

Frankfurt Book Fair 2026 Rights List

Stefano Mancuso Laura Montanari

Hello Tree

SALANI, OCTOBER 2026, 128 PAGES

ILLUSTRATED BY IVAN CANU

A timeless story for those who have never stopped believing that trees have something to tell us. A story that talks about friendship, courage and the little miracles of Nature.



A declaration of love to nature from one of the New Yorker's "world changers"



Similar books:

- Jean Jono, *The Man Who Planted Trees*
- Shel Silverstein, *The Giving Tree*
- Frances Burnett, *The Secret Garden*

Stefano Mancuso is a professor at the University of Florence and Academic Emeritus at the Academy of Georgofili. He founded and still directs the International Laboratory of Plant Neurobiology. He wrote several essays, translated all over the world. With Laterza he published *La Nazione delle Piante* (*The Nation of Plants*, 2019, winner of Premio Capalbio and Earth Prize), *La pianta del mondo* (*Planting Our World*, 2020) and *Fitopolis, la città vivente* (*Phytopolis, The Living City*, 2023). Among his latest works, *La tribù degli alberi* (*The Tree Tribe*, Einaudi, 2022) and *Il cantico della terra* (*The Cantic of the Earth*, Laterza, 2025). Since 2026, he's been hosting the program "La pelle del mondo" ("The Skin Of The World") for the Italian National Television. In 2026 he starred in the movie *Holy Wood Dust* by Victor Kossakovsky, based on a concept by Mancuso himself and premiered in the official out-of-competition selection at the 83rd Venice International Film Festival.

Fiction



Gin has red hair, freckles and a secret: his best friend is a fig. Not one of those you can find inside a vase on the balcony. It is a wild fig, born from a crevice between the sidewalk and the street, as if he decided on his own to exist just right there.

Gin feels out of place in the human world – it's all too loud, too fast and too incapable of listening. On the other side, Fig always listens. He doesn't speak, of course, but who said the only way to understand each other is through words? And that's how a silent and magical friendship is born between them, for real! Everytime Gin hugs her tree, she becomes invisible to everyone else.

But life in the city does not forgive those who take up the 'wrong' space. When the police find out about the fig and send gardeners to remove it, Gin isn't having it. And with her, the whole neighbourhood takes action.

Hello Tree is a story about an unexpected and necessary friendship, about kind resiliency and the courage to defend what you love even when rules are against it. Sometimes it doesn't take much: a handful of earth, someone who notices you and the upcoming spring.

Praise for Mancuso's backlist titles:

"Mancuso is a genial narrator"
Wall Street Journal

"Insightful and arresting, Mancuso's books offer an achievable road map to a more 'radiant future'"
Kirkus Reviews

"Reading and discovery Mancuso's amazing works means finding out the superpowers of the plant kingdom. His research led the way to a new kind of science: technology inspired by plants"

O Globo

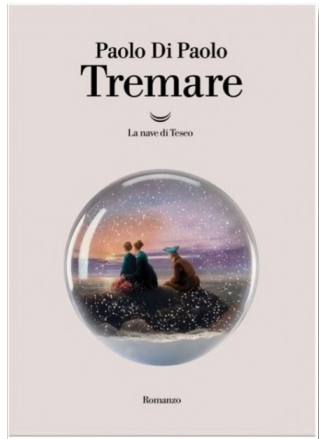
Laura Montanari is a journalist and writes for several newspapers, such as "la Repubblica". She wrote *Il mio giornale* (*My newspaper*, Lapis, 2009, winner of the Andersen Award and the Elsa Morante Youth Prize) with Fabio Galati and illustrated by Francesca Rossi. She lives in Florence.

Paolo Di Paolo

Shiver

LA NAVE DI TESEO, NOVEMBER 2026, 176 PAGES

When you feel you are at the center of the world. When you suffer because the world is ignoring you. When you see a dream within your reach. When the fear of failing takes over you. When the happiness of expressing yourself looks like a miracle. When you think you should be more rational. Or when you wish you should be less, instead, until you lose control.



Paolo Di Paolo is an author of novels translated in several European languages; he also wrote nonfiction titles, theatrical pieces, books for children and kids and books born from dialogues with important figures from the journalism and literature world. He was one the finalists of the Italo Calvino Prize in 2003. He is a regular contributor to «La Repubblica» and other magazines and a host for the Italian National Radio. Among his novels, *Dove eravate tutti* (2011, Premio Mondello and Super Premio Vittorini), *Mandami tanta vita* (2013, shortlisted for the Strega Prize), *Lontano dagli occhi* (2019, Viareggio-Rèpaci Award), *Romanzo senza umani* (2024, shortlisted for the Strega Prize) all for Feltrinelli. His latest essay is *Un nuovo mondo tutti i giorni. Piero Gobetti, una vita al presente* (Solferino, 2025). He's part of the executive committee for Più Libri Più Liberi, the National Fair for Small and Medium-Sized Publishers, hosted every year in Rome.

