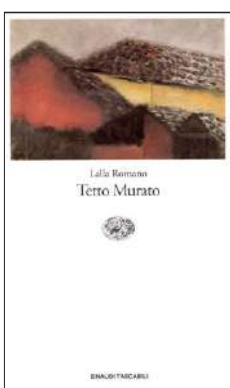
"Thanks to this new translation... another unveiling of a great Italian writer is about to begin."
The Los Angeles Review of Books, on *Tetto Murato*

"I was struck straightaway by the singular force of her taut, meditative, sorrowful writing."
Jhumpa Lahiri

Graziella Romano, known as Lalla, was born in 1906 in northern Italy. After studying literature at the University of Turin, she focused on painting and attended Felice Casorati's *atelier*, while also working as a teacher. During the war, she actively supported the Resistance.

Her first poetry collection was published with the support of Eugenio Montale. Encouraged by friends and colleagues such as Natalia Ginzburg, she then turned to prose writing and published the collection of short stories *Le metamorfosi*. With the exacting and powerful language of *Tetto Murato* (1957), as well as the book's gripping character dynamics, Romano proves her maturity as a novelist. The English translation by Brian Robert Moore was published in January 2023 by Pushkin Press and received excellent reviews.

In the following years her writing would shift to become more overtly autobiographical, continually blurring the line between fiction and nonfiction, and she solidified her position as one of Italy's most renowned writers with *La penombra che abbiamo attraversato* (1964), a journey through her small hometown and her childhood, and *Le parole tra noi leggere*, about her difficult relationship with her son Piero, for which she won the country's most prestigious literary prize, the Premio Strega, in 1969.



Le metamorfosi (Einaudi)

Maria (Einaudi)

Germany (Verlagshaus Römerweg)

Tetto Murato (Einaudi)

W-English (Pushkin Press)

Diario di Grecia (Einaudi)

L'uomo che parlava solo (Einaudi)

La penombra che abbiamo attraversato (Einaudi)

Spain (Periferica)

Le parole tra noi leggere (Einaudi)

L'ospite (Lindau)

Pralève (Lindau)

Una giovinezza inventata (Einaudi)

Inseparabile (Lindau)

Nei mari estremi (Einaudi)

W-English (Pushkin Press), **French** (La Croisée), **Russian** (Romanica Publishers)

Un sogno del Nord (Einaudi)

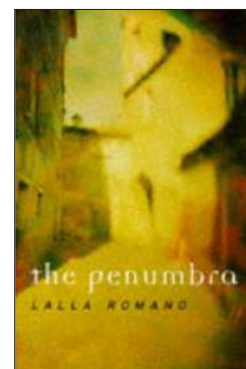
Le lune di Hvar (Einaudi)

Un caso di coscienza. Ho sognato l'ospedale (Lindau)

France (Payot et Rivages)

In vacanza col buon samaritano (Einaudi)

Dall'ombra (Einaudi)



Maria Bellonci

(1902-1986)



The fine and sublime voice of historical figures

Born in Rome to an aristocratic Piedmontese family, Maria Bellonci née Villavecchia showed a very lively intellect from the years of her youth. In 1928 she married the renowned literary critic Goffredo Bellonci, who was among the early admirers of her writing.

Her first novel *Lucrezia Borgia* (1939) was inspired by a historical study of the jewels of the noblewoman, and Bellonci immediately proved her ability to tell the great historical figures, and in particular the female figures of the Renaissance, in a refined and intimate way.

Tu, vipera gentile (1972) is a literary experiment in which three different short stories explore the delicate area where power crosses the boundary of legality in the Renaissance.

Taking the start from an accurate study of historical facts, she was able to create deeply human and modern characters such as the Marquise Isabella d'Este from *Rinascimento privato* (1985) – her masterpiece and a cultured and intelligent historical figure, to whom Bellonci managed to instill life and credibility by drawing on her own personal sufferings. In 1986, the year of her death, this novel was awarded with the Premio Strega.

After her first novel, Maria Bellonci carried out an important activity as a cultural promoter: her living room saw the so-called "Sunday friends" gather to discuss art and literature, and from such meetings the Premio Strega was born in 1947 and soon became the most prestigious Italian literary prize.

In the second part of her life, marked by painful mourning (she lost her husband, two brothers and some of her closest friends, including Elsa Morante), Bellonci found refuge in literature by publishing many novels and writing some of her most sublime pages.



ACTIVE LICENSES:

Lucrezia Borgia (Mondadori)

Hungary (Europa), **Macedonia** (Ars Studio), **Russian** (Centropoligraf),
(Serbia (Dereta)

I segreti dei Gonzaga (Mondadori)

Pubblici Segreti (Mondadori)

Tu vipera gentile (Mondadori)

Marco Polo (BUR)

Rinascimento Privato (Mondadori)

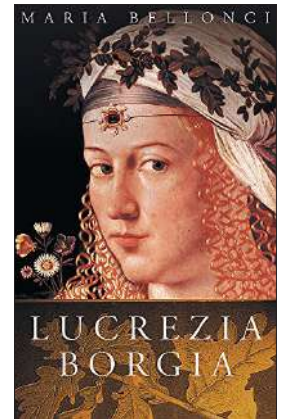
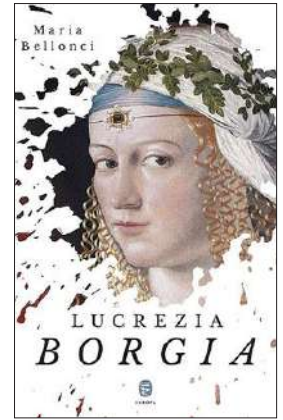
Brazil (Cosac)

Io e il premio Strega (Mondadori)

Segni sul muro (Mondadori)

Il Premio Strega (Mondadori)

Gente in castello (Mondadori)



AVAILABLE LICENSES AND PAST PUBLISHERS

English

Lucrezia Borgia (Harcourt Brace; Weidenfeld & Nicolson; Grosset & Dunlap), **I segreti dei Gonzaga** (Harcourt Brace; Weidenfeld & Nicolson), **Rinascimento Privato** (William Morrow), **Marco Polo** (Facts on File)

French

Lucrezia Borgia (Plon; Editions Complexe), **I segreti dei Gonzaga** (Plon), **Rinascimento Privato** (J'ai lu)

German

Lucrezia Borgia (Heyne Verlag; Zsolnay), **I segreti dei Gonzaga** (Zsolnay)

Svedish

Lucrezia Borgia (Bonniers Boktryckeri)

Spanish

Lucrezia Borgia (Luis Miracle), **I segreti dei Gonzaga** (Fondo de Cultura Económica)

Hungarian

Lucrezia Borgia (Europa Könyvkiadó)

Russian

Lucrezia Borgia (Centropoligraf)

Dino Buzzati

(1906-1972)



Buzzati is among the most consistent and tactful dispensers of fright and alarm who practice their craft with the help of a pen. He is an apocalypse tamer.

Emilio Cecchi

My dream as a writer has always been to achieve one and only goal – to touch my readers. I'm not interested in praise from the critics, let alone in pleasing the intellectuals. But I'd beam with pride if an unknown reader came up to me and told me I'd made them cry.

Dino Buzzati

An ironic take on the absurdity of the human condition

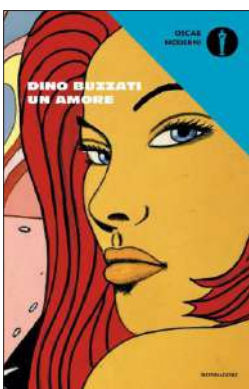
His irony as well as his clarity and levity of style made Dino Buzzati one of Italy's most popular and beloved writers.

Buzzati was born into an upper-class family in San Pellegrino, close to Belluno, in 1906. His father taught Law at the University of Pavia. After graduating from high school, Buzzati completed a degree in Legal Studies. In 1928 he was hired by Milan daily "Corriere della sera", working at different times as a reporter (focussing mainly on crime news), foreign correspondent and editor-in-chief of weekly supplement "La domenica del Corriere".

His first literary accomplishments – the novels *Barnabo delle montagne* (1933) and *Il segreto del Bosco Vecchio* (1935) – displayed his flair for fantasy and his penchant for surreal atmospheres. These would recur in his masterpiece *Il deserto dei Tartari* (1940), the story of a young lieutenant garrisoned at a frontier military post and pointlessly awaiting the Tartars – or something to give life a meaning.

Other notable books by Buzzati include the illustrated children's fairy tale *La famosa invasione degli orsi in Sicilia* (1945); Strega Prize-winning short story collection *Sessanta Racconti* (1958); *Un amore* (1963), the story of a mature man irresistibly attracted by beauty and youth; and the graphic novel *Poema a fumetti* (1969).

Buzzati was also an accomplished painter, displaying his works at a number of exhibitions and achieving a considerable degree of recognition.



ACTIVE LICENSES:

Bàrnabo delle montagne (Mondadori)

Bulgaria (List 2016), **France** (Robert Laffont), **Iran** (Shegarf Publishing House), **Portugal** (Cavalo de Ferro), **Romania** (Polirom), **Russia** (AST), **Turkey** (Timas)

Il segreto del Bosco Vecchio (Mondadori)

Bulgaria (List 2016), **France** (Robert Laffont), **Portugal** (Cavalo de Ferro), **Russia** (AST), **Spain/Catalan** (Males Herbes), **Turkey** (Timas), **Ukraine** (Plomin)

Il deserto dei Tartari (Mondadori)

W-Arabic (Almutawassit), **Albania** (Ombra GVG), **Azerbaijan** (Qanun), **Bosnia and Herzegovina** (Agarhi Comics), **Brazil** (Nova Fronteira), **Bulgaria** (List), **China** (Ginkgo Book), **France** (Robert Laffont), **Georgia** (Diogene), **Germany** (Die Andere Bibliothek), **Greece** (Metaixmio), **Iran** (Nashr-E-Markz), **Macedonia** (Ars Lamina), **Netherlands** (Wereldbibliotheek), **Polonia** (Officyna), **Portugal** (Cavalo de Ferro), **Romania** (Polirom), **Russia** (AST), **Serbia** (Laguna), **South Korea** (Munhakdongne), **Spain/Basque** (Alberdania), **Spain** (Alianza), **Spain/Catalan** (Edicions 62, Grupo Planeta), **Sweden** (Modernista), **Thailand** (Brightkids Company), **Turkey** (Iletisim), **UK** (Canongate), **USA** (New York Review of Books), **Uzbekistan** (Arxetip)

I Sette messaggeri (Mondadori)

France (Robert Laffont), **Greece** (Metaixmio), **Turkey** (Tudem)

La famosa invasione degli orsi in Sicilia (Mondadori)

Albania (Ombra GVG), **Brazil** (Berlendis & Vertecchia), **Denmark** (Jensen & Dalgaard), **France** (Gallimard), **Macedonia** (TRI), **Poland** (Czuły Barbarzyńca), **Romania** (Polirom), **Russia** (Samokat), **Slovenia** (Mladinska), **Spain/Catalan** (Club Editor), **South Korea** (Hyundae Munhak), **Turkey** (Yapi Kredi), **W-Spanish** (Gallo Nero)

Paura alla Scala (Mondadori)

France (Robert Laffont), **Turkey** (Timas)

In quel preciso momento (Mondadori)

France (Robert Laffont), **Turkey** (Can Sanat)

Il crollo della Baliverna (Mondadori)

France (Robert Laffont), **Turkey** (Timas)

Sessanta racconti (Mondadori)

Albania (Ombra GVG), **Bulgaria** (List 2016), **China** (Lute Media), **Poland** (Czuły Barbarzyńca), **Portugal** (Cavalo de Ferro), **Russia** (AST), **South Korea** (Munhakdongne), **Spain/Catalan** (Edicions de 1984), **Spain** (Quaderns Crema), **Turkey** (Timas)

Le storie dipinte (Mondadori)

Turkey (Tudem)

Il grande ritratto (Mondadori)

Bulgaria (List 2016), **Croatia** (Hangar 7), **Russia** (AST), **Turkey** (Timas), **W-English** (New York Review of Books)

Siamo spiacenti di... (Mondadori)

France (Robert Laffont), **Slovakia** (Literarn Basta)



Un amore (Mondadori)

Albania (Ombra GVG), **W-Arab** (Dar Al-Saqi), **Brazil** (Nova Fronteira), **Bulgaria** (List), **France** (Robert Laffont), **Greece** (Metaixmio), **Georgia** (Diogene), **Russia** (AST), **Spain/Catalan** (Editorial Navona), **Spain** (Editorial Navona), **Turkey** (Can Sanat), **W-English** (New York Review of Books)

Il colombre e altri racconti (Mondadori)

China (Ginko Book), **Estonia** (Koolibri), **France** (Robert Laffont), **Japan** (Kobunsha Company), **Spain/Catalan** (Quaderns Crema), **Turkey** (Can Sanat)

La boutique del mistero (Mondadori)

Bulgaria (List), **Danish** (Jensen & Dalgaard), **France** (Flammarion), **Serbia** (Laguna), **Turkey** (Can Sanat),

