



RIGHTS GUIDE FRANKFURT BOOK FAIR 2018



edizioni e/o



Europa
editions



Elena Ferrante

Elena Ferrante is the author of *The Days of Abandonment* (Europa, 2005), *Troubling Love* (Europa, 2006), *The Lost Daughter* (Europa, 2008) and the four volumes of the Neapolitan Quartet (*My Brilliant Friend*, *The Story of a New Name*, *Those Who Leave and Those Who Stay*, and *The Story of the Lost Child*), published by Europa Editions between 2012 and 2015. She is also the author of a children's picture book illustrated by Mara Cerri, *The Beach at Night*, and a work of non-fiction, *Frantumaglia: A Writer's Journey*.

“One of the great novelists of our time.”

The New York Times Book Review

“Everyone should read anything with her name on it.”

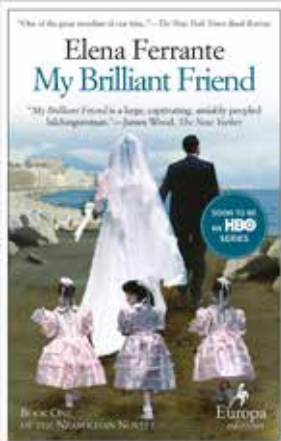
The Boston Globe

“Has any fiction in the past ten years had a bigger impact?”

Vogue

Albania Botime Pegi | **Australia** Text Publishing | **Basque** Igela Argitalextea | **Bosnia** Buybook | **Brazil** Globo, Intrínseca | **Bulgaria** Colibri | **Catalan** La campana, Sureda 57 | **China** Shanghai 99 | **Croatia** Profil Knjiga | **Czech** Republic Bookmedia, Prostor | **Denmark** C&K Forlag | **Estonia** Varrak | **Finland** WSOY | **France** Gallimard | **Germany** Suhrkamp | **Greece** Patakis | **Holland** Wereldbibliotheek | **Hungary** Park Publishing | **Iceland** Bjartur & Verold | **Indonesia** PT Gramedia Pustaka | **Israel** Hakibutz Hameucad | **Japan** Hayakawa Publishing | **Korea** Hangilisa Publishing | **Latvia** Zvaigzne | **Lebanon** Dar al adab | **Lithuania** Alma Littera | **Macedonia** TRI Publishing | **Montenegro** Nova Knjia | **Norway** Det norske samlaget | **Poland** Sonia Draga | **Portugal** Relógio d'água | **Romania** Pandora | **Russia** Sindbad | **Serbia** Booka | **Slovakia** ARThur | **Slovenia** Cancarjeva Založba | **Spain** Lumen PRH | **Sweden** Norstedts | **Taiwan** Locus Publishing | **Thailand** Alibooks | **Turkey** Alfa Basım | **Ukraine** Hemiro Limited

My Brilliant Friend



Edizioni E/O 2011
Europa Editions 2012,
translated from the Italian by Ann Goldstein
Now an HBO series
10 million copies sold
in 43 languages
336 pp.

**“The first work worthy of the Nobel
prize to have come out of Italy for
many decades.”**

The Guardian

**“One of contemporary fiction’s most
compelling voices.”**

The Telegraph

A modern masterpiece from one of Italy’s most acclaimed authors, *My Brilliant Friend* is a rich, intense, and generous-hearted story about two friends, Elena and Lila. Ferrante’s inimitable style lends itself perfectly to a meticulous portrait of these two women that is also the story of a nation and a touching meditation on the nature of friendship. The story begins in the 1950s, in a poor but vibrant neighborhood on the outskirts of Naples. Growing up on these tough streets the two girls learn to rely on each other ahead of anyone or anything else. As they grow, as their paths repeatedly diverge and converge, Elena and Lila remain best friends whose respective destinies are reflected and refracted in the other. They are likewise the embodiments of a nation undergoing momentous change. Through the lives of these two women, Ferrante tells the story of a neighborhood, a city, and a country as it is transformed in ways that, in turn, also transform the relationship between her protagonists, the unforgettable Elena and Lila.

Frantumaglia

A WRITER'S JOURNEY

Edizioni E/O 2003

Europa Editions 2016,

translated from the Italian by Ann Goldstein

400 pp.

“She can talk about politics, history, philosophy, sexuality, loneliness, and I willingly go with her, without ever questioning it. I don’t know any [other] writer who can do that for me.”

San Francisco Chronicle



This book invites readers into Elena Ferrante’s workshop. It offers a glimpse into the drawers of her writing desk, those drawers from which emerged her three early standalone novels and the four installments of *My Brilliant Friend*, known in English as the Neapolitan Quartet. Consisting of over 20 years of letters, essays, reflections, and interviews, it is a unique depiction of an author who embodies a consummate passion for writing.

In these pages Ferrante answers many of her readers’ questions. She addresses her choice to stand aside and let her books live autonomous lives. She discusses her thoughts and concerns as her novels are being adapted into films. She talks about the challenge of finding concise answers to interview questions. She explains the joys and the struggles of writing, the anguish of composing a story only to discover that that story isn’t good enough. She contemplates her relationship with psychoanalysis, with the cities she has lived in, with motherhood, with feminism, and with her childhood as a storehouse for memories, impressions, and fantasies. The result is a vibrant and intimate self-portrait of a writer at work.

Troubling Love



Edizioni E/O 1992
Europa Editions 2006,
translated from the Italian by Ann Goldstein
144 pp.

“Her novels are intensely, violently personal, and because of this they seem to dangle bristling key chains of confession before the unsuspecting reader.”