Fiction



Inside everybody, there's a conflict between sense and sensibility. And there was a time when this conflict used to burn so bright in the air, inside minds and hearts, that it marked everyone's destiny. It is the last summer of the Eighteenth century, in a little town on a riverside, where everyone is writing, talking about philosophy, smoking and drinking. Outside a theater, a heated exchange of opinions between two young men marks the beginning of an unexpected friendship. As intense as it can be at twenty years old.

Zimmer and de Marville share enthusiasms and fears, immersed in a world that seems far away from us, but still very similar to the one we live in, in a change of era that cancels all certainties. Suddenly Zimmer disappears. De Marville looks for him, convinced that he's the one responsible for his friend's disappearance.

Two centuries later, in our present time, the narrator tells about that dazzling summer to a special reader. He hands over this story as a fairytale for grown-ups about youth, desire, failure. Between the pages, he depicts an unintended self-portrait: a romanticist masked as an illuminist, a human being obsessed with the urge of writing. And, above all, a father who can talk about himself to his daughter in this only, possible way.

Praise for Di Paolo's backlist titles:

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

"Brilliant, unpredictable, original"
Le Monde

Marco Videtta

Misconduct

PIEMME MONDADORI, OCTOBER 2026, 182 PAGES

A story about the arrogance that reigns in our time and the courage of those who rebel.



Backlist titles sold to:

France	Métailié, Robert Laffont
USA	Europa Editions
Germany	Heyne Verlag
Spain	Editorial Navona

Marco Videtta is writer and creative producer of many successful television dramas, and author of essays and articles on literature and cinema. Since 2024, he's been holding screenwriting courses at the Leo Benvenuti School. He wrote *Nordest* (*Poisonville*, 2009, winner of the Bancarella Selection Award) with Massimo Carlotto and *Le Vendicatrici* (*The Revengers*), a four books saga, for Einaudi Stile Libero. With E/O Editions he published the novel *Un bell'avvenire* (*A Bright Future*, 2009), finalista at the Azzecagarbugli Award. With Rai Eri he published *Il jazzista imperfetto* (*The Imperfect Jazz Player*, 2018), a biography of the pianist Danilo Rea. His works have been translated in English, French, German and Spanish.

Fiction



Angelo Maria Iacono, a Neapolitan who unexpectedly looks like an Anglo-Saxon, repairs pipes for a living. It's a profession that his father, an Italsider worker who died because of the black powder, left him as a legacy, together with a simple rule: do your job well, and do not out your nose in the affairs of those who pay you.

Enzo Ponticiello, a childhood friend, seems to prefer breaking pipes on someone's head more than repairing them, and he does it on behalf of the boss Nicola Gionta – the king of mozzarella – most of the times.

Enzo finds Angelo a job inside the boss' villa. The plumber begrudgingly accepts the job, but once he's done, the king of mozzarella refuses to pay him. A gratuitous act of arrogance that Angelo, advised by another client of his, an eccentric professor who got away from his previous life and retired in his beautiful mansion, can't accept without fighting back.

This act of arrogance makes resurface two secrets from the past: an old grudge and the name of a woman that neither Angelo nor Enzo have ever had the courage to pronounce again.

While the Phlegraean Fields are shaken by a heartquake almost as a warning, Angelo must learn to read the city like he reads a system failure: by following the duct until he finds the leakage, before it's too late.

Marco Videtta writes a vibrant and delightful book just like the city he describes; a novel that navigates between the noir undertones, the brighter tones of a social commentary and the overwhelming warmth of a declaration of love.

Praise for Videtta's backlist titles:

"If you start reading this novel, you will finish it and won't leave it half way - and if you finish it, it won't get out of your head"

La Stampa – TuttiLibri

"Videtta devised a good noir, but the most interesting bit about his writing goes beyond the strict literary genre"

La Repubblica

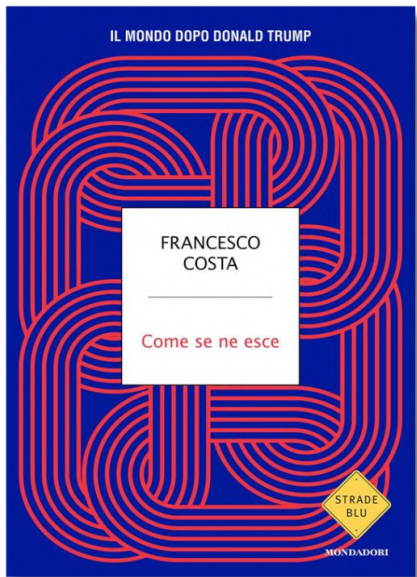
Francesco Costa

How to Get Out of This

The World After Donald Trump

MONDADORI, SEPTEMBER 2026, 204 PAGES

The latest essay by one of the most brilliant Italian journalists, defined by The New Yorker as "a new-media phenomenon"



