



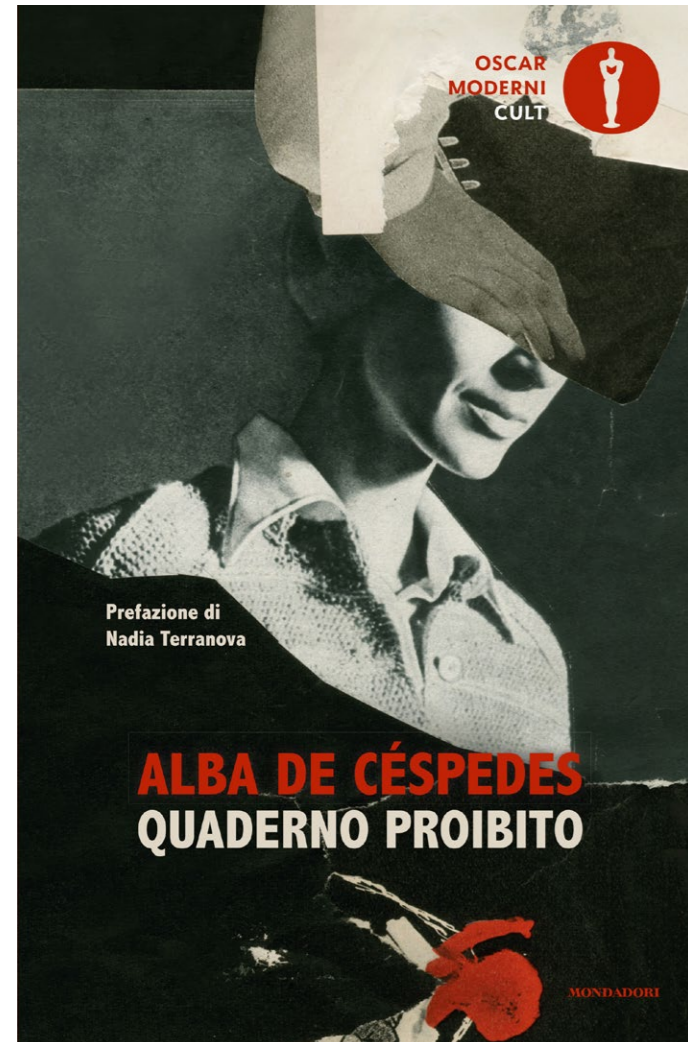
MONDADORI

BACKLIST TITLES

| Classics



Secret Little Book | Quaderno proibito



A little gem with echoes of Ferrante

Until Valeria began confiding her secret thoughts and feelings to a little black book, she never suspected how dissatisfying she had become with the shabby gentility of her bourgeois life. Suddenly she realized that her individuality was being stifled by the demand of her own high standards of devotion and duty to her husband, her daughters and her son. What goes on behind Valeria's respectable façade – the conflict between the parents and children, husband and wife, their friends and lovers – is gradually unfolded.

An intimate confession that leaves the reader shaken, feeling a sense of recognition of the universality of human relationships.

ALBA DE CÉSPEDES (Rome, 1911 – Paris, 1997)

is one of the greatest Italian novelists of XX century, author of massive international bestsellers, such as *Nessuno torna indietro* (1938) and *Dalla parte di lei* (1948).



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ALBA DE CÉSPEDES

On Her Side | Dalla parte di lei



Alessandra Corteggiani, retraces the events from her family and personal life to depict – strictly “from her side” – those years of Italian history between Fascism, Resistance, and Reconstruction. Among the characters, her mother stands out: she killed herself for love, and her daughter refuses to repeat that destiny. Her father sends her to live with relatives in a remote village in Abruzzo hoping she will learn to accept her subservient role. Alessandra grows instead more aware of “women’s issues” and becomes determined to obtain for women the same respect that is usually paid to men. The crucial event in her life is falling in love with Francesco. But their love is destined to a tragic end. A sophisticated game of mirrors from which a woman’s awareness emerges and manages, in a world increasingly dominated by men, to transform resignation into rebellion.

