

# London Book Fair 2026 Rights List

# Michela Murgia

# Nonfiction

## Lessons in Hate

EINAUDI STILE LIBERO, FEBRUARY 2026, 128 PAGES

A radical, vivid, and highly original reflection on the uncomfortable theme of hate, conceived by one of the most brilliant and illuminating minds Italian culture has ever known.



### Translation rights sold to:

France Editions de l'Atelier

### English Sample Available

#### THE LESSONS

*Hatred: a noble sentiment, subject to unfair prejudice.*

*A tiny kit for scums: creativity and the universal theology of ill omens.*

*Against Love: the example of St. Paul*

**Michela Murgia** (1972-2023) intellectual, activist and writer, contributor for La Repubblica, podcaster and radio host. Among her books, translated in several languages, the novel *Accabadora* (Einaudi, 2009, more than 600.000 copies sold), and the essays *Istruzioni per diventare fascisti* (Einaudi, 2018) and *Stai zitta* (Einaudi, 2021). Murgia was awarded many prizes, including the Campiello, the SuperMondello and l'Ordre des Arts et des Lettres by the French Ministry of Culture. The movie taken from *Tre ciotole. Rituali per un anno di crisi* (Mondadori, 2023), an Italian Spanish co-production, has been premiered at the Toronto Film Festival and released in theatres in October 2025.



Hatred remains one of the few taboos that can't be broken, even more than sex or death. Yet we've all experienced it, at least once in our lives. "I do it two to six times a week, and I hope the same for you," jokes Michela Murgia in this irreverent book, born from a series of university lectures. The exclusion of hatred from "normality" is pathogenic, because what we hide within resurfaces, even more dangerously, from the depths where we try to annihilate it, as psychoanalysis teaches. Hatred - this is Murgia's thesis, as incorrect as it is lucid - can be a virtue: it depends on how we practice it. Stupidity is destructive when applied to hatred, but it is also destructive when applied to fear, or curiosity, or love. Love, however, has an inexplicably good reputation: the atrocities committed in its name are never considered malicious, always negligent. Yet, as Murgia writes, great love is to be feared more than hate, because it is voracious, possessive, fanatical, exclusive, and therefore excluding. A certain level of familiarity with hatred doesn't exacerbate conflicts - on the contrary, it defuses them. This is why, moving from a poem to a current event, Murgia helps us overcome both aesthetic (hating seems a bad thing to do) and ethical (hating is bad) prejudices, certain that calling things by their name is the only way to avoid the extreme.

*"Both a provocation and an ethical proposal, the power of this essay lies in its rejection of condemnation and self-celebration. Murgia doesn't sanctify hatred, nor turn it into a virtue. It's a matter of emotional maturity, recognizing it as part of ourselves, but at the same time disciplining it and taking responsibility for it"*

**Roberto Saviano**

*"Hatred, true hatred, is not instinct. It's method. It's a feeling, to be channelled virtuously. It's not an impulse. It's discipline. It's not the gallbladder. It's the brain. Hateful things are opportunities for relationships that knock on our front door, uninvited. Yet they come in anyway, and sit on the couch eating popcorn off our livers. Making friends with hatred, learning relational rituals in which we can call things by their proper name - even when we don't like them - is the main purpose of these lessons. Woe betide those who improvise in this field: how to truly hate is a lesson we can learn."*

**viva!**  
agenzia letteraria

# Maria Luisa Frisa

## The Fashionable Body

EINAUDI, APRIL 2026, 180 PAGES

**A journey in a territory of contradictions, wandering among the obsessions that rule the relationship between fashion and the body.**



### Translation rights sold to:

World English MACK  
World Spanish Ampersand

### Themes and ideas:

- The Bodies of the Muses: Ideal Bodies
- Mannequin, Model: The Abstract Body of Fashion
- Posing: Posture, Attitude
- Patterns
- Designing Bodies
- The Canon: Overcoming and Breaking Standards
- Male Gaze, Female Body
- Changeable Erogenous Zone
- Prosthetics and Hairpieces
- The Myth of Youth
- Clothes Without Size, Clothes Without Gender. West and East
- Wearing a Body, Wearing a Dress
- The Face: Makeup
- Female Silhouette, Male Silhouette

**Maria Luisa Frisa** Fashion critic and curator, she holds a chair at the IUAV University in Venice, where she founded the Fashion Design and Multimedia Arts programme. She has curated numerous exhibitions and written many exhibition catalogues, working with the most prestigious maisons. She wrote *Le forme della moda. Cultura, industria, mercato, comunicazione* (Il Mulino, 2022) and the anthology *I Racconti della moda* (Einaudi, 2024) and edited *Costume Jewelry* by Carol Woolton (Taschen, 2025).

# Nonfiction

**III** The body of fashion develops on the basis of the dressed body: clothes modify the body and bring it back to very specific imageries that each time express a different typology of woman. From the androgynous woman of Giorgio Armani to the sexually explicit one of Gianni Versace, the female body bears the marks of the superstructures in which it is culturally inscribed. The history of fashion and its changes is the history of how bodies have been redesigned by fashion itself, and is succinctly captured in the sequence of silhouettes used in fashion history textbooks to illustrate the different eras. Fashion's gaze on the bodies that inhabit it. In recent years, fashion has witnessed not only how male and female silhouettes are becoming increasingly similar, but also how the realms of sexuality are marked by ambiguity. This presents the possibility of achieving a revolutionary synthesis of genders in contemporary clothing, in that perilous territory of the search for the essential, for a silhouette that can seamlessly follow both the male and female bodies. It is the dream of many with respect to modern dress, after having been the dream of many utopias that spanned the last century. With an overview on the history of fashion and an analysis on contemporary trends, this essay is a reflection on fashion bodies, on the complex relationship between fashion and the body, between the abstract body of the model and the real one.