The New Yorker

Following her mother's untimely and mysterious death, Delia embarks on a voyage of discovery through the streets of her native Naples searching for the truth about her family. Reality is buried somewhere in the fertile soil of memory, and Delia is determined to find it. This stylish fiction from the author of *The Days of Abandonment* is set in a beguiling but often hostile Naples, whose chaotic, suffocating streets become one of the book's central motifs. A story about mothers and daughters, and the complicated knot of lies and emotions that binds them.

The Days of Abandonment

Edizioni E/O, 2002

Europa Editions 2006,

translated from the Italian by Ann Goldstein

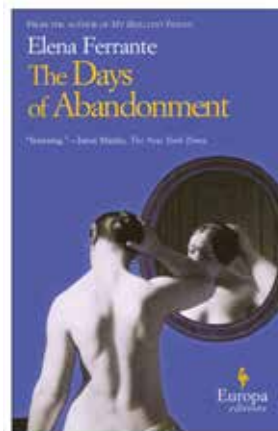
192 pp.

“Stunning . . . The raging, torrential voice of the author is something rare.”

The New York Times

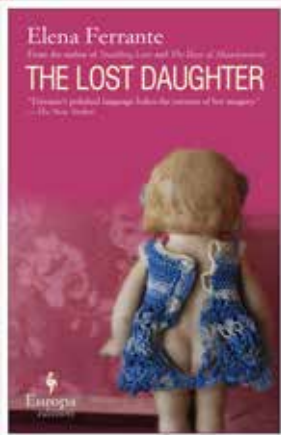
“If that’s not a great literary novel, I don’t know what is.”

Elle



Rarely have the foundations upon which our ideas of motherhood and womanhood rest been so candidly questioned. This compelling novel tells the story of one woman’s headlong descent into what she calls an “absence of sense” after being abandoned by her husband. Olga’s “days of abandonment” become a desperate, dangerous freefall into the darkest places of the soul as she roams the empty streets of a city that she has never learned to love. When she finds herself trapped inside the four walls of her apartment in the middle of a summer heat wave, Olga is forced to confront her ghosts, the potential loss of her own identity, and the possibility that life may never return to normal again.

The Lost Daughter



Edizioni E/O, 2006
 Europa Editions 2008,
 translated from the Italian by Ann Goldstein
 160 pp.

**“Ferrante’s prose is
 stunningly candid, direct and
 unforgettable. From simple
 elements, she builds a powerful
 tale of hope and regret.”**

Publisher’s Weekly

Leda is a middle-aged divorcée devoted to her work as an English teacher and to her two children. When her daughters leave home to be with their father in Canada, Leda anticipates a period of loneliness and longing. Instead, slightly embarrassed by the sensation, she feels liberated, as if her life has become lighter, easier. She decides to take a holiday by the sea, in a small coastal town in southern Italy. But after a few days of calm and quiet, things begin to take a menacing turn. Leda encounters a family whose brash presence proves unsettling, at times even threatening. When a small, seemingly meaningless, event occurs, Leda is overwhelmed by memories of the difficult and unconventional choices she made as a mother and their consequences for herself and her family. The seemingly serene tale of a woman’s pleasant rediscovery of herself soon becomes the story of a ferocious confrontation with an unsettled past.

Following the extraordinary success of *The Days of Abandonment*, Elena Ferrante’s new novel explores the conflicting emotions that tie us to our children. This candid fiction represents her most compelling and perceptive meditation on womanhood and motherhood thus far.

The Beach at Night

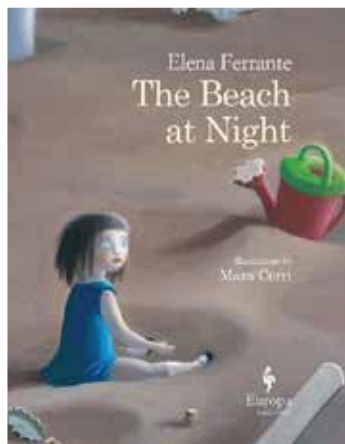
Edizioni E/O, 2007
Europa Editions 2016,
translated from the Italian by Ann Goldstein
full-color illustrations by Mara Cerri
48 pp.

“ . . . a small delight.”

The New York Times

**“Celina’s tale is powerfully
told and complex.”**

Washington Post



Left alone on the beach to fend for herself, a doll named Celina is having a terrible night. The Mean Beach Attendant of Sunset is trying to steal all her words, the Fire wants to burn her, and the Sea refuses to answer her prayers. Worst of all, she has been abandoned by her mamma, the little girl Mati, who now has a new kitten to play with. Between one misadventure and another, night turns to day, and when the sun rises Celina will see everything a little more clearly.

The Beach at Night is a short, moving, and mysterious tale for future and present readers of Ferrante’s beloved novels.

More reviews:

“ . . . reminded me of that child-like excitement when you can’t look up from the page, when your eyes seem to be popping from your head, when you think: I didn’t know books could do this!”

ELIZABETH STROUT

“The Neapolitan novel cycle is an unconditional masterpiece . . .”

JHUMPA LAHIRI

“*[Frantumaglia]* is an addictive, powerful, and disquieting miscellany of piercing intelligence, restless questioning, compulsive rumination, equable uncertainty, courteous self-possession, quiet generosity . . . Ferrante’s prose, beautifully translated by Ann Goldstein, is exquisitely balanced, full of enchanting resonance.”

The National

“Ferrante has captured the intensity of childhood friendships—their all-consuming nature, the passions and the near romantic obsession—brilliantly.”

The Guardian

“Rage is a word frequently used to describe Ferrante’s voice, but a more appropriate term is power. Her writing is powerful. She’s powerful.”

