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BUCHMESSE

Fall 2026 Highlights

GIANRICO CAROFIGLIO LA CONFESSIONE DI ELSA



EINAUDI
STILE LIBERO

Gianrico Carofiglio *What Elsa Told Me*

Some conversations can only happen at night.

There is a bookshop in Bari, the Apulian city on Italy's Adriatic coast, that opens only after dark. It is called *Osteria del Caffelatte*, an improbable, almost magical place. One night in May, a little after one in the morning, Guido Guerrieri arrives there almost by chance. A brilliant defence lawyer, known for standing up for the most vulnerable, Guido is now a melancholic, elegant man in his late fifties, restless and unable to sleep. He is a close friend of the bookseller, Ottavio. A book launch is underway. The author is Elsa Corsini, a seventy-two-year-old philosopher whose new book is called *On the Good Use of Fear*. At her feet lies Bartleby, her pit bull. When the last customer leaves, Guido and Elsa stay behind. There is a bottle of white wine on the table. They begin to talk. They talk until dawn.

What Elsa Told Me is the record of those hours: two people who have never met telling each other things they have never told anyone else. The kind of intimacy that can sometimes arise between strangers precisely because there is nothing to preserve between them, no history, no future, no need to protect the person they have always been. When morning comes, they will walk out of the bookshop and become strangers again.

The night is not merely the setting of *What Elsa Told Me*. It is the condition that makes the novel possible.

Before she leaves, Elsa writes a dedication to Guido in her own book.
One word: Elsewhere.

A Novel, Einaudi Stile Libero, October, 27th 2026, 167 pages

Gianrico Carofiglio Elogio dell'ignoranza e dell'errore

EINAUDI
STILE LIBERO EXTRA

Gianrico Carofiglio

In Praise of Ignorance and Mistakes

A rare example of nonfiction that is at once deeply serious and widely appealing—an ideal candidate for international publication across markets and readerships.

In this original and intellectually stimulating work, Gianrico Carofiglio — former prosecutor, bestselling author and with, among the martial arts in which he's an expert, a sixth degree black belt — explores the intersections of ethics, epistemology, storytelling, and political reflection through a style of writing that is remarkably clear and accessible. The result is a book that defies easy classification and speaks to a remarkably broad spectrum of readers.

Carofiglio argues that error and ignorance are not flaws, but foundations. Mistakes are part of how we grow. Accepting them opens the mind. Embracing our ignorance, rather than denying it, sparks the wonder that drives discovery—whether in science, art, or life.

Carofiglio shows how our cultural allergy to failure creates a sterile ideal of perfection, and how our instinct to cover up mistakes—the “mistake of all mistakes”—shuts us off from learning. Sometimes it's in the fall itself, as martial arts teach us, that we find our strength. A rare object in the landscape of nonfiction, this book offers multiple layers of interpretation and discovery. Like a palimpsest, it reveals different insights depending on the reader's background, curiosity, or professional interest. Unlike many English-language nonfiction books dealing with similar themes—often confined to a journalistic tone or to simplified popularization—it combines intellectual rigor with narrative elegance and philosophical depth, without ever sacrificing clarity.

As in many of Carofiglio's best-selling works, the power of this book lies in its ability to engage both specialists and general readers, scholars and teenagers, in a conversation about how we think, how we speak, and how we live together.

FOREIGN RIGHTS

France (Payot&Rivages), German language (Picus Verlag),
Catalan language (Cafè Central Associació Cultural)

An Essay, Einaudi Stile Libero, October 2024, 84 pages



Gianrico Carofiglio

Three O'Clock in the Morning

"Poignant and moving... Antonio's catalog of intimate experiences, whether painful, pleasurable, or bitter-sweet, make for an enchanting coming-of-age tale."

Publishers Weekly

"Here those dark nights arrive with shimmering, unforced beauty, filling the pages with jagged moonlight like the finest neorealist film."

Kirkus Review

"There is not a word to add, a word to take away."

La Lettura

"The rare, unusual, sometimes disconcerting relationship between a father and a son."

L'Obs

Antonio is on the brink of adulthood, still figuring out who he is and who he wants to be. His father, once a brilliant mathematician, hasn't figured much in his son's life since his divorce from Antonio's mother. But then a diagnosis of epilepsy and hope for a cure take father and son to Marseilles, a city that melds French old-world charm and modern-day bohemia. There, they find themselves in unexpected circumstances, spending two days and two nights together without sleep, walking the streets.

As strained conversation turns to late-night, caffeine-and alcohol-imbued adventures with new and fascinating men and women they meet, the cit — and their relationship — springs to life. Antonio and his father talk about talent, truth, illusions, love, sex, and death, and find themselves unwittingly growing closer than ever before.

A father and son. The story of an encounter that will change them forever. A moving novel of discovery and coming of age.

A Novel, Einaudi, October 2017, 170 pages

FOREIGN RIGHTS SOLD IN:

Arabic world rights (Al Arabi), Australia and New Zealand (Text), Germany, Austria and Switzerland (Folio Verlag), France, Switzerland and Belgium (Slatkine), Iran (Negaah Publishing), Lithuania (Tyto Alba); Portugal (Book Cover); Russia (Poliandria No Age), Spain and Latin America (Anagrama), Serbia (Clio), Turkey (Is Kultur); UK and US (Text Publishing).



About the Author

Gianrico Carofiglio

Award-winning, best-selling novelist Gianrico Carofiglio was born in Bari in 1961 and worked for many years as a prosecutor specializing in organized crime. He was appointed advisor of the anti-Mafia committee in the Italian Parliament in 2007 and served as a senator from 2008 to 2013. Besides the bestselling Guido Guerrieri series, Carofiglio is the author of many novels, short stories and essays. His books have sold seven million copies and have been translated or are going to be translated all over the world.

FOREIGN PUBLISHERS OF GIANRICO CAROFIGLIO'S WORKS

Albania (Fjala); Argentina (El Ateneo); Australia and New Zealand (Text Publishing); Bosnia (Buybook, Imprimatur); Brazil (Editora Jaboticaba); Czech Republic (Host); Denmark (HR Ferdinand); Egypt (Beba Editions, Al Arabi); Ethiopia (Soomaalyia); Finland (Kustannus Moreeni); France and Switzerland (Payot & Rivages, Seuil, Slatkine); Germany, Austria and Switzerland (Goldmann, Folio Verlag, Scoventa, Diogenes Verlag, Picus Verlag); Greece (Alexandria, Modern Times); Iran (Negaah Publishing), Israel (Achuzat Bayit Books); Japan (Bungei ShunJu, Fusosha Publishing); Kenya (Soomaalyia); Lithuania (Homo liber, Tito Alba); Mexico (Urano); The Netherlands (Prometheus); North of Macedonia (TRI Publishing Centre); Poland (W.A.B. Foksal); Portugal (Porto Editora); Romania (Leda); Russia (Inostranka, Poliandria No Age); Serbia (Imprimatur, Clio Publishing); Somalia (Soomaalyia); Spain, Castilian (Urano, La Esfera de los Libros, Anagrama, Duomo); Spain, Catalan (Edicions 62, Cafè Central Associació Cultural); Sweden (Schibsted, Forum); Tanzania (Soomaalyia); Thailand (Reading Italy); Turkey (Neden Kitap, Is Kultur); Uganda (Soomaalyia); UK (Bitter Lemon Press, Old Street Publishing); US (Thomas Dunne, Rizzoli International, HarperVia); Vietnam (Nhanam).

LUIGI GUARNIERI

YANEZ



EINAUDI

Luigi Guarnieri

Yanez

“Sandokan is dead, long live Sandokan.”

A brilliant literary game and a passionate homage to Emilio Salgari, where a fictional hero reclaims his real life.

