

Sellerio editore
Rights List
Frankfurt 2025

Sellerio editore – *Rights List*
Frankfurt 2025

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Literary Fiction

Chiara Valerio
Chi dice e chi tace

The Little I Knew

February 2024
288 pages
La memoria

Translation rights: Sellerio editore

Sold in: Catalonia, Mes Llibres; Czech Republic, Argo;

English language in the UK, Commonwealth (excluding Canada) and Europe, Foundry editions; **Germany,** Kein & Aber; **Poland,** Wydawnictwo Uniwersytetu Jagiellońskiego (WUJ); **Portugal,** Dom Quixote; **Slovakia,** Ikar; **Spain,** Alianza de Novelas; **Turkey,** Eriken.

Movie/tv rights: Sellerio editore - Optioned by Nightswim

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

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

Jhumpa Lahiri

Shortlisted for the Strega Prize, top ten bestseller list, more than 75.000 copies sold so far.

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

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

Vittoria is found dead in her bathtub, a stupid accident, an improbable end. The town accepts her death, because its inhabitant can understand misfortune and keep have witnessed. She wants to figure out how Vittoria died, and who she really was. What emerges of the woman's unsuspected past, pushes Lea Russo along a path on which it is difficult to move forward, and from which it is impossible to



turn back. Lea discovers the evanescence of identity, hers and everyone else's. She also discovers, without being able to count them, how many faces violence has. *The Little I Knew* is a novel about three loves at least. One that comforts and builds. A second one that troubles and excites. The last, for a place that seems likely to disappear from memory and the world. A noir featuring characters and an investigation in an ordinarily un-newsworthy town, a portrait of ever-changing women. In *The Little I Knew* nothing ever stays still, the passions, the anxieties, the truths and enigmas, the silences of the present and the din of the past: everything always moves, everything can always change.

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

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

Dacia Maraini

«*The Little I Knew* is a formidable narrative mechanism that leaves no escape and confronts us with our obsessions».

Antonio Manzini

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

Marco Malvaldi

«Love is not possession but care, *The Little I Knew* is a great story of love as care».

Massimo Gramellini, *In Altre Parole*

«In her portrait of a lady with her garden, Chiara Valerio has found a writing style imbued with a euphoric calm that passes through the pages and penetrates its readers».

Annalena Benini, *il Foglio*

«There is something of the relationship between Vita Sackville West and Virginia Woolf, something of that elegance and those gardens, that slowness and those old acquaintances in the story Chiara Valerio tells us».

Valeria Parrella, *Grazia*

Chiara Valerio

La fila alle poste

The Post Office Line

June 2025
360 pages
La memoria



Translation rights: Sellerio editore

Sold in: English language in the UK, Commonwealth (excluding Canada) and Europe, Foundry editions; Germany, Kein & Aber; Poland, Wydawnictwo Uniwersytetu Jagiellońskiego (WUJ).

Option publishers: Catalonia, Mes Llibres; Czech Republic, Argo; Portugal, Dom Quixote; Slovakia, Ikar; Spain, Alianza de Novelas; Turkey, Eriken.

Movie/tv rights: Sellerio editore – Chi dice e chi tace optioned by Nightswim

Scauri is back with its gossip, its silence and with its people and its ghosts: Lea, Vittoria, Pontecorvo, the lawyer.

Scauri, between Rome and Naples on the Tyrrhenian coast. It is late November and the beach is nearly deserted, the beach resorts empty. For the last few weeks, the clams left to soak in buckets on the shore have been vanishing into thin air. And it was not the sea that did it.

Three years earlier, Vittoria died. Vittoria was a woman who will remain etched into the memory of the town and its people. A woman who forever changed the life of Lea Russo, a lawyer with two daughters and a husband, a lot of commitments and just as many concerns. Vittoria may have entered Lea's life and thoughts late, but she gave it a sudden impulse, giving Lea a glimpse into a new life, an obsession.

On the last Monday of the month, something happens, something real bad: a mother murders her daughter. No one seems to question whether she is guilty. But it is a mysterious death, and in Scauri everybody knows everything about everybody, the people there have known each other forever. No one ever finds anything surprising and the people are convinced nothing can ever change because everything always goes the way it is supposed to. Instead, Lea is racked with doubt. She loves her husband, her daughter, her job. She should and she could be happy, but the shadow, or better, the light of Vittoria showed her another kind of happiness, a different brand of fulfillment, an excitement that must be sought elsewhere. Lea wants to surprise herself. She feels driven to defend the murderous mother and dig deep into her own desires, into the mysteries of other people, into the dark, alluring matter that Vittoria left behind for her.

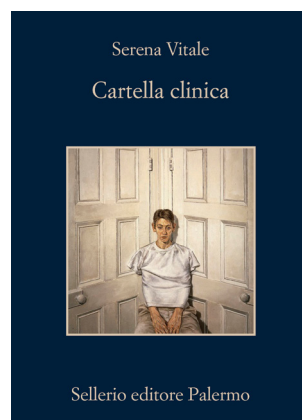
Serena Vitale

Cartella clinica

Medical Records

May 2025
160 pages
La memoria

Translation rights: Sellerio editore
Movie/tv rights: The Italian Literary Agency



Over the years, we have become accustomed to Serena Vitale's books of rare perfection: gripping pages of sophisticated, fine writing, full of life and rigorous research. We have read her literary essays, her investigative novels, her critically acclaimed stories, sought-after by bookstores and readers alike. But this book leads us into new, seemingly uncharted territory with a personal, family story. Because at the end of the day, isn't literature also and always a private matter? In her new novel, Serena Vitale addresses the mental illness of her sister Rossana: her inexplicable crises, her hospitalizations, the harsh, unspeakable therapies she had to endure: «Each time she came home from the hospital, I saw that she had changed. Her features were the same, only like flattened, and her beautiful eyes, dilated and dark... I heard words I didn't understand, names of medicines, obviously: insulin, resperine, chlorpromazine. Then finally, lobotomy».

The «schizophrenia syndrome» made its debut in their lives in May 1958, when Rossana had just turned seventeen and Serena was only thirteen. Then on September 24, 1961 Rossana was found dead in her bed at the Santa Maria della Pietà psychiatric hospital in Rome. Vitale lucidly and boldly reconstructs those years, propelled by her dogged drive to research, exploring medical records, seemingly paradoxical and contradictory anamneses, and comparing them to her often muddled, sometimes clear adolescent memories and the stories of the few remaining witnesses: her sister's ripped sweater, photographs on the wall with pins in the eyes, blinded dolls. The final portrait painted through the alternation of medical records and memories is unexpected, as if the facts had been carefully doled out, pushed back, dodged, and finally relegated to the written page. And this is how her story becomes a novel, a family story, with unforgettable protagonists and bit players (like their grandfather and his loves, their cat Nerina, their uncle the «fag», their violinist father and his idiosyncrasies), as one question – Serena's doubt, her sister's torment – hovers over everything: «Where *was* I?»