Poema a fumetti (Mondadori)

Brazil (Sesi-Senai), **Poland** (Czuły Barbarzyńca), **W-English** (New York Review of Books)

Le notti difficili (Mondadori)

Albania (Ombra GVG), **Bulgaria** (List 2016), **France** (Robert Laffont), **Japan** (Tousen), **Spain/Catalan** (Quaderns Crema)

Cronache terrestri (Mondadori)

France (Robert Laffont)

I misteri d'Italia (Mondadori)

France (Robert Laffont), **Spain/Catalan** (Sidillà)

Dino Buzzati al giro d'Italia (Mondadori)

Denmark (Jensen & Dalgaard), **France** (So Press), **Japan** (Michitani), **Serbia** (Laguna), **Spain** (Gallo Nero)

Il reggimento parte all'alba (Henry Beyle)

France (Robert Laffont)

Bestiario (Mondadori)

France (Robert Laffont), **Japan** (Tousen)

La «nera» di Dino Buzzati (Mondadori)

Cronache fantastiche (Mondadori)

France (Robert Laffont)

Il panettone non bastò. Scritti, racconti e fiabe natalizie (Mondadori)

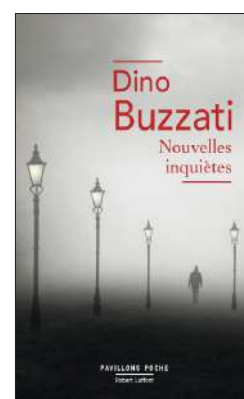
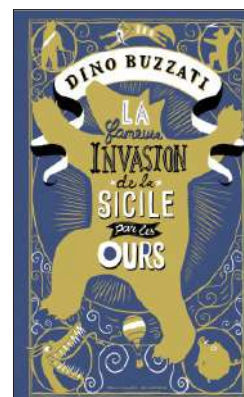
France (Robert Laffont)

I fuorilegge della montagna. Cime, uomini, imprese (Mondadori)

France (Flammarion), **Spain** (Gallo Nero)

I racconti dimenticati (Mondadori)

France (Laffont)



Beppe Fenoglio

(1922-1963)



"It took the most solitary man of all to write the novel we had all dreamt of, and just when nobody expected it – the man was Beppe Fenoglio[...]. The book that our generation wanted to write now exists and our efforts found their culmination, their meaning." **Italo Calvino** about *Una questione privata*

"The easiest of my pages emerges carefree after after a dozen difficult rehashes. I write with "a deep distrust and a deeper faith". **Beppe Fenoglio**

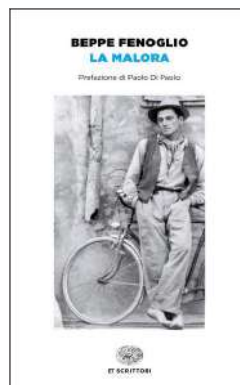
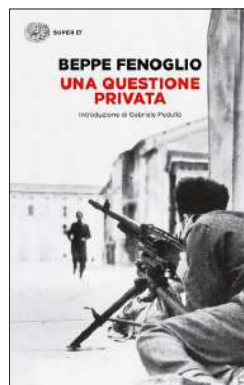
A powerful voice of the 20th century, a disenchanted view of the Resistance

Beppe Fenoglio is believed by many to be Italy's greatest writer of the 20th century.

He lived a short but intense life. Born in 1922 into a lower-middle class family in Alba, in the Langhe of Piedmont, after completing his high-school education in Alba he enrolled at the Faculty of Humanities in Turin. In 1943 he was called to arms; after the September 8th armistice he became a Resistance partisan, working as an interpreter for the British and American allies and taking part in the ephemeral experience of the partisan Republic of Alba. In 1947, after struggling to fit back into civilian life, he was hired at a wine company in Alba, where he worked until his death in 1963 at only 40 years of age. During this time he lived in isolation and away from the literary circles, dedicating all his free time to writing. He also translated from English into Italian, including authors such as Coleridge, Eliot and Masters.

Fenoglio debuted in 1952 with *I ventitré giorni della città di Alba*, a collection of twelve stories based partly on the memories and events of his partisan life, and partly on his rural life in the Langhe. Two years later his short novel *La malora* came out. He spent the following years working on a great novel about the Resistance, but never completed it; it would be published posthumously as *Il partigiano Johnny* (1968).

His other major works are *Primavera di bellezza* (1959), *La paga del sabato* (1969) and his masterpiece *Una questione privata* (1963), praised by Italo Calvino as the highest point of a whole generation of writers. Fenoglio's works display his disenchanted take on the Resistance – a view far removed from the celebratory and optimistic tone running through so much contemporary memorialistic literature.



ACTIVE LICENSES:

I ventitré giorni della città di Alba (Einaudi)
France (Ivrea), **Japan** (Basilico), **Turkey** (Iletisim)

La malora (Einaudi)
France (Cambourakis), **Netherlands** (De Bezige Bij)

Primavera di bellezza (Einaudi)
France (Cambourakis)

La favola delle due galline (Einaudi)

Racconti del parentado (Einaudi)

Una questione privata (Einaudi)
Brazil (Berlendis & Vertecchia), **France** (Gallimard), **Germany** (Wagenbach),
Japan (Basilico), **Netherlands** (De Bezige Bij), **Portugal** (Edições Do Saguao),
South Korea (La Comedie Humaine), **Spain/Basque** (Katakarak), **Spain/
Catalan** (LaBreu) **Turkey** (Iletisim), **USA** (New York Review of Books)

Un giorno di fuoco (Einaudi)

Il partigiano Johnny (Einaudi)
France (Gallimard), **Greece** (Akyvernites Politeies), **Spain/Castilian** (Sajalin)

La paga del sabato (Einaudi)
France (Gallimard), **German** (Wagenbach), **Netherlands** (De Bezige Bij)

Un Fenoglio alla prima guerra mondiale (Einaudi)
France (Ivrea)

L'affare dell'anima e altri racconti (Einaudi)

L'imboscata (Einaudi)
France (Gallimard)

Appunti Partigiani (Einaudi)
France (Cambourakis)

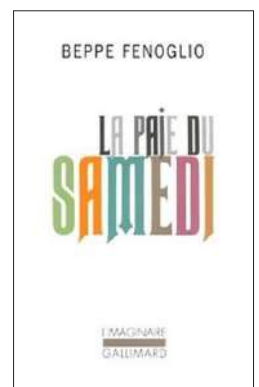
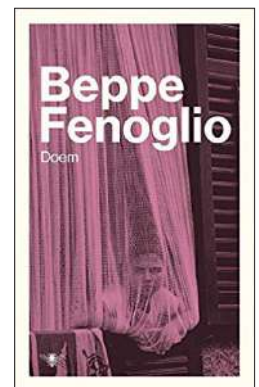
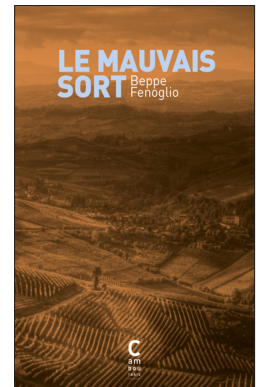
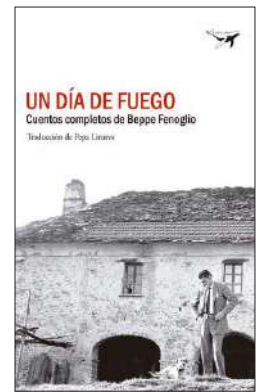
Quaderno di traduzioni (Einaudi)

Epigrammi (Einaudi)

Diciotto racconti (Einaudi)

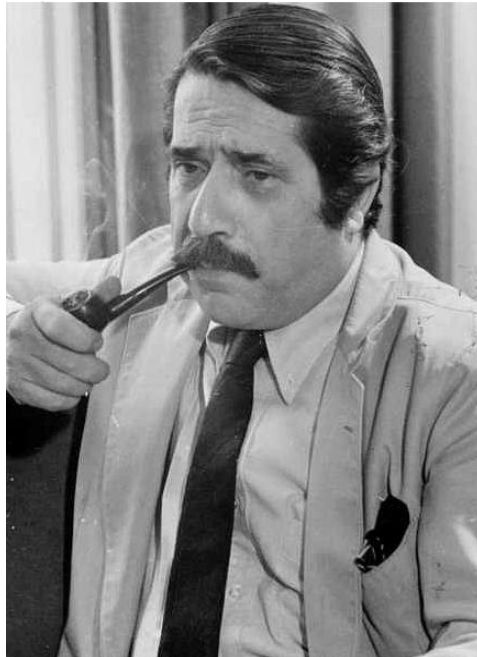
Tutti i racconti (Einaudi)

Teatro (Einaudi)



Ennio Flaiano

(1910-1972)



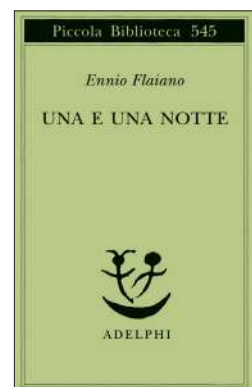
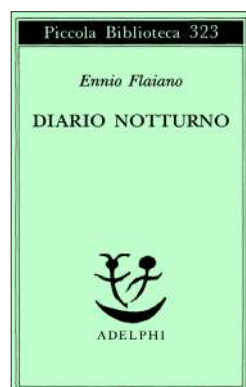
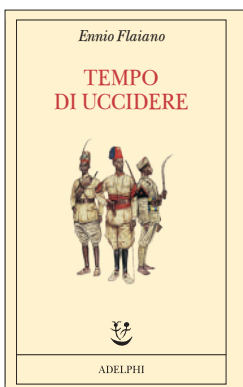
A brilliant screenwriter, a satirical and merciless interpreter of Italian habits

Ennio Flaiano was born in Pescara in 1910. In 1922 his family moved to Rome, where he completed his high-school education. Towards the end of the decade Flaiano began rubbing elbows with the literary and artistic circles of the capital. In 1935 and 1936 he took part in the Second Italo-Ethiopian War, which would inspire his most successful novel *Tempo di uccidere* (Strega Prize 1947). He wrote review columns for newspapers such as “Corriere della sera”, “L’Espresso” and “L’Europeo”, and reported from Canada and Israel.

After the war he made a living contributing to the scripts of many films, working with Antonini, Rossellini, Soldati and even Fellini, who involved him in masterpieces such as *I vitelloni*, *La dolce vita* and *Otto e mezzo*.

Flaiano also wrote several plays (*La guerra spiegata ai poveri*, 1946; *La donna nell’armadio*, 1957). In these works as well as others – such as the short stories collected in *Una e una notte* (1959) and the epigrammatic pages of *Diario Notturmo* (1956) and *Le ombre bianche* (1972) – Flaiano proves himself as a great moralist, a keen investigator of Italian society with a penchant for humour and satire.

His masterpiece is *Tempo di uccidere*, the story of an Italian soldier in Abyssinia who accidentally kills an Ethiopian girl and ends up wandering aimlessly, unable to shake off the nightmares, the guilt and the fear of having caught leprosy.



ACTIVE LICENSES:

Tempo di uccidere (Adelphi)

Albania (Dudaj), **France** (Gallimard), **Macedonia** (Ars Lamina), **Serbia** (Kontrast), **Spain/Castilian** (Altamarea)

Diario notturno (Adelphi)

Spain/Castilian (Fiordo)

Una e una notte (Adelphi)

Spain/Catalan (Errata Naturae)

Il gioco e il massacro (Adelphi)

France (Buchet/Chastel)

Le ombre bianche (Adelphi)

La solitudine del satiro (Adelphi)

Georgian (Celluloidis Enebi)

Autobiografia del Blu di Prussia (Adelphi)

Melampus (from Il gioco e il massacro) (Adelphi)

Germany (Wagenbach)

Diario degli errori (Adelphi)

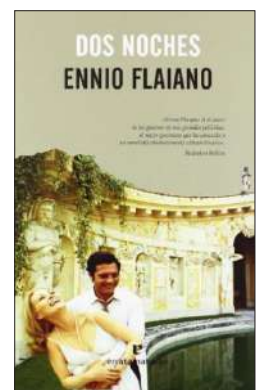
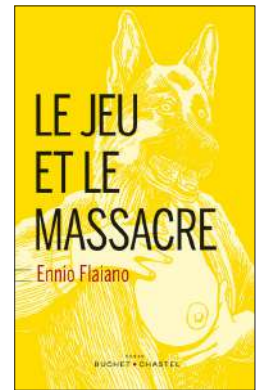
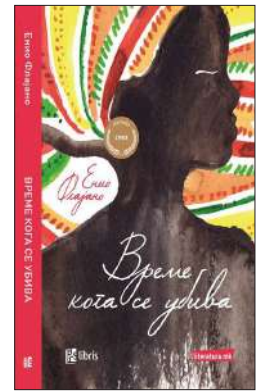
Lo spettatore addormentato (Adelphi)

L'occhiale indiscreto (Adelphi)

La valigia delle Indie (Adelphi)

Opere scelte (Adelphi)

Frasario essenziale per passare inosservati in società (Henry Beyle)



AVAILABLE LICENSES AND PAST PUBLISHERS

English

Tempo di uccidere (Quartet), **La solitudine del satiro** (Northwestern University Press)

French

Diario notturno (Gallimard), **La solitudine del satiro** (Gallimard), **Autobiografia del blu di Prussia** (Gallimard), **Diario degli errori** (Rivages), **Frasario essenziale per passare inosservati in società** (Le Bord De L'Eau)

German

Diario notturno (Ammann), **Una e una notte** (Ammann)

Natalia Ginzburg

(1916-1991)



The voice is instantly, almost violently recognizable — aloof, amused and melancholy. The metaphors are sparse and ordinary; the language plain, but every word load-bearing.