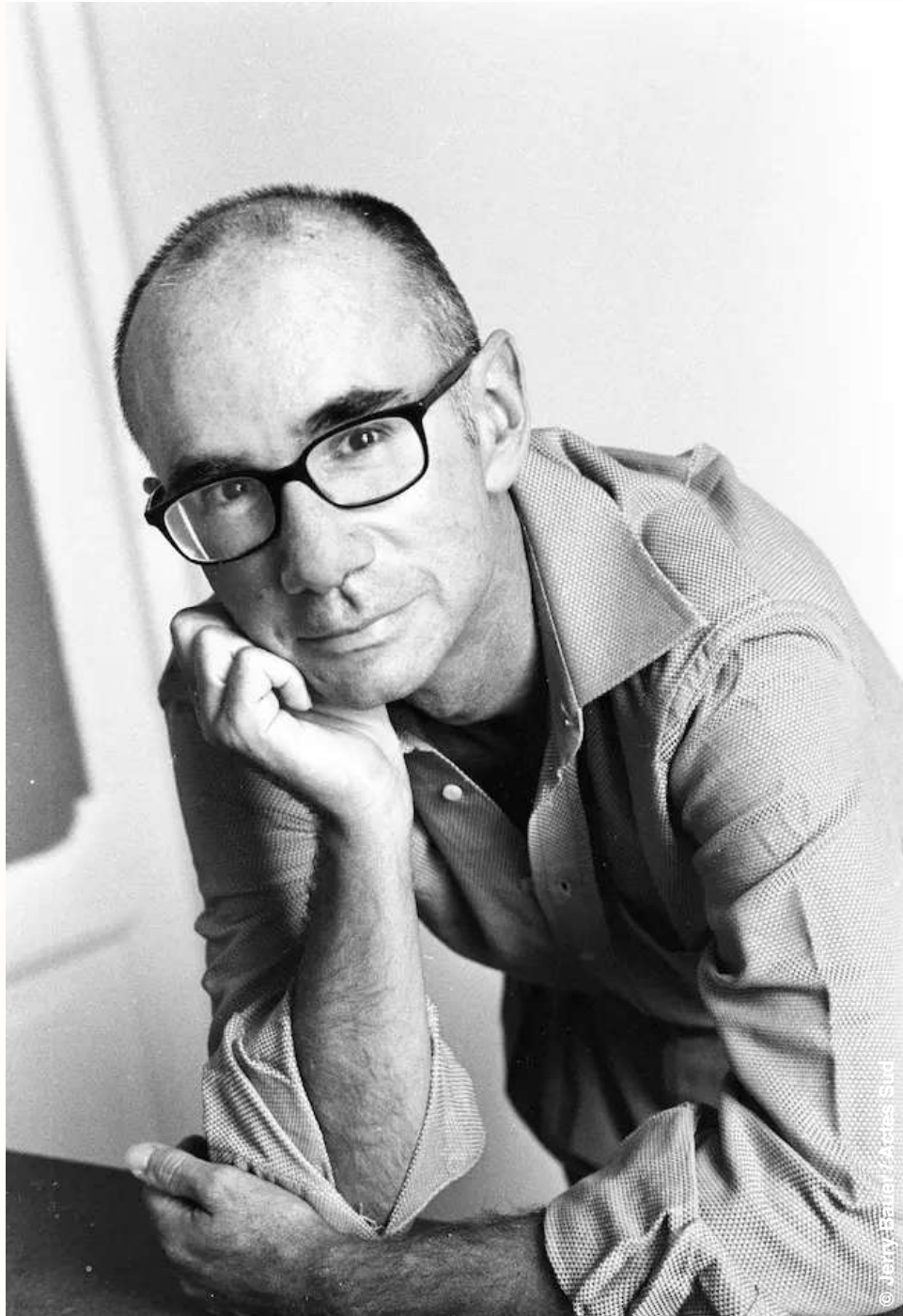
The formidable Sandokan, the fiercest pirate of the Malay Archipelago and the last Bornese prince to resist British colonization, is dead. Following a solemn and spectacular funeral on a beach in Mompracem, his lifelong companion, the Portuguese nobleman Yanez de Gomera, has retired to the peaceful quiet of his coffee plantation in the Toraja highlands of Celebes.

One day, Yanez stumbles upon a copy of *The Tigers of Mompracem* by Emilio Salgari. Reading it, he is stunned: the book tells the story of Sandokan, Miss Marianna, and Yanez himself. There is only one problem—it gets almost everything wrong. Refusing to let a fiction writer rewrite his past, Yanez takes up his pen to address Salgari’s publisher, offering the real, unvarnished story.

What follows is an exhilarating, sweeping picaresque: a restless young aristocrat fleeing Portugal for the East Indies, navigating uncharted islands, outsmarting opium traders and capricious sultans, surviving headhunter-infested jungles, befriending the legendary White Rajah Sir James Brooke, and falling into a feverish, almost sacred love with the elusive Miss Marianna Guillonk.

Luigi Guarnieri crafts a captivating literary duel between a character and his creator. At its heart, *Yanez* is both an unforgettable adventure and a moving tribute to Emilio Salgari—a tragic storyteller who conjured whole oceans and empires without ever leaving his modest home in Turin.

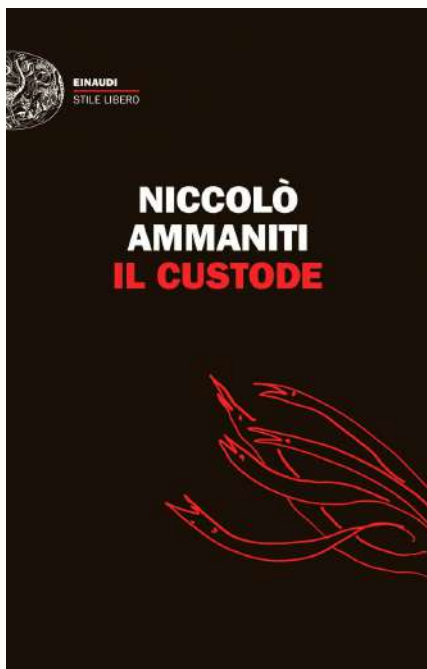
A Novel, September 2026, Einaudi, 264 pages



About the Author

Luigi Guarnieri

Luigi Guarnieri was born and lives in Rome. Doctor of Human Letters at the University of Pisa and with a diploma from the Experimental Cinematography Centre in Rome, he wrote many theater and radio plays. He is the author of novels translated in many countries: *L'atlante criminale. Vita scriteriata di Cesare Lombroso* (2000, Premio Bagutta Opera Prima), *Tenebre sul Congo* (2001), *La doppia vita di Vermeer* (2004, Premio Selezione Campiello), *La sposa ebrea* (2006, Premio Pisa, Premio Rhegium Julii), *I sentieri del cielo* (2008, Premio Grinzane Cavour 2009), *Una strana storia d'amore* (2011), *Il sosia di Hitler* (2014), *Forsennatamente Mr Foscolo* (2018, Premio Roma 2018, Premio Boccaccio 2019, terna finalista del Premio Viareggio Rèpaci), *Il segreto di Lucia Joyce* (2022), *Le navi perdute del capitano Franklin* (2024), *Yanez* (2026).



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“You read it with your heart in your mouth and you finish it in a hurry, partly because it is short, partly because it is devoured, partly for fear that something terrible will happen and no one will be saved, and so it is better to find out as soon as possible to free yourself from the fear that it might happen.”

Daria Bignardi, Vanity Fair

“Ammaniti's new novel is an invention. Once again he creates something that wasn't there before. He has proven right all the monsters and fears of childhood, not because they ended up finishing, but because they existed.”

Teresa Ciabatti, La Lettura

“*Il custode* is a novel about adolescence and its visions, a sort of literary trip from which one emerges different, with the desire to read it all over again.”

Raffaella De Santis, la Repubblica

“Ammaniti remains the only contemporary Italian writer who writes while having fun, who tells a story as if he were telling a joke (trust me: it is the best compliment you can pay a narrator). Obviously he suffers too, while he writes.”

