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TREASURE ISLAND!!!

Sara Levine

Tonga Books // Europa Editions 2012

176 pages

Rights sold to:

Mondadori, Reservoir Books (World Spanish)



When a twenty-five-year-old woman reads Robert Louis Stevenson's classic boys' book, she decides she must Change Her Life. Eventually, her preoccupation with said classic will lead her to break the law, lose her job, murder a parrot, and drastically strain all bonds to those she holds dear. The novel slyly hijacks the salty language of boys' adventure fiction to depict a woman's attempt to control her life. It is also laugh-out-loud funny.

"Treasure Island!!! is undeniable: insane, hilarious and irreverent. When someone spikes your rum cocktail you want it to have the punch and the smooth finish that this novel does."—Alice Sebold, author of *The Lovely Bones*

"What an awesome book...Levine captures something at the core of the yearning we all have, especially today. Truly funny, joyous, unexpected, non-obvious—and wrong in all the right ways. A blast."—David Wain

Treasure Island!!! is a thoroughly original and unforgettable work...Reading it will make the time fly delightfully by. I recommend you do so at once."—Karen Joy Fowler, author of *The Jane Austen Book Club*

"Sara Levine is an acute observer of suburban family life and her voice is a wild ride; rocket-fast and all wit with real insight tucked inside the zingers."—Aimee Bender

“Had Grace Paley spent her youth hanging out with Larry David, listening to the Ramones, and reading Stanley Elkin, she’d have probably written something like *Treasure Island!!!*. It’s fast-paced and intimate, as warm at its center as its surface is mean, and funny, funny, funny. I love it. By the end of next week, I’ll have read it three times.”—Adam Levin, author of *The Instructions*

“Sara Levine has a gift for being outrageous and hilarious. Is there nothing sacred, has she no shame? Apparently not, thank heaven.”—Phillip Lopate

“*Treasure Island!!!* is outrageous, surprising, frightening, and funny, funny, funny—a hip grandchild of Poe, Nabokov and Peanuts’ Lucy Van Pelt.”—Mark O’Donnell, author of *Getting Over Homer*

“Sara Levine’s sardonic amusements engage and horrify. This is comedy as guillotine. If you are brave you may want to put your head in it.”—Jesse Ball, author of *The Curfew* and *Samedi, the Deafness*

Here I must confess an error. Back in August, I listed this book as a memoir...I mistook the time-honored fiction-in-the-voice-of-a-quirky-narrator as the real thing. In fact, Levine...has crafted a sassy first novel about a woman needing a life fix who hooks onto Robert Louis Stevenson’s *Treasure Island* as her salvation. After all, there’s so much to learn from hero Jim Hawkins: courage, resolution...and horn-blowing. Clearly, among other things, this rather spoofs the whole heal-myself memoir genre—and I got taken. I really do like this better as fiction, and since Alice Sebold liked it, too, selecting it for publication, you can’t go wrong.”—Barbara Hoffert, Prepub Alert (*Library Journal*)

“Are there really heroines so ardent and stubborn, plucky and misguided as the narrator of this novel? Dear writer, pray tell me *yes!* *Treasure Island!!!* deserves every one of its exclamation marks.”—Jim Krusoe, author of *Toward You*

“Slightly deranged and marvelous.”—Marcy Dermansky, author of *Bad Marie*

Sara is Chair of the Writing Program at The School of the Art Institute of Chicago. Her stories have appeared in *The Iowa Review*, *Nerve*, *Conjunctions*, *Necessary Fiction*, *Sonora Review*, and other magazines. She won a 2008 Bridport Prize for Fiction, a Special Mention in *The Pushcart Anthology*, and three citations in *The Best American Essays*. Her writing has been anthologized in *Best of Fence: The First Nine Years* and *The Touchstone Anthology of Creative Nonfiction: 1970 to the Present*.



Portuguese and Brazilian Rights available.

For further information please contact The Ella Sher Literary Agency, ella@ellasher.com

Elena Ferrante

L'amica geniale

The brilliant friend

edizioni e/o, 2011, 336 pages

"The raging, tormented voice of the author is something rare"

The New York Times



English excerpt will be available

Rights sold: Gallimard (France), Wereldbibliotheek (Netherlands), Lumen (Spain) Europa Editions (US & UK), Hakibutz Hameucad (Israel)

Lila and Elena have been friends since they were kids. They were always together, they grow up together. They love each other, they envy each other, sometimes might hate each other. They fight for their friendship, one influencing the other.

It's the story of a bond that grows parallel with the story of Italy. We follow Lila and Elena for fifty years, looking at the changes in their friendship, in themselves, in their neighborhood in Naples, in their country.

The Italy in the '50, made of misery and the struggle of surviving, of the economic boom, where everyone is trying to jump at the opportunity.

With masterful hand, within this setting, Elena Ferrante starts by taking us through the childhood and youth of Lila and Elena.

Elena Ferrante was born in Naples. Though one of Italy's most important and acclaimed contemporary authors, she has successfully shunned public attention and kept her whereabouts and her true identity concealed.

Previous novels:

L'amore molesto. Rights sold to: Finland; France; Germany; Greece; Hungary; Netherland; Norway; Portugal; Spain; US, film rights.

I giorni dell'abbandon. Rights sold to: Albania; Bulgaria, Czech Republic, Denmark, Finland, France, Germany, Greece, Hungary, Israel, Korea, Netherlands, Portugal, Romania, Spain, Turkey, US, film rights.