Tweed Magazine

Like a Sword Wound

VOLUME 1 OF THE OTTOMAN QUARTET

Winner of the Yunus Nadi Novel Prize
Everest Yaynlari, 2017
Edizioni E/O, 2018
Europa Editions 2018
Translated from the Turkish
by Brendan Freely and Yelda Türedi
320 pp.

**A powerful, beautifully
written saga set during
the fall of one of history's
greatest empires.**



Altan's "Ottoman Quartet" spans the fifty years between the final decades of the 19th century and the post-WWI rise of Atatürk as both unchallenged leader and visionary reformer of the new Turkey. The four books in the quartet tell the gripping stories of an unforgettable cast of characters, among them: an Ottoman army officer, the Sultan's personal doctor, a scion of the royal house whose Western education brings him into conflict with his family's legacy, and a beguiling Turkish aristocrat who, while fond of her emancipated life in Paris, finds herself drawn to a conservative Muslim spiritual leader.

Intrigue, betrayal, love, war, progress, and tradition provide a colorful backdrop against which the lives of these characters play out. All the while, the society that spawned them is transforming and the Sublime Empire disintegrating.

Here is a Turkish saga reminiscent of *War and Peace*, written in lively, contemporary prose that traces not only the social currents of the time but also the erotic and emotional lives of its characters. The female characters in Altan's gripping saga will upend prejudices about Turkey, the Middle East, and Muslim nations.

Ahmet Altan

Ahmet Altan, one of today's most important Turkish writers and journalists, was arrested in September 2016 and is serving a life sentence on false charges. An advocate for Kurdish and Armenian minorities and a strong voice of dissent in his country, his arrest and conviction received widespread international criticism (51 Nobel laureates signed an open letter to Turkey's president calling for Altan's release). Altan is the author of ten novels—all bestsellers in Turkey—and seven books of essays. In 2009 he received the Freedom and Future of the Media Prize from the Media Foundation of Sparkasse Leipzig, and in 2011 he was awarded the International Hrant Dink Award. The international bestseller *Endgame* was his English-language debut, and was named one of the fifty notable works of fiction of 2017 by *The Washington Post*. *Like a Sword Wound* is the winner of the prestigious Yunus Nadi Novel Prize in Turkey.

“Like a Sword Wound follows an intricately connected group of people through decades to the Young Turk Revolution of 1908. The period details are abundant and accurate; several characters are based on members of Altan’s family, and turn-of-the-century Istanbul, both beautiful and corrupt, comes vividly to life.”

Publisher’s Weekly

We are Family

Edizioni E/O 2014

Europa Editions January 2019

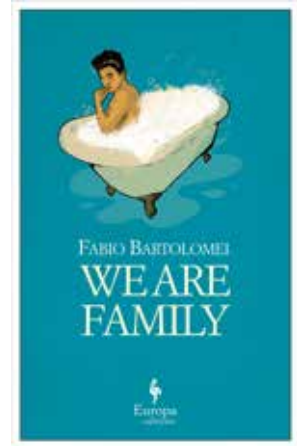
Translated from the Italian

by Antony Shugaar

288 pp.

“Visionary and shocking, this book resonates affection. After finishing it, you’ll feel a surge of amour fou for that part of your soul and blood that we call family.”

Marie Claire



Al Santamaria is a child prodigy, maybe a genius. It is not out of the realm of possibility that he, alone, will save the human race.

But first, he has to solve a far more urgent problem: finding a home for his family. He exists, like many kids, in a realm located somewhere between reality and fantasy, enjoying time with imaginary friends and wielding his magical powers. He has a wonderful relationship with his father, Mario Elvis, and his mother, Agnese, and he’s convinced he has the best family in the world.

But life isn’t all roses for the Santamaria family. They are typical of many Italian families today, whose existences seem suspended between conflicting impulses: on the one hand, delusions of grandeur and immoderate ambition, and on the other nostalgia for a past golden age and the secret wish that somebody, anybody, will come to their rescue. Big dreams, it appears, exist to be crushed.

But Al is not about to give up. He lives in a marvelous world of his own. He has the energy, imagination, and unselfconscious talents of a child. And, although he doesn’t know it yet, he is going to remain a child his entire life.

Fabio Bartolomei

Fabio Bartolomei was born and lives in Rome. He's a writer and screenwriter. His first novel was *Alfa Romeo 1300 and Other Miracles* (Europa, 2012) and with *We Are Family*, his second novel, he won the *Elle* Magazine Readers' Grand Prize. He teaches creative writing.

"*We Are Family* proves that Bartolomei is capable of creating a story shotthrough with the richness of Italian comedy and bright irony."

La Repubblica

"An amazing novel: it'll move you and make you laugh."

Elle

PRAISE FOR *ALFA ROMEO 1300 AND OTHER MIRACLES*:

"An entertaining and humorous debut."

La Repubblica

"A melancholy yet hopeful fable told with a smile."

Internazionale

Catalan Llibres del 9 angle | **Spain** Tusquets Editores

Bellissimo

Shortlisted to Premio Letterario
“Città di Rieti Centro d'Italia”
Edizioni E/O 2017
Europa Editions 2019
336 pp.

**“It has the surreal atmosphere
of magical realism and the
rhythm of a bildungsroman.”**

Gioia



Miguel is beautiful, in a rare, almost miraculous way, that since he was born stirs a passionate obsession amongst the citizens of his town.

His older brother, Santiago, witnesses in awe and fear the extreme reactions that Miguel’s beauty causes in his parents, in people walking by, in the neighbours sitting in their courtyard, in the adoring admirers that hit on him everywhere. Santiago loves his brother, but he ends up becoming his shadow. As Miguel always steals the spotlight, Santiago lives in the dark, hidden corners. All the women look at his brother, his beauty eclipses his own personality. But life makes you pay the price in unexpected ways, and even Miguel will need to learn the hard way how to be in the world.