In *Medical Records*, Serena Vitale conducts a family investigation that is both the story of an illness and a heart-wrenching effort at reckoning: a letter of boundless love for her sister.

Serena Vitale (Brindisi, 1945) is a writer, Slavic-language specialist and translator. Her books include: *Il bottone di Puškin* (1995), *La casa di ghiaccio* (2000) and *Il defunto odiava i pettegolezzi* (2015), which have earned her important accolades, such as the Chiara Prize, the Grinzane Cavour Prize, the Bagutta Prize and the Brancati Prize.

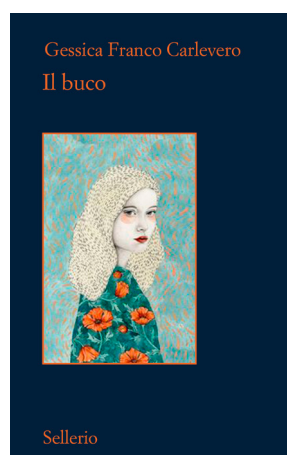
Gessica Franco Carlevero

Il buco

The Hole

May 2025
224 pages
Il contesto

Translation rights: Sellerio editore
Movie/tv rights: Sellerio editore



«Carlevero, this effervescent author, writes in ultra-soft pastels on sheets of sandpaper».

Dario Voltolini

Gessica Franco Carlevero's writing is fast-paced and witty, her voice, edgy and unfiltered, akin to the sharp sophistication of Ingrid Seyman's *La petite conformiste*. *The Hole* is her debut novel with Sellerio and is packed with incidents that are surreal, awkward, grotesque, funny... and all very true.

Even the protagonist's name is Gessica. She is thirty-five years old with a stubborn tic she can't seem to shake off. Gessica began pulling her hair out as a little girl when her father abandoned her family to escape his gambling debts and her mother started an affair with a violent, emotional underage boy not much older than her own daughter. Some kids endure grownups' lives, waiting for the time to pass, unseen by those around them or even by themselves, clinging to one clear idea: never to repeat anything they have been through.

After graduating from university, Gessica doesn't know which way to go and hooks up with Giacomo, a guy from Venice she meets casually. They begin their adult lives together: she dreams of writing for the theater, he, of translating Russian novels. In the meantime, they do all kinds of strange jobs: working at an Italian-Ukrainian marriage agency, a smoothie stand, the Venice Film Festival, ghostwriting philosophy papers for non-traditional college students, all as they wait for the future they desire... that never shows up.

Seven years later they are in the exact same place, but without any dreams. Then Gessica gets pregnant and they decide to leave. Seven-months pregnant and without knowing a word of French, they load all their stuff into a van and head for Marseille. After the initial excitement and disorientation wears off, he finds work as a cook in a *brasserie*. She is supposed to be taking care of the baby but soon experiences a short circuit between what she previously thought and imagined about motherhood and the reality of the situation and recollections of her own childhood, as her past tic continues to rear its ugly head and impact her present.

Carlevero recounts with delicate irony the disorderly lives of a generation that dares to dream of every possible future while continuing to lick the wounds of a relentless past.

Gessica Franco Carlevero was born in Canale in 1980 and lives in Marseille. She directs the literary magazine *La Bibliothèque Italienne* and works as the head of communication and marketing of a winery. She has published the novel *Metà guaro Metà grappa*, the essays on creative writing *Meravigliosamente* and *A Mente Libera* along with several short stories which have appeared in magazines like *Panta*, *L'Accalappiacani*, *L'immaginazione*, *effe* and *L'inquieto*.

Saba Anglana

La signora Meraviglia

Mrs Marvelous

March 2024
292 pages
Il contesto

Translation rights: Sellerio editore
Sold in: Brazil, pri de primavera;
Movie/tv rights: Sellerio editore

Longlist for the Strega Prize 2025.

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

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

Marino Sinibaldi

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

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



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

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

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

Angelo Carotenuto

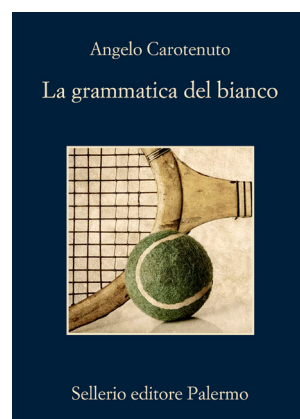
La grammatica del bianco

The Rules of the Court

June 2025
202 pages
La memoria

Translation rights: Sellerio editore

Movie/tv rights: Sellerio editore



An extraordinary adventure about challenges faced on and off the tennis court.

«A coming-of-age story where sport is the vehicle for an inner journey: the body becomes the mind».

Raffaella De Santis, *la Repubblica*

An epic match that makes tennis history: the 1980 Wimbledon Championships final, Björn Borg versus John McEnroe. The Bear versus The Genius. Two playing styles and lifestyles that go head to head in hours of edge-of-your-seat tension. However, these two tennis stars are not the only ones running up and down the court, because we also have Warren, the young ball boy. Warren is eleven years old, highly sensitive, loves reading and has a special connection with Micol, the librarian. He lives with his gynecologist mother and knows nothing about his father. He is an anagram champion but does not do well in school and gets laughed at by his classmates. His teacher suspects he has ADHD and tells Warren's mother that she ought to enroll him in the ball boy course for the Wimbledon Tennis Championships.

This is how Warren's adventure on the tennis court begins, with some pretty harsh training in sport and in life. Alongside an extremely detailed account of the Borg – McEnroe match, charged with tension even though we already know who the winner is, Warren moves through the milestones of adolescence.

Match after match, even Warren creeps closer to the final as he watches the players close up in admiration, carefully observing their every move and step, both technical and superstitious. Between ball exchanges, his very genuine conversations with one of the trainers, Damien, and falling in love for the first time, Warren learns from tennis, «a game where the possibility of making a mistake is written right in the rules, forgiveness», and breaks out of his impasse.

A beautiful novel about tennis and a tender story of adolescence. Gracefully written, this book probes the thoughts of two athletes during a maximum-tension

moment and those of a very special boy grappling with the hard yet surprising path of growth. An intense, pure read that is moving and funny without all the rhetoric.

Angelo Carotenuto was born in 1966 and is a journalist. He has written about soccer, books, music and cinema. With Sellerio, he has published *Le canaglie* (2020) and *Viva il lupo* (2024). He wrote and directed the documentary *C'era una volta Gioànn – 100 anni di Gianni Brera* (Sky Arte, 2019). He won the 2015 Premio Geremia and the Premio Selezione Bancarella Sport 2015 for *La grammatical del bianco*.

Dario Ferrari

La ricreazione è finita

Break is Over

January 2023
480 pages
La memoria

Translation rights: Sellerio editore

Sold in: **France**, Editions du Sous-Sol; **Germany**, Verlag Klaus Wagenbach; **Spain**, Libros del Asteroide; **Czech Republic**, Meridione

Movie/tv rights: Sellerio editore - Optioned by Fandango

Winner of Flaiano Fiction prize, Satira Prize 2023, Mastercard Prize for Literature 2023 and Book of the Year for Fahrenheit Radio 3; one of the best seller and long seller of our list with more than 90,000 copies sold.