La figlia oscura. Rights sold to Albania; US, Spain, Germany, France, Netherlands, Israel, Hungary

Portuguese and Brazilian rights available. Please contact The Ella Sher Literary Agency
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Viola di Grado

Settanta acrilico trenta lana

(Seventy percent Acrylic thirty percent wool)

Edizioni e/o, 2010, 192 pages

Spanish Rights (Alpha Decay)

Portuguese Rights (Porto Editora)

French Rights (Seuil)

Dutch Rights (Wereldbibliotheek)

German Rights (Lutherhand)

Premio Campiello Opera Prima

Premio Rapallo Carige

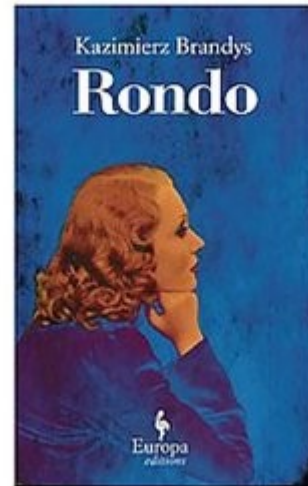
As dark as Amelie Nothomb as literary as Elena Ferrante, a debut novel that is the new voice of edizioni E/O.

Camelia lives with her mother in Leeds, in a house next to a cemetery where the mould seems to creep up the walls. Their life has been shattered as death has robbed them of a father and husband, now they communicate only through looks, glances, gazes and stares, a new alphabet the daughter has had to invent as her mother has declared the death of language when her husband died. Camelia used to study Chinese, but now earns a living translating instruction manuals for washing machines, her mother, once a renowned flautist, is now obsessed by photography. One day Camelia finds some strange clothes in the trash, and she decides to take them, adopt them, start a new life from here on. She wanders around and comes to meet Wen, a Chinese who works in a boutique, and who accepts to teach her Chinese. It's the beginning of a love, a love through a new language, a love as strong as denied, a bad kind of love, a love that might include Wen's brother.

Viola Di Grado was born in Sicily, studied oriental languages in Turin and now lives in London.



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RONDO

Kazimierz Brandys

World English – Europa Editions, 400 pages

Italian – Edizioni e/o, 390 pages

Rights sold to: **Acantilado** (World Spanish)

In a polemical letter to a magazine editor, Tom contests an article's portrayal of his time as a resistance fighter during WWII. Rumored at the time to be the illegitimate son of Poland's revered Marshal Pilsudski, Tom abruptly found himself the symbolic heir to Polish nationalism when German forces occupy Warsaw. In his efforts to win the affections of a leading actress of the Warsaw stage, and to protect her from the dangers of the real Resistance, he conceived of an imaginary political cadre, "Rondo" and conscripted his beloved actress into it. The idea is innocent at first, but through its own comic momentum, Rondo becomes a major force in the Polish underground. As Tom is drawn into the internal politics of the Resistance, the results are disastrous.

In Rondo, a modern classic of European literature Brandys gives us a compelling wartime narrative and an eloquent statement about political and personal exile suffused with a passionate, anecdotal warmth. One of the century's great literary figures, Brandys's voice has "quickened the conscience and enriched the writing of the twentieth century." (Time)

Kazimierz Brandys was born in Poland in 1916. He was awarded numerous prizes, including the Jurzykowski (1982), Prato-Europa (1986) and Ignatio Silone (1986). Brandys was made a member of the French Order of Fine Arts and Literature in 1993. He died in France in 2000.

Written in the late 1970s before the author's critically acclaimed set of memoirs, *A Warsaw Diary* and *Paris/New York*, this uncompromising piece of fiction attempts to describe the "objective truth" about the Nazi occupation of Warsaw and its tragic aftermath. Narrator Tom is ostensibly writing a polemic in response to an article in a literary journal that described, he feels erroneously, his own activities as a WW II resistance fighter. But the book doubles as a reflection on the fortunes of a generation who came of age during the war. Reputedly, Tom is the illegitimate son of a famous Polish general, which gives him a certain cachet among his peers and inevitably leads him to abandon his promising career as a lawyer to join the Polish Home Army at the onset of the war. Ironically, it is his participation in the resistance movement that leads him later to be branded a "subversive" and jailed by the Communists. He also has a love affair with a mysterious tormented actress--the book's

dominant storyline. Eschewing theatrics, Brandys presents the war years for the most part as banal, punctuated by acts of senseless violence; lethargic pacing and lengthy philosophical digressions detract from this otherwise splendid attempt to portray the lives of a displaced generation.

From Library Journal

Purportedly, this novel is a letter to a magazine correcting and revising an account of the nearly accidental creation of a Polish wartime underground cadre and its growth to a considerable political and military force. What the narrator's book-length "letter" more significantly reveals, however, is his own tormented progress toward moral and emotional maturity. From a dreamlike alienation, Tom edges toward awareness and responsibility. Along the way, even as he carries out covert anti-German missions, he must wrest free from an obsessive passion for a mad (and maddening) actress whose love lies elsewhere. Complex discussions with sharply etched characters--about theater, religion, politics, love--counterpoint the action and compel attention to the stresses of selfhood, especially during times of political catastrophe. *Rondo* is not always easy to read, but it may prove impossible to forget.

Arthur Waldhorn, City Coll., CUNY

Catalan, Portuguese, Brazilian and Latinamerican rights avaiable.