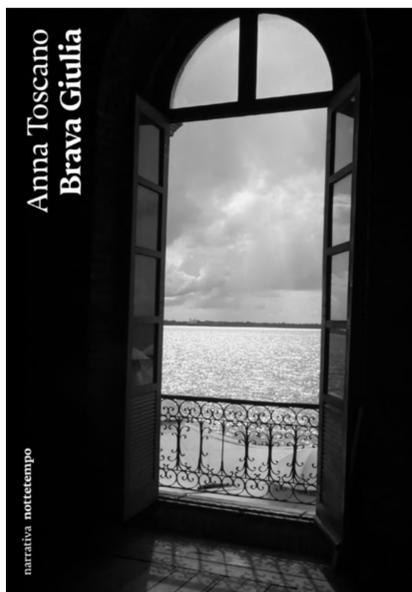
*"That shop window, in that moment, is a sort of metaphysical installation. The mannequin summons me, giving me the right to speak. Because in that object that has become a driving force of references, I get lost due to all the references it involves. There's the history of art, there's the conceptualization of the meaning of a dress, there's the body as a simulacrum and there's me, too, thinking about how I would perceive myself with that thing on".*

# Anna Toscano

## Dear Giulia

NOTTETEMPO, APRIL 2026, 180 PAGES

**Obsession with control and desire for freedom in an intimate and intense family novel.**



**Anna Toscano** (1970–2025) taught at Ca' Foscari University of Venice and collaborated with other university faculties and creative writing schools. She devoted much of her work to the study of women writers, which resulted in articles, books, public talks, performances, courses, conferences, and editorial projects, including *“Il calendario non mi segue. Goliarda Sapienza”* and *“Con amore e con amicizia. Lisetta Carmi”* (Electa, 2023), as well as the anthologies *“Chiamami col mio nome. Antologia poetica di donne”*,

Vol. I and Vol. II. She was deeply committed to Venice, participating in radio and television broadcasts and engaging with it through both writing and photography. A member of the scientific board of Balthazar Journal, she also served on the executive board of the Società Italiana delle Letterate, for which she curated the podcast Nina. She collaborated extensively with newspapers and literary journals and authored eight poetry collections.

Her photographic work has appeared in guidebooks, newspapers, posters, book covers, and in both solo and group exhibitions.

Giulia’s life hangs suspended between the deafening silence of her Venetian home and the rushing stream of life from the outside world. Her father, a rigid doctor, deeply absorbed in his own ideal of science, struggles obsessively to control every “anomaly” within the house and within his wife. Her mother, by contrast, is an aesthete who fights back the darkness with velvet, colour, and red lipstick, yet often withdraws into the half-light of her room.

Growing up in this repressive environment, where words are lacking and pain is stored away in the dark, Giulia finds her vital impulse and a sense of release in the revelatory enchantment of art – learning to “see” from the masters of the sixteenth century – and in the unexpected closeness of her volleyball teammate, Nica.

Giulia thus decides to study Art History in London: an act of rebellion against the tradition imposed by her father, who wants her to study Medicine, and an escape toward independence. But an extreme act of will on her mother’s part shatters the family’s apparent calm forever, forcing Giulia to return, while her father records a painful monologue as a final, impossible defence.

Anna Toscano explores family dynamics with a dauntless gaze and a style of clear, warm elegance.

*“Read her works. Read all of Anna Toscano's poems. Not just because she was talented and a wonderful person. But because she knew magic, and believe me: read her, and she will appear”*

**Nadia Terranova**

**Letizia Pezzali**

**An Innocent Animal**

EINAUDI, OCTOBER 2025, 272 PAGES

**A novel full of tension and eroticism, set on an island where all the rules seem to be broken and where, little by little, the fragments of a forgotten past are put together.**



**Translation rights sold to:**

France	Flammarion
Bulgaria	Aviana
US	Other Press
Germany	BTB (PRH)

**Film rights optioned by:**

Fabula Pictures (IT)

**Backlist titles sold to:**

France	Fayard
Portugal	Quixote
The Netherlands	WereldBibliotheek
Turkey	Kafka Yayınevi
Spain	Alfaguara
Bulgaria	Ariana
Lithuania	Alma Litters

**Full English Translation and French Sample Available**

**Letizia Pezzali** was born in Pavia in 1979. Her first novel, *L'età lirica* (Baldini & Castoldi 2012), was a finalist for the Calvino Prize. With Einaudi she published *Lealtà* (2018), whose translation rights have been sold in several languages, and *Amare tutto* (2020). She is a columnist for "Domani".



"Having sex with someone half your age requires a certain character. I'm not talking about courage, I'm talking about a painful predisposition to happiness. As far as I knew, I wasn't committing any crimes, and I had no reason to think I was being violent. But still, I was stealing something. Beauty." Vanda is forty-five years old, lives in Milan with a stable career in insurance, and has just cut off a relationship with a married man. When a doctor advises her to take some time off, the woman organizes an off-season trip and leaves, alone, for Fuerteventura. At the resort where she is staying, she meets Ben, a twenty-three-year-old who works there as a masseur. Ben is not only attractive, he also knows how to take care of Vanda's body, firmly yet tenderly. She is immediately overwhelmed, and the initial attraction quickly turns into a real erotic obsession. As the holiday landscape is swept by a sandstorm from the Sahara, the two begin a relationship. Then a sense of menace falls upon them: Ben's brother, a figure who seems to have stepped out of a horror tale, arrives on the island and casts a shadow between them. Vanda discovers that the two brothers have spent their lives haunted by a photograph, taken twenty years earlier, showing them as children together with Vanda. Something buried begins to resonate violently. Suddenly, Vanda is no longer an observer but is entangled in someone else's story. Letizia Pezzali returns to investigate desire through the eyes of a woman attracted to a boy twenty years younger. And she gives life to a protagonist whose voice - sharp, ironic, at times disconcerting - leads the reader through a story full of charm and mystery.