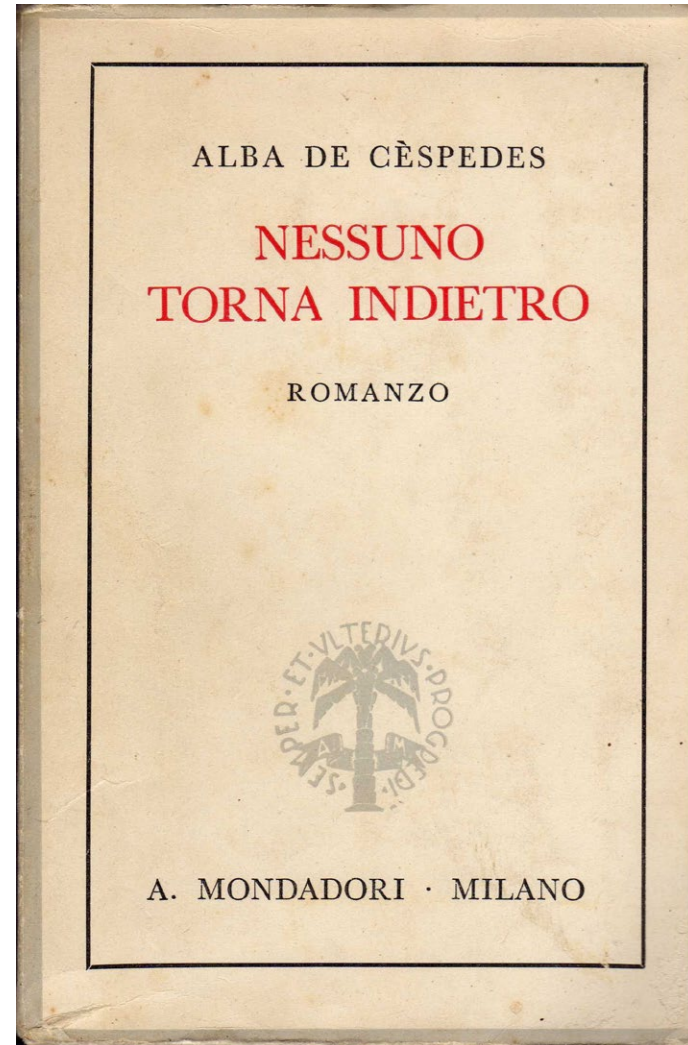
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ALBA DE CÉSPEDES**No Turning Back** | Nessuno torna indietro

Alba de Céspedes' first novel, *No Turning Back* was banned by Fascist censors after publication in 1938 for rejecting the Fascist model of “the exemplary wife and mother” in favor of a non-normative femininity, one which was deemed potentially disruptive of the regime’s social rules. It later sold 200,000 copies, was translated in 24 languages, and placed de Céspedes among top international writers.

Set in 1930s Rome, the novel revolves around eight young women at Grimaldi, a women’s college run by nuns. As we follow Emanuela, Xenia, Silvia, Vinca, Anna, Valentina, Augusta and Milly, stories from their past and present mingle, which explore the need for identity, self-assertion, and autonomy from the domineering male figures in their lives, including fathers, lovers, suitors, and professors.

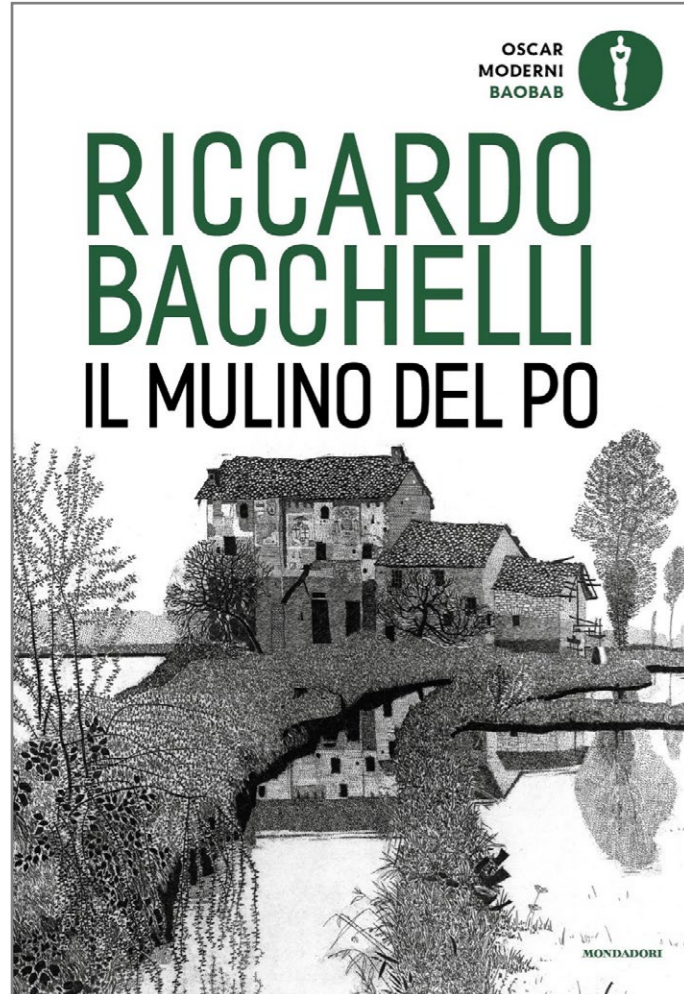
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The Mill on the River Po

Il mulino del Po



Autumn, 1812. During the Napoleonic Armata's disastrous retreat from Russia, the soldier Lazzaro Scacerni of Ferrara saves an official from drowning in the frozen waters of the Vop River. He is rewarded with instructions for how to get ahold of a treasure, a sum Lazzaro brings back to his homeland, where he decides to build a mill.