Please contact The Ella Sher Literary Agency, ella@ellasher.com

DAVIDE LONGO

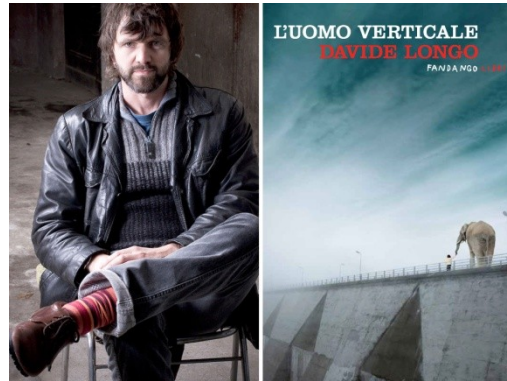
L'UOMO VERTICALE

(Vertical man)

Fandango, 2010, 300 pages

“One of the most important novels published in the last five years.”

ALESSANDRO BARICCO



Rights sold to:

French (Editions Stock); English (MacLehose Press); German (Rowohlt); Dutch (De Geus); Chinese (Shanghai 99), Brazil (Editora Octavo)

In this **harrowing and beautifully written** novel, Davide Longo tells the haunting story of Leonardo, a man that lives in his own shadow. Once a successful writer and University Professor, he lost his job, his wife and daughter after an affair with one of his students was discovered.

He lives his life in a vacuum barely reacting to the world that is falling to pieces around him. As the banks run out of money, food becomes scarce and immigrant workers are chased out of town, Leonardo appears untouched, unperturbed. Then his ex-wife turns up, asking him to take care of their two children while she tries to make it to Rome to find her husband.

The country's downfall quickly comes to a head and Leonardo is not prepared, especially now that he has his two children on his hands as well as the autistic son of an old friend. They try to escape to Switzerland but are forced to fold back and head to the coast. There is no war, just desolation and sudden spurts of violence. Each town they come across is abandoned, as is the countryside. Until one day they are surprised by a group of teenagers and adolescents who have turned into a primitive gang. They take his daughter hostage and enlist his son.

They beat Leonardo badly and leave him for dead. Worried he will lose trace of his children, Leonardo drags himself after the gang, suffering terrible pain the whole way.

And as things go from bad to worse Leonardo will touch rock bottom but then find the strength to carry himself and his family back towards the living, becoming a beacon for the world around him.

The story of *L'uomo verticale* may sound like something else you've heard about, if Davide Longo hadn't written it better than all the others."

Daria Bignardi, Vanity Fair

"Longo writes very little and writes like a God. His third novel *L'uomo verticale* is once again proof of this."

Max Libri

"There is the suspicion that Davide Longo is the most talented and intense writer of his generation."

Valentina Pignei, GQ

Davide Longo was born in 1971, he is a teacher, and lives in Torino.

Spanish and Portuguese held by The Ella Sher Literary Agency, ella@ellasher.com

IL MALE QUOTIDIANO

(Daily Evil)

Massimo Gardella

Guanda, 2012, 290 pages

Homicide detective Remo Jacobi is of Rumanian ancestry, but with no real ties to his fatherland. He lives in Vidigulfo, a tiny smalltown in Pavia's countryside, in an old farmhouse in constant need of repairs which he shares with his old father Johan. Detective Jacobi is a tired man, fifty years old, divorced and with no children – at least that's what he declares – and his career is a series of homicide cases which he seems to have deliberately ditched. He has no career prospects ahead and he is convinced that an invisible veil of horror is slowly taking over everyday reality, and nobody seems to realise it or paying attention to it. Real evidence of Jacobi's forebodings appears when in the nearby river a giant dead sheatish is found with a child's hand protruding from its mouth. Other body parts are found and the autopsy reports are merciless: it's brutal murder, the victim was tortured and raped before being cut into pieces. The only lead is a disturbing detail: the little girl had been branded on the ankle with a drawing that is reminiscent of the house of the Baba Yaga, the witch from Russian Folklore. Delving into this case, Jacobi comes up full frontal against pure evil. His motivation crumbles, his disenchantment is complete. With the help of his young and career-hungry aide Antonio Borghesi on the one side and Barbara Moroni, a journalist covering environmental frauds on the other, Jacobi pursues his investigation with skepticism: finding the real culprit won't change a thing anyway. His research leads him to a bunch of slavic thugs involved in the illegal exportation of sheatish – among other more vicious things – across the Eastern border, and with the underworld of illicit exploitation of the river for touristic purposes. Jacobi will also cross paths with Scanna: a dangerous man, former Italian soldier who serviced in Somalia and Kosovo in the 90s, then turned mercenary. Many are the jigsaw pieces that Jacobi is unaware of, or maybe he doesn't want to fit together. It's the same old story: evil and its apparent lack of meaning lead to an even greater and more vicious evil against which any struggle is pointless.

Massimo Gardella (Milan, 1973), translator of fiction and non fiction for several Italian publishers, is the author of an essay on editorial editing and translation for the brand "Scrivere" (De Agostini–Scuola Holden, 2007). His short novels appeared in a few anthologies. As a musician, he wrote the soundtrack for the documentary Giorgio Feroni – Ai confini del mondo (Chiarelettere, 2010). In 2009 he published his debut novel, *Il Quadrato di Blaum*, for Cabila Edizioni.

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L'ENERGIA DEL VUOTO

(The Energy of Vacuum)

Bruno Arpaia

Guanda, 2011, 260 pages



Finalist at the Strega Prize

Rights sold to: Russia (United Press)

A spy story on the adventure of Modern Physics . An international intrigue at Geneva's Cern (European Centre of Nuclear Research).

On a Swiss motorway, by night, a car swiftly proceeds towards Marseille. On board, a man, Pietro Leone, member of Geneva's UN, is racing away in the night with his child Nico. Pietro himself does not really know why he is escaping and from what. All he knows is that, for several days, somebody is checking all his movements and his family's. His Spanish wife, Emilia Vinas and Cern researcher, hasn't come back home from office the night before. She is responsible for one of the experiments on *Large Hadron Collider, LHD*, the most powerful particles accelerator ever built in the world...