Antonio D'Orrico, Domani

“Ammaniti has done the absurd to the grammar of his own narratives. In the novel *Il custode* everything comes back, really: everything. Yet Ammaniti doesn't repeat himself. Ammaniti enriches.”

Mattia Insolia, L'Espresso

“For Ammaniti, 'writing well' matters little or nothing; he likes, and he succeeds, in telling stories of adolescents and monsters. Which is the same thing”

Gianluigi Simonetti, Tuttolibri

Niccolò Ammaniti

The Keeper

The Keeper is Niccolò Ammaniti at his most powerful—blending visceral storytelling with profound ethical and psychological depth.

In a desolate coastal village in Sicily, thirteen-year-old Nilo Vasciaveo lives with his mother Agata and his aunt Rosi in an all-female household shaped by secrecy and necessity. Their marble business is only a cover: for generations, the family has guarded something ancient and unspeakable. This duty is not a choice—it is a destiny. When Arianna, a magnetic and elusive young woman, arrives in town with her daughter Saskia, Nilo's world begins to fracture. Through her, he discovers desire, tenderness, and the intoxicating possibility of another life. But love is dangerous—because it makes disobedience inevitable. A gripping hybrid of crime, horror, and literary fiction, *The Keeper* evolves into a bold reworking of the myth of Medusa. Ammaniti reframes the myth through the lens of systemic violence: Medusa becomes not just a victim or monster, but an instrument of power. The novel foregrounds the injustice at the heart of the classical story—echoed in a defining line: “*Because injustice is the bread of life.*” Nilo's experience of first love—intoxicating, disorienting, almost surreal—becomes the emotional core of the novel, transforming a horror narrative into a story of awakening.

“Ammaniti moves from gritty realism to a more symbolic dimension—without losing the raw physicality of bodies and desire.”

Cristina Taglietti, La Lettura

“A masterpiece. A gothic fable steeped in Sicilian salt air—quite simply, a wonder.”

Annalisa Cuzzocrea

“A tender vortex of myth and adolescence—part Stephen King, part modern mythmaker.”

Robinson

FOREIGN RIGHTS SOLD IN:

Albania (Botimet Duda), Croatia (Vorto Palabra), France (Gallimard), Germany (Eisele Verlag); Macedonia (Antolog), Mozambique (Editora Trinta Zero Nove); The Netherlands (Lebowski)

A Novel, March 2026, Einaudi Stile Libero, 176 pages



About the Author

Niccolò Ammaniti

Niccolò Ammaniti, born and based in Rome, made his literary debut in 1995 with the novel *Branchie*. He is one of the most widely translated Italian authors. His major works include *Fango* (1996), *Ti prendo e ti porto via* (1999), *I'm Not Scared* (*Io non ho paura*, 2001 – Viareggio Prize), *As God Commands* (*Come Dio comanda*, 2006 – Strega Prize), *Let the Party Begin* (*Che la festa cominci*, 2009), *Me and You* (*Io e te*, 2010), *Il momento è delicato* (2012), *Anna* (2015) *La vita intima* (2023 – Viareggio-Rèpaci Prize) and *Il custode* (*The Keeper*, 2026). In 2014, he edited the anthology *Figuracce*, contributing the story *Marco Risi contro la Maga della Maglianella*.

Five films have been adapted from his books, directed by acclaimed filmmakers such as Marco Risi, Gabriele Salvatores, and Bernardo Bertolucci. In 2014, Ammaniti directed the documentary *The Good Life*. His TV debut came in 2018 with *Il miracolo*, an original Sky series for which he was showrunner, co-writer, and co-director. The series received the Series Con Award. In 2021, he created, directed, and wrote *Anna*, based on the novel. In 2017, he was awarded an honorary degree in Philology, Literature, and History by the University of Foggia.

FOREIGN PUBLISHERS OF NICCOLÒ AMMANITI'S WORKS

Albania (Botimet Dudaj), Armenia (Zangak), Australia and New Zealand (Text Publishing), Azerbaijan (Strauss Press); Brazil (Companhia das Letras, Bertrand Editora Brasil), Bulgaria (Colibri), China (Shanghai 99, Crown Publishing, Horizon Media), Croatia (AGM, Profil, Vorto Palabra), Czech Republic (Havran, NLN), Denmark (Gyldendal), Egypt (Beba Editions), Estonia (Pegasus, Karrup), Finland (Otava Publishing), France (Edition du Félin, Grasset, Laffont, Gallimard), Georgia (Sulakauri), Germany (Eisele, Fischer, Reclam, Piper), Greece (Perugia, Kastaniotis, Metaixmio, Utopia), Hungary (Ulpus Haz, Noram kiado, Európa Könyvkiadó), Iceland (Bjartur), Israel (Kinneret), Japan (Hayakawa Shobo), Latvia (Jāņa Rozes apgāds), Lithuania (Tyto Alba, Alma Littera), Korea (Seamulkiul, Sigongsa), Kuwait and Middle East (Dar Kalamat), Macedonia (Kultura, Magor, Antolog), Mozambique (Societade Editorial Ndjira, Editora Trinta Zero Nove), The Netherlands (Wereldbibliotheek, Prometheus, Lebowski), Norway (HR Ferdinand, Vigmostad og Bjørke), Poland (Muza), Portugal (Dom Quixote, Bertrand Editora, BookCover Editora), Romania (Humanitas), Russia (Machaon, Inostranka, Atticus, Corpus), Serbia (Plato Books, Vuka), Slovenia (Goga, Študentska založba), Slovakia (Slovart, Ikar, VLNA), Spain and Latin America, Castilian (Grijalbo, Anagrama), Spain, Catalan (Empuries, Angle Editorial), Spain, Galician (Rinoceronte), Sweden (Norstedts), Thailand (Butterfly Publishing), Turkey (Can Yayinlari, Doğan Kitap), UK (Canongate), USA (Canongate US, Black Cat-Grove Atlantic), Vietnam (Phu Nu).

CONCITA
DE GREGORIO
LA CURA

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Concita De Gregorio

Taking Care

Caring for others is the only way to truly care for ourselves.

One August day, a woman prepares to leave her children without knowing when she will return. Before she goes, she writes them a list: where to find the snow boots, how to reheat the carrot purée, which drawer holds the warm socks. It is the wrong season for all of this. But absence does not follow the calendar. *Taking Care* is not an illness diary. It is a book about what happens around illness—the small, precise gestures that make absence bearable and keep a family intact at a distance. It is about the quiet, practical side of love: the instructions we leave behind, the things we prepare in advance, the ways we try to remain present when we cannot be there. Set largely within the charged, intimate space of a hospital ward, the book unfolds through a constellation of voices.

There is Angelina, who moves through the corridors with the authority of a gang leader and an instinctive, disarming tenderness; a renowned professor who carries with him the memory of a small village in southern Italy; and a nurse who asks each patient for their favorite song—and sings it, softly, at their bedside. Moments of fear coexist with unexpected flashes of humor and beauty: tattooed eyebrows, whispered confidences, cigarettes smoked in secret, the stubborn, ordinary worries that persist even in extremis—cold feet, forgotten objects, children at home. With clarity and restraint, De Gregorio writes against the rhetoric of illness, refusing both sentimentality and heroism. What emerges is a different narrative: one in which vulnerability does not erase vitality, and where care—practical, imperfect, deeply human—becomes a form of resistance, connection, and grace.

At once intimate and polyphonic, *Taking Care* ultimately suggests something both simple and profound: that caring for others may be the only true way of caring for ourselves.

A Novel, May 2026, Einaudi Stile Libero, 176 pages



About the Author

Concita De Gregorio

Concita De Gregorio is a journalist, writer, and author for radio, television, and theatre. A long-time contributor to *la Repubblica*, she writes the daily column *Invece Concita* and the weekly column *Casamatta* for *D* magazine. She was editor-in-chief of *l'Unità* from 2008 to 2011 and has written for international newspapers including *Clarín* and *El País*. She has created and hosted several radio and TV programs, such as *Cactus*, *FuoriRoma*, and *Pane quotidiano*. In 2023, she was editor-in-chief of the Italian edition of *The Hollywood Reporter*.