The New York Times

If Ferrante is a friend, Ginzburg is a mentor.

The Guardian

There's a Natalia Ginzburg revival going on.

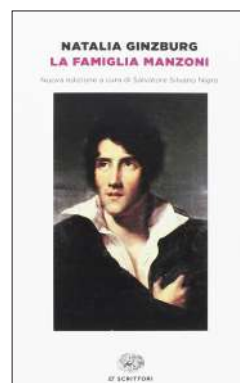
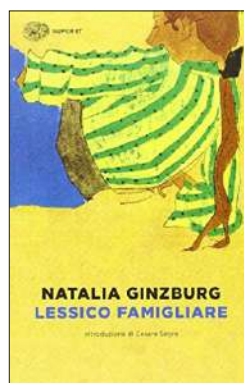
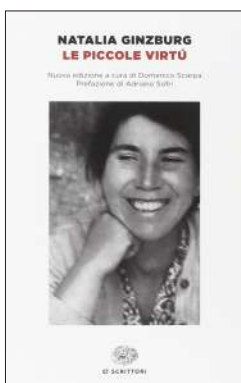
The New Yorker

**A commitment to remembrance,
a woman who had her own way to be a woman
among the delights and pains of life**

Natalia Ginzburg (née Levi) is one of Italy's most beloved writers. Her greatest work, *Lessico Familiare* (Strega Prize 1963), has been read by generations of youths, becoming a touchstone of morality and stylistic clarity.

Natalia Levi was born in Palermo into an affluent, educated family. Her father, Giuseppe, was a renowned scientist of Jewish origin and a university lecturer. In 1919 the family moved to Turin, where Natalia would grow up amid the influence of anti-fascist intellectuals. In 1938 she married Leone Ginzburg, a militant anti-fascist and intellectual as well as the founder of publishing house Einaudi. Leone was arrested and killed by Nazi soldiers in 1944. After the war, Natalia worked for Einaudi, collaborating with Cesare Pavese, one of her dearest friends, and Italo Calvino.

She debuted in 1942 with *La strada che va in città* but her rise to fame came in 1963 with *Lessico Familiare*, the story of her family in Turin during Fascism. Her other works include *Le piccole virtù* (1962), a collection of short stories about love and relationships, as well as the novels *Tutti i nostri ieri* (1952); *Caro Michele* (1973), the letters to a distant, misunderstood son; *La famiglia Manzoni* (1983), an essay-novel where Ginzburg studies the diaries, letters and other archive material to shed new light on Alessandro Manzoni; and *La città e la casa* (1984). Ginzburg also wrote a number of plays, among which *Ti ho sposato per allegria* stands out, and articles and essays (published in collections such as *Mai devi domandarmi*).



ACTIVE LICENSES:

La strada che va in città (Einaudi)

France (Denoël), **Germany** (Wagenbach), **Israel** (Hakkibutz Hameuchad), **Macedonia** (Artkonet), **Portugal** (Relógio D'Água), **(Spain/Castilian** (Acantilado), **Spain/Catalan** (Edicions de la Ela Geminada), **Turkey** (Can Yayinlari), **UK** (Daunt Books), **USA** (New Directions)

È stato così (Einaudi)

Brazil (Berlendis & Vertecchia), **France** (Denoël), **Germany** (Wagenbach), **Iceland** (Benedikt), **Israel** (Hakkibutz Hameuchad), **Macedonia** (Artkonet), **Norway** (Oktober), **Persian** (Shegarf Publishing House), **Poland** (Filtry), **Portugal** (Relógio d'água), **Russia** (Kontrast), **Serbia** (Kontrast), **Slovenia** (Sodobnost), **Spain/Castilian** (Acantilado), **Spain/Catalan** (Edicions de la Ela Geminada), **South Korea** (Munhakdongne), **Thailand** (Library House), **Turkey** (Can Yayinlari), **UK** (Daunt Books), **USA** (New Directions)

Tutti i nostri ieri (Einaudi)

Brazil (Companhia das Letras), **China** (Archipel Press), **France** (Liana Levi), **Germany** (Wagenbach), **Israel** (Hakkibutz Hameuchad), **Lithuania** (Alba), **Netherlands** (Singel), **Norway** (Oktober), **Poland** (Austeria), **Portugal** (Relógio d'água), **Romania** (Humanitas), **Russia** (Komplekt), **Slovakia** (Inaque), **Turkey** (Can Yayinlari), **UK** (Daunt Books), **USA** (Skyhorse), **W-Spanish** (Lumen)

Valentino (Einaudi)

China (Archipel Press), **France** (Denoël), **Germany** (Wagenbach), **Israel** (Hakkibutz Hameuchad), **Macedonia** (Artkonet), **Netherlands** (Singel), **Persian** (Shegarf Publishing House), **Spain/Castilian** (Acantilado), **Spain/Catalan** (Edicions de la Ela Geminada), **UK** (Daunt Books), **W-English** (New York Review of Books)

Sagittario (Einaudi)

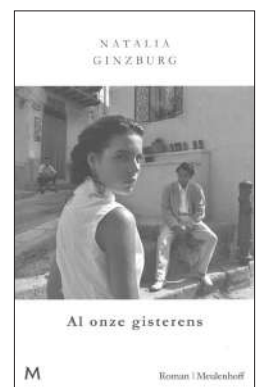
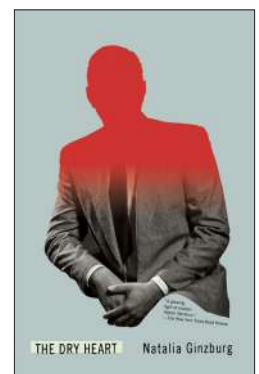
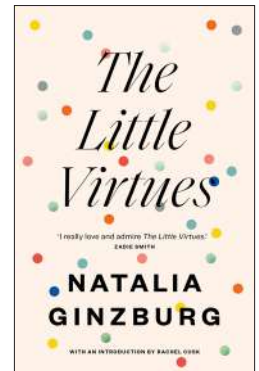
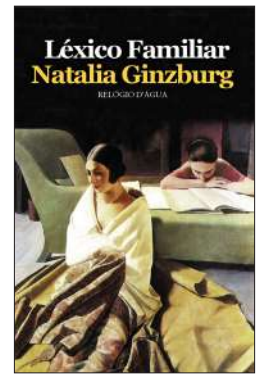
France (Denoël), **Germany** (Wagenbach), **Israel** (Hakkibutz Hameuchad), **Macedonia** (Artkonet), **Persian** (Shegarf Publishing House), **Spain/Castilian** (Acantilado), **Spain/Catalan** (Edicions de la Ela Geminada), **UK** (Daunt Books), **USA** (New Directions)

Le voci della sera (Einaudi)

Brazil (Companhia das Letras), **France** (Liana Levi), **Gaelic** (Éabhlóid), **Germany** (Wagenbach), **Israel** (Hakkibutz Hameuchad), **Macedonia** (Artkonet), **Persian** (Shegarf Publishing House), **Portugal** (Relógio d'água), **Spain/Basque** (Alberdania), **Sweden** (Bonniers), **Turkey** (Can Yayinlari), **UK** (Daunt Books), **USA** (New Directions), **W-Arab** (Al-Karma)

Le piccole virtù (Einaudi)

Brazil (Companhia das Letras), **China** (Archipel Press), **France** (Ypsilon), **Germany** (Wagenbach), **Israel** (Nine Lives Press), **Korea** (Humanist), **Netherlands** (Singel), **Norway** (Oktober), **Poland** (Filtry), **Portugal** (Relógio d'água), **Russian** (Komplekt), **Slovenia** (Mladinska knjiga), **Spain/Basque** (Alberdania), **Spain/Castilian** (Acantilado), **Spain/Catalan** (Atico de los Libros), **Sweden** (Bonniers), **UK** (Daunt Books), **USA** (Skyhorse)



Lessico familiare (Einaudi)

Albania (Dudaj), **Arabic** (Dar Al Saqui), **Brazil** (Companhia das Letras), **China** (Chu Chen Books), **Croatia** (Fraktura), **Denmark** (Politiken), **Estonia** (Loomingu Raamatukogu), **Finland** (Aula), **France** (Grasset), **Iceland** (Bendikt), **Germany** (Wagenbach), **Greece** (Kastaniotis), **Israel** (Hakkibutz Hameuchad), **Macedonia** (Ars Studio), **Netherlands** (Singel), **Norway** (Oktober), **Poland** (Filtry), **Portugal** (Relógio D'Água), **Russian** (Komplekt), **Serbia** (Kontrast), **Slovenia** (VBZ), **South Korea** (Dolbegae), **Spain/Catalan** (Atico de los Libros), **Spain/Galician** (Laiovento), **Sweden** (Bonniers), **Turkey** (Can Yayinlari), **UK** (Daunt Books), **USA** (New York Review of Books), **W-Spanish** (Lumen)

Ti ho sposato per allegria (Einaudi)

China (Archipel Press), **Greece** (Sanpietro), **Israel** (Hakkibutz Hameuchad), **Spain/Castilian** (Acantilado)

Mai devi domandarmi (Einaudi)

France (Ypsilon), **Germany** (Wagenbach), **Israel** (Magnes Press), **Netherlands** (Singel), **Portugal** (Relógio d'água), **Russia** (Komplekt), **Spain/Catalan** (Atico de los Libros), **W-Spanish** (Lumen)

Caro Michele (Einaudi)

Brazil (Companhia das Letras), **China** (Archipel Press), **Finland** (Kustannus), **Israel** (Hakkibutz Hameuchad), **Netherlands** (Singel), **Portugal** (Relógio d'água), **Russia** (Komplekt), **Slovenia** (Mladinska knjiga), **Spain/Castilian** (Acantilado), **Spain/Catalan** (Edicions de la Ela Geminada), **Thailand** (Reading Italy and Library House), **Turkey** (Can Yayinlari), **UK** (Daunt Books), **USA** (New Directions)

Famiglia (Einaudi)

Germany (Wagenbach), **Israel** (Hakkibutz Hameuchad), **Persian** (Shegarf Publishing House), **Spain/Catalan** (Atico de los Libros), **W-English** (New York Review of Books)

La famiglia Manzoni (Einaudi)

Brazil (Companhia das Letras), **Germany** (Wagenbach), **Israel** (Hakkibutz Hameuchad), **Japan** (Hakusuisha), **Norway** (Solum), **USA** (Skyhorse)

La città e la casa (Einaudi)

Brazil (Companhia das Letras), **France** (Denoël), **Germany** (Wagenbach), **Israel** (Hakkibutz Hameuchad), **Japan** (Hawade Shobo), **Spain/Catalan** (Club Editor 1959), **USA** (Skyhorse), **UK** (Daunt Books), **W-Spanish** (Lumen)

È difficile parlare di sé (Einaudi)

Germany (Wagenbach), **Spain/Catalan** (Atico de los Libros)

Anton P. Čechov. Vita attraverso le lettere (Einaudi)

Germany (Wagenbach), **Israel** (Nine Lives Press), **Spain/Castilian** (Acantilado), **Spain/Catalan** (Atico de los Libros)

Tutto il teatro (Einaudi)

Spain/Catalan (El Cep i la Nansa), **US/Canada** (New York Review of Books)

Un'assenza (Einaudi)

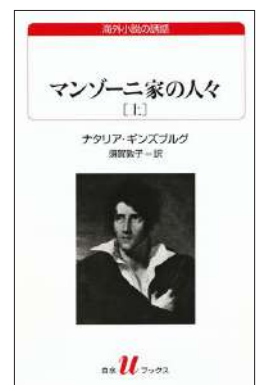
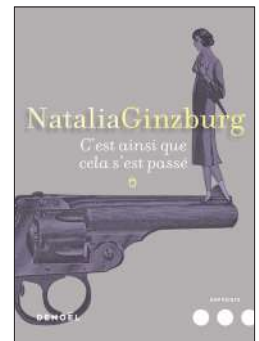
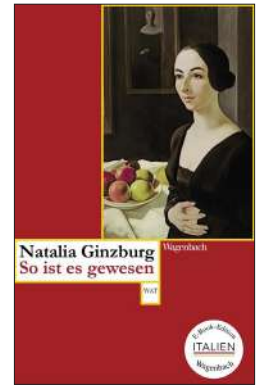
Brazil (Editora Âyiné), **Japan** (Misuzu Shobo), **Spain** (PRH/Lumen)

Vita immaginaria (Einaudi)

France (Ypsilon)

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Luigi Malerba

(1927-2008)



Ironic, ambiguous, paradoxical: a riddle within literature

Along with Eco and the latter Calvino, Luigi Malerba is among the most interesting representatives of Italian postmodern literature.