The adventure of physics, from Einstein to the string theory, is a fascinating subject. This is what a young, beautiful journalist from Madrid also discovers: she has come to the Cern to write an article for her paper and she is totally fascinated by these theories and the world of physics. Thanks to her questions we start being involved in a world that might sound mysterious to most people but that, in these pages, is the background of a real adventure novel and thriller. Because in this center of studies and researches, many passions, intrigues and personal interests find place.....Where is Emilia? What are Pietro and Nico running away from....?

“Bruno Arpaia is one of those rare writers who face art and literature with the only ambition to be coherent with life and with his own times...” Luis Sepulveda

Bruno Arpaia, born in Ottaviano (Naples) in 1957, is journalist, editorial consultant and translator of Spanish and Latin-American literature. He published several novels which got many literary awards (Hammet Italia Award, 1997 for *Tempo perso*; Premio Selezione Campiello 2001; Un Autore per l'Europa 2001 for *L'Angelo della Storia*; Premio Napoli and Premio Comisso 2006 for *Il passato davanti a noi*. All his books are published by Guanda – including a book on Conversations with Luis Sepulveda, *Raccontare, resistere*, and the essay *Per una sinistra reazionaria*.

For further information on Spanish and Latinamerican rights, please contact The Ella Sher Literary Agency,

ella@ellasher.com

Claudio Morici

L'uomo d'argento

(Silver Man)

Edizioni e/o, 208 pages, 2012

“A crisis affects all the Western countries, it is not one of the many, it is the final one, the decisive one”

A crisis spreads off all the Western countries. It is not the same we are accustomed to: it is the last crisis, the final one. What do we have to do? Where do we have to go? There is only one place that is safe and that has been spared: it is the town where the main character of this novel lives.

Here in this place, many years ago, a group of teens like him realized in advance what was going to happen and decided to hide and isolate. They founded a new community based on free beer, sex without love, flat brain, with no worries and no plans. Now it has become the place where everyone would like to go and stay. Former programmer, former architects, former bankers... Their number increases every day: like a backwards flood of immigrants including episodes of racism and discrimination as well.

Jenny is one of the newcomers. But Jenny is different from the others. She is not the depressed, absolute boring type, excluded by everyone and obliged to beg for bits of friendship and humanity. Jenny has been there for a very long time, nobody knows how long ago. That's the reason why the main character (we will never know his name) cannot take her out of his head. They begin an absurd love story, made of lies they tell each other, with the hope of changing someday and full of cultural diversity, all symptoms of a collective neurosis that concern all of us and from which we have no escape at all.

The only person that seems to keep well is a mysterious silver painted man. He has been sitting on a bench for years, doing nothing.

Money, job and welfare are over forever. There is more. The amusing habit of txt, the birthday parties, the season's sales, they are all over. Including our so called *psychological balance*, that, frankly speaking, has been unsteady since years.

Claudio Morici travels and writes. In 2009 he published *La terra vista dalla luna* (Bompiani), a comic and dramatic novel about the globalization of backpackers – *Actarus. La vera storia di un pilota robot* (Meridiano Zero 2007) tells about the story of temporary workers in Italy. *Matti slegati* is his first contribution for the publisher Stampa Alternativa, a novel inspired by his brief experience as a psychologist.



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Patrizia Rinaldi

Tre, numero imperfetto

(Three, the unperfect number)

Edizioni e/o, 192 pages, June 2012

The lifeless body of Vittorio Vivaldi, a singer from Naples, is found near the San Paolo stadium before the match. The corpse is lying in a corner of the goal and beneath the teeth holds a piece of the court grass.

Mr Malanò, from the police station of Piedigrotta, asks his colleagues of Pozzuoli for help: Mr Martusciello, the police officer who is not at all collaborative, detective Liguori, on the contrary helps a lot and asks the cooperation of Blanca Occhiuzzi a blind colleague who is specialized in decoding eavesdropping.

Next Sunday, the body of a woman is found standing near the pole of the goal in the stadium in Verona. Her face towards the end of the nest; she holds a piece of grass in her teeth.

The woman and the singer have been killed by the same poison, both have been sedated and then killed. After the on site inspection carried out in Verona by Liguori and Blanca that are becoming closer and closer, the detective finds out that Vivaldi had lost a huge patrimony in illicit betting, and dilapidated the remaining in lovers, prostitutes and cocaine.

But in the last year he has succeeded in recovering part of his lost thanks to an odd win.

Martusciello, Liguori and Blanca will find out that Vivaldi was involved in the illicit gambling affair. But will they clear all the obscure aspects? And explain the involvement of the lady of Verona?

Patrizia Rinaldi lives in Naples where she is born in 1960. She wrote many novels, theatre plots and children books published by Flaccovio, Mondadori, Stampa Alternativa and Einaudi Ragazzi

Blanca Occhiuzzi and the guys of the Police station of Pozzuoli are the characters of the humorous easy going noir style, which leads back to Camilleri and Malvaldi

Three impressive characters that step glamorously the Italian fiction world, thanks to an amusing and cultured way of writing

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NEW RELEASE

October 2011

Matteo Speroni

Brigate Nonni: I ribelli del tramonto



fiction

pp. 256, 14,00 euro

isbn 978-88-7394-174-3

When Retirees Spark the Revolution

MATTEO SPERONI'S AFFECTING NOVEL, set in an imagined Italian present and future, tells the story of thousands of retirees between ages 60 and 70 years who find out that the state coffers they've long relied on for their pension checks has been emptied out as a result of state corruption and mismanagement. A desperate group of elders decide to revolt, which they do against surreal backdrop of an Italy in shambles.