Her first book, *Non lavate questo sangue* (*Don't Wash This Blood*, 2001), chronicles the G8 summit in Genoa and was later included in *Giornalismo italiano 1860–2001* (Meridiani Mondadori). Her most acclaimed books include *Una madre lo sa* (2006), *Malamore* (2008), *Così è la vita* (2011), *Io vi maledico* (2013), *Mi sa che fuori è primavera* (2015, adapted into a theatrical monologue by Giorgio Barberio Corsetti), *Cosa pensano le ragazze* (2016), *Non chiedermi quando* (2016), *Chi sono io?* (2017), *Nella notte* and *In tempo di guerra* (2019), *Lettera a una ragazza del futuro* (2021), and *Un'ultima cosa* (2022, winner of the 2023 Rhegium Julii Prize), which was adapted into a theatrical production in 2025 featuring live music by Erica Mou and directed by Teresa Ludovico.

In 2017, she co-directed the documentary *Lievito madre. Le ragazze del secolo scorso* with Esmeralda Calabria, selected for the Venice Film Festival.

In 2024, she published *In mezzo a un milione di rane e farfalle* (*Among a Million Frogs and Butterflies*, Feltrinelli), illustrated by Beatrice Alemagna, followed in 2025 by *Di madre in figlia* (*From Mother to Daughter*, Feltrinelli). She is also the narrator of the audiobook edition of Lucia Berlin's *A Manual for Cleaning Women* (*La ragazza che scriveva racconti* in Italian). In 2024, she appeared on stage in the new production of *L'origine del mondo*, a play by Lucia Calamaro.

Her work has earned her several awards, including the Arrigo Benedetti Journalism Prize and the Legalitria Prize (both in 2019).

FOREIGN PUBLISHERS OF CONCITA DE GREGORIO'S WORKS

Estonia (Draakon & Kuu), France (Calmann-Lévy); Greece (Chnari); Korea (Whale Story Publishing), Spain (Anagrama, Espinas).

Carmen Pellegrino

Le verità provvisorie



Carmen Pellegrino

Provisional Truths

When reality becomes unbearable, it is through stories that we learn to survive.

For Carmen, the death of her parents ushers in a season of deep uncertainty. She is haunted by the quiet questions of grief: Was I a good enough daughter? Is there a socially acceptable way to express sadness? In the midst of this crisis, she must also confront the sudden fragility of her most intimate relationships, from old friendships to romantic bonds.

Seeking an anchor in the physical world, she turns to the earth: the plants that fill her home, the soil her father loved, and the enduring presence of olive trees. Guiding her through this jagged landscape of mourning are the diaries of the past—both her own and those of strangers. Through the miracle of writing, she collapses the boundaries of time and space to hold a dialogue with her younger self, her family history, and even the stark narratives of war and imprisonment.

As she navigates her loss, literary giants who once interrogated the nature of pain—Joan Didion, Susan Sontag, and Paul Auster—become living presences. They illuminate her grief, giving it a name and making it, finally, a place where one can live.

A memoir of inexhaustible literary depth, it speaks to anyone who has ever walked through the shadow of loss. It reaches out a hand to our collective solitude, transforming a deeply personal experience into a shared testament.

Because, ultimately, life remains stronger than any ending.



About the Author

Carmen Pellegrino

Carmen Pellegrino lives in Naples. She has investigated some key issues of contemporaneity, from collective movements (as in *'68 napoletano. Lotte studentesche e conflitti sociali tra conservatorismo e utopie*, 2008, in collaboration with the historian Giovanni De Luna) to the more recent recovery of the historical lived experience of abandoned places (source: Treccani.it). She is the co-author of several works (including *Qui si chiama fatica*, 2010; *Non è un paese per donne*, 2011; *Novantadue*, 2012). With her first novel, *Cade la terra* (2015), she won the Rapallo Carige Award for Best First Novel and the Campiello Selection Award. With the novel *Se mi tornassi questa sera accanto* (2017), she won the Dessì Award.

With La nave di Teseo, she published *La felicità degli altri* in 2021, which received the Campiello Selection Award and the Latisana International Literary Prize. In 2023, she was awarded the English PEN Translates Award. Her 2024 novel is *Dove la luce*, with which she won the Porta d'Oriente Award and the Italian-American *The Bridge* Award.

For the Feltrinelli Foundation, she has curated several publications and written and hosted the *Non solo storia* podcasts. She collaborates with *La Lettura* of *Corriere della Sera*.

Gabriele Romagnoli

Tenerci al mondo

Lezioni di vita da 52 città



Gabriele Romagnoli

*To Hold the World:
Life Lessons from 52 Cities*

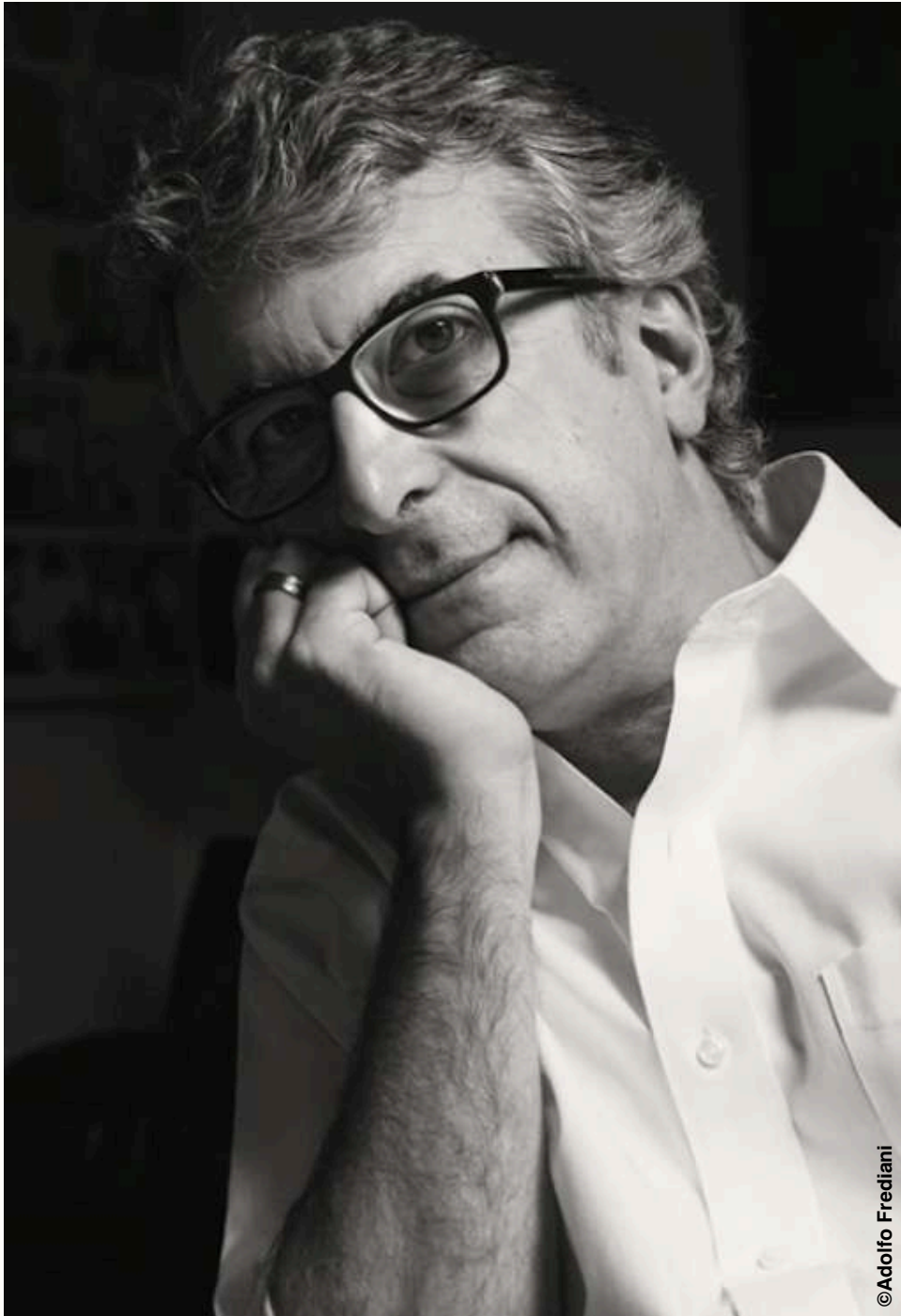
An essential read for travelers who seek out the soul of a city rather than just a passport stamp.