*"A story of passion, but above all of forgetfulness. Pezzali's writing - as Jane Austen's - cogitates, and doesn't fear the ridicule that makes us so beautiful"*

**Chiara Valerio, Il Foglio**

*"A new style, between Kundera and Houellebecq, for the intensity in describing the pleasure and the taste for digression"*

**La Stampa**

*"Pezzali writes in a sharp prose, with bold honesty, describing an implacable world in which feelings seem to be impossible to hold on to, as long as they are completely overcome"*

**El Mundo**

*"The game Pezzali plays with the reader is led by an extremely convincing narrator, who by whispering in your ear is constantly reorganizing and replaying the story, like a puzzle that reveals a different image each time a new piece is added"*

**Juliette Lambron,  
acquiring editor at Flammarion**

*"A vivid tale of sentimental education in adulthood. A contemporary symposium"*

**La Lettura - Corriere della Sera**

# Michela Murgia

## Anna of the Rain

EINAUDI, JUNE 2025, 250 PAGES, EDITED BY ALESSANDRO GIAMMEI

**A selection of Murgia's short length production over twenty years: these lost and found stories are a feast, a celebration. A precious gift from the author of Accabadora.**



**Translation rights sold to:**

Slovenia

LUD Literatura

**English Sample Available**

**Murgia's titles  
have been  
translated in  
30 languages**

**Michela Murgia** (1972-2023) intellectual, activist and writer, contributor for La Repubblica, podcaster and radio host. Among her books, translated in several languages, the novel *Accabadora* (Einaudi, 2009, more than 600.000 copies sold), and the essays *Istruzioni per diventare fascisti* (Einaudi, 2018) and *Stai zitta* (Einaudi, 2021). Murgia was awarded many prizes, including the Campiello, the SuperMondello and l'Ordre des Arts et des Lettres by the French Ministry of Culture. The movie taken from *Tre ciotole. Rituali per un anno di crisi* (Mondadori, 2023), an Italian Spanish co-production, has been premiered at the Toronto Film Festival and released in theatres in October 2025.

## Fiction



Michela Murgia wrote every day of her life. Constantly investigating what can be changed, by inventing stories. We read her words in newspapers and magazines, on the internet, on social media. But each of her intuitions was born from her experience with fiction, both read and written. Anna and the overflowing catalog of characters that animate this collection of stories includes graduate shepherds and night porters, mythological creatures and children who recite in Sardinian while the allies bomb Cagliari, terrorists, poachers, financiers, octopus fishermen and even plants. And of course there is Michela, who talks about when she used to crush grapes during the harvests of her rural childhood, or how her prayers resurrected one of the moths she raised with her brother, or why anyone born on an island ends up with a shattered identity. Stories that oscillate between a timeless magical realism and a stubborn, even cruel passion for the truth. Except that these stories, scattered like gems in a pirate treasure without a chest, have never been collected in a book before. Because Michela Murgia read them aloud in occupied schools and theaters, told them to those who went to listen to her at festivals, published them in school diaries, exhibition catalogs, even in the program of an opera. Others appeared on her blog, were broadcast on the radio or were published in local newspapers. Others, finally, have circulated only among Michela's friends, as private literary spells. This is a precious and unique book, that gives us back the infinite shades of one of the most influential and compelling writers of our time. And of those to come.

*"A polyphonic book, as varied as the interests Murgia had. In the white space between one story and another, we remain suspended before the beginning of a new narration that will take us far away, in space and time"*

**Donatella Di  
Pietrantonio**

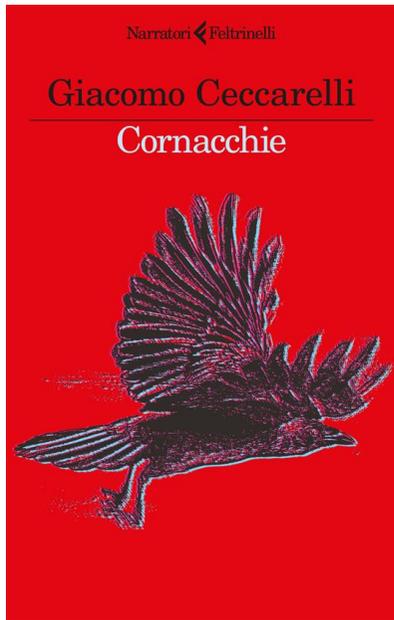
**viva!**  
agenzia letteraria

# Giacomo Ceccarelli

## Crows

FELTRINELLI, MARCH 2025, 190 PAGES

**A short, quirky, surprising debut, a choral novel in which the characters will find their fates intertwined. A story of freedom, and cages.**



**Shortlisted for the Premio  
Città di Cave 2026**

**Longlisted for the Premio  
POP 2026**

**Shortlisted for the Premio  
Kihlgren Opera Prima 2026**

**(All to be announced)**

**Giacomo Ceccarelli** (1987) was born and raised in Rome but lives and works in Milan. Modest chess player, excellent whistler, former amateur boxer.

*Cornacchie* is his first novel.



Forest of Bowland, England. Ornithologist Olga Leffman assists an extraordinary event: a group of crows lights up a fire. Olga films them and her video goes viral.

The footage even reaches the Big Brother Italia housemates, shocking the experts of the well-known reality show but above all the contestant Pepo Dj who, from the false cage of popularity in which he has relegated himself, admires the incredible evolutionary leap of those birds.

While broadcast by tv channels all over the world, Jasmine, a housemaid for an elderly couple also witnesses the miracle of the crows, and impulsively decides to free one of the lords' parrots. Girolamo, a ruby parakeet, will enjoy freedom in a journey that will take it to the unexpected. Then there is Luca, a boy who has been recurrently dreaming of birds and flames; and his friend Enzo, who instead believes he is living a nightmare with his eyes open and from his balcony he declares war on the crows.

Giacomo Ceccarelli writes a debut both surprising and post-human, which can be read in one sitting and has the power - increasingly rare in literature - to astonish. *Cornacchie* is about desire for freedom and fear of losing it, but above all is a story about cages, those in which each of us (even if unconsciously) are locked up and from which we try to escape by struggling with life.