Set in Mexico, on the background of magical realism, the events seem to shine in a mystical, legendary light. The story follows the conflicts between the two brothers, their parents, their lovers, the citizens of their town, with incredibly realistic psychological depth—everyone was touched and changed forever by his beauty.

Massimo Cuomo

Massimo Cuomo was born in Venice in 1974 and lives in Portogruaro. His debut novel *Malcom* was published in 2011 by E/O Editions.

In 2014 *Piccola osteria senza parole* was published.

“Massimo Cuomo engages with a new theme, the one of the mystery and power of beauty, often touched by fiction but maybe never with such a direct, frontal approach. The author, starting with a perentory, firm title, tackles the topic with surprising confidence and inventiveness.”

Il Giornale di Vicenza

Other titles



Elena Ferrante. Parole chiave

Edizioni E/O, 2018
304 pp.

“Maybe what we all need is for the contemporary, daily archetype of society and gender to develop not from philosophy or non-fiction, but from a story. And maybe what we all need in the end is for this story to be based on a human experience that is universally lived and felt, a fact finally visible in literature and in our imagination: the friendship between two women.”



“The real mystery isn’t who Elena Ferrante is, or why she decided to hide behind a pseudonym. The real mystery is how did she managed to change Italian literature without even existing. How did she manage to turn Naples and Italy into a repertoire of stories about the contemporary world, a classic of our times. What is the real cause of this fever that hit more than seven million people all over the world? What do the American girlfriends, who buy the book together as some kind of ritual, and the Chinese student at Nanchino University, who in that same book deciphers the tale of the Italian Communist Party, have in common? What makes Ferrante’s novels feel so close to the personal experience of an English expat in Australia or a reader in Glasgow, or in any other city that stays at the margins of the neoliberal economy?

[Tiziana de Rogatis] moves between the pages analysing the language, the neologisms, the voices, the tones, she undresses the symmetry in the structure and the characters' incoherence, the mirroring and turning of the genres, she categorises the themes and gives them all back to the reader through key words. She calls them "light signals", that summarise the multi shaped aspects of her writing, the core of her speech, the recurring images that lead all her protagonists to the same account of female subjectivity.

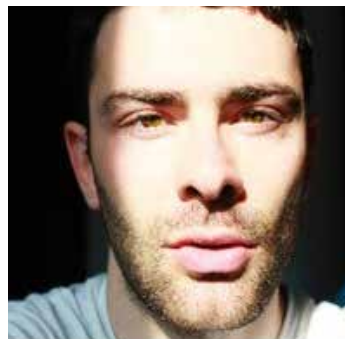
As readers we can choose which road to walk on, which key word to focus on, not necessarily to make Ferrante's narrative universe systematic and organised, but to understand within ourselves the reason why we became so addicted. Why were we hit by the Ferrante fever? Which of the themes conquered us to the point we cursed the ending of the fourth book? The story of Elena and Lila reflect the nomadic, unrooted lives of our contemporary world, the stories of those who leave and those who stay, those who suffered violence and those who tried to find some form of creative resistance, those who grew up as outcasts and in that experience they found their strength and identity. Reading these novels is like looking into a mirror, but it also forces us to think about how our imagination was colonized for thousands of years by the patriarchy."—*La Repubblica*

Tiziana de Rogatis

Tiziana de Rogatis is a professor of Contemporary Italian Literature at the University of Siena, where she currently teaches Comparative Literature. Most recently, she focused her analysis on Women's Studies, in particular anthropology and classical myths. She wrote various essays on Elena Ferrante, some of which in English, and she was invited to hold classes in Italy, England, Holland and China.

Ora che sono Nato

Edizioni E/O 2019



His mother: neurotic, egocentric, takes up all the oxygen in the room. His father: egomaniac, unbelievably superstitious. His sister: a pathological liar verging on delusion. His brother: the first bully in history with a stutter. And then there's him, Nato, the youngest brother in the Goldino family: he just wants to be a Spice Girl.

While slurping a Calippo Fizz, on the background of a savage small town in the very South of Italy, he tells us the improbable (but still very possible) stories that marked his own childhood and teenagerhood during the Nineties – the stories of a boy who has always felt different from his family and has tried and tried again to escape his surroundings.

Ruthless and moving, fearlessly walking on the line between comedy and tragedy, Fiorino digs deep into his own experience and reaches the reader on a very intimate level, delicately but relentlessly pulling us in, to the point you almost don't notice anymore if you're laughing or crying.

Ora che sono Nato is the diary of a sentimental (dis)education, a journey that from the bottom of our soul takes us to the most surprising, and never easy, declaration of love: the one we feel for ourselves and our own freedom.

Maurizio Fiorino

Maurizio Fiorino was born in Crotone in 1984. After an intense childhood in Calabria and studying in Bologna, he moved to New York where he attended the International Center of Photography. Since then, he has been working as a photographer between the States and Italy. He worked with Annie Leibovitz and many international magazines.

In 2014 Gallucci published his debut, *Amodio*, which received praise from critics and public alike. Two years later *Fondo Gesù*, a short novel, was published again by Gallucci. He now divides himself between writing and photography—he contributes regularly to *GQ Magazine*, and in 2018 one of his photos was chosen by Amy Arbus to be showcased during the exhibition Portrait: Image and Identity at the Black Box Gallery in Portland.

“The claustrophobic atmosphere of the South of Italy, neglected and unaware of its own backwardness, forgetful of its failings and unwilling to fix them, emerges in all its asphyxiated and accepted reality. [. . .] *Amodio* is a delicate, desperate chant, and simultaneously a surprising story of resistance. A love story that seem to win over Calabrian paralysis, if only for a moment, making ‘ndrangheta disappear behind its beauty.”