**A bestselling author
with hundreds of
thousands
of copies sold**

"In these confusing times, this book offers a possible answer, making it unique and invaluable. It focuses on the United States, yet its analytical journey resonates deeply with us - feeling disturbingly close to home - in describing its dangers and opportunities"
Corriere della sera

Francesco Costa is a journalist and director of the online newspaper "il Post". An expert in US politics, since 2015 he's curated "Da Costa a Costa", one of the first and most popular journalism podcasts in Italy, now a newsletter and YouTube channel. In 2021, he created "Morning" - a daily press review podcast, winner of the Italian Podcast Awards, and whose large following was noticed both by the New Yorker and the Frankfurter Allgemeine Zeitung - and he's hosted it for four years. Since 2025 he's been hosting "Wilson", a weekly podcast about news and insights. In 2022 he won the Premiolo, one of the oldest and most important Italian journalistic awards. Since 2024 he's the curator of the Information section at the Turin International Book Fair. With Mondadori he published *Questa è l'America* (*This is America*, 2020), *Una storia americana* (*An American History*, 2021), *California* (2022) and *Frontiera* (*Frontier*, 2024), winner of the Estense Prize. In 2026, during a sold out, memorable event at the Turin International Book Fair, he interviewed the US senator Bernie Sanders.

Nonfiction



The world is more unstable than ever. Daily news scare us and tire us. And none of this will disappear with the ending of Donald Trump's presidency, which is the culmination of a much longer crisis: it will generate other Trumps, with whatever name they will come, until it won't be dealt with. The rules of the past world don't work anymore, the new ones still need to be written, and democracies don't know what to do. The problem is that it is hard to protect democracies when they stop to yield successful results, whether they are about incomes, safety, freedom, services, opportunities or rights. That's why the enemies of democracy ride the waves of mistrust, win elections and keep on destroying everything. Basically, the chaos that the USA exports everywhere comes from the chaos within it. Those who hope to contain it through diplomacy, patience and international summits must prepare themselves to a long wait: the sickness is serious and strong. But how did we reach this point? And above all: how do we put an end to this political, historical and cultural moment? How do we turn the page? In this essay, Francesco Costa searches for an answer in places in the US where today a different future is already being built, and where people are learning from past mistakes: by resolving actual problems, restoring mutual trust, redesigning communities and cities, bringing back manufacturing and jobs. And by winning when it doesn't seem possible. By making democracy work and protecting it. From California to Mississippi, a journey across the America which is changing direction, finding solutions and searching for a way out of the Trump decade. It's a story that concerns us as well: there is already someone who has stopped to obey the old rules, and has begun to write new ones.

Praise for Costa's backlist titles:

"One of the few voices that Italians could turn to for straightforward explanations of the deliberately illegible machinations of national politics"
The New Yorker

"Costa knows the US very well - he traveled there, lived there, and keeps exploring the country in every corner: he doesn't need to dig into his memory, because he takes his topics from current events, with stubborn awareness"
Il Fatto Quotidiano

Alessandro Mulieri

Seven Lessons for Our Time

EINAUDI, SEPTEMBER 2027, 144 PAGES

2027 will mark the 500th anniversary of Machiavelli's death



Table of Contents:

- In Dialogue with the Ancients: Understanding the Present
- What Is Power?
- Human Desire Knows No Bounds
- Machiavelli's God
- Republics Are Not Always Democracies
- Can We Dare with Virtue?
- There Is No Freedom Without Conflict
- Conclusion: Machiavelli, Father of Europe?

Alessandro Mulieri was born in Rome and lives in Paris. He's Directeur de recherche at the CNRS, Triangle Center of Lyon, in France and teaches at Sciences Paris, where he's also chercheur associé at CEVIPOF. He wrote essays and papers on the history and politics of late Middle Age, Renaissance and the 20th century. Among his works, *Machiavelli, Aristotle and Popular Republicanism. Democracy in Early Modern Philosophy* (Bloomsbury, 2026), *Tecnomonarchi. Gli ideologi della nuova destra all'attacco della democrazia* (*Tecnomonarchs. Ideologists Of The New Right Wing Against Democracy*, Donzelli, 2025), *Contro la democrazia illiberale. Storia e critica di un'idea populista* (*Against Illiberal Democracy. History and Analysis Of A Populist Idea*, Donzelli, 2024), *Il pensiero di Pandora. Donne e politica dall'antichità al Settecento* (*Pandora's Mind. Women And Politics From The Ancient Times To The Eighteenth Century*, Carocci, 2023) and *Democrazia totalitaria. Una storia controversa del governo popolare* (*Totalitarian Democracy. A Controversial History Of Popular Government*, Donzelli, 2019). He's also co-curator of *Radical Republicanism in Early Modern Europe*. He has been a researcher and professor at many European and North-American academic institutions, such as the UPenn in Philadelphia, the KU Leuven, University of Amsterdam, Humboldt-Universität zu Berlin and the Columbia University in New York; he was also director of a Master's program in Peace Studies at the American University of Rome. He writes for Domani, Limes and MicroMega.