Cities have a destiny of their own. Organisms that live and pulse, they are far more than mere tourist postcards. Former foreign correspondent for *La Stampa* and current *La Repubblica* columnist Gabriele Romagnoli has explored cities across nearly a hundred countries. To know them does not mean memorizing their street maps, but rather grasping their essence by holding onto an object, a glimpse, a scent, or an encounter. It is from this progression through fragments, surrendering to an apparent disorientation, that true insights emerge.

Starting from the porticos of Bologna with no fixed arrival or end, Romagnoli invites us to travel light in search of happiness and unexpected recognition—like when we grasp the unspoken without a map, suddenly catching our reflection in another and wondering where they have been all this time, now that life has finally begun to shine.

From Lima to Beirut, Los Angeles to Jaipur, passing through Berlin, Cairo, Paris, Sarajevo, and Hong Kong, *Tenerci al mondo* champions the thrill of the unrecognized and the unexpected over mass tourism, reminding us that "between *knowing* and *recognizing* lies the difference of a single syllable that changes an entire world."

An Essay, September 2026, Touring Club, 224 pages



About the Author

Gabriele Romagnoli

Gabriele Romagnoli born in Bologna, is a journalist, writer and screenwriter. He began his career as a journalist at *La Stampa* where he was a foreign correspondent in the United States, then he served as a columnist for *La Repubblica*. He later became the Editor at Large of *Vanity Fair* and the director of *GQ*. For *La Repubblica* he writes the column *La prima cosa bella*. After his debut in 1985 with the short story *Undici Calciatori*, included in the collection *Giovani Blues*, an anthology of young talents edited by Pier Vittorio Tondelli, he has published several novels and essays. Among them: *Navi in bottiglia. 101 microracconti* (1993), *Oggetti da smarrire* (1995), *In tempo per il cielo* (1995), *Video cronache* (1997), *Passeggeri. Catalogo di ragioni per vivere e volare* (1998), *Louisiana blues* (2001), *L'artista* (2004), *Non ci sono santi. Viaggio in Italia di un alieno* (2006), *Solo i treni hanno la strada segnata* (2008), *Un tuffo nella luce* (2010), *Domanda di grazia* (2013), *Solo bagaglio a mano* (2015), *Coraggio!* (2016), *Senza fine* (2018), *Cosa faresti se* (2021) and *Sogno bianco* (2022) and *La prima cosa bella* (2024), *Domanda di grazia* (SEM, 2025). His most recent book is *Tenerci al mondo. Lezioni di vita da 52 città* (2026).

Solo bagaglio a mano became a theatrical reading performed in many Italian festivals and theaters, including Festival Letteratura (Mantova), Oratorio San Filippo Neri (Bologna), Teatro Agnelli (Torino), Teatro del Fuoco (Foggia). Romagnoli has also written screenplays for films and tv series (*Distretto di polizia*, 2000-2012 and *Uno bianca*, 2001). He has lived in New York, Paris, Cairo and Beirut.

Giulio Silvano : Hanno vinto loro

Frassinelli



Giulio Silvano

They Won

A highly anticipated literary debut marks the relaunch of a historic publishing imprint.

When a thirty-year-old expat in Paris hears of the death of B.S., he spends his last euros on a flight to Rome. His destination is not just the funeral, but a memory: a transformative summer in Liguria twenty years earlier, spent in the company of this "magnificent bad teacher" possibly responsible for Italy's great mysteries.

In Paris, with his last few euros, a thirty-year-old deadbeat buys a one-way plane ticket to Rome. He has read at the bottom of a newspaper that B.S. is dead. That name takes him back to a distant summer in Liguria in the early 2000s, a time of long afternoons spent alongside a man met by chance—a man that between cigarettes told the young boy about his exceptional, messy life, until someone comes for vengeance. B.S. is everything the protagonist's parents are not. He isn't interested in "grand ideas"; he just came out of prison, and he's interested in understanding where the world is headed, used to getting there first. Despite being an elusive, shadowy figure, B.S. played a prominent role in national history. From Italy's great mysteries to the fall of Communism, through the Genoa G8 and the collapse of the Twin Towers, B.S. becomes a mirror of the country recent history, and an alternative to the moral teachings the narrator received in his left-wing household. B.S. is a magnificent "bad teacher", the narrator a disoriented and tireless sponge who wants to escape from his seaside provincial town, blinded by a third-hand American dream. Giulio Silvano delivers a reversed coming-of-age novel in which growing up means seeing a different side of the ideological reality he grew up with. A novel that is a secular requiem for a man, an era, and a country that has never truly come to terms with its own recent past.

A Novel, May 2026, Frassinelli, 256 pages



© Valentina Sommariva

About the Author

Giulio Silvano

Born in Liguria in 1989, Giulio Silvano writes mainly about the United States and books for *Il Foglio* and occasionally for *Rivista Studio*. He contributes to *Stories*, Cecilia Sala's podcast produced by Chora Media. In the past he has translated several books, including those by Bernard Malamud and Anne Carson. He almost always lives in Venice.

MELANIA G. MAZZUCCO

SILENZIO

LE SETTE VITE DI DIANA KARENNE



EINAUDI

Melania G. Mazzucco

Silence. The Seven Lives of Diana Karenne

After the international success of *L'archittrice*, Melania Mazzucco returns with a dazzling portrait of another unforgettable woman.

Diana Karenne lived many lives. Mysterious foreigner, femme fatale, gypsy, singer, film mogul, suspected spy, nun-turned-actress, saint, countess, queen, czarina, she was all of these, and more. Between 1916 and 1919, she reigned as the greatest diva of Italian silent cinema. But Diana wasn't just a star, she was a force. She wrote her own screenplays, directed her films, and eventually produced them, making her one of the first female directors in cinema history. Elusive and electric, she moved through the salons of aristocrats and spies, bandit-like producers and hungry actors. From Rome to Turin, Milan to Naples and Genoa, Diana spun fictions so convincingly she came to inhabit them, reshaping herself into her own creation.

After the war, with the Italian film industry in decline, she vanished from the scene, moving to Paris, then Berlin. Surrounded by exiles from Bolshevik Russia, Diana was finally forced to confront the truth of her past. Unlike other silent film legends, it wasn't the arrival of sound that ended her career—it was her refusal to be pinned down. She chose to vanish and become someone new.

Nearly forgotten by history, Diana Karenne is brought vividly back to life in this novel, a work born, like her finest films, from years of passionate research. With *Silence*, Melania Mazzucco resurrects a woman of extraordinary modernity, vision, and mystery.

"The great wind of the twentieth century - its fears, its splendour, its horror - Melania Mazzucco has captured it all and made it radiate from the story of one woman."

Annalena Benini, Il Foglio

"Mazzucco goes far beyond historical fiction. With precise research and sharp prose, she illuminates the life of Diana Karenne, actress, producer, film pioneer, twentieth-century daughter and adventurer behind many masks."

Ermanno Paccagnini, La Lettura

A Novel, Einaudi, November 2024, 656 pages



Melania G. Mazzucco

L'architetrice

The first female architect of modern history.

Melania G. Mazzucco returns to the historical novel, to the passion for art and its interpreters. While narrating the glories, the intrigues, the violence and the miseries of Rome – city of popes – and the fervour of a century both sanctimonious and libertine, she gives us the portrait of an extraordinary woman of the seventeenth century.