*"Finally something that breaks away from the usual intimate plots. A new gaze, an ironic, darting style, which Ceccarelli uses like a rubber band"*

**La Repubblica**

*"His precise language - sharp and even incorrect, unaccommodating and without filters - does not want to welcome the reader but to drag him to the end, in one breath"*

**L'Espresso**

*"For its clarity of vision and writing, and for the contemporaneity of its topics, this is a novel destined to last"*

**Gabriella Genisi**

# Chiara Ferraris

## The Lady of Neroli

PIEMME, JUNE 2025, 288 PAGES

**A story of love, revenge and affirmation**



**Winner of the Premio Letterario Nadia Toffa 2026**

**Chiara Ferraris writes a passionate and emotional novel, painting her land with grace and inspiration.**

**Chiara Ferraris** Born in Genoa, is a biology teacher and writer. Her debut novel, *L'Impromissa* (Sperling & Kupfer 2019), won the Parole di Terra Prize, and was shortlisted for several prizes, such as John Fante Opera Prima, Città di Cuneo, Città di Rieti Cral Mondadori. The audiobook of *L'impromissa* was one of the Audible bestsellers in 2022. Her second novel, *Anime Qualunque* (Sperling & Kupfer) was published in 2022.

Vallebona is a charming small Italian town on the Mediterranean seaside where Italy comes close to France: it is surrounded by fields of orange trees and, at the right time of the year, of orange blossoms as far as the eye can see. Emma has small hands and a quick mind, thus, since she was a child, she has been chosen for the delicate role of picker of the blossoms on the orange grove property of the rich Fontana family. She loves her job: delighted by the scent of the flowers and of the scented oil, she learns each and every aspect of this peasant and artisanal art.

Emma is also a beautiful girl, and she attracts men whether she wants it or not. The first to approach her is Domenico, a young descendant of the Fontana family, unscrupulous and bold: although she does not want to, on a terrible night he steals a promise of love from her. When Giordano, Domenico's cousin, appears to be a kind and thoughtful boy, Emma will marry him, yet without following him away from Vallebona, where she wants to live and take care of "her" orange blossoms.

And it will be on the family property that Domenico will build his revenge on Emma, but she will protect the land and the work she has been loving all her life.

**Praise for her previous novel "L'impromissa"**

*"Love, hard work and resilience in a wonderful family saga that spans the twentieth century in Italy"*

**Corriere della Sera**

*"An history of revenge and affirmation: Emma is a brave protagonist who challenges patriarchy for work and dignity"*

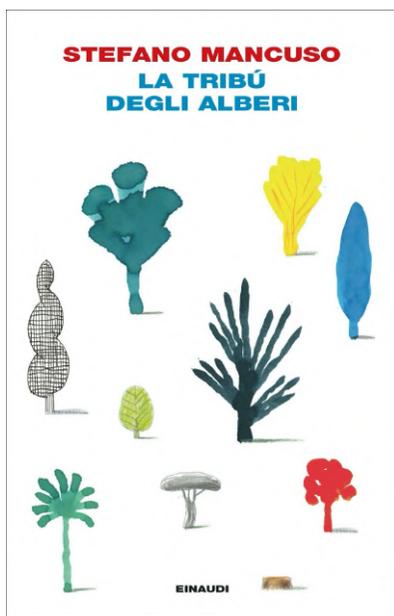
**La Repubblica**

# Stefano Mancuso

## The Tree Tribe

EINAUDI, NOVEMBER 2022, 200 PAGES

**The first novel by one of the most brilliant thinkers of our times. What if the I-narrator were hundreds, maybe thousands of years old?**



*“The trees live in a fantastical world that does not exclude diversity and indeed teaches us humans—who have forgotten it for too long—that nature’s true power lies in inclusion”*

**Corriere della Sera**

**Stefano Mancuso** is the founder of plant neurobiology, which explores signaling and communication at all levels of biological organization. Professor of the Agriculture, Food, Environment and Forestry department at the University of Florence, he is the director of the International Laboratory of Plant Neurobiology, steering committee member of the Society of Plant Signaling and Behavior, a member of the Accademia dei Georgofili and director of Fondazione per il futuro delle città, Florence. In 2010 he became the first Italian scientist to speak at a TED GLOBAL conference, whose video counts more than a million views. His books are translated worldwide.



A call rises from the woods: it’s the voice of an old tree that has seen generations of its kind. Around it, over the centuries, a community grew, and now, with its roots firmly in the ground and its leaves still bright despite its age - the tree retraces stories, misunderstandings, celebrations, doubts and promises. The young trees are sensitive and stubborn: they look for allies, and organize themselves into tribes. The Cronaca, serious and conscientious, unbeatable in gathering information. The Terranegra, the most numerous, peculiar and colorful, always very different from one another. The fearsome Gurra, tall and imposing, are taciturn, although it is usual to hear them singing at sunset. The Guizza ponder ideas, unlock decisions and have a talent for weather forecasts, while the Dorsoduro, tireless thinkers, can manipulate perceived reality... In the community of trees, ties and friendships are born someone will disappoint their companions and someone else will save them. But all the trees have something in common: they can choose, and build, day by day - if only we allow them - the future of the world in which we all live. Mancuso wrote an amazing novel. An impressive apologue that overflows with flair and passion, and which shows us how our world is closely connected to the world of plants.

### Nonfiction titles sold to:

Germany  
France  
UK  
US  
Spain  
Brazil  
The Netherlands  
Portugal  
Korea  
China  
Russia  
Turkey  
Finland  
Czech Republic  
Galicia  
Romania  
Hungary  
Kossuth

Klett Cotta  
Albin Michel  
Profile  
Other Press  
Galaxia Gutenberg  
UBU  
Cossee  
Bertrand  
Forest Book Company  
Duku  
Bombora/Eksmo  
Alfa  
Aula  
Malvern  
Rinoceronte  
Art  
Kossuth  
Hungarian

### Translation rights sold to:

Spain  
Russia  
Turkey  
Galaxia Gutenberg  
Bombora/Eksmo  
Alfa

*“Mancuso is a genial narrator”*  
**Wall Street Journal**

# Stefano Mancuso

## The Version of the Trees

EINAUDI, NOVEMBER 2024, 180 PAGES

**From the wise and playful pen of the world renowned scientist, a new ecological adventure that concerns the destiny of our planet. And therefore of all of us.**



*After the great success of  
The Tree Tribe, the second chapter of  
the Edrevia saga*

**Stefano Mancuso** is the founder of plant neurobiology, which explores signaling and communication at all levels of biological organization. Professor of the Agriculture, Food, Environment and Forestry department at the University of Florence, he is the director of the International Laboratory of Plant Neurobiology, steering committee member of the Society of Plant Signaling and Behavior, a member of the Accademia dei Georgofili and director of Fondazione per il futuro delle città, Florence. In 2010 he became the first Italian scientist to speak at a TED GLOBAL conference, whose video counts more than a million views. His books are translated worldwide.