Nazione Indiana

***Amodio* is a necessary book, one that with courage manages to tell the story of the much less than perfect consequences of mixing mafia and homosexuality. *Amodio* is necessary to make you hope that change is possible and behind the corner, you just need to acknowledge and accept it. Fiorino’s courage, his desire for change, his hope, his awareness and his forgiveness come what may, are in every single page, full of delicacy and irony, to challenge the brutality of ignorance and prejudice. As readers, we can’t help but root for him.”**

Huffington Post

Corpo a corpo

Edizioni E/O 2019



An extremely lonely forty-something years old decides to have a baby, and she does it in the most solitary way possible – through the internet. One night, she goes to the online sperm bank and buys the sperm equivalent of a Ferrari: fast, excellent, well-constructed. She will get pregnant by mail, a practical method with no contraindications. Unfortunately, the result of that delicate online shopping experience is disappointing, and non-returnable. *The Body*.

The Body doesn't look like his mother's expectations – although his genes were carefully selected. The woman finds herself forced to learn how to love him, an exhausting experience as *The Body* does nothing to meet her half-way in her attempt to forget all about herself. Beatrice ends up wishing her own death, as she can't accept this is now her life.

Luckily, another woman enters the scene: a traditionally feminine presence, eager to sacrifice herself, chosen after long consideration between many candidates from all over the world to be the perfect nanny for *The Body*. Elsa is Eritrean and couldn't be more different from Beatrice: their relationship is a constant clash of civilisation in the kitchen, with a surprising sense of sisterhood when it comes to taking care of their son, Arturo.

Arturo is a curious, mercurial child. During a Van Gogh exhibition he finds out about the concept of death and is shocked and horrified by it – even with such a delicate subject Beatrice finds she cannot deal, and leaves Elsa the responsibility of explaining and reassuring the child.

A decision that ends up costing Beatrice her own son . . .

Silvia Ranfagni

Silvia Ranfagni teaches Screenwriting and Creative Writing at Rome University of Fine Arts, and has written screenplays for cinema and articles for *Il Venerdì di Repubblica* and *Micromega*. Being a woman and a mammal, she also produced life—an exhausting experience.

“Once the idea of having a baby felt like the possibility of living in an igloo, walking on burning coal, joining a pilgrimage to Medjugorje, all very interesting experiences that would never happen to you; your ovaries got to know the quiet chemistry of the pill and the athletic intervention of the spiral, and rarely the hug of a condom. As the years went by, billions of sperms successfully entered your vagina and were defeated with strategies worthy of a nazi general.

You can say you experienced sex. Now you’d like to try love for a change – not the kind of disposable love that you’re so tired of. You are looking for the Absolute Love. The one that unfortunately has no restrictions whatsoever. You can’t try it, taste it, you can’t have a bite. Because the Absolute is all or nothing, and you don’t want anything to do with nothing anymore.”

Il compimento è la pioggia

Edizioni E/O 2018

256 pp.

“Giorgia Lepore tells a story dense with meaning, that tackles issues about family, violated childhood, and promises that need to be kept—she does it with style, kindness and a dash of irony, which makes the reading all the more enjoyable.”

Milanonera



In the night of Saint Nicholas, in Bari, a terrible murder was committed. In a small house in the historical centre of the city, a twenty years old was found dead. Her body is traumatised with bruises and cuts, and around her there are traces that hint a baby was there: toys, biberon, clothes. But no baby to be found.

Inspector Gerri Esposito walks into the murder scene, followed by his boss, Marinetti, and inspector Sara Coen, with whom Gerri has a complicated relationship. The investigation opens up in the matter of a few days – cold days, when Puglia witnesses the rare sight of snow, and after that, rain.

After *I figli sono pezzi di cuore* and *Angelo che sei il mio custode* Lepore comes back with another story of violated childhood—a childhood that Gerri has to rebuild, fishing it somewhere in his lost memories.

Giorgia Lepore

Giorgia Lepore is an archeologist and art historian, she lives in Martina Franca and teaches Art History. She wrote *L'abitudine al sangue* (Fazi 2009), *I figli sono pezzi di cuore* (E/O 2015) e *Angelo che sei il mio custode* (E/O, Sabot/age 2016).

**“Giorgia Lepore digs deep into your soul through her words.
This story is a magnificent—and terrifying—heartbeat . . .”**

Donato Carrisi

**“What if Giorgia Lepore was actually the real,
great new voice of Italian noir?”**

Maurizio de Giovanni

The Gerri Esposito series



Massimo Carlotto

Massimo Carlotto was born in Padua, Italy. In addition to the many titles in his extremely popular “Alligator” series, he is also the author of *The Fugitive*, *Death’s Dark Abyss*, *Poisonville*, *Bandit Love*, and *At the End of a Dull Day*. One of Italy’s most popular authors and a major exponent of the Mediterranean Noir novel, Carlotto has been compared with many of the most important American hardboiled crime writers.

**“In hardboiled fiction, there is this hardcore Italian guy
I suggest: Massimo Carlotto. Tough as fuck.”**

Guillermo del Toro

“Carlotto is the reigning king of Mediterranean noir.”

The Boston Phoenix

**“Carlotto’s taut, broody Mediterranean noir is filled with
blind corners and savage set pieces. Pellegrini’s deeds are
unquestionably loathsome, but his witty Machiavellian
perspective, amplified by a class rage well attuned to the current
Italian zeitgeist, makes you root for him all the same.”**

The New Yorker

Blues per cuori fuorilegge e vecchie puttane



Edizioni E/O 2017
Europa Editions 2019
224 pp.