Malerba was born in Berceto, Parma. After graduating in Law he became editor-in-chief of film magazine "Sequenze". In 1950 he moved to Rome, where he contributed to a number of screenplays. In 1963 he joined Gruppo 63 – the most prominent post-war literary avant-garde – and came out with his first collection of short stories, *La scoperta dell'alfabeto*.

His work can be split into two phases. The first saw him deconstruct traditional genres and narrative forms. In particular, *Il serpente* (1966) and *Salto mortale* (1968) – acclaimed as his masterpieces by many critics – deconstruct the mechanisms of crime fiction. His second phase, represented by novels such as *Il pianeta azzurro* (1986) and *Le pietre volanti* (1992), is dominated by postmodern themes such as the unintelligibility of the world and confusion between fact and fiction. Malerba also wrote historical novels such as *Le rose imperiali* (1974) and *Il fuoco greco* (1990); the former is set in 4th-century China, the latter in the 10th-century Byzantine Empire.

Other notable works include *Itaca per sempre* (1977), the story of Ulysses' return to Ithaca told from Penelope's point of view; and *Diario di un sognatore* (1981), a collection of dream transcriptions that is actually an essay on narrative imagination.



ACTIVE LICENSES:

La scoperta dell'alfabeto (Mondadori)
Germany (Wagenbach)

Il serpente (Mondadori)
China (Lute Media), **Germany** (Wagenbach)

Salto mortale (Mondadori)
Mexico (Universidad Veracruzana), **Serbia** (Mono & Manjana)

Il protagonista (Mondadori)
France (Grasset), **Germany** (Wagenbach)

Le rose imperiali (Mondadori)

Pinocchio con gli stivali (Mondadori)
Mexico (Fondo De Cultura Economica)

Storiette e storiette tascabili (Quodlibet)
Denmark (Arvids), **Germany** (Wagenbach)

Il pataffio (Quodlibet)
Germany (Wagenbach)

Dopo il pesceccane (Mondadori)

Le galline pensierose (Quodlibet)
Denmark (Arvids), **Germany** (Wagenbach)

Il pianeta azzurro (Mondadori)

Testa d'argento (Mondadori)
China (Shanghai 99), **Germany** (Wagenbach)

Il fuoco greco (Mondadori)
Germany (Wagenbach)

Le pietre volanti (Mondadori)
Germany (Wagenbach), **Ukraine** (Folio Publishers)

Le maschere (Mondadori)
Germany (Wagenbach)

Itaca per sempre (Mondadori)
Germany (Wagenbach), **Turkey** (Penguin), **W-English** (University Press of California)

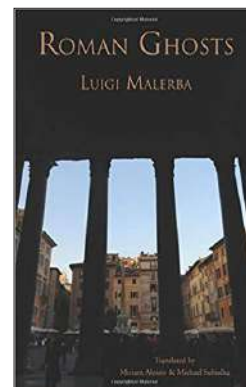
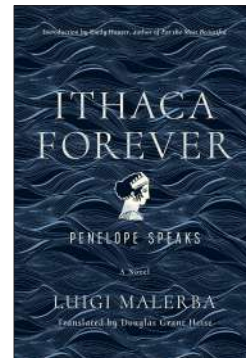
Il circolo di Granada (Mondadori)
Germany (Wagenbach)

Ti saluto filosofia (Mondadori)
Germany (Wagenbach)

Fantasmî romani (Mondadori)
France (Éditions de Grenelle), **Germany** (Wagenbach), **USA** (Italica Press)

Sull'orlo del cratere (Mondadori)

La storia e la gloria (Mondadori)
Mexico (Fondo De Cultura Economica)



Alda Merini

(1931-2009)

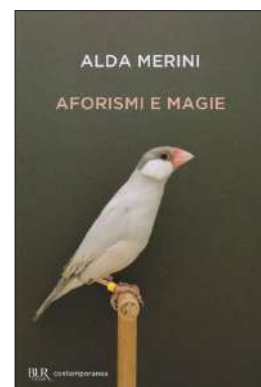
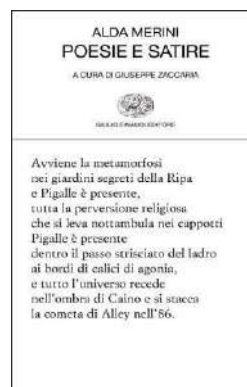
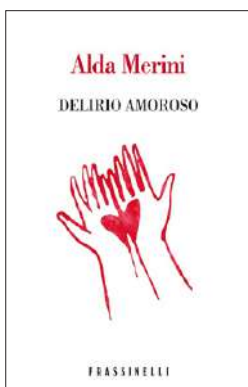


A life-long maverick enraptured by poetry

Alda Merini is among Italy's most read, quoted and beloved poets. She was born in Milan in 1931 to a family of modest means. She dropped out of school at an early age. Towards the end of the Forties she began displaying the mental health issues that would force her in and out of mental hospitals in 1965, 1972, 1973 and 1978.

Her first publication was *La presenza di Orfeo* (1953), where we can already see the intertwining of erotic and mystical themes that would be the undercurrent of all her literary output. After publishing *Nozze romane* (1955), *Paura di Dio* (1955) and *Tu sei Pietro* (1962) she fell silent for over twenty years. She would return in 1984 with *La Terra Santa*, a collection that marked her transition to a powerful, even violent poetics suggestive of her devastating experiences in mental hospitals, compared here to the chosen people's journey to the Holy Land. Merini's internments are also described in the prose text *L'altra verità. Diario di una diversa* (1986).

Over the next two decades she published many collections of poems, including *Delirio amoroso* (1989), *Vuoto d'amore* (1991), *Clinica dell'abbandono* (2003) and *Nel cerchio di un pensiero* (2005); during this time she went from being a literary phenomenon to a full-blown public figure, a symbol of stifled talent able to resurface from the latency of the underground.



Elsa Morante

(1912-1985)



History is a ten-thousand-year scandal.

Elsa Morante

I try to learn from [Morante's] books, but I find them unsurpassable.

Elena Ferrante

Elsa Morante wasn't an easy-going person; she never pulled any punches and shot straight from the hip. Whenever the topic was literature, her shots became full-blown blasts. For instance, she said the only books that should be written were ones that would change the world.

Giorgio Montefoschi

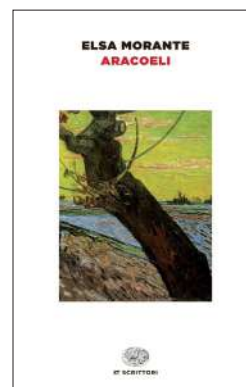
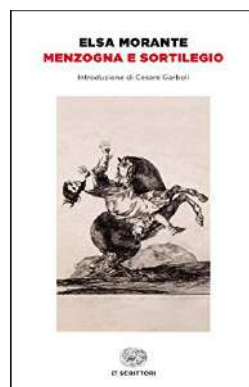
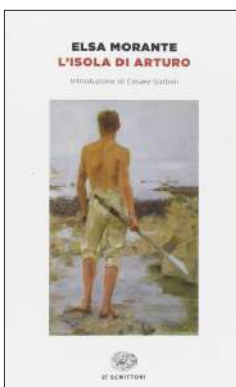
A groundbreaking female voice

Elsa Morante was born in Rome in 1912. She left home at 18 and made a living with private tutoring and writing short stories for reviews and magazines. In 1941, she married writer Alberto Moravia, with whom she would break up in 1962. With Moravia and other writer and artist friends she would often travel abroad to Greece, the USSR, China, Brazil and India.

During the Sixties and Seventies she was involved in the Italian political-ideological debate, taking anarchical and anti-bourgeoisie positions close to the 1968 student protest movement. The movement influenced her collection of poems titled *Il mondo salvato dai ragazzini* (1968), where she praises anarchic mirth and denounces every form of totalitarianism. Her political writings were collected posthumously in *Pro o contro la bomba atomica e altri scritti* (1987), which also includes essays and articles on art and literature.

Morante wrote four great novels. The first was *Menzogna e sortilegio* (1948), a broad-scope family novel. *L'isola di Arturo* (Strega Prize 1957), a coming-of-age novel, is rooted in myth-infused folk fantasy. The 20th-century masterpiece *La Storia* (1974), set in Rome during the German occupation, saw Morante achieve success with the public at large. Her last novel, *Aracoeli* (1982), tells the life of Manuel, a 40-year-old homosexual obsessed by the memory of his mother.

Shooting for the production of the eight-part Italian period drama series *La Storia*, based on Elsa Morante's bestselling novel, has started in Rome under the helm of director Francesca Archibugi ("Romanzo familiare"). "La Storia" is produced by Picomedia and Thalie Images, in collaboration with Rai Fiction, and in co-production with Beta Film.



ACTIVE LICENSES:

Le straordinarie avventure di Caterina (Einaudi)

Japan (Iwanami Shoten)

Menzogna e sortilegio (Einaudi)

China (Shanghai Literature and Art Publishing House), **Denmark** (Gyldendal), **France** (Gallimard), **Germany** (Wagenbach), **Greece** (Kastaniotis), **Israel** (Hakibbutz Poalim), **Macedonia** (Congress Service Centre), **Netherlands** (Wereldbibliotheek), **Portugal** (Alfaguara), **Spain** (Lumen), **UK/Commonwealth** (Penguin Press), **USA** (New York Review of Books)

L'isola di Arturo (Einaudi)

Albania (Ombra GVG), **Basque** (Erein), **China** (Lijiang Publishing), **Croatia** (Petrine Knjige), **Czech Republic** (Argo), **Denmark** (Gyldendal), **France** (Gallimard), **Germany** (Wagenbach), **Georgia** (Intelekti), **Israel** (Hakibbutz Hameuchad), **Japan** (Kawade Shobo Shinsha), **Lithuania** (Alma Littera), **Macedonia** (Congress Service Centre), **Netherlands** (Wereldbibliotheek), **Norway** (Gyldendal Norsk), **Portugal** (Relógio D'Água), **Serbia** (Vulkan), **Slovakia** (Ikar), **Spain** (Lumen), **Sweden** (Modernista AB), **Turkey** (Can Sanat), **W-English** (Liveright)

Alibi (Einaudi)

France (Gallimard)

Lo sciale andaluso (Einaudi)

Albania (Botime Pegi), **France** (Gallimard), **Germany** (Wagenbach), **Israel** (Hakibbutz Hameuchad), **Portugal** (Relógio D'Água), **Russia** (Text), **Spain** (Lumen), **Sweden** (Modernista AB), **Turkey** (Can Sanat), **UK/Commonwealth** (Penguin Press), **USA** (New York Review of Books)

Il mondo salvato dai ragazzini (Einaudi)

France (Gallimard), **Spain/Catalan** (Lleonard Muntaner), **W-English** (Seagull Books)

La Storia (Einaudi)

W-Arabic (Almutawassit), **China** (Shanghai Literature and Art Publishing House), **Croatia** (Petrine Knjige), **Denmark** (Gyldendal), **France** (Gallimard), **Georgia** (Intelekti), **Germany** (Wagenbach), **Greece** (Kastaniotis), **Israel** (Hakibbutz Hameuchad), **Korea** (Marco Polo Publishing), **Netherlands** (Wereldbibliotheek), **Polish** (Czarne), **Portugal** (Relógio D'Água), **Romania** (Editura Trei), **Spain** (Lumen), **Spain/Catalan** (Quaderns Crema), **Turkey** (Can Sanat), **UK/Commonwealth** (Penguin Press), **USA** (Liveright)

Aracoeli (Einaudi)

Croatia (Petrine Knjige), **Denmark** (Gyldendal), **France** (Gallimard), **Germany** (Wagenbach), **Greece** (Kastaniotis), **Israel** (Hakibbutz Hameuchad), **Netherlands** (Wereldbibliotheek)

Pro o contro la bomba atomica (Adelphi)

Brazil (Editora Ayiné), **France** (Gallimard), **Poland** (TIKN)

Diario 1938 (Einaudi)

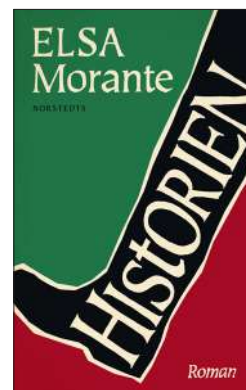
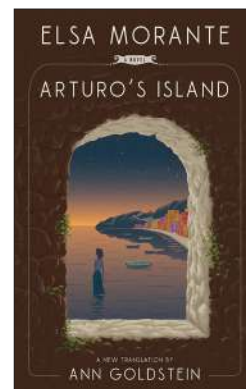
France (Gallimard), **Israel** (Hakibbutz Hameuchad), **Turkey** (Can Sanat)

Racconti dimenticati (Einaudi)

France (Verdier), **Germany** (Wagenbach), **Greece** (Kastaniotis), **Israel** (Persimmon Books)

Aneddoti infantili (Einaudi)

France (Arléa), **Turkey** (Can Sanat)



Pia Pera

(1956-2016)



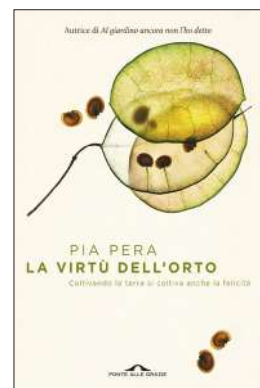
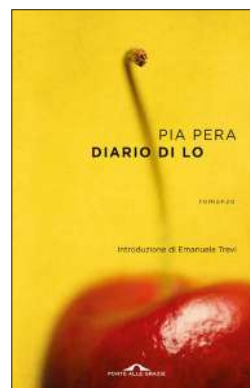
Literature through the art of gardening

Pia Pera was born in Lucca in 1956. She wrote for a number of dailies and weeklies including "Panorama", "Elle" and "Il Sole24Ore". She taught Russian literature at the University of Trento. She translated and edited a number of Russian classics such as Pushkin's *The Life of Avakum* and *Eugene Onegin* and Lermontov's *A Hero of Our Time*.