In the green world of Edrevia the trees talk and walk, sometimes they argue, they love each other, they write books and keep them in shining libraries, they organize parties that last weeks, are moved by the sunsets. But when their home is in danger, threatened by the climate crisis, trees can also decide to leave and go far away, in search of answers and solutions, of new alliances and different horizons. Laurin, Lisetta and Pino, the brave young protagonists of The Tree Tribe, will have to exit Edrevia and venture into the outside world, looking for a new home for their people. The adventurous and reckless journey, full of encounters and unexpected events, will be a chance to discover new companies and new models of life, to cross deserts and climb mountains, to eat delicious treats and get high with new friends who speak incomprehensible dialects. So to say, to embrace difference. Because if there is one thing that trees can do - and that they feel to teach us - is to adapt. And then, after so much traveling, they will choose to report to comrades everything they saw through the most ancient and precious methods: storytelling.

Between the picaresque novel and the apologue, always with great scientific rigor, Mancuso tells us what he knows better: nature and plants, our greatest heritage.

### Nonfiction titles sold to:

Germany  
France  
UK  
US  
Spain  
Brazil  
The Netherlands  
Portugal  
Korea  
China  
Russia  
Turkey  
Finland  
Czech Republic  
Galicia  
Romania  
Hungary  
Kossuth

Klett Cotta  
Albin Michel  
Profile  
Other Press  
Galaxia Gutenberg  
UBU  
Cossee  
Bertrand  
Forest Book Company  
Duku  
Bombora/Eksmo  
Alfa  
Aula  
Malvern  
Rinoceronte  
Art  
Kossuth  
Hungarian

### Translation rights sold to:

Korea  
Spain  
Bookstone Publishing  
Galaxia Gutenberg

# Paolo Di Paolo

## Far From Sight

FELTRINELLI, OCTOBER 2019, 192 PAGES

**Nothing keeps us together like the fact that we're someone's children.**



### Translation rights sold to:

France	Editions de Grenelle
Germany	Nonsolo Verlag
Albania	Botime Dudaj

**Winner of the Viareggio Prize 2020**

**English Sample Available**

**Paolo Di Paolo** Paolo Di Paolo was born in 1983 in Rome. He published the novels *Raccontami la notte in cui sono nato* (2008), *Dove eravate tutti* (2011, Premio Mondello and Super Premio Vittorini), *Mandami tanta vita* (2013, shortlisted for the Strega Prize), *Una storia quasi solo d'amore* (2016), *Romanzo senza umani* (shortlisted for the Strega Prize) all for Feltrinelli, and translated into several European languages. He is the author of many nonfiction titles, children's fiction and theatrical pieces. A regular contributor for "la Repubblica" and several magazines, he's a host for the national radio channel Radio3.

Rome, 1983. Three different women find parents. And yet Luciana, Valentina and Cecilia are not sure if they really want it. They feel fragile and oversensitive. Can you go back, try to pretend nothing happened? Can you give up? Luciana works in a newspaper that is going out of business. She always runs late, and the man she loves just left the town. Valentina is a seventeen year high school girl, who dreams of becoming a psychologist. When she finds out she's pregnant, she stops talking to Hermes, her boyfriend. She acts like she's indifferent, but maybe it's just a mask. Cecilia lives in an occupied house and sometimes she sleeps on the streets, wears a pink bob and keeps a dog on a leash. One evening she goes back to the diner where Gaetano works: she wants nothing from him, if not a last favor. The characters are depicted by a single point of view, a narrator who follows them in this delicate moment of transformation. In a few months' time, Spring will turn to Summer, a new life will be born and something will be revealed. *Far From Sight* is a declaration of love to literature, to its power to bring truths together, to approach secrets that wouldn't be so accessible otherwise. Di Paolo succeeds in shortening the distance suggested by the title of the novel, by writing a story about the importance of our roots, and about how we become ourselves.

*"One of the best writers in Italy"*  
**Wlodek Goldkorn,**  
**L'Espresso**

*"Brilliant, unpredictable, original"*  
**Le Monde**

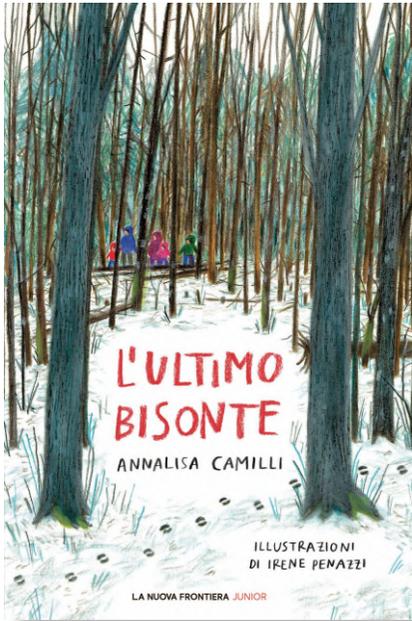
*"The most beautiful pages Di Paolo has ever written. A hymn of gratitude to life and literature"*  
**Chiara Gamberale**

# Annalisa Camilli

## The Last Bison

LA NUOVA FRONTIERA JUNIOR, SEPTEMBER 2023, 128 PAGES  
ILLUSTRATED BY IRENE PENAZZI

**A delicate yet intense novel set in a wild and partly untouched nature, a winter embrace which carries a heartwarming message**



**Recommended reading age:  
8 years and up.**

**Annalisa Camilli** A journalist born and living in Rome. She worked for Associated Press and Rai News24 before joining Internazionale magazine in 2007. Her articles have been published by Politico, Open Democracy, The New Humanitarian, Tageszeitung, RSI, and Woz. She has won the Premiolo, the Lucchetta Prize, the Kapuscinski Prize, and the Scalfari Prize, among others. Author of the podcasts Limoni, Da Kiev, Giornaliste, and Taccuini, she has written the essays *La legge del mare. Cronache dei soccorsi nel Mediterraneo* (Rizzoli 2019), *Un giorno senza fine. Storie dall'Ucraina in guerra* (Ponte alle Grazie 2022). Her latest, *Divieto di protestare*, will be published by Einaudi in Spring 2026.