“Carlotto has written his hardest novel, the most simenonian in the exploration of women’s feelings and pain. The ending cannot be revealed, but it’s safe to say that the final twist is a punch in the gut. The last scene is unforgettable.”

Corriere della Sera

With a tight plot, precise as a Swiss watch, well-rounded characters dangling on hazy roads with no return, sharp irony and sincere humanity, Carlotto delivers a magnetic noir on the never-ending conflict between criminality and police force, where more often than not the victims are civils.

Blues per cuori fuorilegge e vecchie puttane sees the crossover of two of the most popular characters in Carlotto’s novels: Marco Buratti, aka the Alligator, and Giorgio Pellegrini, unfamous anti-hero of *The Goodbye Kiss* and *At The End of a Dull Day*.

Pellegrini, tired of his life on the run, starts cooperating with the police as an undercover – but something goes very wrong and a group of sicarios are sent to kill his wife and his lover. The investigation is given to the Alligator and his team, who find themselves stuck in a game of corruption and espionage that has them fighting for their own lives. And Marco has a lot to lose now, since he has fallen in love with a prostitute called Edith...

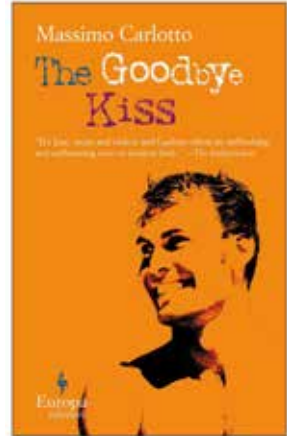
Germany Folio Verlag

The Goodbye Kiss

Won second place Grand Prix de littérature
policière in France 2003
Finalist for the Edgar Allan Poe Award

Edizioni E/O 2001
Europa Editions 2006,
translated from the Italian by Lawrence Venuti
194 pp.

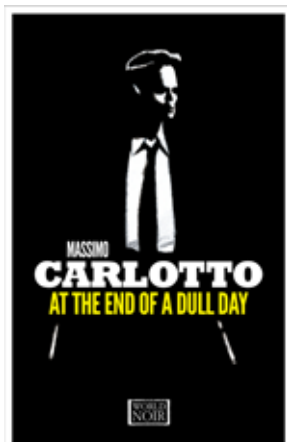
**“It’s lean, mean and violent and
Carlotto offers an unflinching and
unflattering view of modern Italy.”**
The Independent



An unscrupulous womanizer, as devoid of morals as he once was full of idealistic fervor, returns to Italy where he is wanted for a series of political crimes. To avoid prison he sells out his old friends, turns his back on his former ideals, and cuts deals with crooked cops. To achieve the guise of respectability he is willing to go even further, maybe even as far as murder.

Brazil Editora Nemo | **Bulgaria** Matcom | **Czech Rep** Dokoran (R) | **Korea** Wisdom Garden (R) | **France** Métailié (R) | **Germany** Tropen Verlag (R) | **Romania** S.C. Nemira & Co (R) | **Spain** Editora Planeta (R) | **Turkey** Tekrar Yayinci-lik/Encore

At The End of a Dull Day



Edizioni E/O 2011

Europa Editions 2013,

translated from the Italian by Lawrence Venuti

336 pp.

“What makes him (Giorgio) fascinating is his full-bore abuse of everyone else who crosses his path . . . Even though Giorgio tells his own story, he never comes across as sympathetic. His brutal bad-boy appeal is as shocking as it is undeniable. Carlotto provides a machine-gun pace, a jaundiced eye for political corruption and a refreshing absence of anything approaching a moral vision.”

Kirkus Review

Giorgio Pellegrini, the unforgettable hero of *The Goodbye Kiss*, has been living an “honest” life for eleven years. But that’s about to change. His lawyer has been playing him, and now Giorgio is forced into service as an unwilling errand boy for an organized crime syndicate. At one time, Giorgio wouldn’t have thought twice about robbing, kidnapping and killing in order to get what he wanted or to get out of a mess like this. But these days he’s too long in the tooth to face his enemies head-on. To get back to his peaceful life as a successful businessman he’s going to have to find another way to shake off the mob. Fortunately, though Giorgio’s circumstances may have changed, deep down he’s still the ruthless killer he used to be.

L'innocenza di Tommasina

Shortlisted to Premio Letterario

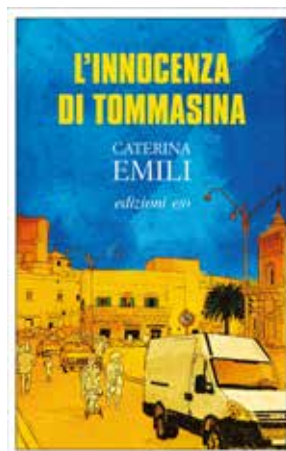
“Città di Rieti Centro d'Italia”

Edizioni E/O 2018

128 pp.

“L'innocenza di Tommasina is a novel of human weaknesses, silences, bitterness, hidden truths. A story that has strong roots into its land, where smells, tastes and sounds become a fundamental key to the plot, as do the many vernacular expressions that populate the novel—in its descriptions, it manages to be violent, vulgar and poetic altogether.”

Milanonera



One day, Tommasina hangs herself. Why? In which deep, profound part of her soul was she hiding all the pain? Or maybe someone forced her to do it? To solve this mystery Cesara, Tommasina’s big aunt, asks for help Vittore Guerrieri, man with a mysterious past and a present devoured by a gambling addiction.