Her first publication was the collection of short stories *La bellezza dell'asino* (1992), and she earned a certain level of notoriety in 1995 with ***Diario di Lo***, a retelling of Nabokov's *Lolita* from the protagonist's point of view.

During her final years, Pia Pera moved to the Lucca countryside to nurture her passion for gardening – the core of many works such as ***L'orto di un perdigiorno*** (2003) and ***Il giardino che vorrei*** (2006). After the onset of Lou Gehrig's disease (ALS), she wrote about her final months of life in ***Al giardino ancora non l'ho detto*** [*I Haven't Told my Garden Yet*] (2015).

Pia Pera was able to turn gardening into a form of literature. Her books are not mere botanical books but actual treatises on human freedom, autonomy and loneliness.



ACTIVE LICENSES:

La bellezza dell'asino (Ponte alle Grazie)

Diario di Lo (Ponte alle Grazie)

L'orto di un perdigiorno (Ponte alle Grazie)

Germany (Hanser), **W-Spanish** (Errata Naturae)

Il giardino che vorrei (Ponte alle Grazie)

W-Spanish (Errata Naturae)

Contro il giardino. Dalla parte delle piante (Ponte alle Grazie)

Al giardino ancora non l'ho detto (Ponte alle Grazie)

France (Arthaud), **Germany** (Verlagsgruppe Random House),

Netherlands (Cossee), **W-Spanish** (Errata Naturae)

Le virtù dell'orto (Ponte alle Grazie)

W-Spanish (Errata Naturae)



Fabrizia Ramondino

(1936-2008)



An unconventional writer with a burning passion for social values.

Fabrizia Ramondino was born in 1936 in Naples, but lived abroad in Spain, France and Germany for many years. In the early 1960s, she returned to Naples where she taught in the schools and devoted herself to volunteer work with children and in clinics.

At the age of 45 she published her first novel and masterpiece, *Althénopis* (1981), about her childhood in German-occupied Naples. Her other books include her great novel on family, *Guerra di infanzia e di Spagna* (2001), and *L'isola riflessa* (1998), about her struggle with depression on the island of Ventotene. Ramondino also cemented her position in hybrid genres with a considerable non-fiction element. In her book *Un giorno e mezzo* (1988), she describes her activism in the New Left political groups; *Passaggio a Trieste* (2000) is about the world of mental health centres. Ramondino's extensive travels in Germany resulted in *Taccuino tedesco* (1987), in which she observed the changes in German society after the fall of the Wall and carried out a critical review of her adherence to communism. In 2008, she collapsed after a swim in the sea of Gaeta the day before the launch of her last novel *La via*.

ACTIVE LICENSES:

Guerra di infanzia e di Spagna (Fazi)

W-Spanish (Libros del Asteroide)

Althénopis (Fazi)

W-English (New Directions),

French (Cambourakis)

L'isola riflessa (Einaudi)

W-English (New Directions)

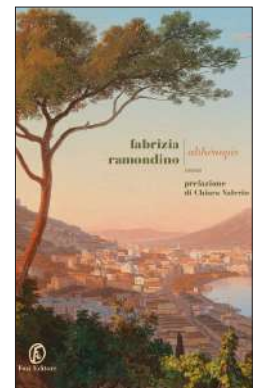
Storie di patio (Einaudi)

W-English (New Directions)

Un giorno e mezzo (Einaudi)

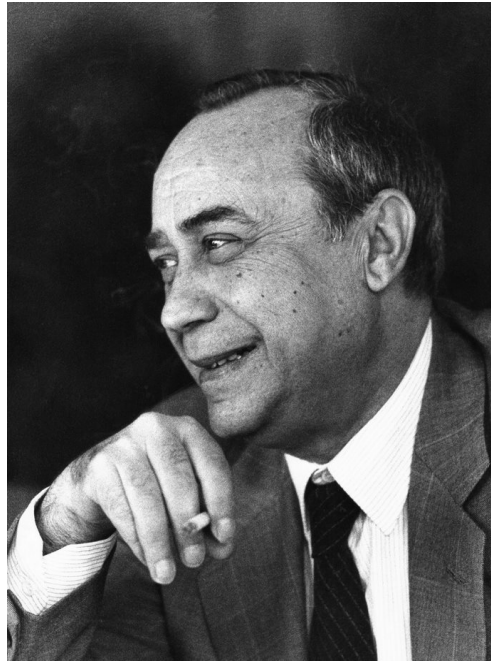
W-English (New Directions)

French (Cambourakis)



Leonardo Sciascia

(1921-1989)



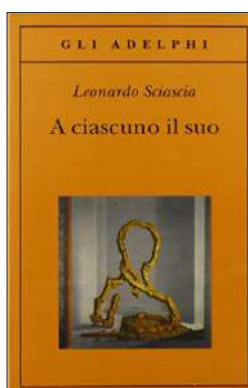
A master of European literature

Leonardo Sciascia used his pen to lay bare the mechanisms of all types of power, be it the Mafia, the Church or the State.

As well as trying his hand at many literary genres such as reportages, historical fiction and pamphlets, Sciascia was also an intellectual involved in Italian politics. From 1975 to 1977 he was a city councillor in Palermo, and a member of Italian parliament from 1979 to 1983. His political efforts emerge in all his books, which are marked by his lucid pessimism, and yet by a dogged faith in the civil value of literature.

He debuted with *Le parrocchie di Regalpetra* (1956), a fictional reportage on his native town of Racalmuto; the influence of Neo-realism is apparent. His masterpiece is *Il giorno della civetta* (1961); set in Italy, this *giallo* exposed and denounced the Mafia and all the danger it represented at a time when Italian establishment denied it even existed. The book met with resounding success. Over the next years he wrote other crime novels such as *A ciascuno il suo* (1964), *Il contesto* (1971) and *Todo modo* (1974).

Sciascia was also the most important militant intellectual in late 20th-century Italy, as shown in his journalistic writings (he was a long-time contributor to dailies “La Stampa” and “Corriere della Sera”), essays (*Cruciverba*, 1983; *Fatti diversi di storia letteraria e civile*, 1989) and historical investigations (*Morte dell'inquisitore*, 1984; *I pugnalatori*, 1976). Another salient work of Sciascia's is the pamphlet *L'affaire Moro* (1994), where he reconstructs the kidnapping and murder of Aldo Moro by the Red Brigades on the basis of Moro's letters from the “people's prison”.



ACTIVE LICENSES:

Favole della dittatura (Adelphi)

La Sicilia, il suo cuore (Adelphi)
Spain/Castilian (Toro Celeste), **UK** (Carcanet)

Le parrocchie di Regalpetra (Adelphi)
France (Denoël), **Germany** (Wagenbach)

Gli zii di Sicilia (Adelphi)
Albania (Dituria), **Czech Republic** (Rubato), **France** (Denoël), **Greek** (Dioptra), **Serbia** (Arhipelag), **Spain**, (Altamarea Ediciones C.B.), **Turkey** (Yapi Kredi), **UK** (Granta Books)

Il giorno della civetta (Adelphi)
Albania (Dituria), **Austria/Germany** (Zsolnay/Wagenbach), **Brazil** (Editora Objetiva), **Netherlands** (Serena Libri), **Macedonia** (Ars Lamina), **Norway** (Spartacus), **Polonia** (DiG), **Portugal** (Presença), **Serbia** (Kontrast), **South Korea** (Minumsa Publishing), **Spain** (Tusquets), **Sweden** (Palaver), **Thailand** (Reading Italy), **UK** (Granta Books), **USA** (New York Review of Books), **W-Arabic** (Almutawssit)

Pirandello e la Sicilia (Adelphi)
France (Grasset)

Il Consiglio d'Egitto (Adelphi)
Dutch (Krummholz), **Egypt** (NCT), **France** (Denoël), **Germany** (Die andere Bibliothek), **Greece** (Kastaniotis), **Poland** (Próby/Austeria), **South Korea** (Hyundae Munhak), **Spain** (Tusquets), **UK** (Head of Zeus)

Morte dell'Inquisitore (Adelphi)
France (Denoël), **Germany** (Matthes & Seitz), **Spain** (Tusquets)

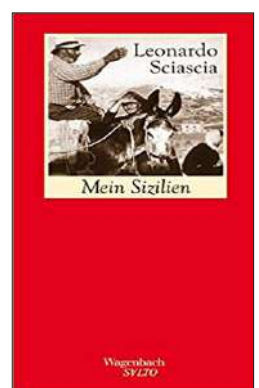
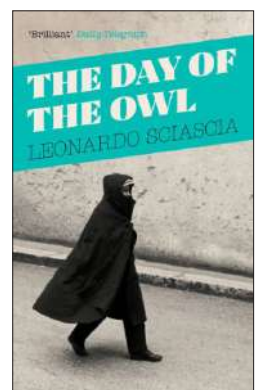
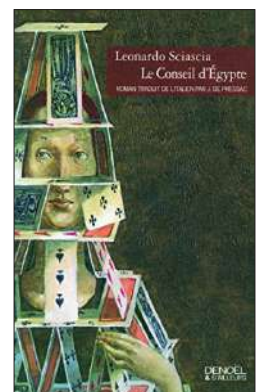
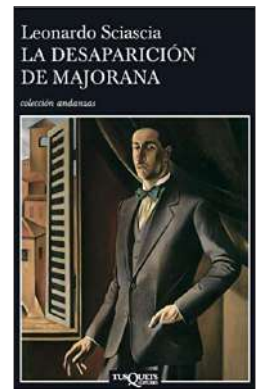
A ciascuno il suo (Adelphi)
Albania (Dituria), **Austria/Germany** (Zsolnay/Wagenbach), **Brazil** (Editora Objetiva), **France** (Denoël), **Greek** (Dioptra), **Spain** (Tusquets), **Spain/Catalan** (Edicions 62), **Spain/Galician** (Rinoceronte), **Thailand** (Reading Italy), **USA** (New York Review of Books), **W-Arabic** (Almutawssit)

La corda pazza (Adelphi)
France (Denoël)

Il contesto (Adelphi)
Austria/Germany (Zsolnay/Wagenbach), **China** (Shanghai 99), **France** (Denoël), **Norway** (Arneberg), **Poland** (DiG), **Romania** (Humanitas), **Spain** (Tusquets), **UK** (Granta Books), **USA** (New York Review of Books)

Atti relativi alla morte di Raymond Roussel (Adelphi)
France (Allia), **Spain** (Gallo Nero), **Sweden** (Palaver), **W-English** (Humboldt Books)

Il mare colore del vino (Adelphi)
Brazil (Berlendis & Vertecchia), **Czech Republic** (Rubato), **France** (Denoël), **Germany** (Wagenbach), **Spain** (Tusquets), **Turkey** (Yapi Kredi), **UK** (Granta Books), **USA** (New York Review of Books)



Todo modo (Adelphi)

China (Shanghai 99), **France** (Denoël), **Portugal** (Presença), **Spain/Basque** (Erein), **Spain/Catalan** (Edicions 62), **UK** (Granta Books)

La scomparsa di Majorana (Adelphi)

Austria/Germany (Zsolnay/Wagenbach), **Czech Republic** (Triada), **Portugal** (Presença), **Spain** (Tusquets), **Turkey** (Dipnot)

I pugnatori (Adelphi)

Spain (Tusquets)

Candido ovvero un sogno fatto in Sicilia (Adelphi)

Brazil (Berlendis & Vertecchia), **Czech Republic** (Rubato), **France** (Les Belles Lettres), **Spain** (Tusquets)

L'affaire Moro (Adelphi)

Brasil (Mundareu), **France** (Grasset), **Germany** (Converso), **Spain** (Tusquets), **Turkey** (Yapi Kredi), **UK** (Granta Books)

Dalle parti degli infedeli (Adelphi)

France (Grasset)

Nero su nero (Adelphi)

Spain (Global Rhythm)