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

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

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

Sergio Pent, *TTL – La Stampa*

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

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

Marcello's life is unsatisfying: he is 30 and still living with his mother in Viareggio. He finally has a degree in literature after taking too many years off and has no concrete plans for his future. His father loathes the fact that he chose to study something so useless and feigns that he is an intellectual. Then, to get back at him and show he is up to the challenge, Marcello decides to try and get his PhD. Everybody has known who would get a spot in the PhD program for a while, but Marcello decides to take the written test anyway. Thanks to an incredible stroke of luck, he manages to officially become a doctoral student of the illustrious Professor Sacrosanti, one



of the foremost professors of Italian studies. Professor Sacrosanti has very specific ideas about what his new protégé will study: the endeavors of Tito Sella, the «Italian terrorist», who Marcello knows nothing about. Marcello begins a long study to reconstruct Sella's life and the activities of the Red Brigades in Viareggio. Along the way, he begins to identify more and more with this terrorist as he continues to bump up against life's absurdity, the tug-of-war of power and the ways of an unfamiliar world, the world of academia, which both humiliates and constantly challenges him, changing Marcello deeper and deeper.

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

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

Alàa Faraj

Perché ero ragazzo

Because I was young

September 2025
344 pages
Il contesto

Translation rights: Sellerio editore / World
Movie/tv rights: Sellerio Editore



The letters from prison written by a young football player who left Libya for Italy full of hopes, dreams and a certain idea of Europe. A novel about a human and judicial scandal seen through the astonished eyes of a young man who never stopped dreaming.

In August 2015, Libya is a country devastated by civil war, Italy is 500 kilometres away, about an hour's flight, and Alaa is just 20 years old. He is an engineering student, a promising Libyan football player with a family behind him ready to support his dream: to reach Italy, a new beginning, the concrete hope of a happy future. However, obtaining a visa is impossible, humanitarian channels do not exist, and the only way is to board a boat with three friends, also footballers. During that fateful crossing, 49 people die of suffocation in the hold. The newspapers call it the «Ferragosto massacre». Accused of being one of the smugglers, Alaa has been proclaiming his innocence for years. He has accepted the role of prisoner, but will never accept that of criminal. He wrote this book in prison, in an Italian learned behind bars, in a naturally delicate language, sometimes ironic, full of dignity and wonder. He wrote it by hand, in block letters, on sheets of paper obtained in prison and then sent –letter by letter – to Alessandra Sciarba, a professor of philosophy of law, whom he met in prison during a workshop and who became the voice and face of Alaa's battle for justice and truth.

Because I was young is the story of a journey filled with hope and danger, the indecency of deaths at sea, arrest, conviction, and the first ten years in prison. Alaa Faraj recounts his story with astonishment and a paradoxical trust in the state: the perhaps hasty investigations, based on a few testimonies from people in shock, life behind bars, the desire to study, the happiness of certain encounters, the need to resist, the fear and frustration always lurking. His battle for freedom has become the battle of writers and artists, activists such as Don Ciotti, investigative journalists, television programmes, national newspapers, and attention that shows no sign of waning. More than 3,000 people have been arrested in Italy in the last ten years as «smugglers» – in the judges' ruling, «the last cog in a monstrous human

trafficking machine» – but it is well known that the real traffickers remain at home without taking any risks, often acting in collusion with the authorities of their country, and beyond.

Alàa Faraj was born in Benghazi in 1995. In August 2025, he will have spent his tenth year in prison. The end of his sentence is scheduled for 2045.

Bernardo Zannoni

25

September 2023

180 pages

Il contesto

Translation rights: Sellerio editore

Sold in: Netherlands De Harmonie

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

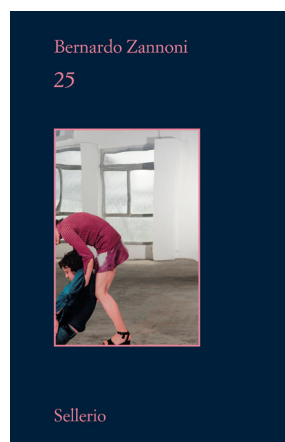
Movie/tv rights: Sellerio editore

25 is the new novel by Bernardo Zannoni, author of *I miei stupidi intenti* (My Stupid Intentions), winner of the 2022 Campiello prize and the literary sensation of the year, a smashing success among readers and in bookstores that sold over 110,000 copies.

«You know, Gerolamo, you don't have a smell».

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

Gerolamo is weird. Just 25 years old and living in a city by the sea. He lives alone and often eats at his aunt's. He has a few friends and not much work. He is waiting, but he doesn't really know what for. Yet in his immobility, in his indecision, caught between lack of skill and lack of experience, characteristics that are all typical for a boy of his age, Gerolamo is overwhelmed by the intensity of his life's vicissitudes. He has a friend who isn't doing well at all, another who has finally fallen in love, a parrot to take care of for a few days, a neighbor about to give birth. He smokes a lot and willingly indulges in drink. However, mainly Gerolamo hopes that the time



will come when things will change, when he and everyone around him will come to a «breaking point». An inevitable moment of clarity, when you see yourself for what you really are and the world for what it really is. Gerolamo knows that, when this time comes, he will begin to have hope, hope that «everything will be all right». In his second book, Bernardo Zannoni recounts the world of man with the same imagination and depth of emotion as he did the animal world. He looks with curiosity and concern, amusement and dismay at those bizarre beings that make up the human race.

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

Bernardo Zannoni and Lorenzo Mattotti

I miei stupidi intenti ed. Illustrata

My Stupid Intentions – Illustrated edition

November 2023

312 pages

Fuori Collana



Translation rights of the non-illustrated edition: Sellerio editore

Sold in: France La Table Ronde; Netherlands De Harmonie, North America The New York Review of Books; Germany Rowohlt; Poland Wydawnictwo Literackie; Portugal Dom Quixote; Brazil Editora Ayné; Spain and Latin America Gatopardo Ediciones; Catalunya Club Editor; Galicia RodolfoePriscila; Greece Patakis; Slovakia Grada; Turkey, Timas; Imperativ, Serbia.

Movie/tv rights: Sellerio editore – optioned

The story of a marten called Archy who discovers the world in its beauty and cruelty. Like a character ripped from Camus, accompanied by Lorenzo Mattotti's illustrations.

This special edition of *My Stupid Intentions*, Campiello Prize 2022, is illustrated by Lorenzo Mattotti, one of the best renowned and loved international illustrators and comic artists. His 66 drawings create something unique, an enhanced reading experience of a novel that is destined to be a future classic.