Vittore has a van, he travels through Italy and sometimes beyond, to sell products from Puglia. It’s a job he made up for himself since he decided to move to Ceglie Messapica. He’s from Umbria, originally, but improvised this new pugliese life—or, at least, he tries to. Cesara asks him for help because he knows how to travel around the cities, and can find out Tommasina’s past, when she used to be a nurse in Turin and Perugia. Vittore, with his van full of olive oil, finds himself stuck in a dark plot, made of violence and revenge, while more mysterious deaths come to complicate a life he had just managed to balance.

Il volo dell'eremita



Edizioni E/O, 2017
160 pp.

“It’s weird how in the dark there’s always enough light to make it scary. *Il volo dell’eremita* by Caterina Emili is a book made of darkness, of surroundings, of hearts that meet, clash and get to know each other. It’s a beautiful book, intense, dense with earth, humanity and religion.”

Io Donna

Vittore Guerrieri sells olive oil and cheese, is obsessed with casinos, and has a messy, messy life. Travelling between Puglia and Umbria, he meets the only relative he has left, a cousin who has his same long nose and long legs. Nevertheless, he is fundamentally different from him: Volendo Guerrieri is an hermit, hidden in the caves of the Amerini Mounts, prisoner of an immense obsession with a God who doesn’t seem to want him, who doesn’t seem to understand him. A man who survives on thin air, while his cousin eats and loves his life away with no sense of self-control. A man who hides an intricate, brutal mystery that Vittore will be able to learn only at the very end, paying the price of who walks into the darkest parts of the human psyche. Once more, the readers find themselves stuck between a desire for justice and revenge.

A book complex and simple altogether, where Vittore’s ignorance is our own, in a game of pulling ropes and levers that excites us, scares us and paralyzes us till the very end of the final, incredible twist.

Caterina Emili

Caterina Emili is a journalist, a special envoy for various national newspapers and an author and presenter of radio programs on Rai networks. Born in Rome, she divides her time between Umbria and Puglia. Her debut novel *L'autista delle slot* was published by Besa and won the Premio della critica Città di Cattolica.

Clash of Civilizations Over an Elevator in Piazza Vittorio

Edizioni E/O 2006

Europa Editions 2008,

translated from the Italian by Ann Goldstein

144 pp.

“The rich variety of characters and psychological understanding place Mr. Lakhous in the tradition of Balzac and Dickens.”

The Washington Times



A small culturally mixed community living in an apartment building in the center of Rome is thrown into disarray when one of the neighbors is murdered. An investigation ensues and as each of the victim's neighbors is questioned, the reader is offered an all-access pass into the most colorful neighborhood in contemporary Rome. Each character takes his or her turn center-stage, "giving evidence," recounting his or her story—the dramas of emigration, the daily equivocations of immigration, the fears and misunderstandings of a life spent on society's margins, abused by mainstream culture's fears and indifference, preconceptions and insensitivity. What emerges is a touching story that is common to us all, whether we live in Rome or in Los Angeles.

This novel is animated by a style that is as colorful as the neighborhood it describes and is characterized by seemingly effortless equipoise that borrows from the cinematic tradition of the *Commedia Italiana*, as exemplified by directors such as Federico Fellini and Mario Monicelli.

At the heart of this bittersweet comedy told with affection and sensitivity is a social reality that we tend to gloss over and a surprisingly exact anthropological analysis of this reality that cannot fail to fascinate.

Amara Lakhous

Amara Lakhous was born in Algiers in 1970. He has a degree in philosophy from the University of Algiers and another in cultural anthropology from the University la Sapienza, Rome. He recently completed a Ph.D. thesis entitled “Living Islam as a Minority.” His first novel, *Le cimici e il pirata* (*Bedbugs and the Pirate*), was published in 1999. *Clash of Civilizations Over an Elevator in Piazza Vittorio*, winner of Italy’s prestigious Flaiano prize, is his second novel. He currently resides in New York.

“The author’s real subject is the heave and crush of modern, plyglot Rome, and he renders the jabs of everyday speech with such precision that the novel feels exclaimed rather than written.”

The New Yorker

“Intriguing psychological and social insight alongside a playful whodunit plot, exposing the power of fear, racial prejudice and cultural misconception to rob a neighborhood of its humanity.”

Publishers Weekly

Holland Rothschild & Bach (R) | **France** Actes Sud (R) | **Germany** Wagenbach (R)
Israel Keren Publishing (R) | **Mexico** Elephas S de RL (R) | **Japan** Michitani | **Spain** Hoja de lata | **Denmark** Palomar | **Poland** Claroscuro | **Korea** Bookspain

Confessioni di uno spammer

Edizioni E/O 2015

192 pp.

“Not your usual tear-jerking love story: a book with a punchy final, genially crafted, that will shock, entertain and even confuse its readers.”

Wired



London. An Italian guy works as a spammer, which is writing emails that scam people on behalf of a fake communication agency. One day he regrets his actions, he steals the address book and sends an apology message to 16 million people. The consequences are unpredictable: thousands of answers, admirers who appreciated his honesty and people who strongly criticize his actions. So strongly that the spammer, repented but also victim of the events unfolding, is forced to explain his whole life story in detail to justify himself. He starts a passionate confession that, email after email, brings alive a painful and unlucky love story. While he writes what happened, the spammer also updates his readers with the daily difficulties of living in foggy, heartless London, a city that lacks “kind women”, where his friend Matt is bullied for being tee total, and no one really finds what they’re looking for. With his confession he ends up winning the respect and love of everyone who keeps reading his emails, who start rooting for him and come back with advice. Up to the final twist.

Claudio Morici

Claudio Morici wrote *Matti Slegati*, *Actarus*, *La terra vista dalla luna* and *L'uomo d'argento*. He lives in Rome, where he performs live poetry.