PRIZES AND ACKNOWLEDGEMENTS

Premio John Fante, Premio Capalbio, Premio Alassio, Premio Corrado Alvaro e Libero Bigiaretti, Premio Mastercard, Premio Io Donna, Premio Stresa, Premio Righetto, Premio Manzoni, Premio Dessì



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A Novel, Einaudi, November 2019, 560 pages



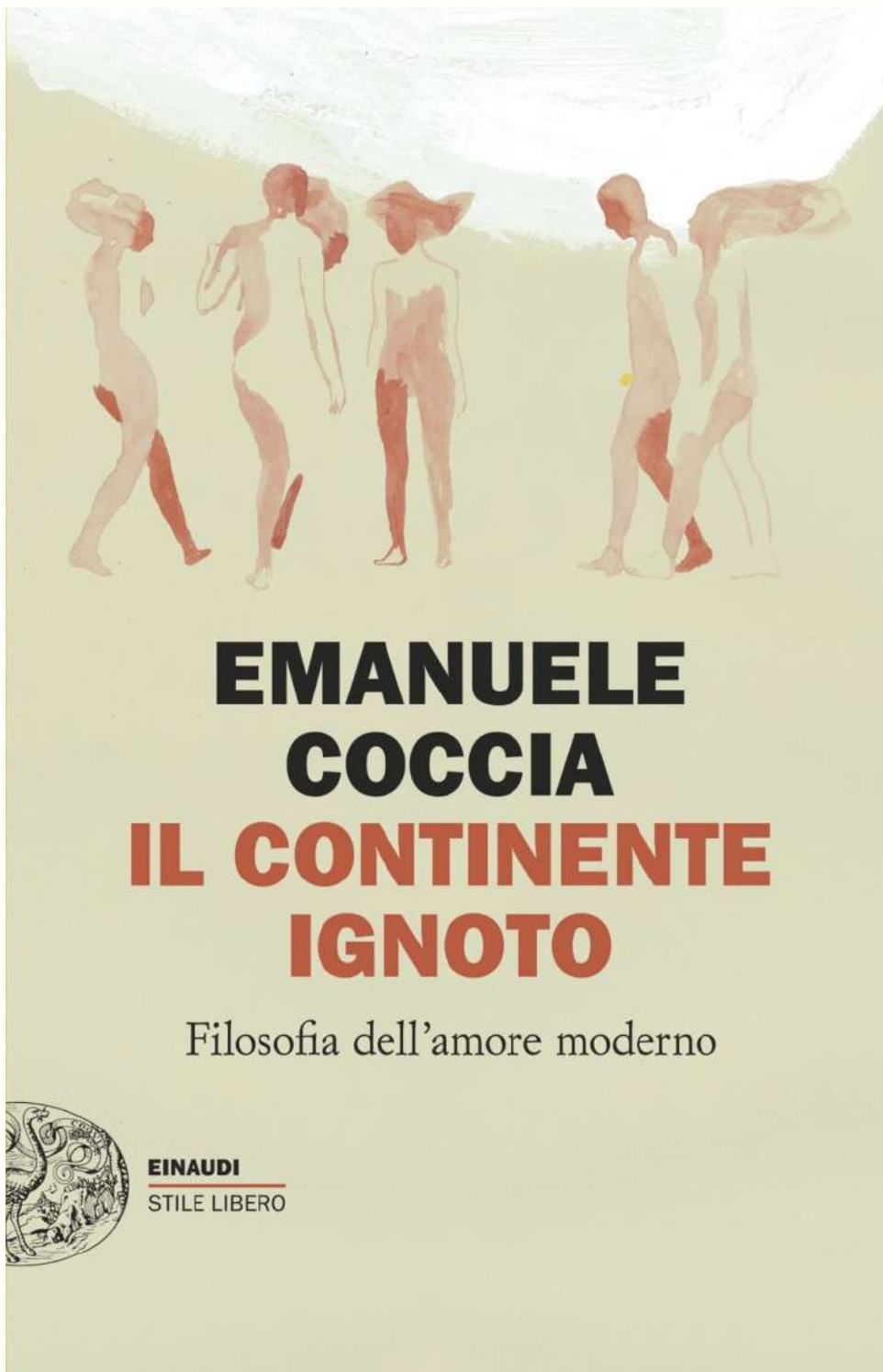
About the Author

Melania G. Mazzucco

Melania G. Mazzucco was born in Rome, and made her debut in fiction with *Il bacio della Medusa* (1996), followed by *La camera di Baltus* (1998) and *Lei così amata* (2000). Her novel *Vita* was awarded the Premio Strega in 2003, named in a New York Times Book Review Editors' Choice and selected for the Publishers Weekly Top Ten Books of the Year. After *Un giorno perfetto* (2005), she dedicated to the Italian Renaissance painter Tintoretto the novel *La lunga attesa dell'angelo* (2008) and the essay *Jacomo Tintoretto e i suoi figli* (2009). Her most recent works are *Limbo* (2012), *Il bassotto e la Regina* (2012), *Sei come sei* (2013), *Io sono con te. Storia di Brigitte* (2016), *L'archittrice* (2019), *Self-Portrait* (2022). She created and wrote the docu-film *Tintoretto. A Rebel in Venice*, a 2019 Sky Arts original production distributed all over the world. Her books have been translated in 27 languages.

FOREIGN PUBLISHERS

Albania (Albas, Dituria), Bulgaria (Uniscorp), Canada (HarperCollins, Harper Perennial), China (Horizon), Croatia (Oceanmore), Czech Republic (Meridione), Denmark (Tellerup, Turbine, Palomar), Finland (Avain), France (Flammarion, J'ai lu, Editions du Club, Calmann Levy), Germany, Austria and Switzerland (Piper, Knaus, btb, Hoffmann und Campe, Folio) Georgia (Sulakauri), Greece (Diigisi, Modern Times), Hungary (Európa Könyvkiadó, Jelenkor), Israel (Schocken, Kinneret Zmora-Bitan Dvir), Japan (Michitani), Korea (Random House Korea), The Netherlands and Belgium (Mouria, Atlas-Contact), Norway (Cappelen), Poland (Wab-Foksal), Portugal (Book Cover), Romania (Polirom), Russia (Ast, Alpina), Saudi Arabia (Dar Jadal Publishing), Serbia (Mono j Manjana, Sezam Book), Spain and South America (Seix Barral, Planeta, Anagrama), Sweden (Norstedts, Contempo, Palaver Press), Turkey (Yapi Kredi Culture and Arts, Doğan Kitap), UK (Pushkin), Ukraine (Pinzel), US and UK (Farrar, Straus & Giroux, Picador, Thorndike Press).



Emanuele Coccia

The Unknown Continent.

A Philosophy of Modern Love

What if love were not simply an emotion, but a force that produces value and shapes the very structure of society? A bold and original rethinking of love as an institution—one that transforms not only individual lives, but also the economy, the family, and the way we assign value to the world. Moving across philosophy, political theory, and cultural analysis, it argues that love is not about adapting to reality, but about generating something new within it. Challenging the modern separation between love and economics, the book shows how both have remained deeply intertwined through genealogy, inheritance, and the distribution of wealth. At the same time, it identifies a crucial turning point in contemporary societies: the growing separation between marriage, reproduction, and family structures—opening the way to new forms of chosen bonds and shared economic life beyond bloodline.

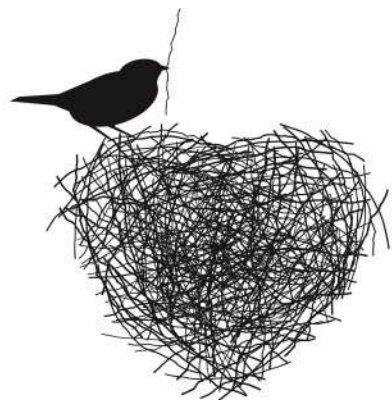
Provocative and timely, this work speaks to current debates on relationships, capitalism, and social transformation, offering a powerful conceptual framework to understand how love continues to shape our world.