Autumn 1918. Another battle, another river (the Piave), another Lazzaro. Four generations have passed, Italy has changed, and on the shores of the Po, the Scacerni family has experienced joys, hopes, pains; the events shift like the river's own flow. In both direct and indirect ways, the Scacernis have participated intensely in the political and social life of our Italy, from the Restoration to the Risorgimento, from the first workers' organizations to the Great War.

A saga of humble characters and their land that holds a mirror to the whole world and history itself, *The Mill on the River Po* has the broad sweep of an epic.

RICCARDO BACCHELLI
 (Bologna, 1891 – Monza, 1985)

Editor of "Voce" and co-founder of "Ronda", Bacchelli has written novels, works of theater, essays, and poems. Among his principle works are *Il diavolo al Ponte Lungo* (1927) and the trilogy *Il mulino del Po* (1938-40).

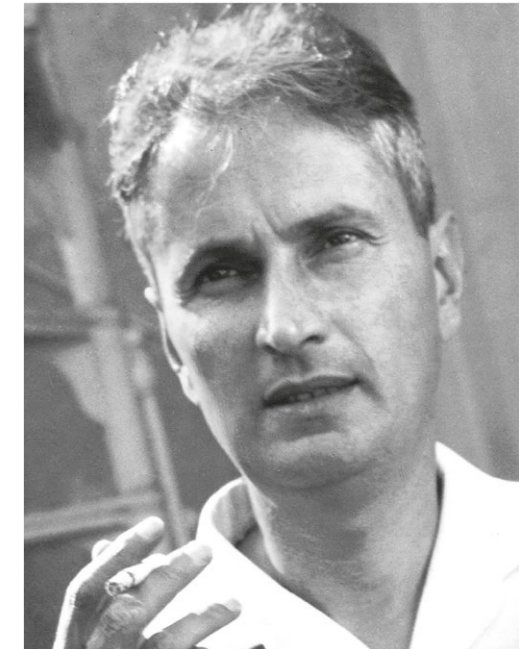


Bube's Girl | *La ragazza di Bube*

The day after the Liberation, Mara falls in love with the partisan Bube, a hero of the Resistance. Still caught up in the laws of violence and the desire for revenge even after his return to civilian life, Bube committed a crime; following a period on the run, he was captured and condemned to fourteen years in prison. By now a grown woman, one who has matured thanks to her feelings for Bube, Mara leaves behind the thoughtlessness and superficiality of her youth (a time when her only focus was a pair of high heels) to take responsibility for difficult decisions. She chooses to wait for him with a faithful, stubborn heart.

CARLO CASSOLA
(Rome, 1917 – Lucca, 1987)

An author much loved by the public, Cassola wrote numerous novels and collections, among them *Fausto e Anna* (1952), *Il taglio del bosco* (1959), *Un cuore arido* (1961), *Il cacciatore* (1964), *Paura e tristezza* (1970), *L'uomo e il cane* (1977), all titles whose rights are handled by Mondadori. *Bube's Girl* (1960, Strega Prize) inspired Luigi Comencini's celebrated film in 1963.

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EUGENIO MONTALE

The Butterfly of Dinard

Farfalla di Dinard



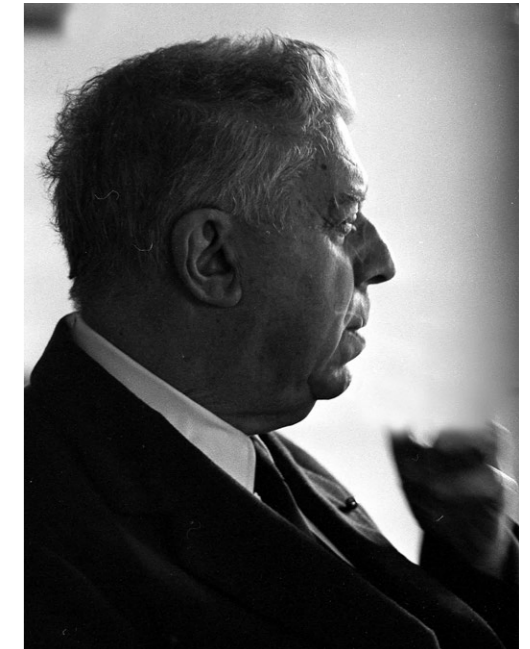
The little butterfly, saffron, came each day to meet me as I drank my coffee in the central square of Dinard, and he brought me (or so it seemed to me) his thoughts. Did he return again, after my departure, in that little square, so cold and windy?

A special sort of classic, thanks to the whimsy of its brief chapters, as well as the incomparable elegance of the writing (not far conceptually from the *petit poème en prose*). It offers us pages and pages that transcend normal genre borders between the short story, literary criticism, and prose poetry.

Montale begins his journey with episodes from his childhood and youth, before examining a series of short, stylized portraits (of an often grotesque sort), for the most part untrustworthy snobs, immersed in a world now lost. He does so with an exemplary exactitude and moments of refined humor. He follows these with texts dedicated to animals and objects capable of igniting memory, concluding with a series of short images in which he himself appears to us with all his existential tics laid bare.