Il teatro della memoria (Adelphi)

Spain (Tusquets)

Cruciverba (Adelphi)

Cronachette (Adelphi)

France (Fayard), **Spain** (Ediciones de Intervencion Cultural)

Occhio di capra (Adelphi)

France (Fayard)

Per un ritratto dello scrittore da giovane (Adelphi)

La strega e il capitano (Adelphi)

Spain (Tusquets)

1912 + 1 (Adelphi)

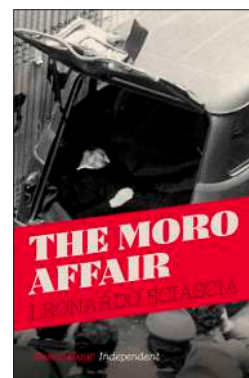
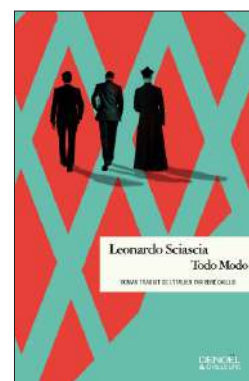
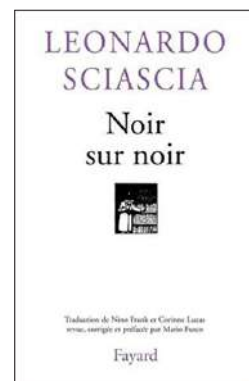
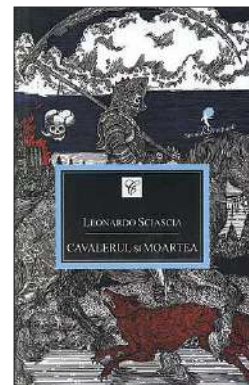
France (Fayard), **Spain** (Tusquets)

Il cavaliere e la morte (Adelphi)

Albania (Dituria), **Austria/Germany** (Zsolnay/Wagenbach), **Croatia** (Shura), **Denmark** (Palomar), **France** (Fayard), **Romania** (Alfa), **South Korea** (Hyundae Munhak), **Spain** (Tusquets), **UK** (Granta Books)

Porte aperte (Adelphi)

France (Fayard), **Germany** (Matthes & Seitz), **Spain** (Tusquets)



Ore di Spagna (Contrasto)

Una storia semplice (Adelphi)

Austria/Germany (Zsolnay/Wagenbach), **Denmark** (Palomar), **France** (Fayard/Pocket), **Greek** (Dioptra), **Portugal** (Presença), **Spain** (Tusquets), **Thailand** (Reading Italy), **W-Arabic** (Almutawssit)

A futura memoria (Adelphi)

Spain (Tusquets)

Fatti diversi di storia letteraria e civile (Adelphi)

Il fuoco nel mare (Adelphi)

Czech Republic (Rubato), **France** (Nous), **W-English** (Archipelago), **W-Spanish** (Gallo Nero)

Fine del carabiniere a cavallo (Adelphi)

Il metono Maigret (Adelphi)

Leonardo Sciascia scrittore editore (Sellerio)

Spain (Libros del Kultrum)

La zia d'America e il quarantotto

France (Denoël)

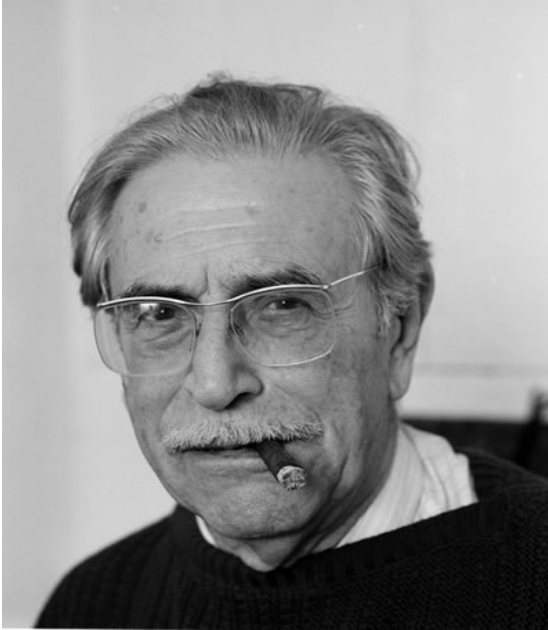
Candido ovvero Un sogno fatto in Sicilia (Adelphi)

France (Les Belles Lettres)



Mario Soldati

(1906-1999)



A nineteenth-century novelist with the soul of a twentieth-century writer.

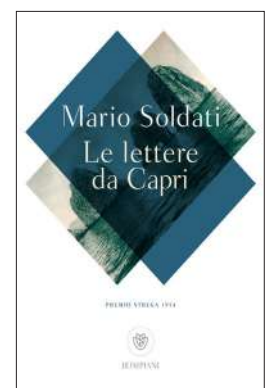
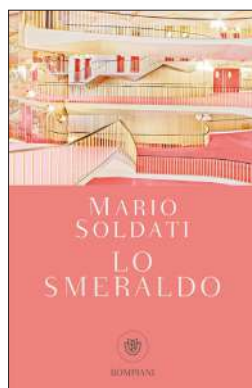
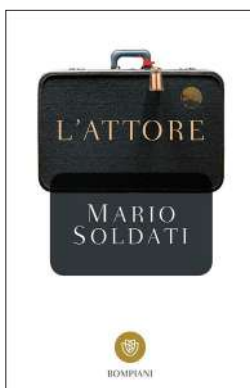
Cesare Garboli

**An eclectic writer and film director,
a great interpreter of Italian identity**

Mario Soldati was born in Turin in 1906. He attended the Faculty of Humanities and came into contact with the liberal intellectual circle headed by Piero Gobetti. In 1929 he moved to the US on a scholarship and taught at Columbia University for three years, in the midst of the Great Depression. The experience inspired *America, primo amore* (1935).

After returning to Italy he worked as a scriptwriter and director, directing films such as *Piccolo mondo antico* (1940), *Malombra* (1942) and *Le miserie del signor Travet* (1945). Soldati was also involved in renowned TV investigations such as *Chi legge?* (1960) and *Viaggio nella Valle del Po* (1957), featuring literary and culinary journeys throughout Italy.

His main works are *La verità sul caso Motta* (1941), an experimental novel with dreamlike and surreal tones; *Le Lettere da Capri* (Strega Prize 1954), a sentimental novel with a fast-paced plot and a complex narrative construction; and *Lo smeraldo* (1974), a rare example of Italian science fiction. Soldati also penned beautiful reportages. In addition to *America, primo amore* he wrote a wine and food reportage – one of the first in Italy – called *Vino al vino* (1969) and *Fuga in Italia* (1947), an account in diary form of the frantic events following the armistice of September 8th. Thanks to *I racconti del maresciallo* (1968), Soldati was a forerunner of the Italian crime novel.



ACTIVE LICENSES:

America primo amore (Sellerio)

France (Gallimard)

La verità sul caso Motta (Sellerio)

France (Gallimard)

A cena col commendatore (Sellerio)

Le lettere da Capri (Bompiani)

France (Autrement/Le Livre de Poche), **Germany** (Wagenbach), **Macedonia** (Ars Studio)

L'amico gesuita (Sellerio)

Fuga in Italia (Sellerio)

France (Gallimard)

La messa dei villeggianti (Bompiani)

Le due città (Bompiani)

La busta arancione (Bompiani)

France (Gallimard)

I racconti del maresciallo (Sellerio)

Germany (Wagenbach)

Vino al vino (Bompiani)

L'attore (Bompiani)

France (Gallimard)

Lo smeraldo (Bompiani)

France (Gallimard)

La sposa americana (Bompiani)

France (Gallimard), **Germany** (Wagenbach)

Ah! Il Mundial (Sellerio)

La finestra (Sellerio)

Spain (La Fuga)

La giacca verde (Sellerio)

France (Gallimard), **Germany** (Wagenbach), **Spain** (La Fuga)

Un viaggio a Lourdes (Sellerio)

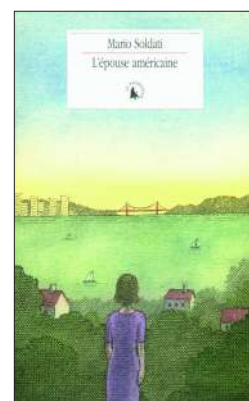
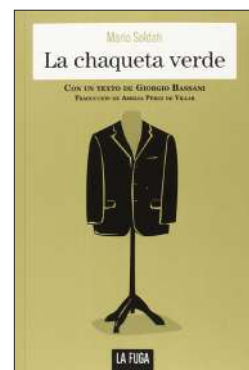
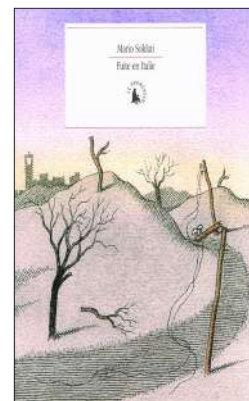
France (Gallimard)

Il Padre degli orfani (Sellerio)

France (Gallimard), **Spain** (La Fuga)

Corrispondenti di guerra (Sellerio)

Cinematografo (Sellerio)



• Tiziano Terzani

“Mr. Terzani transcended national labels.”

The New York Times

*“Tiziano Terzani was the most celebrated Italian traveller of his time.
A brilliant, passionate writer.”*

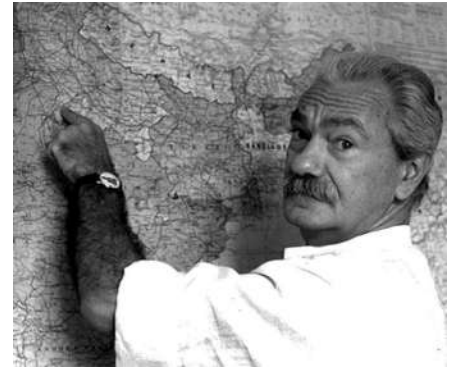
The Times

*“The appeal of Terzani’s books seems to come from something indivisible
from the man who penned them. There is an acumen there, a unique
depth of insight and sensibility.”*

The Guardian

“For almost 30 years, his country’s most celebrated foreign correspondent.”

The Daily Telegraph



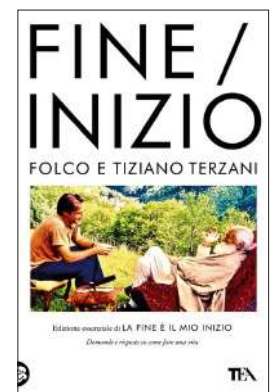
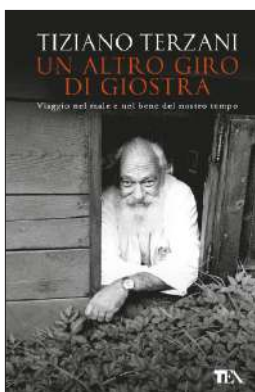
Tiziano Terzani (1938-2004) was arguably Italy’s greatest reporter – a clear-minded witness of the great events of the late 20th century as well as a master of pacifism and non-violence.

Terzani was born in Florence in 1938. After graduating at Scuola Normale Superiore (Pisa) he was hired at Olivetti as a personnel advisor. His position enabled him to travel worldwide and write his first reportages. In 1969 he left Olivetti to focus entirely on journalism, first for Milan daily “Il Giorno” then as an Asian correspondent for German weekly “Der Spiegel”. He became an insightful witness to history, penning best-selling books about the events he covered: the fall of Saigon (his correspondence from Vietnam inspired his first book, published in 1973 *Pelle di Leopardo. Diario vietnamita di un corrispondente di guerra 1972-1973*); the failure of the Chinese Communist ideal (*La porta proibita* (1985), a powerful criticism of Chinese communism); the breakup of the Soviet Union; the transformation (he saw it as a deterioration) of Asia under the onslaught of Western capitalism.

By shining a light on life’s big questions in his books, Terzani guided his readers from youthful hopes and idealism to the wisdom of old age. He not only drew attention to the economic threat of Asia but also highlighted the immense value of its diverse cultures, which he had experienced firsthand by living there for over 30 years with his family. In addition, he successfully made spirituality a more accessible topic for those who typically avoided it by presenting it in a rational, non-religious manner, grounded in facts and contemporary events. He fearlessly asked bold questions about globalization, progress, the economy’s dominance, the importance of preserving cultural diversity, illness, and the benefits of studying nonviolence over war.

Through his writing, he reflects on how to live a complete and fulfilling life in modern times, guiding us towards reaching life’s end with a sense of satisfaction, as if we had created our greatest masterpiece.

2024 marked 20 years since Tiziano Terzani’s death.





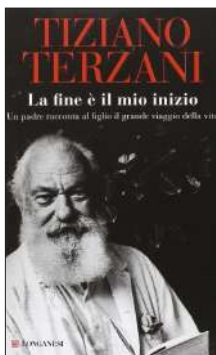
Fine / Inizio.
Domande e risposte su come fare una vita
(*The End Is My Beginning.*
Questions and Answers on How To Live)
Folco and Tiziano Terzani
Longanesi, 2006
pp. 240 - Non Fiction

"I would like my message to be an hymn for diversity, for the freedom to be whatever you want."