Nonfiction



Few figures in the history of political thought have been as controversial as Niccolò Machiavelli. Loved and hated, simplified and misunderstood, the Florentine remains a deeply divisive figure.

Yet beyond these competing interpretations lies a body of thought that raises questions of enduring and universal importance. Machiavelli's ideas emerged from a particular historical moment, but they have proved capable of transcending it, speaking directly to the present and challenging the ways in which we understand politics, history and human action.

What are these ideas? And what can they tell us about the world we inhabit today? This book explores some of the central themes of Machiavelli's thought, asking what makes him such a compelling and relevant thinker still, and why his influence has proved so extraordinary in the modern and contemporary world.

To approach Machiavelli as a universal thinker, however, does not mean settling the arguments that have surrounded his work, or freeing him from the contradictions and competing interpretations that have shaped his reputation. It means reading him in order to ask questions that remain necessary — and being willing to follow those questions wherever they lead, even when the answers prove remarkably effective, deeply unsettling or radically demanding.

Praise for Mulieri's backlist titles:

"By writing about political history and political philosophy, Mulieri offers important reflections on totalitarian democracies"

Il Sole 240re

"Mulieri has a clarity which sorts out a very chaotic debate"

Il Foglio

Manlio Graziano

Is There a Life After The United States? How the Absence of an American Foreign Policy Is Pushing the World Toward the Brink

UNDER SUBMISSION, APPROX. 250 PAGES



**English Translation
Available**

Manlio Graziano is an Italian political expert, teacher and essayist. He teaches at the École supérieure de relations internationales in Lyon. He collaborated with the Observatoire géopolitique des espaces nationaux et internationaux at the Sorbonne, where he taught Geopolitics. He also taught at the American Graduate School in Paris and at the Geneva Institute of Geopolitical Studies. He's part of the editorial committee of «Outre-terre» and «Geopolitical Affairs», and writes for «Limes». Among his works, *Italia senza nazione? (The Failure of Italian Nationhood*, Donzelli, 2007), *Frontiere (What Is a Border?)*, Il Mulino, 2017), *L'isola al centro del mondo. Una geopolitica degli Stati Uniti (The Island at the Center of The World: The Geopolitics of the United States*, Il Mulino, 2018), *Geopolitica. Orientarsi nel grande disordine internazionale (Geopolitics. Navigating the Great International Disorder*, Il Mulino, 2019), *Disordine mondiale. Perché viviamo in un'epoca di crescente caos (International Disorder. Why Are We Living in a Rising Chaos Era?*, Mondadori, 2024).

Nonfiction



The current absence of a coherent American international strategy risks intensifying the tensions already running through the international system to the point of potentially breaking it apart. In this book, Manlio Graziano offers a geopolitical analysis of the evolution of American foreign policy over the past fifty years, placing it against the unresolved problem of the country's relative decline, such as its progressive inability to sustain all the interests, commitments, and responsibilities accumulated during its most successful years. The political consequences of this decline began to emerge during and after the Vietnam War. Yet rather than confronting the growing gap between American ambitions and American capabilities, successive administrations increasingly sought to deny, circumvent, or postpone the problem. Only two presidents seriously attempted to come to terms with it: Richard Nixon, most notably through the opening to China, and Barack Obama, through a policy of retrenchment and strategic rebalancing. The United States' relative decline became an increasingly intractable political problem, culminating in the abandonment of any coherent international strategy under Donald Trump's second administration. The international tensions – commercial, political and military – of these late years will not remain confined to the regions where they originate. They are likely to reverberate back toward the United States itself. As both world wars demonstrated, geography and interdependence ultimately make it impossible for a great power to assume that instability abroad can be kept at a safe distance. The question posed by the essay is therefore not simply whether the world can survive without American leadership. It is whether the United States can withdraw from the international system without destabilizing the very system on which its own security and prosperity have depended.