Inspired by true facts, happened to the author while following migrant routes across Europe, *The Last Bison* is a novel inspired by a firsthand account from a family in a reception center. It's the story of a journey toward the Polish border through the Białowieża Forest, one of Europe's oldest forests and habitat of the żubr, the European bison.

Benin and his siblings, along with their parents, arrive at the European border after leaving their home, dog, and grandparents, lured by the offer of a plane trip. They find themselves stranded in a forest in the dead of winter, along with thousands of other families who have been deceived like them. They must organize themselves into small groups to cross the border without being turned away by the guards patrolling the fence. Under the towering trees of one of the oldest forests in Europe, they risk getting lost and freezing to death, but their father's stories about the legendary bison that still roam the forest will help the children overcome their fears

**Finalist at the Premio  
Strega Ragazze e Ragazzi  
2024**

**Winner of the children  
literature award Giacomo  
Giulitto - Città di Bitritto  
2026**

**Finalist at the Premio Inge  
Feltrinelli 2025**

# Mattia Ferraresi

## Inside Trump's Head

MONDADORI, MAY 2025, 180 pages

**The story of the ideas he doesn't know he has**



**Mattia Ferraresi** writes for “Il Foglio”. He was a fellow at the Nieman Foundation for Journalism at Harvard University and lived in New York for many years, working as a foreign correspondent. His previous titles have been published by Einaudi, Marsilio, Rubettino and Lindau.

 This essay explores the currents of thought that, often unwittingly, have helped shape the phenomenon of Trumpism and its influence on contemporary politics. Despite not being an intellectual, but a politician with an aggressive approach, Trump has become the convergence point of ideas, discontents, and worldviews that challenge the Western liberal order. In a journey through political philosophy, recent history, and cultural analysis, the author reconstructs the main theoretical strands fueling this transformation. The narrative moves between three major areas: the postliberals, represented by thinkers like Patrick Deneen and Adrian Vermeule, who denounce the failure of liberal democracy; the illiberals, linked to the new global right and figures like Viktor Orbán and Curtis Yarvin; and the hyperliberals, hailing from the libertarian and technological worlds, including Peter Thiel and Elon Musk, convinced that the system must be pushed beyond its limits for radical transformation. In this complex landscape, the role of JD Vance also emerges, as a potential figure incorporating these diverse ideological currents. Ferraresi interweaves the analysis of these ideas with a series of significant historical episodes, from the 1970s to the present, which demonstrate how Trumpism is the result of tensions accumulated over time.

Tracing the intellectual sources that shaped Trump's political psychology, and describing the laboratories of ideas where something resembling a political philosophy is taking shape, the presumption is that whatever is being planned in this hotbed is destined to shape our times well beyond Trump's presidency.

# Alberto Melloni

Nonfiction

## Ex Post

The conclave of Leo XIV

MARIETTI1820, NOVEMBER 2025, 200 PAGES

Is Leo XIV, the pope since May 8, 2025, the candidate Francis wished to succeed him? Is he the man chosen to bring about a change of course and style? Is he the result of a compromise? Alberto Melloni recounts the story of the months that mark the end of Bergoglio's pontificate and the beginning of Robert F. Prevost's.

Alberto Melloni



EX POST

Il conclave di Leone XIV

Marietti1820

**Alberto Melloni** (1959) is one of the leading living historians of Roman Catholicism and the Christian churches. Secretary of the Fondazione per le Scienze Religiose (Foundation for Religious Sciences), he is Full Professor at the University of Modena and Reggio Emilia, holds a UNESCO Chair at Sapienza University of Rome, and leads the European Research Infrastructure for Religious Studies. His scholarship focuses on the history

of councils, the figure of John XXIII, medieval canon law, the major turning points of Christian history, and the Second Vatican Council. He currently directs the edition of *Conciliorum Oecumenicorum Decreta* (Brepols, 2006). Among his books, *Tutto e niente* (Laterza, 2013), *Amore senza fine, amore senza fini* (Il Mulino, 2015), *Tempus visitationis* (Il Mulino, 2019), *L'unità dei cristiani. Storia di un desiderio XIX-XX secolo* (Il Mulino, 2021) *Persino la luna* (UTET, 2022), *Storia di Lorenzino don Milani* (Marietti, 2024) and *Ex post* (Marietti 2025).



Is Leo XIV, the pope elected on May 8, 2025, the candidate Francis truly wished to succeed him? Is the Augustinian Robert F. Prevost the man chosen to bring about a decisive change of course and style, or is he the result of a delicate compromise within a fractured College of Cardinals? In *Ex Post*, renowned Church historian Alberto Melloni recounts the intense, speculative history of the months marking the twilight of Jorge Mario Bergoglio's pontificate and the dawn of a new era. Moving far beyond mere fiction, Melloni uses this imagined transition as a precise analytical tool to dissect the real, unresolved tensions of contemporary Catholicism. The narrative delves deeply into the complexities of the reigning pope's final days, examining the difficult management of his physical decline and the dichotomy between his sweeping pastoral drive and institutional realities. As the Vatican enters the solemn period of the Sede Vacante, the book exposes the underlying geopolitical fractures among the cardinal electors, the superficial media frenzy of 'papabile' predictions, and how the weight of recent internal crises, such as the Becciu affair, influences the secret ballots. Ultimately, the election of the "Pontiff of the Americas" brings forth a monumental agenda. Leo XIV is tasked with a delicate balancing act: honoring Francis's legacy without merely replicating his governance, managing the complex transition of the Roman Curia, addressing lingering post-conciliar debates, and finding new ways to transmit the faith in a world scarred by conflict.