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

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

What people say about *I miei stupidi intenti*:

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

Lydia Millet, The New York Times

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

Nathaniel Rich

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

Publishers Weekly

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

Kirkus Reviews

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

Daria Bignardi, Vanity Fair

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

Concita De Gregorio, D – la Repubblica

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

Ermanno Paccagnini, La Lettura – Corriere della Sera

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

Piergiorgio Paterlini, Robinson – la Repubblica

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

Marco Missiroli

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

Benedetta Marietti, il Venerdì di Repubblica

Furio Scarpelli

Cuore di mafioso

Mafioso's Heart

July 2025
140 pages
La memoria

Translation rights: Sellerio editore



An unpublished novel by Furio Scarpelli suddenly found among his papers, a comic and grotesque look at Cosa Nostra. A *The Bad Guy* written in the aftermath of the Capaci and via D'Amelio massacres, a subtle and brilliant parody, the Sicilian Mafia as never told before.

The deputy commissioner of the dia Alberto Bandini, riding his Honda 900, is on his way to Catania for an urgent summons. On his way, he runs into Luca Sparaciano, nephew of mafia boss Saverio, whom he does not recognise. Luca needs a lift, his motorbike has left him stranded. After a few turns, however, the Honda 900 skids and the two are thrown into a ravine. Alberto is saved by a miracle. Luca Sparaciano, on the other hand, does not survive the impact. A hunter, passing by, sees the accident and comes to Alberto's aid, seems to recognise him, and accompanies him to the Sparaciano clan's house. What Alberto does not realise at first is that the hunter has mistaken him for Luca, the boss's nephew: in fact, they are almost identical, and Alberto thus finds himself infiltrated in spite of himself.

Even Saverio, the boss, does not seem to realise the misunderstanding, instead he involves the deputy commissioner in his plans to conquer power: it is 1994, after Capaci and Via D'Amelio, the *Cupola* is in chaos, the families are at war, and Saverio wants to take advantage of it. This is what his nephew is for, to make the leap. And Alberto, in the role of the boss's nephew, will have to go along with his plans.

With that intelligent humour that we loved in the memorable films he scripted, Furio Scarpelli drags us into the bloody years of Mafia massacre in the mid-1990s. But he does so without giving in to rhetoric, with an irresistibly comic tone, giving life with a few simple brushstrokes to grotesque characters worthy of the best international TV series, staging hilarious dynamics and surreal misunderstandings, transfiguring tragedy into comedy. Because, as Scarpelli himself liked to say, «by subtracting irony from reality, you commit an act of falsehood. Just be serious and you will be unserious».

Furio Scarpelli (Rome, 1919-2010), together with Age, stage name Agenore Incroci, invented the «Italian comedy» and scripted extraordinary films by Fellini, Monicelli, Scola. Sellerio has published *Amore nel fragore della metropoli* (2019) and *Si ricorda di me, signor tenente?* (2023).

Literary Crime

Antonio Manzini

Sotto mentite spoglie

In Disguise

October 2025

432 pages

La memoria

Translation rights: Sellerio editore

THE ROCCO SCHIAVONE bestselling novels
have sold 3 million copies in Italy so far.



The Rocco Schiavone series began with *Pista nera* (2013), *La costola di Adamo* (2014), *Non è stagione* (2014), *Era di Maggio* (2015), *Cinque indagini romane per Rocco Schiavone* (2016), *7-7-2007* (2016), *Pulvis et umbra* (2017), *L'anello mancante. Cinque indagini di Rocco Schiavone* (2018), *Fate il vostro gioco* (2018), *Rien ne va plus* (2019), *Àh l'amore l'amore* (2020), *Vecchie conoscenze* (2021) and *Le ossa parlano* (2022), *ELP* (2023), *Riusciranno i nostri eroi a ritrovare l'amico misteriosamente scomparso in Sud America?* (2023), *Il passato è un morto senza cadavere* (2024).

Rocco Schiavone's new novel, following *Il passato è un morto senza cadavere* (The Past is a Dead Man without a Body).

It's almost Christmas in Aosta. A difficult season for Rocco Schiavone, and not just for him. A time of year that, with its customs, has always topped the well-known ranking posted at police headquarters.

Everything seems to be going wrong. Everywhere in the streets, amateur choirs perform, singing every moment of the day. The city is prey to flashing lights, the smell of fried food, and the agitation caused by compulsive shopping. Shop windows and windows, cars and burglar alarms flash. In front of the shops, satin puppets and fabric flames flutter in the warm air, waving their arms, heads and tongues. Nothing good is to be expected. And indeed. A robbery ends in the worst possible way, covering Rocco in ridicule, even in the newspapers.

An unnamed corpse is found in a lake, chained to 150 kilos of weights. A chemist from a pharmaceutical company disappears without a trace. Rocco no longer speaks to Marina. And it snows. Yet something is stirring. Sandra is feeling better and is about to leave the hospital. Small glimmers of hope, rare smiles, the team, as Rocco calls it with a touch of sarcasm, seems to be growing, colleagues are improving, superiors are understanding. At times, Schiavone seems to find the energy to face the events that unfold, the difficulties he carries within him, and then that momentum fades and reforms again. The deputy commissioner enters and exits his darkness, sometimes the sun awaits him, almost always the sky is leaden, a promise of snow and frost. Step by step, however, even if tired, bitter, angry, Rocco Schiavone continues to look at the world with half-closed eyes, to be indignant, to keep together his heart and his brain, his memory and his future.

Luca Mercadante

La fame del Cigno

The Hunger of the Swan

January 2025

384 pages

La memoria

Translation rights: Sellerio editore – English sample available

Sold in: France, Rivages

Movie/tv rights: Sellerio editore – Optioned by Fandango

Winner of the **Mandarossa Prize**.

A protagonist unlike any other: bruised, intelligent, awkward, clumsy and scatterbrained. An atmosphere that harkens back to Joe Lansdale's terrifying swamps and his exhilarating humor. The portrait of a world where nobody can really claim to be honest.

A new author is joining the ranks of our publishing house with a literary character who has everything it takes to penetrate readers' hearts, like Petra Delicado, Salvo Montalbano, Rocco Schiavone, and the other detectives featured by Sellerio.

Domenico Cigno, an obese 50-year-old sports editor for the south Italian edition of an important newspaper, lives by stuffing his face, has a cut-and-paste work ethic and makes occasional guest appearances on sports programs of little importance, which invite him on as the token, fat Naples fan. With neither wife nor children, a past as an aspiring Olympic boxer and a very respectable start to his career, Cigno has already left the best of his life behind. Now he lives in a small, sagging villa with a yard on the Domitio coast, a thin ribbon of Campania coastline stretching from Naples to the Lazio border, partially retracing the route of the ancient Via Domiziana: roughly 50 low, sandy kilometers squeezed between an icy, uncrowded sea and swampy countryside. Some consider it the Louisiana of southern Italy, with its silty canals, the legacy of 18th century land reclamation projects. Today it is a place rife with illegal immigration, disorganized Camorra bands and systematic ruin. Just a few days before Christmas, the body of a girl turns up in one of the canals. She may be a university student from Turin, an influencer and activist with hundreds of thousands of followers who came to this desolate province to investigate the conditions of Nigerian women. She has been missing for a few days and the whole country is looking for her. Cigno just happens to be the first on the scene and this just might be his chance for redemption. He decides to



investigate, like a dinosaur determined not to go extinct, and attacks the story giving it everything he's got. Which isn't much.