The pensioners join together with the marginalized, including immigrants and vagrants, and make camp in a decadent northern city (modeled on Milan) that is divided between rich and poor, residential neighborhoods and slums.

At the heart of the book is the "Morning Star" faction, headed by Vincent. He's a sixty-something cad driver fascinated by semiotics. In a setting that teeters between the dramatic and the bizarre, sometimes the comic, police come after him.

The narrative culminates with "Operation Big Spring," an event that Vincent and his companions hope will change the world.

Scathing, grotesque and poignant, Speroni paints a tragicomic vision of an Italy between today's headlines.

Matteo Speroni edits the Milan culture and entertainment pages of the newspaper "Corriere della Sera." He's a philosophy graduate who has also worked as an actor and radio host. He's the author of the novel "I diavoli di Via Padova," published by Cooper in 2010.

Vetro

(Glass)

Giuseppe Furno

Historical novel

Longanesi, September 2012; approx. 800 pages

Rights sold to: Aufbau (Germany)

Like *Doctor Zhivago* and *War and Peace*, *Vetro* is a choral novel where you can find war and survival, love and sorrow, and where a passion for history embraces talent in storytelling.

In the middle of a night in September 1569 the Arsenale of Venice goes up in flames and an entire neighborhood is burned down. The mystery surrounding this historical fact along with the subsequent build up to the war against the Turks, is the setting in which Giuseppe Furno has woven the intricate plot of this amazing novel. *Vetro* is the result of the author's 4 year long studies on original historical sources, and he skillfully takes the reader back in time.

While trade widens its horizons to reach the Americas, Venice is under pressure to secure the protection of the Catholic Church and embrace its belligerent aims. The Most Serene Republic must open its doors to the Inquisition, which culminates in the public book burning in Piazza San Marco. This is the backdrop against which young duty solicitor Andrea Loredan has to prove the innocence of a young lad accused of murdering his younger brother, to unveil the secret message hidden in the words of a nun's last dying words to him and to discover how these two events are tied to the explosion of the Arsenale and to his own personal family history.

Andrea is not just a young idealist but he is also the youngest son of the Doge, and his obstinate search for truth and justice leads him to be involved in an intricate sequence of crimes that puts his own name and very life at risk. To add even more spice and heartbeat to this story, Andrea has to choose between the love of two women: Taddea, a beautiful aristocrat belonging to a powerful family, and Sofia, a poor seamstress, whose love would slide him even more into the arms of danger.

In the end his courage forces him to evolve from an idealist but naïve young man, to an adult who is able to make bold, crucial and sometimes harsh decisions.

Vetro is a big fresco of humanity with all its contradictions, including the role of fate, that wriggles its way into history often determining its course. The characters are strong and vivid all-rounded figures, meticulously rendered, and evoke the subtle portraits of the time by Lorenzo Lotto.

Last but not least, this is a novel that pays homage to the city of Venice, which ultimately is the real heroine, as it comes to life in such a tangible way in all of its elements: earth, water, fire, air. And glass.

A strong and rich plot which captures the reader's attention, entertains him and will reward him with new historical insight.

A novel set in one of the most loved cities of the world – Venice – in one of its most fascinating historical periods, brought to life thanks to meticulous research.

Giuseppe Furno (Rome, 1953) is a successful screenwriter for both cinema and RAI television.

In 2007 he published *Cronache di un disinfestatore*, longlisted for 2007 Campiello Award and finalist at the Corrado Alvaro Award for the first novel.

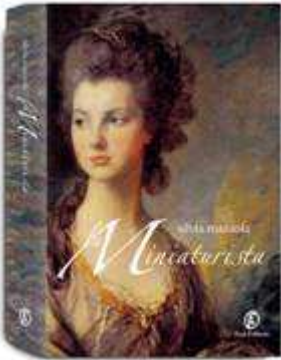
LA MINIATURISTA

The Miniaturist

Silvia Mazzola

Historical fiction

Fazi Editore, 2011, 430 pages



A tormented sentimental education set in 18th century Venice. A century after Artemisia, another female artist struggles to make her way in a male-dominated world.

Venice, June 1715. Aurora has just received a lace-making kit for her 15th birthday. It's what she needs to support her family as an embroideress, the path set out for her by her parents. But it soon becomes clear that fate has very different plans for her: under the guidance of her master, the abbot Luigi Fanelli, Aurora becomes the most famous and sought-after miniaturist in all of Venice. But her life takes an unexpected turn when she falls in love with Lord Edward Marvell, a handsome foreigner on a *grand tour* across Europe, and is forced to reckon with her master's cruelty and her father's stubborn indifference, with painting her only consolation. Determined to assert her independence as woman and an artist, she embarks on a journey across the courts of Europe, reaping great success while struggling with her troubled memories. Until an unexpected letter calls her back to Venice...

Aurora Zanon is an inspiring heroin torn between love and art, in line with Alexandra Lapierre's and Susan Vreeland's Artemisia and Tracy Chevalier's *Girl with a Pearl Earring*.

Silvia Mazzola was born in Milan but has lived for most of her life in London. She has written a number of cooking and lifestyle books. *The Miniaturist* is her first novel.