EUGENIO MONTALE (Genoa, 1896 – Milan, 1981)

A master of twentieth-century poetry and winner of the 1975 Nobel Prize, Montale made his fiction debut with *Ossi di seppia* (1925), followed by *Le occasioni* (1939), *La bufera e altro* (1956), *Satura* (1971), *Diario del '71 e del '72* (1973), and *Quaderno di quattro anni* (1977).



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The Materassi Sisters

Le sorelle Materassi



Chance – but more than chance life’s twists and turns, and more precisely those of family – would have left them inseparable spinsters. But the lives of two old Florentine sisters, patient embroiderers and dutiful workers, are turned upside down by the arrival of their gorgeous nephew Remo, who drains them of the savings they’ve accumulated through long years of work. The boy’s exuberant joy compensates for their financial decline, instilling in the two old spinsters the illusion that they too are a vital part of existence.

Into *The Materassi Sisters* (published in 1934), Palazzeschi pours all his art as a great interpreter of smalltime Italy. He plays with and delights in its contrasts in a grotesque key, holding the narrative in constant suspense between comedy and tragedy, between laughter and melancholy.

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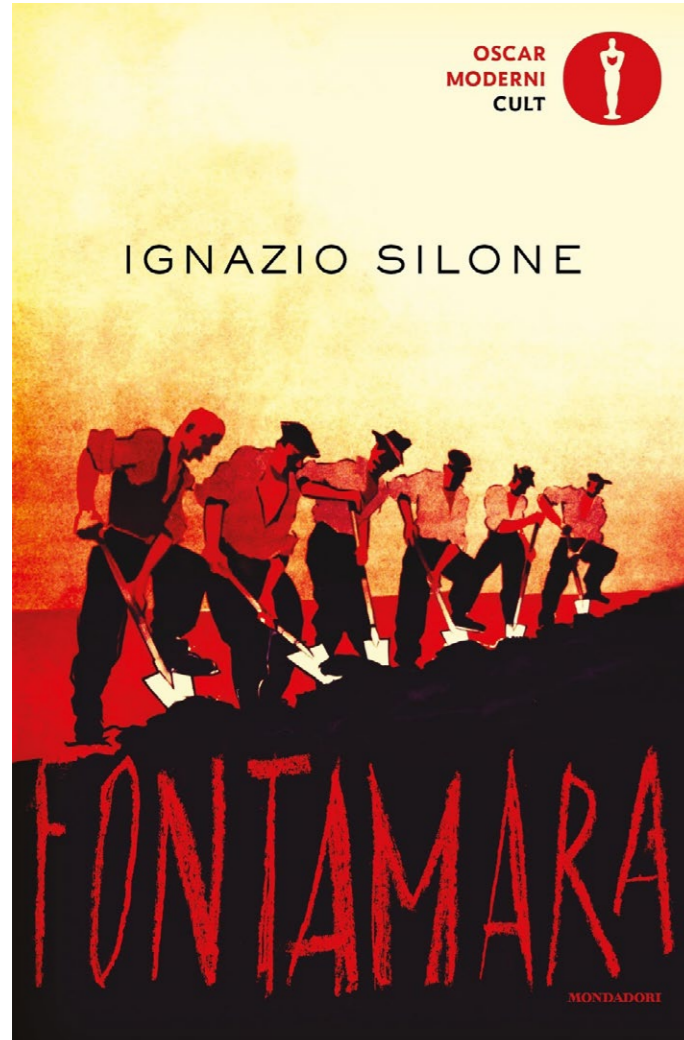
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ALDO PALAZZESCHI
(Florence, 1885 – Rome 1974)

Among the leaders of the European Avant-Garde, most celebrated for *Le Sorelle Materassi*, Palazzeschi wrote numerous other works, including *L’incendiario*, *Il Codice di Perelà*, *Due Imperi... mancati*, *Il Paio dei Buffi*, *I fratelli Cuccoli*, and *L’interrogatorio della Contessa Maria*.



Fontamara



During the first years of the fascist dictatorship, in Fontamara, a small village in Abruzzo, the lower class – laborers, unskilled workers, poor artisans – suffer abuses and injustices so constant that they seemed natural as the rain, the wind, the snow. Berardo Viola, who carries a spark of rebellion, endures the tortures of the fascist militia and is killed. He rises again as a symbol, however imprecise and unrealistic, of a certain level of dignity.

In *Fontamara*, a work interwoven with a precise historical truth and marked by alternating registers, Ignazio Silone succeeds at creating a popular ballad, an evangelical parable, and a political satire in a rhythmic choral style that violently denounces every injustice.