Narrated with a voice that is both funny and bitter, this novel blends cynical survivalism and the human solidarity of people with nothing more to lose. A fierce critique of the old and new journalism, on a deeper level, this book also uncovers the discrepancy between what we would have liked to be and what we have become.

Luca Mercadante published, along with Luca Trapanese, *Nata per te. Storia di Alba raccontata tra noi*, (Einaudi Stile Libero 2018). In 2019 her novel *Presunzione* (minimum fax) was released, receiving the jury's honorable mention in the 30th edition of the Italo Calvino Prize.

Alessandro Robecchi

Il tallone da killer

The Killer's Heel

April 2025
352 pages
La memoria

Translation rights: Sellerio editore

Movie/tv rights: Sellerio editore – previous series acquired by Palomar

«The best Italian noir in circulation right now».

Corrado Augias, *Il Venerdì di Repubblica*

A surprising adventure through the dark side of Milan and its murky criminal underworld with Robecchi's classic sense of humor readers know and love. Alessandro Robecchi's new, perfectly devised noir unfolds like a pulpy, criminal plot in a Tarantino film.

The story revolves around two killers, the founders and sole partners of Snap Inc.: The Blond and The Tie Guy. They have worked together for years without a hitch, they immediately know what the other is thinking, they have each other's backs, they protect each other, they leave no trace. They go by many names, and each hit has a different identity. On the flip side, they are very fond of their few tools of the trade. The Blond uses a Sig Saur P210 and a small Colt for emergencies. The Tie Guy has a soft spot for his two Glocks: a classic G17 and a G26 «that looks like a toy and is smaller than the holes it makes». Together they have never missed a shot, though this time, they are struggling. The fish is so big that he needs a very tight network of protection at his back: drivers, pilots, assistants, areas that are hard to penetrate. The beautiful Serena Bertamé wants to get rid of her rich, powerful beau, who also just happens to be the father of her illegitimate son, Andrea De Carli, who heads a large investment firm in London with offices in Milan. The hit needs to go down during the week when De Carli is in town, but what they still don't know is that, besides the armed driver who chauffeurs De Carli and his black Bentley around both downtown Milan and the most squalid areas of the city's outskirts, even two Milanese mobsters are in business with him and it is in their best interests to protect him. It is all too much, even for two pros like them, so much that they unexpectedly find themselves heeding a client's tip-off and accepting the assistance of a colleague with competitive prices.

Full of stakeouts, tailed cars, the «collateral damage» of a few extra dead bodies, abandoned warehouses, heavily guarded mega-mansions, duffle bags stuffed with



money, dodged bullets, stolen smirks from Alessandro Robecchi's biting irony, this noir rushes toward an action-packed finale that will keep readers in the grip of the fate of our two protagonists in a perfect balance between edge-of-your seat tension and delightful entertainment.

Alessandro Robecchi is one of the authors of the shows of Italian comedian Maurizio Crozza. With Sellerio he has published *Questa non è una canzone d'amore* (2014), *Dove sei stanotte* (2015), *Di rabbia e di vento* (2016), *Torto marcio* (2017), *Follia maggiore* (2018), *I tempi nuovi* (2019), *I cerchi nell'acqua* (2020), *Flora* (2021), *Una piccola questione di cuore* (2022), *Cinque blues per la banda Monterossi* (2023), *Pesci piccoli* (2024).

Marco Malvaldi

Piomba libera tutti

Olly Olly Oxen Free

June 2025
232 pages
La memoria

Translation rights: Sellerio editore
Movie/tv rights: Sellerio editore



Another investigation in Pineta. This time the old-timers and the *barista* Massimo, stars of the successful Sky TV series «Murders at BarLume», have lost a friend but not their sense of humor as they continue to snoop around looking for leads in the latest crime.

«Malvaldi likes building a classic crime story around a simple plot (a bit like Agatha Christie who distracts readers to hide the rabbit in the hat) that is both challenging and educational».

Ida Bozzi, *Corriere della Sera*

It is summertime now in Pineta and there are new things going on in everybody's lives. Massimo's daughter Matilde is growing up and has discovered the word «no». Massimo's mother has retired and returned to Pineta for good and Massimo runs into her almost everywhere. There is a (small) empty chair at BarLume and everybody is feeling the sting of the void left after Aldo died in the spring when a cyclist ran him over on the crosswalk. The old timers have lost a friend, but Aldo is still as alive as he ever was at BarLume in the ever-happy memories of his card-playing comrades. Massimo, in addition to being his sole heir along with Tiziana, was named executor of his estate, and his most bizarre task is to find a buyer for Aldo's vast collection of records and CDs.

As a little pick-me-up for the old timers who are missing their late friend, Deputy Police Chief Alice Martelli involves them, with due caution, in her latest investigation. Giada Meini, a sixty-year-old postal worker, was strangled in the parking lot of her building downtown. After a series of instances of building backstabbing, all the residents had come to hate her, and word has it the old crone had a penchant for blackmail. Amid all the hearsay, reticence, red herrings, and repressed rancor, the hunt for the killer turns out to be rather arduous. Especially when the old timers start in with their conjecturing and even Aldo starts meddling from the afterlife. Then, one of the suspects from the building is Viola Stefanini, the collector of records and CDs Massimo meets to try and sell the collection he has inherited.

Marco Malvaldi's new novel is surprising and funny. Readers feel like they are sitting right at the table with the old timers of BarLume café, savoring the suspense of the crime and the sadness of memory.

Marco Malvaldi (Pisa, 1974), in addition to the novels about the old timers at BarLume café, with Sellerio he has published: *Odore di chiuso* (2011 and 2021) and *Il borghese Pellegrino* (2020), a series of crime novels featuring Pellegrino Artusi, and *Milioni di milioni* (2012), *Argento vivo* (2013), *Buchi nella sabbia* (2015), *Negli occhi di chi guarda* (2017), *Vento in scatola con Glay Ghammouri* (2019) and, with his wife Samantha Bruzzone, *Chi si ferma è perduto* (2022) and *La regina dei sentieri* (2024).

Non Fiction

Fabio Stassi

Bebelplatz. La notte dei libri bruciati

Bebelplatz. The Night of the Burning Books

With an introduction by Alberto Manguel

October 2024

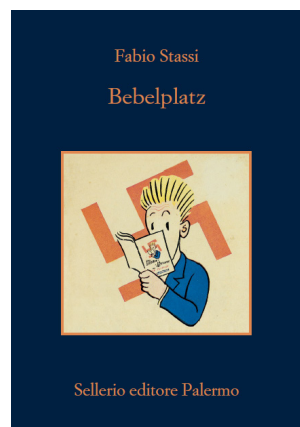
240 pages

La memoria

Translation rights: Sellerio editore

Sold in: Germany, Converso (Matthes & Seitz Berlin);

Movie/tv rights: Sellerio editore



Finalist to the Campiello Prize 2025

A book about books that celebrates the power of the written word and imagination. An ode to literature, which endures all forms of power.