Praise for Graziano's backlist titles:

“Graziano's ambitious essay seeks to get to the heart of the problem, examining crisis after crisis in the past century and a half in search of some recurrent behavior pattern that might explain Italy's troubles”

The New Yorker

“Graziano evokes with ruthless realism a clarification of some of the most controversial pages in the US international politics”

Corriere della Sera

Michela Murgia

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
Albania/Kosovo	Dukagjini

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.

Nonfiction



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* (*The Shapes Of Fashion*, Il Mulino, 2022) and the anthology *I Racconti della moda* (*Tales From Fashion*, Einaudi, 2024) and edited *Costume Jewelry* by Carol Woolton (Taschen, 2025).

Nonfiction



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.

"A fundamental essay to understand the importance of the relationship between body and garment – to explain not only fashion but also who we are, and who we want and can become, also through the clothes we wear"

Vanity Fair

"Frisa's gaze is both autobiographical and essayistic, tracing the continuous dialogue between the body and its representation, between what we are and how we choose to appear. Fashion and clothes thus become instruments of this construction, at once intimate and public."

Alessandro Michele, Valentino Creative Director

**English and Spanish
Translations Available**

viva
agenzia letteraria

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

“A novel full of grace, vibrant at every turn. Toscano knows how to look at things – she even looks into the impossible, and teaches others to do the same”

Treccani Magazine

“Reading Toscano's posthumous novel is a way of living this world”

Il Libraio

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".

Fiction



"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

viva
agenzia letteraria

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**

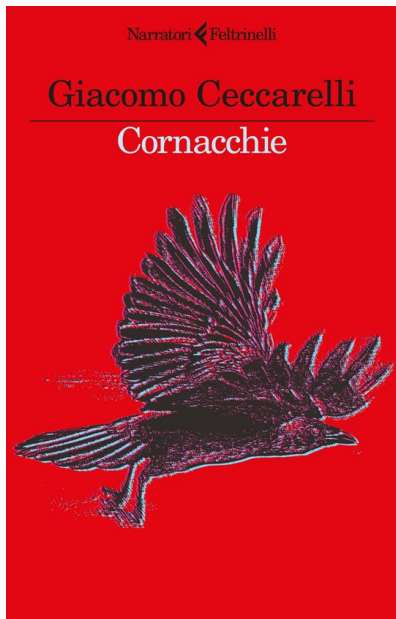
viva
agenzia letteraria

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**

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.

Fiction



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. *Crows* 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.

Fiction



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 title *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 a professor at the University of Florence and Academic Emeritus at the Academy of Georgofili. He founded and still directs the International Laboratory of Plant Neurobiology. He wrote several essays, translated all over the world. With Laterza he published *La Nazione delle Piante* (*The Nation of Plants*, 2019, winner of Premio Capalbio and Earth Prize), *La pianta del mondo* (*Planting our world*, 2020) and *Fitopolis, la città vivente* (*Phytopolis, The Living City*, 2023). Among his latest works, *La tribù degli alberi* (*The Tree Tribe*, Einaudi, 2022) and *Il cantico della terra* (*The Canticle of the Earth*, Laterza, 2025). Since 2026, he's been hosting the program "La pelle del mondo" ("The Skin Of the World") for the Italian National Television. In 2026 he starred in the movie *Holy Wood Dust* by Victor Kossakovsky, based on a concept by Mancuso himself and premiered in the official out-of-competition selection at the 83rd Venice International FilmFestival.

Fiction



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.

Backlist 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 a professor at the University of Florence and Academic Emeritus at the Academy of Georgofili. He founded and still directs the International Laboratory of Plant Neurobiology. He wrote several essays, translated all over the world. With Laterza he published *La Nazione delle Piante* (*The Nation of Plants*, 2019, winner of Premio Capalbio and Earth Prize), *La pianta del mondo* (*Planting our world*, 2020) and *Fitopolis, la città vivente* (*Phytopolis, The Living City*, 2023). Among his latest works, *La tribù degli alberi* (*The Tree Tribe*, Einaudi, 2022) and *Il cantico della terra* (*The Canticle of the Earth*, Laterza, 2025). Since 2026, he's been hosting the program "La pelle del mondo" ("The Skin Of the World") for the Italian National Television. In 2026 he starred in the movie *Holy Wood Dust* by Victor Kossakovsky, based on a concept by Mancuso himself and premiered in the official out-of-competition selection at the 83rd Venice International Film Festival.



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.

Backlist 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.