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IGNAZIO SILONE

(L'Aquila, 1900 – Geneva, 1978)

Silone (the pseudonym of Secondino Tranquilli) was a writer with a strong sense of civil and political obligation, whose work includes essays such as *Il fascismo. Origini e sviluppo* (1934), *La scuola dei dittatori* (1938), and *Uscita di sicurezza* (1965), and novels such as *Fontamara* (1933), *Vino e pane* (1936), *Il seme sotto la neve* (1941), *Il segreto di Luca* (1956), and *L'avventura d'un povero cristiano* (1968, Campiello Prize).



God rules over all, master of the heavens.

*Then comes Prince Torlonia,
master of the earth.*

Then come the guards of the prince.

*Then come the dogs of the guards
of the prince.*

Then, nothing.

Then, more nothing.

Then, more nothing.

Then come the hicks.

And that's pretty much it.



When it first appeared in 1936, *Bread and Wine* stunned the world with its exposé of Italy's fascist state, putting a spotlight on the regime's use of brute force and brainwashing. Through the story of Pietro Spina, who returns from fifteen years of exile to organize the peasants of his native Abruzzi into a revolutionary movement, this courageous work bears witness to the truth about any totalitarian regime.

As we watch Spina caught between fear and bravery, hunted, and forced to live in hiding and in disguise, the hallmarks of Silone's literature reemerge: the debate around revolution, faith, and justice, the exploration of the society of the lower class, reactions to Fascism, and the lure of birthplace and memory.

Ranked alongside Orwell and Camus as a writer who linked the hope for social change to the value of political freedom, Silone is one of the major voices of our time, and *Bread and Wine* is his greatest novel.

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The Rest of Nothing | Il resto di niente



An extraordinary work of historical fiction about the life of Eleonora de Fonseca Pimentel, born Portuguese but Neapolitan by adoption, who was a poet, a writer, and one of the first female journalists in Europe. A friend of intellectuals and revolutionaries, from Vincenzo Cuoco to Mario Pagano, she played a leading role in the adventure of the Neapolitan Revolution of 1799, hoping to win over a people that knew only misery, both moral and material, with the ideals of freedom and justice.

The Rest of Nothing reconstructs the arc of the woman and the revolutionary with an extraordinary evocative force and historical rigor. An entire city acts as the background: Naples at the end of the eighteenth century, the capital of a great empire and a center of culture, with its eternal contradictions and vive beauty.

ENZO STRIANO (Naples, 1927 – 1987)

A journalist, teacher, and expert in education, Striano is the author of the novels *I giochi degli eroi* (1974), *Il delizioso giardino* (1975), *Indicenze di Sorcier* (1978), and *Il resto di niente* (1986). *Giornale di adolescenza* (2000) was published posthumously.

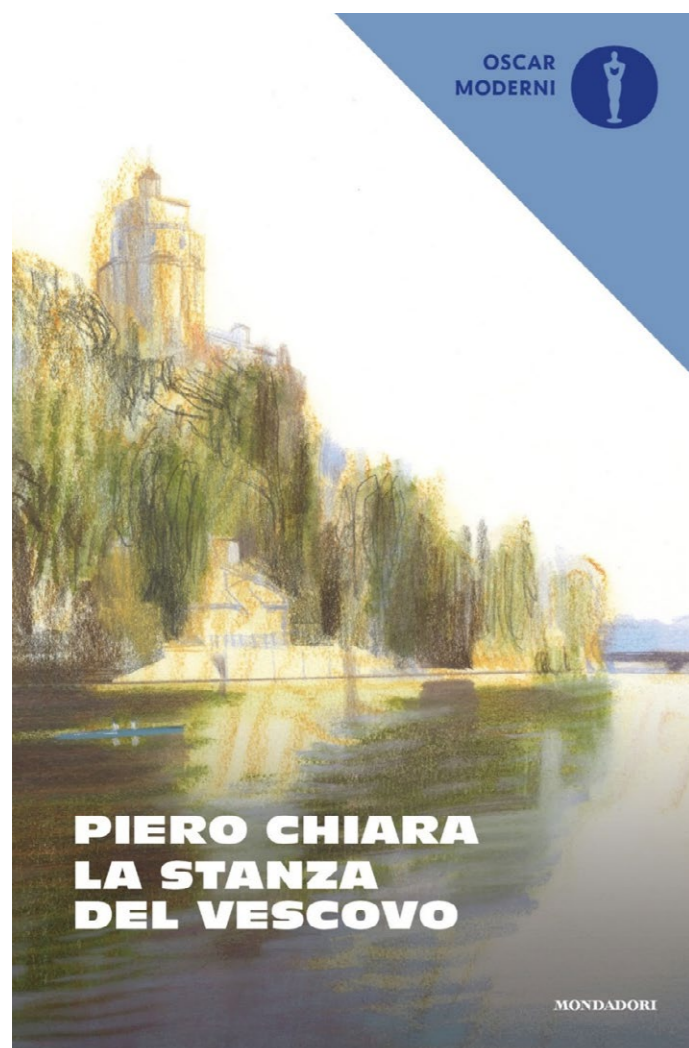


| Modern Classics



The Bishop's Bedroom

La stanza del vescovo



A psychological thriller set on Lago Maggiore, one of the most beloved and trendy Italian locations.