A reduced and essential edition of Tiziano Terzani's testament, *La fine è il mio inizio* accurately compiled by his son, Folco Terzani.

Prompted prompted by his son Folco's questions, more than fifteen years ago Tiziano Terzani recounted his own story and vision of the world in the book *La fine è il mio inizio*, reflecting on a life of travelling, journalism, study, curiosity for the other and the search for truth.

His words have already inspired readers of all ages and all over the world and today they return in a reduced edition: *Fine/Inizio* codenses the original book to its universal core so that new generations of readers can find in it reflections, teachings and answers for the difficult times we are facing.



La fine è il mio inizio
(*The End Is My Beginning*)
Longanesi, 2006
pp. 466 - Non Fiction

More than 600.000 copies sold

Tiziano Terzani's powerful and moving testament to his son.

A sincere and authentic reflection on how we deal with life and death

Knowing that he is reaching the end of his journey, Tiziano Terzani talks to his son Folco about what his life has been and what living really means. And so he tells of a whole life spent travelling the world in search of the truth. And by searching for the meaning of the many things he has done and the many people he has been, he paints a fresco of the great passions of his time.

"If you ask me what I will be leaving at the end, it will be a book that will perhaps be able to help someone see the world in a better way, to enjoy their life more, to see it in a greater context, like the one I feel so strongly about." This is that book.

Foreign Sales

W-English (Tuttle Publishing),
Bulgaria (Knigomania),
China (Lute Media),
German (Random House),
Romania (Seneca Lucius Annaeus)
Poland (Zysk)



Un indovino mi disse
(A Fortune-Teller Told Me)
Lognanesi, 1995
pp. 430 - Non Fiction

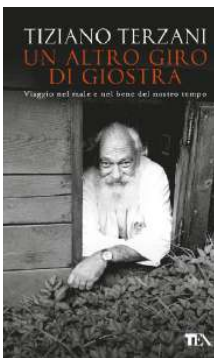
More than 1 million copies sold. Translated in 9 countries

"An utterly charming and engaging travel book that offers vivid portraits of unusual corners of Asia, told by a skilled raconteur whose eyes were open wide."

—Los Angeles Times Book Review

Warned by a Hong Kong fortune-teller not to risk flying for an entire year, Tiziano Terzani took what he called *"the first step into an unknown world... It turned out to be one of the most extraordinary years I have ever spent: I was marked for death, and instead I was reborn."*

Traveling by foot, boat, bus, car, and train, he visited Burma, Thailand, Laos, Cambodia, Vietnam, China, Mongolia, Japan, Indonesia, Singapore, and Malaysia. Geography expanded under his feet. He consulted soothsayers, sorcerers, and shamans and received much advice--some wise, some otherwise--about his future. With time to think, he learned to understand, respect, and fear for older ways of life and beliefs now threatened by the crasser forms of Western modernity. He rediscovered a place he had been reporting on for decades. And reinvigorated himself in the process.



Un altro giro di giostra
(One More Ride on the Merry-Go-Round)
Lognanesi, 2004
pp. 588 - Non Fiction

More than 800.000 copies sold

An extraordinary longseller about modern medicine, alternative cures and the quest to understand the true meaning of mortality.

When he is diagnosed with cancer, Italian writer Tiziano Terzani realizes that his whole life has been one long ride on a merry-go-round on which he has always journeyed without a ticket. Now, the ticket collector has come to demand his dues. At first, Terzani turns to Western medicine, but a question begins to haunt him: is cancer, as the doctor say, an enemy that needs to be destroyed, or is it a friend one can talk to?

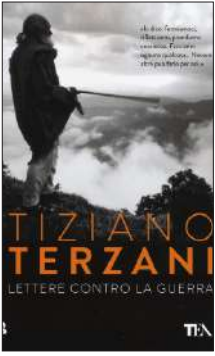
He decides to make a trip, in search of an alternative – to India. This final ride turns out to be very different though. And more difficult. Because every choice – often between reason and faith, science and magic – is inextricably linked to his own survival. As he crisscrosses the country from an ashram in Coimbatore to a hut in Almora, the external journey in search of a cure transforms into an inner journey and a return to the divine roots of man.

Foreign Sales

Bulgaria (Colibri),
China (Shanghai 99),
Czech (Absynt),
Germany (Random House),
Poland (Zysk),
Portugal (Tinta da China),
US (Penguin Random House/Crown),

Foreign Sales

Bulgaria (Colibri)
China (Shanghai 99),
Germany (Random House),
Romania (Seneca Lucius Annaeus),
Russia (Alpina),
Serbia (Sluzbeni Glasnik),
Slovenia (Vydavatelstvo Absynt),
US (Penguin Random House/Crown),



Lettere contro la guerra

(Letters Against the War)

Longanesi, 2006

pp. 180 - Non Fiction

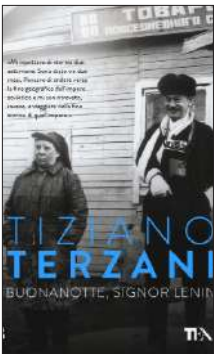
Foreign Sales

France (Intervalles),
Romania (Seneca Lucius
Annaeus)

After 30 years as a war correspondent for *Der Spiegel* Tiziano Terzani turns into a correspondent against all wars.

“Never before has each one of us been so unequivocally confronted with the question of war and peace.”

An eloquent plea for peace and nonviolence that speaks to the readers' consciousness, Tiziano Terzani's "Lettere contro la guerra" stem from an inevitable and necessary reflection on the tragic events of 9/11, showing how violence may no longer be the best solution for any future conflicts of humanity. If at the time of their first publication in 2002, Terzani's *Letters* posed some of the most pressing questions on war and the new political and social assets of the world, they become even more relevant in the light of current global events. A most valuable lesson, not only against war and violence in all its forms, but also against intolerance, hypocrisy, simplifications and indifference.



Buonanotte, signor Lenin

(Goodnight, Mr. Lenin)

Longanesi, 1993

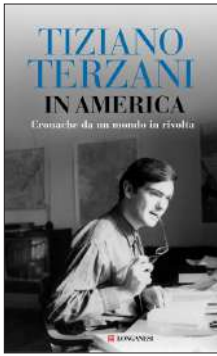
pp. 424 - Non Fiction

Foreign Sales

France (Intervalles),
Romania (Seneca Lucius
Annaeus)

A journey through the end of the Soviet Empire. An enlightening overview of turbulent Central Asia, complete with historical flashbacks and travellers' observations, helping to create an understanding of the radical transformation that broke the former Soviet Union apart.

Tiziano Terzani was travelling the length of the Amur - the great river that marks the boundary between Siberia and China - in 1991 when news broke of the conservative coup to depose President Gorbachev. A few days later the ship's tannoy announced that the coup had failed and its leaders fled - the political leadership of the Soviet Union was evidently in disarray. The collapse of the Communists' vast empire seemed imminent and Terzani resolved to discover what the peoples of the 15 Soviet republics thought about the news from Moscow. In the following weeks, he travelled to Siberia, crossing Central Asia and visiting the republics of the Caucasus, where the disintegration of the repressive Soviet regime was resulting in a wave of fervent nationalism and unrest. Meanwhile, a new force was surging from the ashes of Communism: Islam and the prospect of a Unified Central Asian Republic, Turkestan.



In America. Cronache da un mondo in rivolta

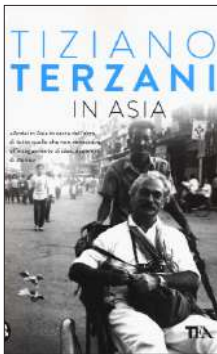
(In America. Chronicles from a World in Revolt)

Longanesi, 2018

pp. 404 - Non Fiction

A collection of astonishing unpublished reports on America, accompanied by photographs from the family archives.

In 1966, Tiziano Terzani left his job at Olivetti to pursue his dream of becoming a full-time journalist. He received a scholarship to pursue a master's degree at Columbia University, which allowed him to explore the United States for two years. During his time in the US, he studied Chinese at Stanford University and traveled extensively throughout the country, from New York to the Deep South. This offered him a chance to explore the United States and tell its journey through his articles. Every week, Terzani wrote extensively about America: the elections, the racial tensions, the protests against the Vietnam War, the March on Washington, and the assassinations of Robert Kennedy and Martin Luther King. This book collects his "chronicles from a world in revolt", in which, for the first time, Terzani gives proof of his extraordinary instincts as a great reporter, which enable him to identify and recount the most important and exciting events in History.



In Asia

(In Asia. Chronicles from a World in Revolt)

Longanesi, 1998

pp. 440 - Non Fiction

Spanning from from India to Japan, and from China to Vietnam, an account that blends reportage with autobiography, chronicle with history, and personal interpretation with anecdotes.

Once again, Tiziano Terzani - a remarkably exceptional correspondent and an indefatigable voyager - beckons us to delve into a continent that, beyond its fabled allure and enchanting exotic fragrances, remains largely enigmatic in the diversity of its multifaceted nature. With his characteristic acumen and compassion, Terzani narrates Asia's many facets, and allows us to experience it intimately.

ACTIVE LICENSES

Buonanotte signor Lenin (Longanesi)
France (Intervalles), Romania (Seneca Lucius Annaeus)

Fantasmî. Dispacî dalla Cambogia (Longanesi)
France (Intervalles)

In America (Longanesi)
France (Intervalles)

In Asia (Longanesi)

La fine è il mio inizio (Longanesi)
Bulgaria (Knigomania), China (Lute Media), Germany (Random House)

La porta proibita (Longanesi)
Romania (Seneca Lucius Annaeus)

Lettere contro la guerra (Longanesi)
France (Intervalles), Romania (Seneca Lucius Annaeus)

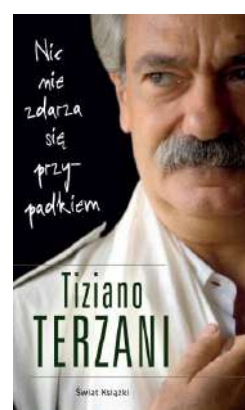
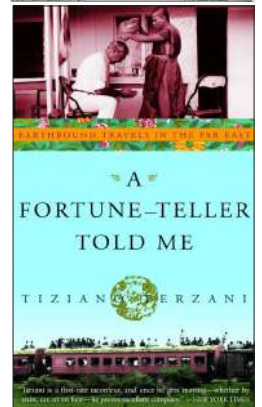
Pelle di leopardo (Longanesi)

Un altro giro di giostra (Longanesi)
France (Intervalles), Poland (Swiat Ksiazki), Romania (Seneca Lucius Annaeus),

Un'idea di destino (Longanesi)

Un mondo che non esiste più (Longanesi)

Un indovino mi disse (Longanesi)
China (Shanghai 99), Germany (Random House), Romania (Seneca Lucius Annaeus), Serbia (Sluzbeni Glasnik), Slovenia (Vydavatelstvo Absynt), US (Penguin Random House/Crown)



• Vitaliano Trevisan



Vitaliano Trevisan (1960-2022) was an Italian author, actor and theater director. With Einaudi, he has published: *I quindicimila passi, un resoconto* (2002, winner of the Campiello France in 2008), *Un mondo meraviglioso, uno standard* (2003), *Shorts* (2004, winner of the Premio Chiara), *Il ponte, un crollo* (2007), *Grotteschi e Arabeschi* (2009), *Una notte in Tunisia* (2011), *Works* (2016), which is widely considered his literary masterpiece, and *Black Tulips* (2022). Trevisan also worked as a theater director: in 2004 he supervised the adaptation of Federico Fellini's *Giulietta* and wrote, among others, *Il lavoro rende liberi*, staged in 2005 by Toni Servillo, and the monologues *Oscillazioni* and *Solo RH*, published by Einaudi in the volume *Due monologhi* (2009). He was also a scriptwriter and actor in Matteo Garrone's *Primo amore*.

Trevisan's works often draw on personal experience and revolve around several themes, including the association with jazz music, which serves as a consistent element running through his writing. This is stylistically reflected in the fluid monologues of his characters, which are punctuated by sudden outbursts of emotion and unexpected pauses. He also explores the theme of self-realization through work, as seen in "*Works*." Trevisan also delves into the topics of obsession and existential anguish, which are reminiscent of the 20th-century tradition of writers such as Bernhard and Beckett, and highlight the crisis of the ego.

A cursed writer who defied definitions

"Vitaliano Trevisan was an uncomfortable artist in the only way one can be uncomfortable today: he was uncomfortable above all for himself. [...] with an oblique look that showed what he and only he could see."

Gian Mario Villalta, Doppiozero

"A bit of Rimbaud with a touch of Conrad. But mostly himself: Trevisan."