*"A book that combines historical rigor with analytical clarity, offering a close examination of the end of Bergoglio's pontificate, the conclave that elected Leo XIV, and the future prospects of Catholicism"*

**Periodico Daily**

# Alberto Melloni

## The Conclave and the Election of the Pope A History from the First to the Twenty-First Century

MARIETTI1820, APRIL 2025, 474 PAGES

**Behind the closed doors of the conclave operates a complex electoral mechanism, shaped over centuries by revisions, adjustments, and the enduring tension between ritual, secrecy, and responsibility.**



**Alberto Melloni** (1959) is one of the leading living historians of Roman Catholicism and the Christian churches. Secretary of the Fondazione per le Scienze Religiose (Foundation for Religious Sciences), he is Full Professor at the University of Modena and Reggio Emilia, holds a UNESCO Chair at Sapienza University of Rome, and leads the European Research Infrastructure for Religious Studies. His scholarship focuses on the history

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Few institutions embody continuity and secrecy as fully as the election of the Pope. Over the centuries, its procedures evolved from apostolic designation to popular and clerical election, and finally, by the eleventh century, to a restricted college of cardinal electors. From the mid-thirteenth century onward, these electors were enclosed cum clave (with a key) to safeguard the freedom of choice. In the modern age, secrecy acquired renewed centrality: paradoxically, in the era of global media and social networks, it has made this singular election more visible, contested, and compelling than ever. The cardinals' task is not to choose the most learned or the most devout, but the one capable of exercising a ministry of unity and communion. Drawing on unpublished archival sources, diplomatic correspondence, diaries, and firsthand testimonies, including the often contradictory accounts of Pope Francis himself, this book offers a rigorous historical analysis of the evolution and inner workings of the conclave, with particular attention to the twentieth century. It reconstructs norms, turning points, procedures, and rites, moving beyond journalistic narratives and second-hand accounts. The book concludes by examining the persistence and transformation of conclave mechanisms, and the reasons why Pope Francis's unfinished reform has exposed them to new forms of pressure and manipulation. No longer exerted by Catholic powers, as in the nineteenth century, such interference now arises from the dynamics of global media. An unresolved agenda — ministry, formation, and the transmission of the faith — continues to shape the criteria for choosing future popes, until a council confronts it directly.

*"A well-documented and fascinating journey through two thousand years of Church history, from the time of the apostles to modern media conclaves. A rigorous yet accessible historical essay"*

**GQ Italia**

# Alessandro Giammei

## Talkin Between Males

EINAUDI, MARCH 2025, 180 PAGES

**Gathering among men around a ball or a mug of beer, as well as sharing the saddle of a motorbike, the shower in a locker room or the tent at a campsite, does not necessarily have anything to do with camaraderie. It can instead be a question of intimacy, of trust, of fragility and shared desires. Of male sisterhood and brotherly love.**



**Alessandro Giammei** born in Rome in 1988, he is professor of Italian literature at the University of Yale, USA. Literary critic and writer, he is author of several articles and essays on Renaissance art and literature. Among his works, *Nell'officina del nonsense di Toti Scialoja* (edizioni del verri, 2014), winner of the Harvard Edition of the Edinburgh Gadda Prize, *Una serie ininterrotta di gesti riusciti* (Marsilio, 2018), *Cose da maschi* (Dude Things, Einaudi 2022), *Cronache e leggende di ragazzi strani* (Chronicles and Legends of Strange Boys, Mondadori, 2024) and *Parlare tra maschi* (Einaudi, 2025). He writes for Domani and Esquire. With *Ariosto in the Machine Age* (University of Toronto Press, 2023) he won The American Association of Italian Studies book prize.

III Males, when they are together, do not chat, talk. They do not waste time blathering among themselves - or worse, about themselves. They are a team that, too easily, can turn into a branch. Among socialized males, bonds are tightened above all by competing, or collaborating, in some activity that justifies their being together. As if just keeping each other company, or loving each other, were suspect activities. Mythology and stereotypes require violent brothers and competitive colleagues, teams dominated by a captain and two-way relationships require hierarchical roles.

To challenge patriarchy, questioning the unilateral and privative way of living the masculine that is presented to us as given by nature, Giammei invites us to exercise what historical feminists called gender self-awareness. We could meet without having anything in particular to «do», without an activity, a practical goal, a game, to fill the gap that divides us.

We could look each other in the eyes, talk and listen to what the experience of our identity means to us. And think of ourselves as «brothers», practicing a male sisterhood inspired by the thousand ways in which boys and men have already affectionately become brothers without necessarily resorting to knives.

*“With a brilliant intuition, Giammei promotes a sisterhood of men, leaving behind the idea of a side by side, “sunflower” relationship, in favour of a face to face connection”*

**Il Sole 24ore**

# Alessandro Giammei

## Chronicles and Legends of Strange Boys

MONDADORI, NOVEMBER 2024, 180 PAGES

**From Michelangelo's David to Spider Man: examples from the past to become males of the present day.**



**Alessandro Giammei** born in Rome in 1988, he is professor of Italian literature at the University of Yale, USA. Literary critic and writer, he is author of several articles and essays on Renaissance art and literature. Among his works, *Nell'officina del nonsense di Toti Scialoja* (edizioni del verri, 2014), winner of the Harvard Edition of the Edinburgh Gadda Prize, *Una serie ininterrotta di gesti riusciti* (Marsilio, 2018), *Cose da maschi* (Dude Things, Einaudi 2022), *Cronache e leggende di ragazzi strani* (Chronicles and Legends of Strange Boys, Mondadori, 2024) and *Parlare tra maschi* (Einaudi, 2025). He writes for Domani and Esquire. With *Ariosto in the Machine Age* (University of Toronto Press, 2023) he won The American Association of Italian Studies book prize.