A groundbreaking philosophical essay that redefines love as an institutional force shaping not only intimacy, but also economy, family, and social order. Moving between political theory, philosophy, and cultural criticism, this book argues that love is not simply an emotion but a world-making power capable of generating value, transforming institutions, and reshaping the future of human relationships.

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Japan (Keiso Shobo); UK (Penguin Random House)

An Essay, March 2026, Einaudi Stile Libero, 256 pages



**EMANUELE
COCCIA
FILOSOFIA
DELLA CASA**

Lo spazio domestico e la felicità



EINAUDI
STILE LIBERO **EXTRA**

Emanuele Coccia

Philosophy of the Home

“Coccia belongs to a group of thinkers who do not seem to care much about what the great philosophers have worked out before them. They start from scratch. The material he uses comes from anthropologists, psychologists, sociologists, even theologians. And I admire this form of intellectual arrogance.”

Alessandro Baricco

One of the most eclectic and esteemed European intellectuals of his generation tackles, with the tools of philosophy and his trademark originality, the theme of the home, the threshold between us and the rest of reality, the inexhaustible attempt to overlap our happiness with the world. And he has written an exceptional book: highly refined and prodigiously pop.

Philosophical modernity has focused everything on the city, but the future of the world can only be domestic. We need to think about the home: we live in the urgency of making this planet a real home, or rather of making our home a real planet, a space capable of welcoming everyone.

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An Essay, October 2022, Einaudi Stile Libero, 150 pages



About the Author

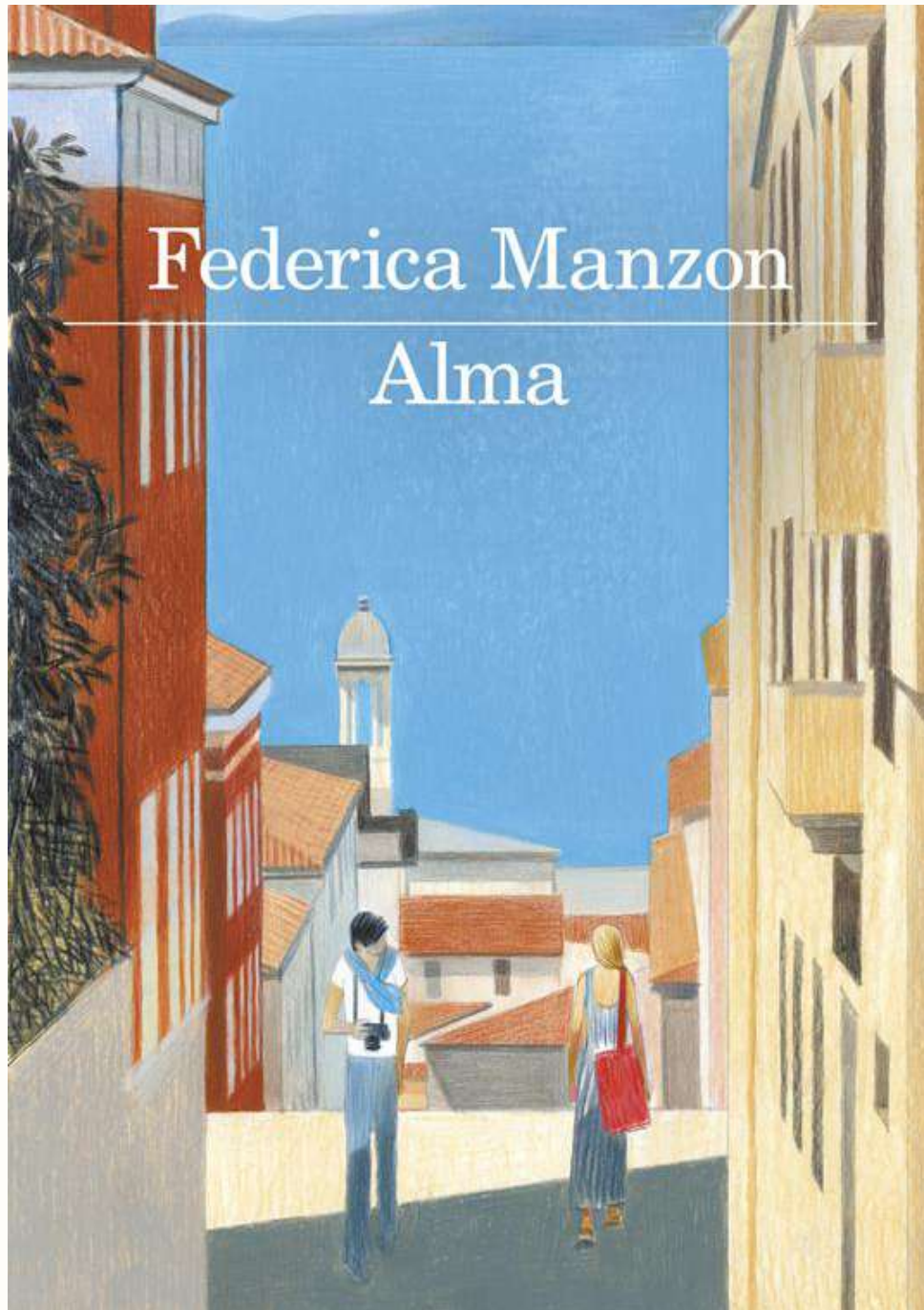
Emanuele Coccia

Emanuele Coccia is Associate Professor at the École des Hautes Études en Sciences Sociales. From among his publications are worthwhile mentioning: *The Life of Plants* (2016), *Metamorphosis* (2020) *Philosophy of the Home* (2021), *The Unknown Continent. Philosophy of Modern Love* (2026). He recently published a photo-theory book with Dutch photographer Viviane Sassen (*Modern Alchemy* 2022), a philosophical epistolary on light with photographer Paolo Roversi (*Lettres sur la lumière*, 2024) and a book on the relationship between fashion and philosophy Valentino's creative director Alessandro Michele (*The Life of forms. Philosophy or Re-enchantment*, 2024). His book are translated in several languages. He co-curated exhibitions on fashion (*The Many Lives of a Garment* and *Fashionland* with Olivier Saillard in Trieste) art and ecology (*Trees* at the Fondation Cartier pour l'Art Contemporain in Paris and the Power Station of Art in Shanghai 2019-2021; *Dancing with All*, with Yuko Hasegawa at the Museum for 21st Century in Kanazawa). In 2024 he was the recipient of the Mondriaan Prize.

FOREIGN PUBLISHERS

Arabic (Al Arabi); Argentina (Adriana Hidalgo; Marea; Miño y Dávila, La Cebra); Brazil (Cultura e Barbarie; Dantes); China (Guangxi Normal University Press), Denmark (Hans Reitzels Forlag); Finland (Tutkijaliitto); France (Payot & Rivages; Klincksieck); Germany (Hanser Verlag; Merve); Japan (Keiso Shobo, Hosei University Press); Lithuania (Hubris); The Netherlands (Octavo publicaties); Portugal (Documenta); Romania (Tact); Spain (Shangrilá Ediciones; Siruela); Turkey (İş Bankası Kültür Yayınları); UK (Polity, Penguin Press); US (Fordham University





Federica Manzon

Alma

Premio Campiello, Premio Alassio, Premio Stresa, Premio Latisana,
Premio Letterario del Mare Piero Ottone, Prix Méditerranée

This powerful and elegantly written novel explores the complexity of borders, identity, and memory through the lens of a woman revisiting her past and the Balkan conflicts that shaped it. With vivid settings, emotional nuance, and striking contemporary relevance, *Alma* will resonate with readers of Elena Ferrante, Olga Tokarczuk, and Dubravka Ugrešić.