“Morici is great at making the reader feel that very real parallelism between page and pixel, and through a spirited, sly, grotesque style he attracts the reader to his side, he befriends them. As in a great spam email, he reduces the space between real and fake. A very pop operation that nevertheless breathes humanity.”

Il Mucchio Selvaggio

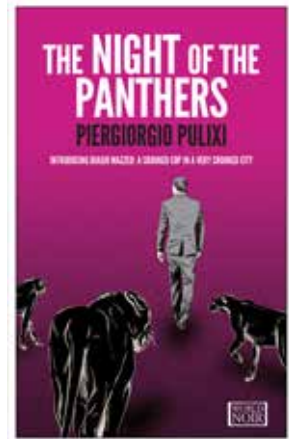
“A great novel, very funny, that also tackles the feeling of loneliness: as the protagonist writes ‘sometimes you come home and you’re so lonely that when you turn on your laptop you haven’t even received a spam email’. More than anything, the novel talks about the need to have a goal, a purpose, something that gives our lives meaning and makes us feel less alone.”

Il Fatto Quotidiano

The Night of the Panthers

Winner of Premio Glauco Felici 2015
Edizioni E/O 2015
Europa Editions 2015,
translated from the Italian by Carol Perkins
288 pp.

**Piergiorgio Pulixi's US
debute and an action filled
police drama that will have
readers' pulses racing.**



Inspector Biagio Mazzeo is the head of a special unit composed cops who have been trained in the investigation of organized crime. He is a kind of father figure to these hard men and he often leads them well beyond the confines of what is legal. But now they've been found out. In order to save his men from being smeared in a corruption scandal, Mazzeo sacrifices himself and is tried and sentenced to jail time. His sacrifice, however, isn't enough to get his men out of trouble. His unit has stolen a shipment of drugs and its owners want it back. This time, Mazzeo's boys have messed around with the wrong drug cartel, for these are no ordinary criminals, this is the "Ndrangheta, the infamous Calabrian mafia that is known to stop at nothing to get what's theirs. From behind bars Mazzeo has only one way of helping his men: making a deal with a young female police officer who promises he will be released and all charges will be dropped if Mazzeo embarks on a suicide mission to put an end to an underworld war. In a gripping crescendo of violence, vendettas and corruption, Biagio Mazzeo has to choose sides because this time it's not just his badge that is on the line, but his life.

Piergiorgio Pulixi

Piergiorgio Pulixi was born in Cagliari, Sardinia, in 1982. He is a member of Sabot, an experiment in collective crime fiction writing created by Massimo Carlotto, Italy's preeminent author of crime fiction. He lives in London.

“The Night of the Panthers is not only a great novel in terms of style and plot, but, in perfect noir fashion, it is useful for understanding organized crime in Italy . . . Pulixi’s literary promise has become a magnificent reality.”

Tempi Nuovi

“Pulixi has an amazing talent for plot development and an ability to throw readers off the scent by working in breathtaking twists.”

Thriller Magazine

“A gripping tale of violence, vendettas and corruption.”

Readings

The Biagio Mazzeo series



Three, Imperfect Number

Edizioni E/O, 2013

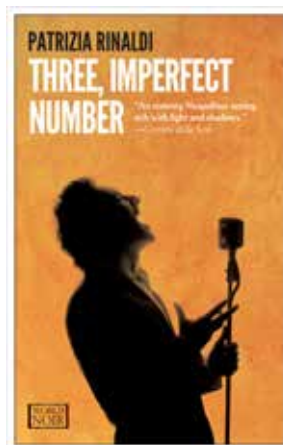
Europa Editions 2013

176 pp.

Optioned for TV.

“Patrizia Rinaldi’s love for words, their sound , their way of fitting together, pervades this coral novel.”

La Repubblica



The report that has just landed on Commissario Martusciello’s desk is unlike any other. The lifeless body of the Neapolitan singer Jerry Vialdi, a.k.a. Gennaro Mangiavento, has been found at the Naples football stadium; another corpse, this time a Jane Doe, has been discovered in the Bentegodi Stadium in Verona, hundreds of miles away. Both bodies were left in a fetal position with no signs of physical violence, the method and the madness behind them appear to hide some unutterable secret. Conclusion: a daring challenge left by a psychopath for the police, who have no idea where to begin. Except for superintendent Blanca Occhiuzzi: beautiful, blind from birth, forced by the dark that envelops her to perceive the world through only four senses, she feels the fear in people; she feels their guilt and their innocence. It is she who takes Martusciello by the hand, guiding him into the mind of a murderer with her very female, very sensual intuition. It is as if he were the blind one. Allusive, mysterious, rife with double-meanings, saturated with an exotic, almost esoteric musicality, Patrizia Rinaldi has found a radically new way of writing to tell the story of a thrilling new kind of heroine.

Germany Ullstein

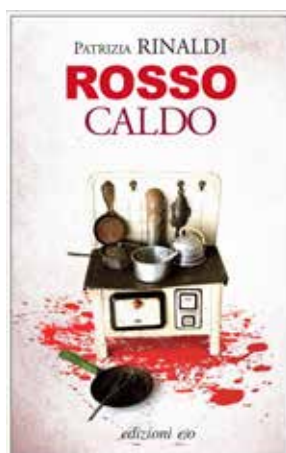
Patrizia Rinaldi

Patrizia Rinaldi lives and works in Naples, where she was born in 1960. She is the author of numerous works of crime fiction published in Italy. *Three, Imperfect Number* is her first work to appear in English.

“With a language that is authentic and poignant, the author managed to create a majestic novel capable of making the readers travel with their imagination into unknown lands, without ever losing sight of what’s real.”

Huffington Post

The Blanca series



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