Paolo Di Paolo is an author of novels translated in several European languages; he also wrote nonfiction titles, theatrical pieces, books for children and kids and books born from dialogues with important figures from the journalism and literature world. He was one the finalists of the Italo Calvino Prize in 2003. He is a regular contributor to «La Repubblica» and other magazines and a host for the Italian National Radio. Among his novels, *Dove eravate tutti* (2011, Premio Mondello and Super Premio Vittorini), *Mandami tanta vita* (2013, shortlisted for the Strega Prize), *Lontano dagli occhi* (2019, Viareggio-Rèpaci Award), *Romanzo senza umani* (2024, shortlisted for the Strega Prize) all for Feltrinelli. His latest essay is *Un nuovo mondo tutti i giorni. Piero Gobetti, una vita al presente* (Solferino, 2025). He's part of the executive committee for Più Libri Più Liberi, the National Fair for Small and Medium-Sized Publishing, hosted every year in Rome.

Translation rights sold to:

France
Germany
Albania

Editions de Grenelle
Nonsolo Verlag
Botime Dudaj

**Winner of the Viareggio
Prize 2020**

English Sample Available

Fiction



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 essay is *Divieto di protestare* (Einaudi, 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 2026, 180 PAGES

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



English Sample Available

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



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

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 (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).

Nonfiction



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

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).

Nonfiction



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

Andrea Segrè

Against Waste. Food, Value, Future

TRECCANI LIBRI, FEBRUARY 2026, 136 PAGES

"Zero waste" is the goal we must set ourselves, striving to promote, and concretely practice, a more eco-friendly lifestyle.



Andrea Segrè agroeconomist, is a full professor of Circular Economy and Sustainable Development Policies at the University of Bologna. Founder of Last Minute Market, creator of the "Zero Waste" campaign and the National Food Waste Prevention Day, he is currently scientific director of the Waste Watcher International Observatory and president of the Casa Artusi Foundation. His latest essays include: *Le parole del nostro tempo* (Words of Our Time, with Cardinal Matteo Zuppi, EDB, 2020); *Lo spreco alimentare in Italia e nel mondo* (Food Waste in Italy and the World, Castelvechi, 2023); *La spesa nel carrello degli altri* (Shopping in Other People's Carts, Baldini+Castoldi, 2024).

Nonfiction



Reducing food waste, eliminating it if possible, or better yet, preventing or recovering it, is a priority today, given that natural resources—soil, water, energy—are not infinite and the population is constantly growing. But this is not just a book about the food we throw away, but rather a journey into our way of inhabiting the world: it recounts over twenty-five years of research and civic action, intertwining data, stories, and visions in a journey that unites economics and justice, knowledge and responsibility, science and everyday life. From home cooking to urban policies, to the global climate challenges, the author shows how every gesture - a purchase, a choice, a saved leftover - is also a political and cultural act.

As for our home - *oikos* in Greek, therefore the "eco" par excellence - that is the space in which we eat and therefore cook: it's important to think about the shopping cart, organize the fridge in a smart way, pay more attention to what ends up in the trash can. Because, contrary to popular belief, waste doesn't just happen in supermarkets and restaurants, but primarily in our own homes.

Waste is thus the starting point for questioning the limits of our development model and for imagining a different economy, one of care and ecological balance, where the value of food is measured not only in price but also in respect for people, nature, and time.

"This is not only an essay on food waste, but an attempt to interpret the phenomenon as a symptom of a diseased economic and cultural model, with the aim of suggesting a possible cure in the name of ecological balance and sustainability"

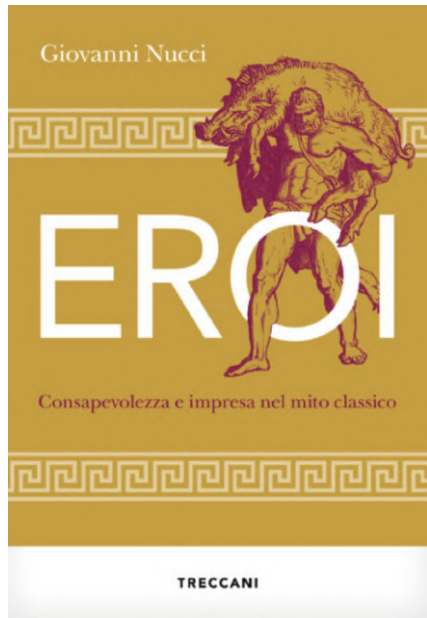
Il Piccolo

Giovanni Nucci

Heroes

TRECCANI LIBRI, OCTOBER 2025, 144 PAGES

Awareness and action in classical myth



Translation rights sold to:

Russia

AST

Giovanni Nucci is a poet, essayist, and author of fiction for adults and children. In addition to recounting Greek and Roman myths, he has written about Shakespeare, Rilke, and spirituality. Among his titles, *Achille. Il midollo del leone* (*Achilles. The Lion's Marrow*, Salani, 2020), *Atlante delle emozioni nel mito* (*Atlas of Emotions in Myth*, il Saggiatore, 2023), *Gli dèi alle sei. L'Iliade all'ora dell'aperitivo* (*The Gods at Six: The Iliad at Aperitivo Time*, Bompiani, 2023).