Summer 1946. World War II has just come to an end and there's a yearning for renewal. A man in his thirties is sailing on Lake Maggiore, hoping to put off the inevitable return to work. Dropping anchor in a small, fashionable port, he meets the enigmatic owner of a nearby villa who invites him home for dinner with his older wife and beautiful widowed sister-in-law. The sailor is intrigued by the elegant waterside mansion and stays in a room previously occupied by a bishop. The two men share the same taste for idling and erotic adventures and sail together making new conquests. But tragedy puts an abrupt halt to this tranquillity. What really happened on the dock?

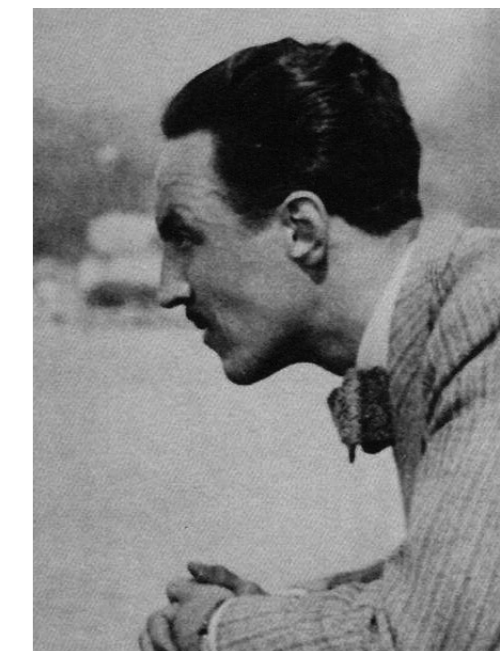
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PIERO CHIARA

(Luino, 1913 – Varese, 1986)

was a leading Italian author of the twentieth century who won over a dozen literary prizes and whose work is marked by psychological depth, melancholy humor, and a grasp of the essence of everyday life. He is the author of many acclaimed novels, among them: *I giovedì della signora Giulia* (1970), *Il pretore di Cuvio* (1973), *La stanza del vescovo* (1976), *Il cappotto di Astrakan* (1978).



I consider myself to be the son of Piero Chiara... I was his devoted reader. I've always loved storytellers and Chiara had great powers of seduction.

ANDREA CAMILLERI

Piero Chiara's novel is at once a murder mystery and a lyrical study of desire, greed, and deception. The ending is simply stunning.

ANDRÉ ACIMAN

The Disappearance Of Signora Giulia

I giovedì della Signora Giulia



Every Thursday for three years, Signora Giulia takes the train to Milano to visit her daughter. When she goes missing without a trace from her Lake Como villa, her husband – a prominent criminal lawyer and much older man - reports her disappearance to the detective Sciancalepre: how can such a beautiful woman just vanishing into thin air? The search begins – one that takes the detective beneath the tranquil surface of local *bourgeois* society, a world of snobbery and secrets, while mysterious shadows lurk around the grounds of the family villa. As his investigation gains momentum, the atmospheric novel, a classic detective story, turns into a thrilling game of cat and mouse: incriminating letters are exchanging hands and no one is what they seem. Every twist and turn takes us closer to Giulia – and further from the truth...

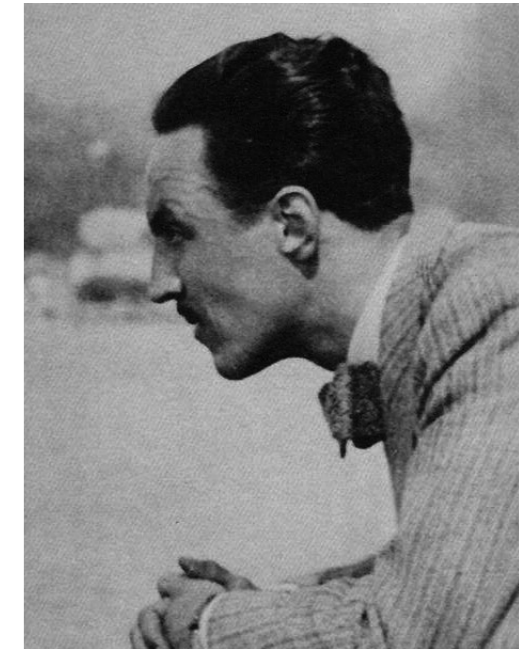
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The Lover with no Home Address

L'amante senza fissa dimora



Originally published in 1986, *The Lover with no Home Address* has never gone out of print.

The setting is Venice. The month November. Glittering worldliness and dubious shabbiness overlap, the princess and the vagabond hold hands, and passion and suspicion intertwine in a three-day Venetian adventure, bookended by the arrival of a train and the departure of a ship.