«Not everything has been said, not everything has been thought. Fabio Stassi's perspective on Nazi ignominy is new and illuminating».

Alicia Giménez-Bartlett

«Bebelplatz, despite its topicality, is a book paradoxically of hope».

Björn Larsson

«No journey is more adventurous and deserving of exploration than those of the books we have read».

Fabio Stassi

At the stroke of midnight on May 10, 1933 in Germany, thousands of books were tossed into the flames. In Berlin before 40,000 spectators, including soldiers, civilians, students and Nazi militants, Joseph Goebbels announced, «The German man of the future will no longer be made of books, he will be made of character». The year is 2022. Russia has just invaded Ukraine and in a few months a new conflict will ravage the Gaza Strip. Fabio Stassi explores the squares of the *Bücherverbrennungen*, the Nazi book burnings, during a tour of Italian cultural institutes in Germany, and develops this utterly contemporary reflection, despite its being a historical investigation, on the blindness of war, the sacking of bookstores and libraries and the instinct to oppress that is ready to rear its ugly head today more brutally than ever before.

Stassi follows the history of book burnings and censorship from the past to the present day, and what he finds is surprising. He studies maps and reports. He tracks down and reconstructs lists of books and writers that the Nazi party

considered subversive. He discovers that there are also five Italians: Pietro Aretino, Renaissance bard of male desire; Antonio Borgese, a citizen of the world and opposed to the war; Emilio Salgari, an anti-imperialist who projected his ideals outside Italy; Ignazio Silone, a radical anti-fascist who wrote powerful anti-fascist novels that did more damage than a lost battle; Maria Volpi, aka Mura, the only Italian woman on the list and an uninhibited author of romance novels and poems about pleasure and women's independence.

Stassi reconstructs a historical and literary atlas, leading readers through the real spaces of history and the imaginary spaces of thought and literature: from Ovid and Sebald, Ariosto and Cervantes, Arendt, Canetti, Morante, Hemingway, Wilde, Pirandello, Camilleri, Bernhard and many others. A journey full of parallels, juxtapositions and new interpretations, an invitation to start your own, personal rebellion through the written page.

Fabio Stassi (Rome, 1962) has published with Sellerio: *L'ultimo ballo di Charlot* (2012), *Come un respiro interrotto* (2014), *Fumisteria* (2015), *Angelica e le comete* (2017), *Mastro Geppetto* (2021) and his «talk» on the therapeutic power of Dante in *E d'ogni male mi guarisce un bel verso* (2023); in addition to his novels featuring the book therapist Vince Corso.

Antonio Castronuovo Dizionario del grafomane

Dictionary of the Graphomaniac

September 2025

250 pages

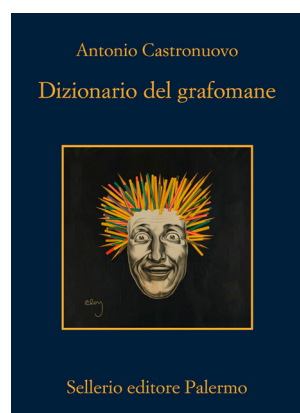
La memoria

Translation rights: Sellerio editore / World

Option publishers: Trama editorial, Spain;

Edhasa S.A., Argentina.

Movie/tv rights: Sellerio Editore



Following *Dizionario del bibliomane* (*A Booklovers' Dictionary*), new insightful pages on obsessions and manias in the literary world: graphomania manifests itself in many different ways, and Antonio Castronuovo recounts it, offering his readers enjoyable short portraits sketched with irony and wisdom.

Antonio Castronuovo returns to entertain us with this new volume that collects various curiosities about writers and intellectuals. A fascinating repertoire of facts and anecdotes, oddities, tidbits and minutiae from the literary world. An alphabetical list of thematic titles, mostly associated with a writer and a bibliographic source.

One after another, we encounter characters who wrote too much, or who wrote with the obsession that their writing was never enough or never perfect enough, or who wrote with too much ambition. Methodical or undisciplined, inclined towards perfect drafting or obsessed with revision, recluses at their desks or devoted to pleasures and entertainment.

D'Annunzio, in addition to having written 32,000 verses, was also a meticulous reviser, to the point of stating that «a true writer is one who spends a morning putting in a comma and an entire afternoon taking it out». Louisa May Alcott became ambidextrous because working assiduously on her *Little Women* had numbed her right hand. Camilleri was a prolific writer, methodical and punctual like a post office clerk, but woe betide anyone if his outline of «18 chapters of 10 pages each» did not match up at the end of the draft. Virginia Woolf, between living life and turning it into a book or retreating «highly concentrated, all on one point; and without having to resort to the scattered parts of one's character, having a stable abode in the brain», had no doubts: to write, one must abandon company. These and other «tormented lives, brightened by small flashes of inspiration that shine and quickly fade, but in time to remain in an anecdote, to constitute moments of curiosity throughout the life - equally dejected - of an incurable reader like the writer of these lines».

Antonio Castronuovo (Acerenza, 1954) writes narrative essays and translates. His books include *Suicidi d'autore* (2003 and 2019), *Alfabeto Camus* (2011), and, with Sellerio, *Dizionario del bibliomane* (2021).

Giacomo Cardinali
Tutti pazzi per Boccaccio.
Indagini su un caso di editoria e
censura nella Venezia del Settecento

*Everyone's crazy about Boccaccio. Investigations into a case of
publishing and censorship in 18th-century Venice*

October 2025
230 pages
La Nuova Diagonale



Translation rights: Sellerio editore / World

If you placed the two volumes side by side on a table, even today no one would notice anything: they would be mistaken for two copies of the same edition. Two copies of the extremely rare and legendary Decameron by Giovanni Boccaccio, printed in Florence in 1527 by the heirs of the publisher Filippo Giunti. A gem of incalculable cultural – as well as economic – value, capable of bringing tears of emotion to the eyes of any librarian.

No one, however, would notice anything. That is, they would not notice that one of the two volumes is actually a copy of the «highly regarded edition of the Decameron, published by Giunti in Florence in 1527», and therefore commonly known as the Ventisettena or «27 edition», while the other is merely an imitation, albeit a valuable one, produced two centuries later, namely the «counterfeit printed in Venice in 1729».

Giacomo Cardinali, a learned philologist and palaeographer, as well as a brilliant storyteller, guides us through the fascinating and adventurous story of the first facsimile in history, that of Boccaccio's Decameron, produced in Venice in the 1720s. Why a facsimile instead of printing a new edition? Who conceived the idea of a faithful, declared and certified reproduction? And when, where, and above all, why?