AN EXCERPT FROM THE TEXT:

“Venice was a city that could lift you up to the skies with its ethereal light, but could also drag you down to hell and leave you there to rot, like shellfish left out to dry in the sun, at the mercy of the flies. In the city where beauty and rottenness coexisted, it was hard to tell where one ended and the other began. And yet, I harbored the hope that he would be different from the others. His fall was my loss; his choice my defeat”.

For further information please contact The Ella Sher Literary Agency, ella@ellasher.com

Alessandra Libutti

THOMAS JAY

Fazi Editore, 2012, 320 pages

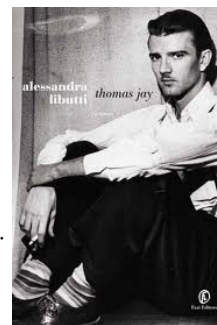
English extract available

Thomas Jay, which was **finalist** at the 2002 edition of the “**Premio Calvino**”, was first published in 2007 by a small Italian publishing house and become an instant cult, as attested by the many enthusiastic comments on the literary social network *Anobii*:

«Once you finish the book, your head is filled with the words of Thomas Jay. Even though you know that he, and his books, don't exist, you'll desperately wish they did. Once you've read this book, Thomas Jay will stay with you forever».

«The author plunges you in a tiny cell in the company of Thomas Jay, close enough to feel his pain and hear his cries. So close that you'll desperately miss him once the book is over»

Stefano Lorenzini, 15, has been living with his grandmother all his life, having been abandoned at birth by his parents. Upon his grandmother's death, the Italian social services send him to America to live with his mother, whom he's never met. Stefano, though – an ebullient, rebellious, fiercely independent kid – doesn't get along with his new family, and soon after runs away and starts a life on the streets. Convicted for a series of petty crimes, Stefano repeatedly ends up in juvenile detention. And repeatedly escapes. This goes on for a few years, until the system doesn't decide to punish Stefano – considered to be an irreparably anti-social offender – once and for all: as soon as Stefano turns 18, a judge appeals to the so-called “three strikes law” to sentence Stefano to life imprisonment. Escaping isn't an option for Stefano anymore. Not literally at least. If his body is in shackles, his mind isn't. Stefano turns to writing to vent off his anger and desperation. In a few weeks of furious writing he gives birth to his first novel, *In the Dim, in the Light*. He sends the manuscript to the only contact he has in the outside world: Samuel Atkins, a famous writer and critic, whom he'd briefly met while a few years back. Upon receiving the book, Samuel is shocked to discover that Stefano possesses an amazing literary talent. He decides to take the young boy under his wing, becoming his teacher and mentor and encouraging him to cultivate his talent. But he also makes a controversial choice: unbeknownst to Stefano, he gets his first book published under the pseudonym Thomas Jay, the name of the novel's main character. *In the Dim, in the Light* is instantly acclaimed as the work of a mysterious literary genius. In Atkins' mind, he is trying to safeguard Stefano from his own genius, to avoid his fragile ego from being crushed by the weight of success and expectation. Over the course of the following ten years, Samuel gets three more of Stefano's novels published. Throughout this period, Stefano – whom has little access to outside information – is convinced to be writing simply for himself and for his friend and mentor, Samuel Atkins, as part of his “therapy”. He certainly doesn't imagine that in the outside world “Thomas Jay” has acquired an almost legendary status, thanks also to the mystery surrounding the writer's identity...



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Previous book sold to:
UK (Pushkin Press)

Filippo Bologna is back with a humorous novel rich in dramatic moments: a defence of vanity and a dark, irreverent, ensemble novel on the vices of literary society – which are after all the same as Italian society's as a whole.

Take a young Beginner that has allowed success to go to his head, an established Writer with some problems at home, and a Master in the twilight of his life, with all the hardships of old age, and let them make the finals for the country's most sought-after literary prize. They are narcissistic, vain, and cynical – people who would sell their own mothers for a spot in the rankings.

What are they willing to do to win? How far will they go? And can the price for immortality be life itself?

Filippo Bologna was born in San Casciano Bagni in 1978. His debut novel *How I Lost the War* was honoured with both the Premio Fiesole and Premio Bagutta (debut work) prizes, and was published in England by Pushkin Press.

Filippo Bologna

THE PARROTS

FICTION



Filippo Bologna
THE PARROTS

SERIES: Fandango Libri

NUMBER OF PAGES: 320

PRICE: 16,50 euros

ISBN: 978-88-6044-261-1

PUBLICATION DATE: April 2012

World Rights: Fandango Libri

German Rights: Literarische Agentur Michael Gaeb

Spanish Rights: The Ella Sher Literary Agency

Sandro Veronesi was born in Florence in 1959. He has a degree in architecture. He won the Strega Literary Award in 2006 with *Quiet Chaos*, translated in 20 languages. The French edition also won the Prix Femina 2008 for best Foreign novel, the Prix Méditerranée 2008 and the 2009 Prix Cèvennes for best European novel. The Spanish edition won the Premio Novela Europea and the 2010 edition of the Premio Casino de Santiago de Compostela.

SANDRO VERONESI

GLI SFIORATI

In the middle of this novel there's a bomb ready to go off. Her name is Belinda, a beautiful blonde girl, seventeen year-old, who is going to stay for a couple of weeks with her brother-in-law, Mète, while the father of him and the mother of her could realize their dreams, making official their secret love with a marriage. Settled in Rome during a hot summer, in a suffocating atmosphere, this is the story of a generation who lives with naivety its youth, losing the deep and right sense of reality. Youngish and light-hearted, the heroes of this novel will be swept away by passion, extravagance, the disorder of their existence, and they will throw them in a furious race for reaching their desire and their ambitious, scared by the discovery of how difficult is keeping in touch with a lover. Sandro Veronesi wrote *Gli sfiorati* in 1991. In this novel, a cult opera for the readers who pay attention to him and his whole literary production, he creates ill-natured little heroes and he works on their life, following their innocence until its destruction in a novel full of merry desperation.