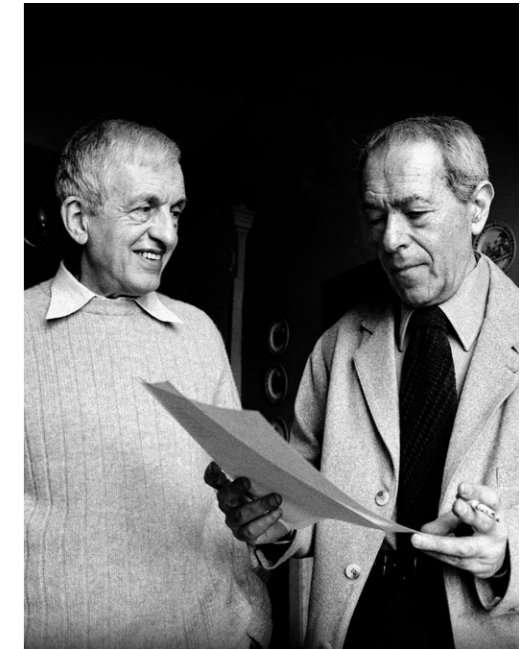
She is an elegant Roman princess who scouts for one of the large English auction houses. He is a fascinating, mysterious man of an indeterminate age, the leader of a tour group who seems to know every language and all secrets. But who is he really?

Around them, the canals and lagoons of Venice, a city which becomes a character in the novel in its own right. Poised delicately on the line between tragedy and comedy, F&L compose in this novel “a sort of Wagnerian motif held aloft by Mozart’s hands.”

Written with elegance and wit, this is an atypical, sophisticated, elaborated novel of love and mystery.

FRUTTERO & LUCENTINI
(or F&L)

was the usual way for Carlo Fruttero and Franco Lucentini to sign their joint work including the bestselling and celebrated novels *La donna della domenica* (1972), adapted into a movie starring Marcello Mastroianni and Jacqueline Bisset; *A che punto è la notte* (1979); *Il palio delle contrade morte* (1983) and *Enigma in luogo di mare* (1991), which were translated widely abroad.



An Enigma by the Sea | Enigma in luogo di mare

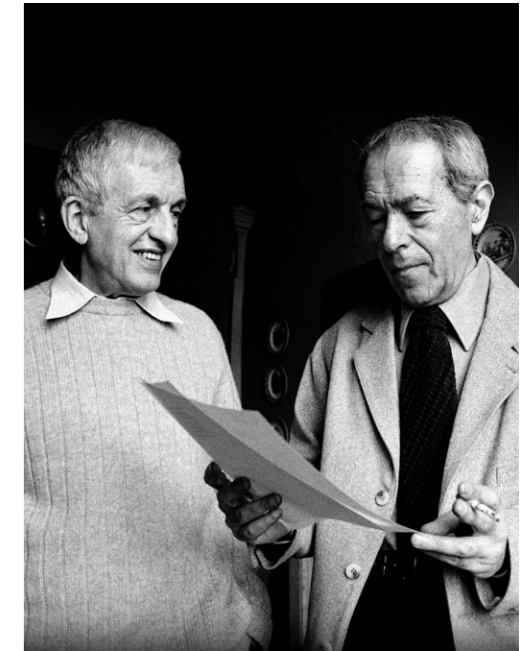


A wonderfully atmospheric and absorbing crime novel where shades of Agatha Christie mingle with the spirit of Umberto Eco.

The story takes place in Maremma, a rugged strip of Tuscan coastline, at Christmas. A strangely assorted cast of characters gathers together for the holiday season in their grand villas – among them, two elderly spinsters whose Tarot cards spell out a mysterious and fateful message; a self-styled Count who has arrived furtively with an ambitious model in tow; a famous retired German musician; an ex-jeweller from Florence who control his dogs with an ultrasonic whistle; a deserted wife with her two young sons; a couple of television comics, and a large cast of retainers, policemen, animals and local officials. One stormy night, two characters suddenly disappear and the enigma began to unfold... A funny and sharp-eyed portrait of sophisticated Europeans at play, a setting that is steeped in the haunting atmosphere of a wintry seaside resort, and an elegant human comedy.

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A Bit of Fever | Un po' di febbre

A Bit of Fever is a gathering of works of prose chosen by Penna himself in 1973. In the collection, as in the pages of a diary, the reader re-discovers Penna's classic subject matter: light, marvel, even life itself, which is the "remembering of an awakening." But the most powerful of them all is the icon of the child, *puer aeternus*, which transcends temporality as the symbol of an absolute infancy, the subject of a ceaseless mythography.