Tutti pazzi per Boccaccio is an in-depth, cultured and compelling investigation into the invention of the facsimile that enriches the history of publishing, highlighting its protagonists and supporting characters, revealing the mechanisms of the ancient Italian book market, recounting censorship and forgeries, and describing the Venice of the time with biographies of unlikely and fascinating characters.

Giacomo Cardinali (Mondavio, 1977), philologist and palaeographer, specialises in manuscripts and printed books from the 16th to 18th centuries, the history of collecting and Neo-Latin literature. With Sellerio, he has published *Il giovane Mozart in Vaticano. L'affaire del Miserere di Allegri* (2022).

Paolo Pecere
Il senso della natura.
Sette sentieri per la terra

The Meaning of Nature: Seven paths for the Earth

March 2024
480 pages
Il Contesto



Translation rights: Sellerio editore – English sample available

Sold in: Spain, Anagrama

Movie/tv rights: Sellerio editore

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

Luca Romano, *Huffington Post*

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

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

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

He starts from cities and their seeming isolation from the environment and dependence on natural resources, then moves to other settings, examining the origins of our knowledge of nature: from the idea of a cosmic order to our relationship to water, animals, plants, landscapes. Therefore, what is the true meaning of nature today? The meaning that must be re-discovered or re-imagined.

Could it be «loving what is not like us»? Or being silent and trying to see through eyes that aren't our own? Or maybe learning to look at the world without always, obsessively scrutinizing ourselves.

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

Daria Galateria

Atlante degli artisti in affari

Atlas of Artists in Business

April 2025
160 pagine
La memoria

Translation rights: Sellerio editore

Movie/tv rights: Sellerio editore



«As already found in her tireless exploration of French history and literature, Galateria combines an uncommon mastery of her subject with the joy of expression, accompanying her readers on a journey through an extraordinary tradition without burdening them with the weight of her knowledge».

Whimsical and extravagant, the amazing journeys described in this book will surprise and delight. The protagonists are writers, politicians, poets, painters, musicians, spies, actors, who all use their ingenuity during their travels to carry on with their activities as best they can. Gauguin, for example, was told by his patrons to stay in Polynesia because the collectors had a penchant for the exotic and wanted him to be a distant legend. Writer Somerset Maugham was sent by British Secret Intelligence (aka M16) to Russia as a spy to prevent the revolution. Speaking of spies, Kim Philby left in the middle of the night on January 23, 1963 from Beirut, where he was a correspondent for the *Observer*, on board the Russian cargo ship Dolmatova only to find a grey Moscow and a modest apartment. All the protagonists are tireless globetrotters, but not the kind who stop to admire the landscape, the works of art, the wonders of nature; they recount the facts: stories, gossip, encounters. And their endeavors remain in memory. Agatha Christie conceived her famous *Murder on the Orient Express* on the train of the same name. Simenon left for a whole year on a cruise, not for pleasure but to flee a life of crime – living the crime novel of his very own life. One of the most mindboggling journeys is that of Orson Welles, who went to Rome to shoot the Hollywood film *Cagliostro*. It was 1947 and the Quirinale palace in Rome had just been designated the official residence of the President of the Republic of Italy; however, the president had yet to be elected. The decision about the president's residence was made as the American film was being produced, so a room for Madame du Barry was set up at the Quirinale.

Daria Galateria naturally and competently moves from one story to another with the brilliant style we are accustomed to.

Daria Galateria has edited many book for Sellerio and published: *Parigi 1789* (1989), *Il tè a Port-Royal* (1995), *Fughe dal Re Sole. Memorie di cortigiani riluttanti* (1996), *Entre nous* (2002), *Mestieri di scrittori* (2007), *Scritti galeotti. Narratori in catene dal Settecento a oggi* (2012) and *L'etichetta alla corte di Versailles. Dizionario dei privilegi nell'età del Re Sole* (2016), *Il bestiario di Proust* (2022).

La memoria
dei ragazzi



Antonio Manzini

Max & Nigel

Max & Nigel

Illustrations by Toni Tommasi
Cover illustrations by Igor Scalisi Palminteri

April 2025
170 pages
La memoria dei ragazzi



Translation rights: Sellerio editore

Movie/tv rights: Sellerio editore

Two unforgettable protagonists, little-big adventures, surprising discoveries and mysteries to unravel. Max and Nigel are ready for people to start talking about them.

«With or without Schiavone, Manzini is the Existent Knight of Italian literature today».

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

«I'm starting to think I have a gift: I always manage to get up to my neck in trouble when trouble isn't even looking for me». Max Pagani is eleven years old and has a knack for always getting himself into a mess. But luckily he can count on his friend Nigel. Together with Wheng and Roberto, they are the inseparable foursome The Four Desperados. The group's name says it all: they aren't the smartest kids in the school nor are they the most good looking (mainly thanks to Cristian Tanganelli from 2D, who seems to glide in slo-mo through the school like a movie star). It goes without saying that the girls will hardly even give them the time of day and the older guys pick on them relentlessly. Yet, they always come out unscathed. And pick a few pebbles out of their shoes. When the (tantalizing) teacher's pet Tiziana can't find the paper she had ready to secure yet another A+, it is Max & Co. who investigate and uncover the thief, slipping between the girls' bathroom and the teachers' lounge like ninjas. Then a mysterious presence in Max's basement really spices up their adventure. Finally, when a precious necklace has to be returned to an older girl, our fine gentlemen (or «little men», as they just loooooove being called by their parents!) certainly won't back down. Over the last ten years, the creator of Rocco Schiavone has gotten us used to top-tier literature, and not only when it comes to crime fiction. With Max and Nigel, Manzini explores uncharted territory in this adventurous, tender novel full of characters that will penetrate straight to readers' hearts. Because, after all, with their crazy ideas, their Hamlet-esque doubts, their fears and their unshakable eleven-year-old convictions, we are all Max and Nigel, just a little bit different.

Andrea Camilleri

Guardie e ladri. Dieci avventure del commissario Montalbano

Cops and Robbers

Ten adventures of Inspector Montalbano

Curated by Giordano Meacci and Marta Vesco

Cover illustrations by Luigi Ricca

April 2025

220 pages

La memoria dei ragazzi



Translation rights: Sellerio editore

Movie/tv rights: Sellerio editore

To mark what would be Andrea Camilleri's 100th Anniversary, a collection of ten stories of accidental arrests and thieves with no loot. Stories that show how Inspector Montalbano always manages to be a kid among grownups and a grownup among kids.

«I have always been curious about kids, about how they think, always. Their ideas were my lifeblood, I felt like Dracula in the morning when I would go to teach my lessons. In the morning, I would go and fill myself with their ideas, discuss them, and maybe not always share them. But knowing them was already very important».