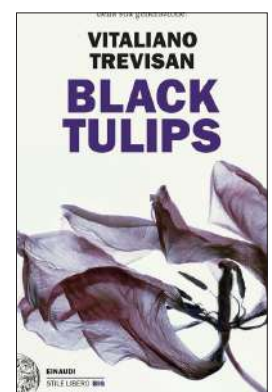
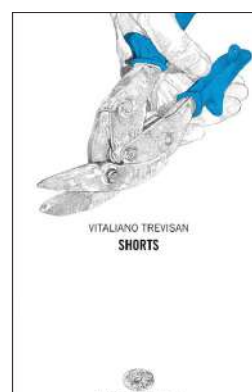
Il Corriere della Sera on *Black Tulips*

"For Vitaliano Trevisan pain was like a tool from the many jobs he had done in life, an awl, a screwdriver, a biro. It was the background in the clear gaze of his incredible blue eyes, the still water pond where his streams plunged and where he liked to go in the morning to watch the trouts jump."

La Repubblica on *Works*

"If death is a state of perfection, it is certain that Vitaliano Trevisan [...] has achieved that perfection which all his protagonists, ethereal fragments of a relentless quest, betrayed with their ontology of imperfection."

Il Foglio on *Works*





Works
(Works)
Einaudi
February 2022
pp. 664 - Fiction
French translation available

Foreign Sales

France (Editions Verdier)

Spain (Altamarea)

An autobiographical novel, an account about work from the 1970s to the 1990s: work depicted as condemnation and perdition, as the primordial cell of the human organism.

Vitaliano Trevisan's all-too-human condemnation to work began at the age of fifteen, when one evening at dinner he asked his father for a new boys' bicycle, because riding his older sister's bike meant being made fun of by his classmates. In response, his father takes him to the workshop of a friend who prints sheet metal for bird baths: "So you understand where it comes from", he tells him, alluding to money. For the author, this is the start of a "career" made of a sequence of false starts: from labourer to sailboat builder, from waiter to surveyor, from being unemployed to becoming an ice-cream vendor in Germany, from warehouse worker to night porter, up to drug dealing and theft. Trevisan retraces the Seventies, a decade crushed between politics and heroin, which he seems to have survived almost by chance. And he recounts the beginning and ending of a marriage, the contradictions of the cultural world - where, ironically, people would always complain saying "there is no money", as his father used to tell him - and the path full of derailments and psychological suffering of a young boy destined to become a writer.

PRAISE FOR WORKS:

"Trevisan is regarded in his home country as one of the finest stylists of the 2000s. Works, his cult book, is finally being published in France."

Pierre Adrian, Le Figaro Littéraire

"Vitaliano Trevisan's writing draws on Thomas Bernhard, whose discovery, he says, gave him the strength to enter literature, but also on the 'pen he found waiting for him on Samuel Beckett's grave.'"

Éric Loret, Libération

"This monumental novel occupies a singular place in contemporary Italian literature. From the very first pages, it strikes the reader with the power of its writing and the intensity of the author's voice."

Marco Dogliotti, Le Temps

"Works can be read as an autobiography in which work is the guiding thread, a 'laborious' autobiography that is political, intellectual and literary."

Alain Nicolas, L'Humanité

"A unique, sharp, powerful narrative that dismantles the founding myths of our idea of work, beginning with the injunction to succeed and achieve self-fulfilment."

Alexis Maroy, La Libre Belgique

"Because it deals with work in all its meanings, Works might seem to belong to the tradition of factory narratives. But with Trevisan it becomes something else: his relationship to work, by metonymy, reveals his way of being, perhaps even his way of living. It shows how he observes, records, reflects and acts."

Pierre Senges, En attendant Nadeau



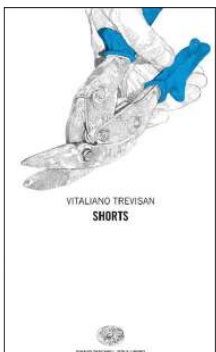
I quindicimila passi
(The Fifteen Thousand Steps)
Einaudi, 2002
pp. 156 - Fiction

Premio Campiello France 2008

The story of a troubled mind, of a liberation and an escape, all in the space of a very long walk. The nightmare of a broken life, in one of the most disturbing ghost stories in contemporary Italian literature.

Thomas counts his steps. From his house to the police station: one thousand fifty-three steps. From his house to the tobacco shop: seven hundred and ninety-one. From his house to notary Strazzabosco's office in Vicenza: fifteen thousand steps. He is plagued by a deep sense of loneliness and emptiness that he tries to fill with these mundane tasks. Obsessively counting, walking, and calculating, Thomas hopes to escape the oppressive weight of his solitude.

In his eyes, the world around him is a chaotic, unchanging road that he cannot seem to escape. His sister has been murdered, and her killer is still at large. His home is a prison of unrequited love, absent parents, and an alienated brother who was always too responsible, too lucid. But Thomas soon realizes that his problems run deeper than mere loneliness. As he walks on that "one, same road", his reality begins to crumble and his steps lead him straight into the heart of the most dreadful of truths.

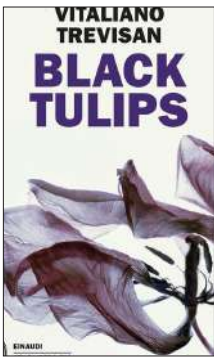


Shorts
(Shorts)
Einaudi, 2004
pp. 126 - Fiction

Premio Chiara 2004

A stark and powerful portrayal of the disillusionment of the common man, on the background of the vast and inscrutable Italian province. Through "Shorts", Trevisan captures both the decay that permeates his surroundings and the glimmer of hope for a potential escape.

During the 1940s, jazz pieces were showcased in mini-movies known as 'shorts', which served the precursors to modern-day music videos. In this book of brief stories, Trevisan touches upon the themes that are most important to him - displacement, a love-hate relationship with his hometown, work - and he accomplishes this by adopting the spontaneous and rhythmic quality of musical shorts, using it to depict a twisted world warped by progress and inhabited by lost souls, societal outcasts, and troubled youth. The result is a book of strong ethical tension in which comedy exhales as if from the putrescent fabric of an infected land.



Black Tulips
(Black Tulips)
Vitaliano Trevisan
Einaudi
October 2022
pp. 232 - Fiction

The last masterpiece, published posthumously, by one of the best authors of his generation. An intimate collection of fragments of memory and at the same time a reflection on prostitution, illegal immigration and western colonialism.

Lagos, Nigeria. A major metropolis and a lonely man at the airport. Vitaliano Trevisan is waiting for a woman, hoping she will come pick him up. She is Ade, a prostitute he used to know in Italy. He has remained in contact with her after she was repatriated as a clandestine. He wants to set up a trade in spare parts for old cars between Italy and Nigeria. On the way out of the airport, luckily, Ade is there and she's not alone. Amen and Mudia, the mechanic with whom he should do business, are with her. They are the companions in the main narrative plot. But the construction of the book is sprawling and gives back the existential gaze typical of Trevisan.

The business with cars it is tough. Not only because of the messy company, but because time, in Africa, is lawless. Days goes by locked up in dilapidated hotels waiting to get out. Trevisan, continues to ask himself, in several moments of crisis, why he came to Nigeria.

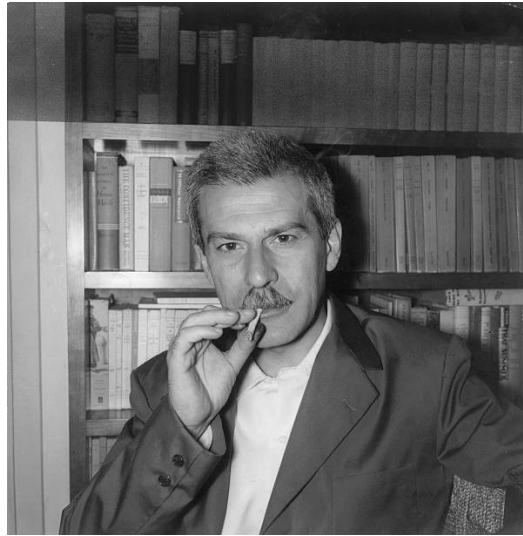
The answer, years later, is perhaps in this very story. The discovery of another world and another way of seeing things, because there is no journey if there is no risk and disorientation. And of disorientation Vitaliano Trevisan has made a philosophy of life by renouncing to any pre-packaged compass.

Only in this way a man can free his mind and see things as they really are.

All his works are nothing more than this: extraordinary journeys that his sharp gaze has been able to fathom like no other. And this, is one of them.

Elio Vittorini

(1908-1966)



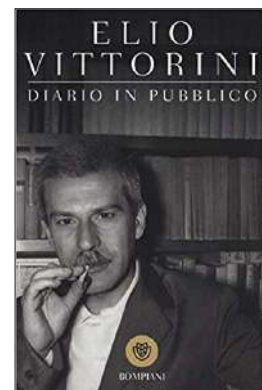
Literary and social engagement

Elio Vittorini is a fundamental figure of post-war Italian culture: as well as being a writer, he was also a tireless cultural promoter, translator, editorial consultant and political militant.

Born in Syracuse in 1908, a young Vittorini joined the so-called “leftist” wing of Fascism until the Spanish Civil War laid bare the true nature of Mussolini’s regime. During the German occupation he joined the Communist Party and took part in the Resistance.

After the Liberation he founded “Il Politecnico” (1945-1947), post-war Italy’s most important literary review. During the next years Vittorini worked for publishing house Einaudi and launched the series “I Gettoni”, which promoted younger writers. Heavily influenced by American authors, he translated Faulkner, was close to Hemingway and introduced writers such as John Fante to the Italian audience. From 1959 until his death he worked with Italo Calvino to edit the review “Il menabò”, which would animate the literary debate in the Sixties.

Vittorini’s fundamental works are the anti-fascist masterpiece *Conversazione in Sicilia* (1939), the story of a journey to Sicily and a veritable gallery of characters, defined by Italo Calvino as “the book-Guernica”; and the Milan-set *Uomini e no* (1945), the first novel on the Italian Resistance. All his books clearly show Vittorini’s will to move beyond traditional realism by using a strongly poetic and allusive language.



ACTIVE LICENSES:

Piccola borghesia (Mondadori)

Americana (Bompiani)

Conversazione in Sicilia (Rizzoli)

Brazil (Sesi-Senai), **Estonia** (Pegasus), **France** (Gallimard), **Germany** (Wagenbach), **South Korea** (Minumsa), **Norway** (Solum), **Portugal** (Grupo Narrativa), **Spain/Basque** (Igela), **Spain/Catalan** (L'Avenç), **Turkey** (Ithaki), **UK** (Canongate), **USA** (New Directions)

Uomini e no (Mondadori)

Brazil (Sesi-Senai), **France** (Gallimard), **Turkey** (Ithaki)

Il Sempione strizza l'occhio al Frejus (Bompiani)

France (Gallimard), **Spain** (Gadir), **Turkey** (Aylak Adam Kültür Sanat)

Il garofano rosso (Bompiani)

Germany (Wagenbach), **Netherlands** (Cossee)

Le donne di Messina (Bompiani)

France (Gallimard), **USA** (New Directions)

Sardegna come un'infanzia (Bompiani)

Brazil (Sesi-Senai), **France** (Editions Nous), **Spain** (Minuscula)

Erica e i suoi fratelli – La Garibaldina – La mia guerra (Bompiani)

Brazil (Berlendis & Vertecchia), **Germany** (Wagenbach), **USA** (New Directions)

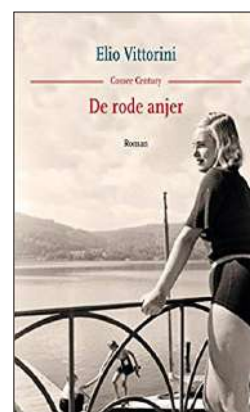
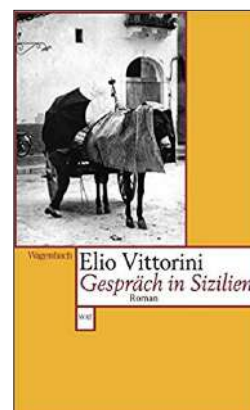
Diario in pubblico (Bompiani)

Spain (Gadir)

Le città del mondo (Rizzoli)

France (Gallimard)

Lettere 1952-1955 (Einaudi)



Complete Estates List:

Giuseppe Berto

Attilio Bertolucci

Giuseppe Bertolucci

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Valentino Bompiani

Gesualdo Bufalino

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Bartolo Cattafi

Mario Cervi

Vincenzo Consolo

Maria Corti

Oreste Del Buono

Federico Di Trocchio

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Beppe Fenoglio

Sergio Ferrero

Ennio Flaiano

Pierantonio Quarantotti Gambini

Cesare Garboli

Eugenio Garin

Natalia Ginzburg

Miriam Mafai

Luigi Malerba

Luigi Meneghello

Alda Merini

Paolo Monelli

Eugenio Montale

Indro Montanelli

Elsa Morante

Renato Olivieri

Ottiero Ottieri

Pier Maria Pasinetti

Pia Pera

Arrigo Petacco

Guido Piovene

Mario Pirani

Giovanni Pirelli

Folco Quilici

Giovanni Raboni

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Luca Rastello

Colette Rosselli

Lalla Romano

Leonardo Sciascia

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