Sandro Veronesi GLI SFIORATI

SERIES: Fandango Libri

NUMBER OF PAGES: 367

PRICE: 14.00 euros

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World Rights: Fandango Libri

German Rights: Literarische

Agentur Michael Gaeb

Spanish Rights: Ella Sher Agency



Róbert Hász

Végvár (The Fortress)

250 pages, Hungary, 2001

Rights sold to: France (Viviane Hamy), Italy (Nottetempo), Germany (Klett Cotta)

Extracts from reviews:

“In this novel by Róbert Hász, the Balkans together with their culture and tragic awareness of life go symbolically to ruin, though without invoking the brutality of war. One can expect nothing. There is only waiting.” (*élet és Irodalom*)

“Hász’s *The Fortress* is certainly one of the best and most enjoyable novels of Hungarian postmodern literature.” (*Uj könyvek*)

“Róbert Hász’s novel strives for the universal language of world literature. It is about the life of an individual who feels himself totally lost in the Balkans of the present day.” (*Magyar Nemzet*)

“The language of Robert Hász can be compared to that of Kafka, Borges, and Eco. With his masterful style, wealth of ideas, and sensitivity, Hász demands of his readers attention and recognition.” (*Uj Könyvpiac*)

The novel takes place in the present, in the Balkans.

Its protagonist is Maxim Livius, a young reserve officer whose term of military service is coming to an end. His country is disintegrating, and there are unmistakable signs of decay in the army as well. Shortly before his discharge, Livius is detailed to a godforsaken border garrison in the mountains. On the rocky seacoast stands a graceful fortress, surrounded by mountains perennially enveloped in rain clouds.

On his arrival, Livius feels anger and resentment, for his long-awaited discharge has been pushed far into the future. He makes some remarkable observations: In this garrison, nothing appears to be as it should; nothing proceeds as elsewhere in the army. The food is of superb quality; commands are largely ignored; within the fortress, the soldiers are not permitted to carry weapons; all are unshaven, sloppily dressed, and seem to sleep incessantly. Puzzled, Livius determines that the fortress and its inhabitants are completely cut off from the outside world. There is no television, no radio, no newspapers, not even radio contact with the base. Yet none of that appears to bother anyone. The soldiers show no interest at all in the affairs of the world. They live a comfortable life as though in a dream world. Each is concerned with his own past, which he continually relives, as though on a journey through time. At first, Livius pooh-poohs the whole

business, but soon, memories attack him as well. He relives the years before his enlistment; scenes from his childhood flood his memory.

In parallel with the happenings in the fortress there unfolds a family and love story of the novel's hero. Once, in the garden, the past comes alive for Livius. All those appear who were once important to him. In his thoughts he continually returns to this garden; from there, the paths of memory set out in all directions, to return at the end of the novel. Past and present become intertwined. Even the hero does not notice at times when the one world passes into the other. It is no longer a question of memory, but of the continual passing between two coexistent realities.

In the revival of the past there regularly appears to Livius the figure of the dead Marshal Tito, his burial, as well as suppositions about the whereabouts of his corpse. Even the television broadcasts of the time provide no clarity. In the fortress, no one can understand the cause of the situation. Some believe in a miracle, while others are of the opinion that extraterrestrial forces have been carrying out experiments. The obsessive colonel ascribes it all to the machinations of the hostile neighboring country. He is certain that the enemy is attacking with nerve gas, which would explain the hallucinations. Although he is entirely uncertain whether there is anyone at all on the other side of the border, the colonel orders a tunnel to be dug under the mountain to enable an attack against the enemy. The tunnel collapses; panic breaks out among the soldiers; and the colonel is shot.

Meanwhile, Livius now and again finds small slips of paper with messages, as though someone were trying to tell him something. He now suspects that there is someone in the fortress who knows more than the others, who holds the threads in his hand, and is possibly prepared to reveal something to him. On the basis of one such message, he discovers that the only one who could be informed about everything is the camp guard Sljoka. That man tells him then about his mission. When it was observed in the mausoleum in the capital city that the marshal's corpse was keeping the past alive there, it was quietly removed to this remote fortress. The camp guard was given the job of watching over it. Sljoka knows all the secret doors, and the hidden cold rooms in which a large store of food has been hoarded.

He offers to Livius that from now on, the two of them should together guard the corpse, which resides in a glass coffin a wall of the fortress. Livius must choose. If he accepts the offer, then he will have chosen eternal refuge in this unreal place. If he rejects it, he must return to his decaying country, to the chaotic, warring outside world.

When Livius attempts to initiate his friends Pungarnik and Blinka into the solution of this conundrum, they both decline to get involved. By now, the colonel is dead; peace will soon return to the garrison; here one is well taken care of and can continue to dream. Why should they go out into the uncertain and threatening world? Livius, however, rejects this sort of peace, and the accompanying isolation from the real world and the constantly returning past that the dead Tito offers the soldiers do not interest him.

The events of the two different temporal planes find a synchronous conclusion: In the garden, the illusory family idyll dissolves, and the secret of the fortress is revealed.

In the last scene, Livius flees from the fortress, and as he is climbing down the steep cliff to the bay, the alternatives remain open: Does the last scene announce a new illusion, perhaps a sort of logical extension of the “real” past, or is it a vision of the fulfillment of a last wish before death?