Andrea Camilleri

His unprejudiced curiosity about life might just be one of the reasons why Andrea Camilleri and Inspector Montalbano are so beloved throughout the world, and this curiosity is no doubt the reason why kids have always been an important presence in his books. Just take these two examples: in the third novel of the series, *The Snack Thief*, the protagonist is little François; and in one of his last novels, *The Safety Net*, the main case unfolds inside a class. So, when we were inaugurating *La memoria dei ragazzi*, it was natural for us to select, from the many Montalbano stories, the ones most suitable for kids, knowing that the magic that enabled Andrea Camilleri to forge a direct relationship with his older readers could even be recreated with younger readers. We have chosen ten adventures aimed mainly at exposing the child who has always been in Montalbano, along with the grown-up inspector. Stories that are curious because they are bizarre, where the protagonist is the chess match between the perpetrators' twisted schemes and the inspector's instinctive intelligence. Without ever forgetting the role of chance in our daily lives. Ten stories that show us just how complex life can always be in the game between the person playing the part of the «bad guy» and the one playing the part of the

«good guy». One day they are the cop and the next day, the robber; it all depends on the situation. Cops and robbers is more than a game, it is an existential condition where what counts is the «and». Yes, because some people in the world too easily split humanity into two camps: cops on one side, robbers on the other, without ever taking a stance. Then there are people like Inspector Salvo Montalbano, who know that reality is far more complex, and that sometimes it isn't easy to distinguish between the motives of the cops and the motives of the robbers respecting your own personal convictions.

Nora W. Almerina

Rosa Lia e il segreto degli alberi

Rosa Lia and the Secret of the Trees

Illustrations by Igor Scalisi Palminteri

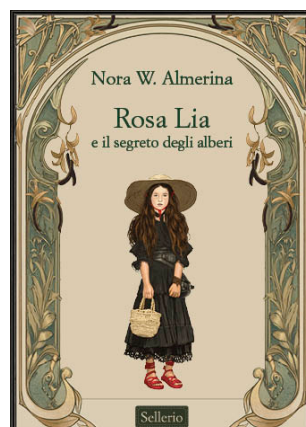
October 2025

380 pages

La memoria dei ragazzi

Translation rights: Sellerio editore – English sample available

Movie/tv rights: Sellerio editore



Rosa Lia is twelve years old and lives in a big city on the island of Solea. School is over and the first day of vacation is finally here. Rosa Lia doesn't know it, she cannot even imagine it, but her life is about to change forever.

A leaf falls from the old tree in Piazza Magnolia with her name etched into it. The puppets in the workshop of her friend Luciano whisper secrets. Unknown forces threaten to burn down entire forests, summer after summer. Rosa Lia is called to battle.

Everything she has ever known transforms right before her very eyes. A mysterious world emerges: puppeteers, guardians, witches, a dark power that wants to annihilate everything. Rosa Lia and Luciano have no choice. This is their destiny and their legacy. They will have to learn ancient and new arts, sorcery and mysteries; they will have to cultivate a talent they didn't even know they had, and most importantly, they will have to keep the parallel reality where all of their futures will be written a secret. No one, not even their parents, can know anything about it. Because no one can be trusted.

Besieged by a climate that becomes more fierce and dangerous every summer, Rosa Lia and her new friends will have to maneuver between battles and duels where everything is at stake and everything can be weaponized: hopes and desire, fears and ghosts, while nature and legend intertwine like the roots of ancient trees. Nora W. Almerina, the author of this novel, has a voice that is as mysterious and surprising as her biography, a voice that ignites the imagination, leading readers on an adventure down unexpected streets and paths.

Rosa Lia and the Secret of the Trees is the first in a fascinating, new saga that infuses the immense imaginative tradition of Sicily with magic and fantasy.

Nora W. Almerina was born in Palermo from a family of immigrants when the Berlin wall was coming down. She learned to climb trees even before she could walk and to peruse the pages of books even before she could speak. When the library where she had found a job closed, she was forced to really begin traveling through more than just the bookshelves. She has been seen eating a stew of chicken's feet in

Soweto, singing and playing violin in a tavern in Tbilisi, hopping behind the wheel of a minivan in Brooklyn and getting lost looking for an ancient treasure near Lake Van. She studied music and photography in Krakow and Lisbon. After that, she studied a wide range of topics in-depth: bonsai sociology, the craft of camouflage and the revolutionary art of promoting invisible artwork in museums. She's back in her hometown for a while now and may often be seen sitting with her characters in a café in the city center. She plays the violin but only when there is a full moon.

Centenary of Andrea Camilleri



Andrea Camilleri (1925 – 2019)

A year with Andrea Camilleri

Translation rights: Alferj Agenzia Letteraria / Sellerio editore / World

Movie/tv rights: Heirs of Andrea Camilleri

2025 marks the Centenary of the birth of Andrea Camilleri, one of the greatest Italian writers and certainly the most loved. For this special occasion, Sellerio, together with the Andrea Camilleri Fund, has planned numerous initiatives and events that will cross the entire country.

Firstly, we thought the best way to honour and reinforce the wonderful relationship the great writer had with Italian readers was to present a selection of his extraordinary work in a new dedicated series. twelve books, chosen by flanking the best-loved with some lesser-known but equally surprising ones. Each volume will be introduced by the prestigious reading of some of the most extraordinary writers on the national and international scene. Some of them have been his lifelong readers. Others, on the other hand, have only recently been dazzled by his characters and novels. We have asked them, not a learned literary essay, something that any of them would know how to write excellently, but rather to tell us about their experience as readers of Camilleri.

La forma dell'acqua (*The Shape of Water*),
La rivoluzione della luna (*The Revolution of the Moon*),
La concessione del telefono (*The Telephone Concession*),
La bolla di componenda, La strage dimenticata (*The Bull for a Compromise, The Forgotten Massacre*),
La relazione (*The relationship*)
Morte in mare aperto (*Death at Sea*)
Trilogia delle metamorfosi (*Trilogy of the Metamorphosis*)
Il cane di terracotta (*The Terracotta Dog*)
Il nipote del Negus (*The Grandson of the Negus*)
Il re di Girgenti (*The King of Girgenti*)
Inseguendo un'ombra (*Chasing a Shadow*)
Il birraio di Preston (*The Brewer of Preston*)

Twelve volumes with a new graphic design and the cover illustrations created ad hoc by Maestro Lorenzo Mattotti.





La forma dell'acqua
The Shape of Water



La rivoluzione della luna
The Revolution of the Moon



La concessione del
telefono
The Telephone Concession



La strage dimenticata
La bolla di Componeda
The Forgotten Massacre
The Bull for a Compromise



La relazione
The Relationship



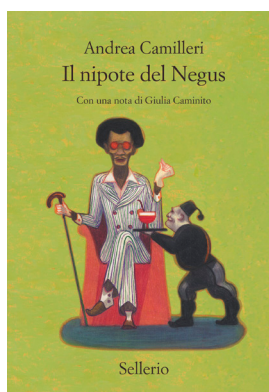
Morte in mare aperto
Death at Sea



Trilogia della
metamorfosi
Trilogy of the Metamorphosis



Il cane di terracotta
The Terracotta Dog



Il nipote del Negus
The Grandson of the Negus

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