Nonfiction

What did Achilles, Aeneas, Paris, Helen, Cassandra, Menelaus, Patroclus, Odysseus, Nausicaa, Circe, Oedipus, Jocasta, Antigone, Prometheus, Daphne, and Orpheus have in common? They were all heroes, but in a sense we have now forgotten: today we recognize isolated acts of great courage, individual actions that more often than not lead to sacrifice or even death. In short, we evaluate an act based on the risk it entails, not the vocation of the person who performs it. From this perspective, we consider a hero to be someone - especially if it wasn't their job - who dives into the sea to save someone in difficulty or intervenes to defend someone who is being attacked or seriously wronged, even by risking their own lives. But if we look closely, the myth seems to tell us something else: regardless of the challenge they are facing, first and foremost a hero is someone who knows how to accomplish it, who manages to get to the end. In this sense, one example among many might be that of Hercules, not only for the extraordinary nature of his labors, but precisely because he endures them - all twelve - with perseverance, until the very end. It is not the challenge itself that is heroic, but the awareness with which one faces it, which alone leads to the fulfillment of one's existence. To illustrate this "return to the origins" of the concept of the hero, Giovanni Nucci uses several examples drawn from the main texts of ancient literature that deal with myths: the Iliad, the Odyssey, Greek tragedies, and Ovid's Metamorphoses.

"Nucci wears the attitude of the Ancients, managing myths with a bit of recklessness, and with a prose that feeds itself on the essence of the poets"

Il Venerdì di Repubblica

Alessandro Giammei

Talking 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.

Nonfiction

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 fil rouge 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.

Francesca Santolini

Ecofascists

Far Right and Environment

EINAUDI, APRIL 2024, 120 PAGES

After years and years of erasure and denial, the far right has changed strategy: it acknowledges climate change but blames it on migrations, on the world's southern populations, on modernity. An insidious manipulation, a reactionary and subtle mystification.



Translation rights sold to:

France
Spain

Presses de la Cité
Editorial Comares

Francesca Santolini is a journalist whose work is focused on environmental issues. She writes for "La Stampa" and "La Repubblica". Among her works, *Passione verde. La sfida ecologista alla politica* (Green Passion. The Ecologist Challenge to Politics, Marsilio, 2010), *Un nuovo clima. Come l'Italia affronta la sfida climatica* (A New Climate. How Italy Faces the Climate Challenge, Rubbettino, 2015) and *Profughi del clima. Chi sono, da dove vengono, dove andranno* (Climate Refugees. Who They Are, Where Do They Come From, Where Are They Going, Rubbettino, 2019).

Nonfiction



Ecofascism has already become a reality. In Europe as in the USA, the far right is taking over ecology's fundamentals to justify its political, identity and nationalist ideals. Who are the ecofascists? What is the relation between the climate crisis and the rising of nationalisms worldwide? This pamphlet traces the long history of the far right's environmentalism and it analyzes the ways in which this movement is adapting to the modern world. The link between alt-rights and environmental defense is not evident, but it exists, it is dangerously lively and it comes with cultural, social and political threats. Since it can not deny climate change, today the far right is changing strategy in order to preserve its own identity: it explains climate crisis as a result of migration flows from the southern regions of the world and it suggests its violent ideological arsenal once more in a new form, through conspiracy theories, xenophobia and racism.

"Ecofascists offers an essential critical reading in order to understand the political risks that surface when ecology is separated from social justice and human rights"

Nueva Sociedad, Spain

"Francesca Santolini conducts a well documented and poignant research backwards to the roots of 'ecofascism'"

Il Foglio

"In Ecofascists Santolini analyzes with relentless accuracy the inner workings behind the 'fascistization of ecology' that is openly taking hold in Europe"

Usbek&Rica, France

Michela Murgia

Giving Life

RIZZOLI, JANUARY 2024, 124 PAGES

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



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**

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.

Nonfiction



Can mothers choose their own daughters and sons, and can these choose 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

Audiovisual rights

Fumettibrutti

Wild Swans

FELTRINELLI, SEPTEMBER 2026, 192 PAGES

A young trans woman begins working at a small town nightclub to afford her surgeries, her studies, and a chance to reinvent herself. Caught between wounded friendships, misguided desires, and family ghosts, she searches for a body, a voice, and a future that won't betray her.