*

Róbert Hász: “One cannot escape from one’s past or the tug of history...one can do so at most for a time, and then sooner or later, fate and the future gather one to themselves.”

*

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Judit Fenákel

Levéláría (*They loved the opera*)

151 pages, Hungary, 1993

“Judit Fenákel’s books speak for themselves. One does not need to point out their worth to the educated reader.” —Imre Kertész

This novel recounts the history over half a century of the love between a man and a woman, filled with doubt and despair, guilt and absolution, a shared childhood, and a shared love of opera.

Before:

Anikó Grossman is a high-school student, the daughter of a wealthy Jewish lawyer living not far from Szeged. She is preparing for her birthday party and is thinking about her presents, but she also thinking constantly about a young man who—as soon becomes apparent—is unattainable to her.

Nine Years Later:

Anikó survives the war and the Holocaust. The first performance of the new opera season is “Madama Butterfly.” She would like to lose herself in Puccini’s music, but the seat next to hers is unexpectedly taken by the man on whom she had long ago had a crush, Kálmán Turián, the son of a prominent judge. He has aged considerably and gives the impression of weariness.

Nine years earlier, they had also sat next to each other for Mascagni’s “Cavalleria Rusticana.” Then, her father was waiting for her in the foyer and said, “It is brave of him to appear with a Jewish girl. You can’t expect anything further from him.” They parted with Mascagni, and met again with Puccini. The two performances separated more than nine years, indeed an entire world. Anikó had lost her parents in the concentration camps, Turián had only recently returned from being held as a prisoner of war. What a difference: voluntarily to depart life like Cho-Cho-San in “Madama Butterfly” or to be gassed like Anikó’s parents.

Anikó and Turián see each other only at the opera. They look forward nervously to the next performance, “Rigoletto,” each fearing that the other will not appear. They listen to Count Monterone’s curse, “...until for the crime that you commit, a stern judge grants me atonement,” and they begin to worry.

Turián wants to meet outside the theater. “You have changed so much,” he whispers in her ear. “How so? What was I like before,” Anikó asks in surprise.

Since they cannot converse at the opera, they begin to bring each other letters to the performances. These letters speak of more than memories of earlier nights at the opera.

Turián finally induces Anikó to meet with him outside the opera. He learns that in the hopelessness of her love for him, she had married a poor young Jewish boy, who was shortly thereafter called up for war work and died shortly thereafter. Her only “memento” of him is a child. On account of her daughter, Anikó entered into a loveless marriage.

The next operas are “Tosca” and “The Marriage of Figaro.” Many of the arias and the accompanying emotions displayed on the stage have a shared symbolism for Anikó and Turián.

Anikó and her second husband, Péter Körösi, become more and more estranged. An unskilled worker, he belongs, according to the Communist ideology, to the “privileged class.” Körösi is “pushed” into a managerial position. He begins to drink and gradually comes to believe that he has been called to something greater. He becomes colder toward his wife and stepchild. He suffers from feelings of inferiority.

Anikó has difficulties at work. Because of her “immoral” romantic attachment she is summoned by the authorities in the name of socialist morality, and a short while later is released. Things go no better with her husband. The time comes when shared drinking sprees and party loyalty no longer suffice for one to hold a managerial position.

Kálmán Turián becomes ill with Ankylosing spondylitis. He marries his therapist, who bears him a son. But from the outset, their relationship was not based on deep feelings. Turián becomes lonely and isolated.

Afterward:

Two old people sit on a bench in a park in winter. A man and a woman. Beside them, a portable radio is playing “Rigoletto.” They simultaneously reach for the search button. Then the woman’s hand glides into the man’s.

“I wanted to listen to music with you,” says Kálmán Turián. “I was thinking of ‘The Barber of Seville,’” replies Anikó. “You owe me that one; there the lovers are united.”

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ella@ellasher.com

Marco Rossari

L'unico scrittore buono è quello morto

(The only good writer is the dead one)

edizioni e/o, 2012, 224 pages

A book dedicated to the ones that want to write and to the ones that willingly would get rid of writers, actually... a declaration of love to the art of writing.



What would happen if James Joyce was refused all of his books? And how would react Tolstoj when invited by a radio in Rome to listen to Ilaria da Foggia's opinions? And if William Shakespeare would appear in court charged with plagiarism?

These are only a few of the many paradoxical portraits that this book offers to the readers. Through an easy-going prose, the book light up **meanness and splendour of the literary world**, without sparing any celebrities. Authors and readers, publishers and translators end up smashed in a pot of novels and stories, that mix a metaphysical Prague, renamed Kafkiana, (where the brothels carry names such "The Castle", "The conviction", "The convict colony") with a hyperliterary San Francisco, where beatnik doubles are lingering in the streets, a drunken writer is up against a sex addict she-reader and a poetaster competes with the most boisterous poetry slam of the world.

An **exhilarating parody for aspiring writers and experienced readers**, that rattles off an unforgettable series of aphasic characters, which are getting lost in the tragicomic maze of letters .

Marco Rossari published *Perso l'amore (non resta che bere)* in 2003 with Fernandel, *Invano Veritas* for E/O in 2004 and *L'amore in bocca* (Fernandel 2007) .

He is a translator, a journalist a publisher consultant, a contributor of *Wired* and *Il Primo amore*.

He translated Percival Everett, T.S.Eliot, Mark Twain, Alan Bennet, David Nicholls, Hunter S. Thompson, David Benioff and many others.

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ella@ellasher.com

The
Ella Sher
Literary Agency

For further information:

Tel +34 93 12 50 596
Mobile +34 664 51 53 58

Email: ella@ellasher.com
Website: www.ellasher.com