Set between Trieste and the war-torn territories of the former Yugoslavia, *Alma* is the story of a woman returning to her Eastern-border hometown to unearth a sealed past after her father's death. A cryptic man once close to Tito, her father leaves behind a box filled with documents and secrets. As Alma confronts the ghosts of her family—her revolutionary father, her eccentric mother, her vanished childhood friend and first love Vili—she begins to piece together a long-silenced narrative of betrayal, war crimes, and survival.

What starts as a personal investigation turns into a confrontation with history: the collapse of Yugoslavia, the siege of Sarajevo, the genocide of Srebrenica. Alma's journey is also a meditation on the fragility of identity in borderlands, where geography defeats history, and where allegiances fracture in the face of violence. A powerful novel of identity, legacy, and the tragic echoes of Balkan wars, rich in atmosphere and emotional depth, it is a narrative of reckoning and reconciliation.

"Among the finest and most compelling literary portrayals of ex-Yugoslavia. Mature and self-sufficient."

Il Foglio

"A novel of devastating force, poised between the past and the burning present. Alma is not just a character—she is a myth of dislocation and emotional clarity."

La Repubblica

A Novel, Feltrinelli, January 2024, 272 pages



About the Author

Federica Manzon

Federica Manzon was born in Pordenone, lives and works in Milan. She is the author of the novels *Come si dice addio* (2008), *Di fama e di sventura* (2011, Premio Rapallo Carige, Premio Campiello Selezione Giuria dei Letterati, Premio Asti d'Appello), *La nostalgia degli altri* (2017) and *Il bosco del confine* (2020). *Alma* is her most recent book (2024, Premio Alassio, Premio Campiello, Premio Stresa, and the Piero Ottore Literary Prize of the Sea 2025). She is editor of *I mari di Trieste* (2015) and of the tour guide *Trieste - percorsi d'autore* (2022). Her writings have appeared in several magazines, anthologies and collections. She has worked as foreign fiction editor at Mondadori and as the director of educational projects at Scuola Holden. She is part of the organization committee of the Pordenonelegge festival, and writes for *Il Piccolo*, the main daily newspaper of Trieste. In January, 2023 she has been appointed editorial director of Guanda.

In 2025, she was awarded the Premio Civiltà Veneta 2025 with the following motivation: “Manzon, a writer from Trieste, is recognized for her ability to explore in her works the tensions between identity, belonging, and memory, with Trieste often evoked as a symbol of borders.”

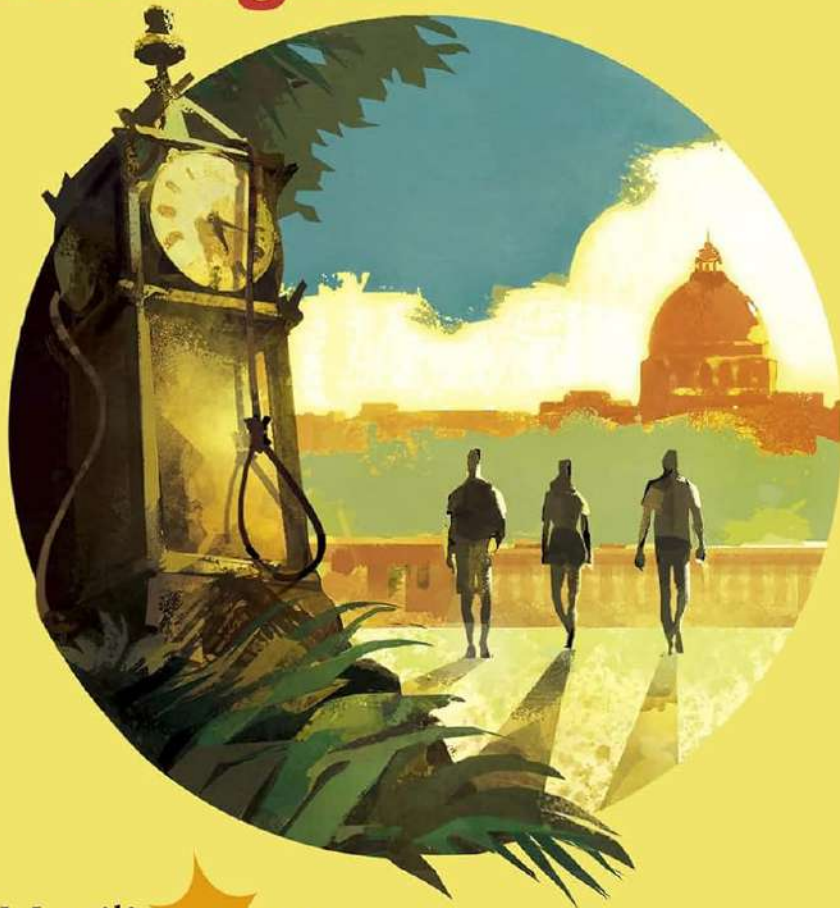


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Walter Veltroni

Buonvino e l'omicidio dei ragazzi



Marsilio **LUCCIOLE**

Walter Veltroni

Buonvino and the Murder of the Children

The latest investigation for Commissioner Buonvino.

On a quiet Saturday morning, while celebrating the return of a local shopkeeper to the park, Buonvino hears something that chills him to the bone. It could be a laugh, a sob, or perhaps a desperate cry for help. Despite a thorough sweep of the grounds, his officers find nothing. But the sound lingers in the air like a ghost. The premonition turns into a nightmare at dawn on Sunday. A girl—barely sixteen or seventeen years old—is found hanging from the historic Pincio Water Clock.

Buonvino, a man who never had children of his own, is struck by a profound realization as he stands before the young victim: children do not just belong to their parents; they belong to all of society. Driven by this moral clarity, he vows to track down those responsible for stealing her future.



The Commissario Buonvino stories
have now been adapted into a critically acclaimed TV series.

A Novel, January 2026, Marsilio, 224 pages



About the Author

Walter Veltroni

Walter Veltroni has been editor-in-chief of *l'Unità*, deputy Prime Minister, mayor of Rome, secretary of the Democratic Party and he ran for president in 2008. With Marsilio he has published *Assassinio a Villa Borghese* (2019), *Buonvino e il caso del bambino scomparso* (2020), *C'è un cadavere al Bioparco* (2021), *Buonvino tra amore e morte* (2023). With Einaudi is *Quando cade l'acrobata, entrano i clown* (2010). His novels *La scoperta dell'alba* (2006), *Noi* (2009), *L'isola e le rose* (2012), *Ciao* (2015), *Quando* (2017), *La scelta* (2022) and *La condanna* (2024, FiuggiStoria Prize for the 'Historical Novel' category) are all published by Rizzoli, as are *L'inizio del buio* (2011), *E se noi domani* (2013), *Quando c'era Berlinguer* (2014, which became a documentary he directed), *Roma. Storie per ritrovare la mia città* (2019), *Odiare l'odio* (2020, Cimitile Prize), *Non arrendiamoci* (2023, with Matteo Zuppi). With Feltrinelli he published *Tana libera tutti* (2021), *La più bella del mondo* (2022) and *I fratelli che volevano cambiare il mondo* (2023). With Solferino, the essays *Labirinto italiano* (2020), *Il caso Moro e la Prima Repubblica* (2021), *Storie che parlano di noi* (2022), and *Numeri 10* (2024). Baldini+Castoldi published the two new editions of *Il sogno spezzato* (1993; 2018), *La sfida interrotta* (1994; 2019). His most recent book is *Buonvino e il circo insanguinato* (Marsilio, 2024). He also directed *I bambini sanno* (2015), *Gli occhi cambiano* (2016), *Indizi di felicità* (2017), *Tutto davanti a questi occhi* (2018), *C'è tempo* (2019) and *Fabrizio De André e PFM. Il concerto ritrovato* (2020). In 2021, he received the Pieve Città del diario Award. In 2023 his book *Quando* (Rizzoli, 2017) became a film directed by him. He collaborates with "Corriere della Sera" and "La Gazzetta dello Sport".