Keywords

Identity - Transition - Body and desire - Shame and need - Off-campus life - Sex work - Family - Metamorphosis - Art - Loneliness - LGBTQIA+ rights

« I had struggled to find a courier nearby, I'd scheduled an afternoon pick-up for the boxes, only to discover that everything of mine here fits into a single suitcase. It occurred to me that this will happen again over the course of my life; I have lived who knows how many lives here, within these walls, yet all I have left fits entirely inside a pink carry-on.»

Fiction



Teresa is a young Sicilian trans woman living in Bologna, where she attends university and strives to build an independent life amidst a state of constant financial, personal, and identity instability. On the eve of a delicate surgery, she takes a weekend job at a small town nightclub to help cover the medical expenses.

Stepping into this venue exposes her to an environment ruled by opaque hierarchies, power dynamics, and forms of vulnerability that impact both body and identity. Here, Teresa connects with the other girls, intersecting with their stories, survival strategies, and frailties. Among them is Martina, an elusive presence. The sudden bond they form — built on shared cigarette smoke, sketches, and a solidarity in pain — awakens a new sense of belonging inside Teresa.

Outside the club, her life is fraught with defining tensions: the relationship with her family, the weight of the past, uncertainty about her studies, and the urge to envision a different future, one rooted in drawing and comics rather than the engineering career her father expects of her. Meanwhile, her body remains the focal point where expectations, fears, and transformations converge.

Wild Swans tells an intense and contradictory transitional phase, where the protagonist's quest for independence intertwines with a profound need to be seen, named, and acknowledged. Through her journey, the novel traces the shaping of how she views herself and others, revealing — without oversimplification — the complexities of intimacy, labor, and self-determination.

Audiovisual Rights Available

Fumettibrutti was born in Catania in 1991. With texts and drawings based on her own stories and those of her generation, told in an original and unsettling way, she has gained both the admiration of the readers and the acclaim of critics - creating art not only for comics fans, going beyond the boundaries of the art form. For Feltrinelli Comics, she published the trilogy *Romanzo esplicito* (*Explicit Novel*, 2018), *P. La mia adolescenza trans* (*P. My trans adolescence*, 2019), and *Anestesia* (*Anesthesia*, 2020), the collection *Ogni giovedì una striscia* (*A Strip Every Thursday*, 2022), the graphic novel based on Francesco Piccolo's novel, *La separazione del maschio* (*Male Separation*, 2023) and *Tutte le mie cose belle sono rifatte* (*All My Beautiful Things Are Redone*, 2024), from which she adapted a stage reading of great success.

Her stories have been included in the anthologies *Post Pink. Antologia di fumetto femminista* (*Post Pink. A Feminist Comics Anthology*, Feltrinelli 2019), *Data di nascita*, edited by Teresa Ciabatti (*Birth Date*, Solferino, 2022), and in *Cose spiegate bene: Questioni di un certo genere* (*Things Well Explained: Issues of a Certain Genre*, Il Post/Iperborea, 2021). Her graphic novels have been published in Spain, France and Brazil, and have been awarded several prizes, including the Micheluzzi Prize for Best First Work at Napoli Comicon, the Cecchetto Prize for Best Breakthrough Artist at the Treviso Comic Book Festival, the Romics Nuovi Talenti Award, and the Gran Guinigi Award for Best Breakthrough Artist at Lucca Comics & Games. She is a contributor for several magazines and cultural supplements.



Praise for *Wild Swans*:

"A true novel in which literature transforms an existence, and helps reveal some hidden meanings through the awareness, euphoria, and anger of someone who ardently yearns to change everything"

La Stampa

"A hard-hitting novel that leaves its mark, pulling no punches, illuminating even the deepest darkness with a soft glow and flashes of tenderness"

Corriere della Sera

Praise for her graphic novels

"Fumettibrutti in Italy breaks more than a taboo"

La Repubblica

"A slap in the face of good manners"

Rolling Stone

"Moving"

Corriere della Sera

Prizes

Premio Micheluzzi at Napoli Comicon 2019

Gran Guinigi for the best breakthrough artist at Lucca Comics & Games 2019

Premio Cecchetto at Treviso Comic Book Festival 2019

Best Breakthrough Artist at Romics 2020

Translation rights

P. La mia adolescenza trans

France	Massot
Brazil	Skript
Spain	Continta me tienes

Romanzo esplicito

Brazil	Skript
--------	--------



Viva Agenzia Letteraria

**was founded by Chiara Melloni and Irene Pepiciello at
the beginning of 2025.**

**We offer our authors the opportunity to reach new
readers and markets by taking care of translation rights
to their works worldwide.**

**We attend the most important trade fairs, both Italian
and international, promoting the titles in our list and
negotiating translation rights agreements.**

**We work closely with international publishers and
scouts, operating in a team with a trusted network of
subagents.**

**For information on our titles please write to:
*irene.pepiciello@vivagenzialetteraria.it***