III The heroes of the past who saved damsels from dragons were really strange, and today's males continue to be as such: crushed by social anxiety or made fun of because they are not perfect as society wants them to be. Alessandro Giammei tells stories without morals, connecting ancient myths to modern ones (from David to Arthur Rimbaud, from Salvador Dalí to the astronaut Ron McNair), following a film route about being young and male. "You probably found this book in a children's section, but this is my promise: I will not treat you as a 'kid' as you were necessarily less smart or cultured than an adult. I'll tell you things as they are, adding my honest opinion every now and then. I'll tell you about boys who have done things in a strange way, breaking the traditional rules according to which kids are all restless, abusive, vulgar and insensitive, incapable of crying or expressing deep feelings. Because becoming male is no less complicated, specific and special than becoming female" Sentimental education, which we would like to see introduced in schools of all levels to deal with gender violence, necessarily starts from males.

**After many books on the emancipation of girls, the time has come to focus on boys.**

# Michela Murgia

## Giving Life

RIZZOLI, JANUARY 2024, 124 PAGES

**Maternity and pregnancy, family and blood: building bonds with others, pushing relationships beyond roles.**



**Michela Murgia** (1972-2023) intellectual, activist and writer, contributor for La Repubblica, podcaster and radio host. Among her books, translated in several languages, the novel *Accabadora* (Einaudi, 2009, more than 600.000 copies sold), and the essays *Istruzioni per diventare fascisti* (Einaudi, 2018) and *Stai zitta* (Einaudi, 2021). Murgia was awarded many prizes, including the Campiello, the SuperMondello and l'Ordre des Arts et des Lettres by the French Ministry of Culture. The movie taken from *Tre ciotole. Rituali per un anno di crisi* (Mondadori, 2023), an Italian Spanish co-production, has been premiered at the Toronto Film Festival and released in theatres in October 2025.

### Translation rights sold to:

Denmark  
France

Feberdrøm  
Editions de l'Atelier

**More than 100.000 copies sold**

**Michela Murgia's fiction and nonfiction titles have been translated in thirty languages**

## Nonfiction



Can mothers chose their own daughters and sons, and can these chose their mothers? Is it possible to build a family without blood ties? The answer is yes. Family queerness is now a reality, and coming to terms with it is a political necessity, as it is a lucid and open dialogue on gestation surrogacy, a topic that is questioning the presumed "root" of being a woman.

Analysing ourselves and discussing this root mean to challenge the ideas of normality and naturalness to which we are accustomed. Michela Murgia has done it for years, in her books and on social media, and in the last weeks of her life she collected her thoughts to give us this very dense and precious pamphlet, in which she explains us – starting from personal experience – another model of motherhood, how we can give life without generating biologically, how soul ties can be added to blood ties. These are extraordinary pages that allow us to enter the infinite spectrum of affections and to understand how opening up to others does not weaken love, but rather intensifies it.

***"My soul never wanted to generate neither docile people nor docile books. Make noise"***

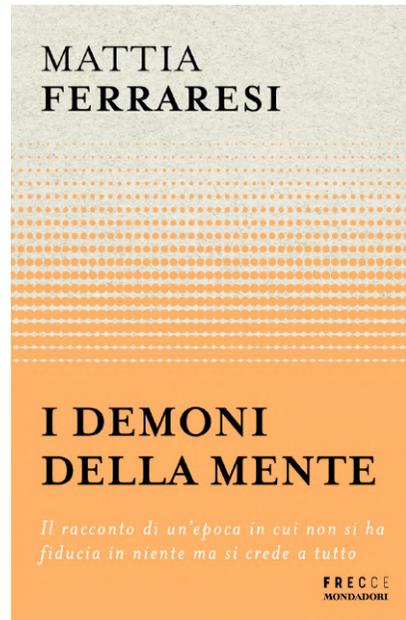
***"In these pages, all the cleverness, the wit and the profound lightness of Michela Murgia"***  
**Vanity Fair**

# Mattia Ferraresi

## Mind Demons

MONDADORI, SEPTEMBER 2024, 180 PAGES

**The story of an era in which humans have no faith in anything but believe in everything.**



**Translation rights sold to:**

Spain

Encuentro

**Mattia Ferraresi** writes for “Il Foglio”. He was a fellow at the Nieman Foundation for Journalism at Harvard University and lived in New York for many years, working as a foreign correspondent. His previous titles have been published by Einaudi, Marsilio, Rubettino and Lindau.

## Nonfiction



What do Donald Trump and Taylor Swift have in common? Are we really sure that the reality that surrounds us does not conceal a terrible truth that has been kept hidden? Are there more seductive answers than those offered by traditional science?

From these insidious questions arise conspiracy theories, mind demons, doubts both unfounded as seductive, focused on discovering a secret engine behind all our uncertainties. In these years in which misinformation rules, all things anti-scientific become more fascinating, and many have embraced the belief that nothing is as it seems: what we experience is little more than an illusion, a plot of deception and interpretative conflicts behind which another reality hides. Journalist Mattia Ferraresi composes an up to date and unprecedented picture of our present by examining five major disappointments linked to contemporary society and politics that have contributed to radicalizing our risky beliefs. From social networks (as new sources of information, at no cost) to the confusion between science and pseudoscience, from the Kennedy family to the mythological bat-men spotted on the Moon, Ferraresi highlights the consequences of the current tendency to not trust anything, but to believe everything. An unprecedented journey on the crest of the contemporary, in which the conspiracy theorists of the reactionary right and the progressives of the woke left hold hands, united by the idea that the reality we experience is a cover that hides something else.

*“In a brilliant and accessible form, this essay is an answer to one of the most disconcerting questions of our era: why educated people fall into conspiracy theories”*

**El Mundo Financiero**



## **Viva Agenzia Letteraria**

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