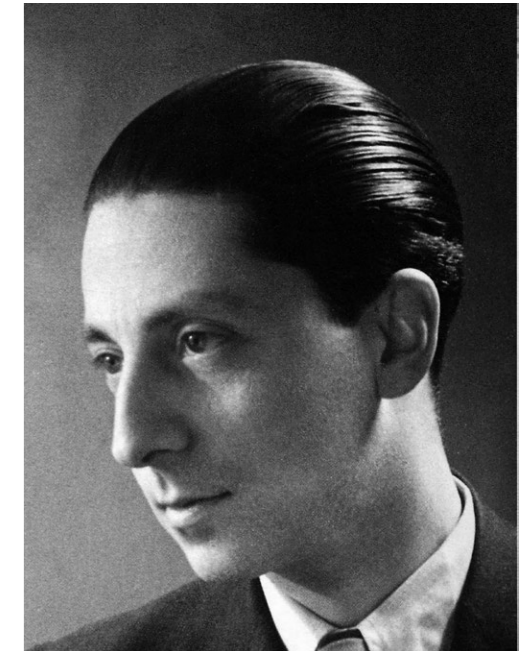
It is only in youth (or rather in the timeless youth of poets) that a gaze can be born capable of re-knowing the world through abandoning itself to a naïve amazement. But in order for that amazement to appear, we need something Penna hints at from the title itself: a "feverish relationship with reality."

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SANDRO PENNA
(Perugia, 1906 – Rome, 1977)

Penna lived on occasional jobs and in precarious conditions, despite the success of his first published poems in 1939, which were later awarded the Viareggio Prize in 1957. His poetry collection came out in 1973, the same year as the prose from *Un po' di febbre*.



The Mussolini Canal | Canale Mussolini

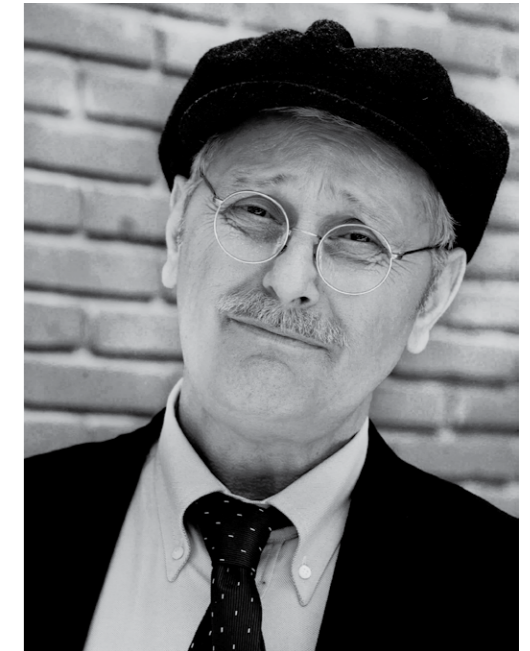


Walking alongside such masters as Steinbeck, García Márquez and Guimarães Rosa, this novel stands as a masterpiece of storytelling. This is the long but charming tale of the Peruzzi clan of sharecroppers, who moved from their native north to the malaria ridden Pontine Marshes near Rome for the building of Mussolini’s Canal. Pennacchi brilliantly brings them to life, from the courageous Uncle Pericle to the beloved Grandma Peruzzi (as sweet as she is merciless when governing the home with an iron hand) to the multitude of uncles and sisters. Among them Armida, the most beautiful woman in the village : different, strange, and something of a witch, she is constantly surrounded by her bees, which wizz around hissing words of caution and admonishment.

Antonio Pennacchi recounts Italy’s controversial, yet epic past from an ironic and unexpected angle, while showing profound sympathy for his characters, for the three generations of Peruzzis who fight, stubbornly and ferociously, against the unrelenting strokes of a merciless fate.

ANTONIO PENNACCHI
(Latina, 1950 – 2021)

was born in Latina, in 1950. He was a factory worker until the age of fifty. He is the author of many novels, among them: *Il fasciocomunista* (winner of the 2003 Premio Napoli) – which was turned into the film *My Brother is an Only Child* – , *Canale Mussolini 2* and *La strada del mare* (2021).



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When a breach birth leaves Paolo severely disabled, his father, the unsentimental Professor Frigerio, struggles to come to terms with his son's condition. Faced with his own limitations, Frigerio confronts the strange way society around him handles Paolo's handicaps and observes the boy's own surprising gifts.

A remarkable memoir of fatherhood and the winner of the 1989 Strega Prize, Italy's most prestigious literary honor. Sometimes meditative, often humorous, and always probing, Pontiggia's haunting characters linger and resound long after the book is done.

The significance of the title of the novel: when Paolo was three months old, an honest physician told his parents the truth about his condition: "These children are born twice. Their first birth leaves them in a difficult world, and they must learn to get by. Their second birth depends on you. Yet ultimately, their rebirth will be yours too."

GIUSEPPE PONTIGGIA (Como, 1934 – Milan, 2003)

An essayist, storyteller, and master of style, Pontiggia made his debut in 1959 in "Il Verri" with *La morte in bianca*. His narrative works include *L'arte della fuga* (1968), *Il giocatore invisibile* (1978), *Il raggio d'ombra* (1983), *La grande sera* (1989), *Vite di uomini non illustri* (1993), *Nati due volte* (2000); and a great number of non-fiction works.



The Lives of Unfamous Men

Vite di uomini non illustri



The imaginary lives of imaginary figures between the end of the nineteenth century and early two thousands. These are women and men hidden from destiny, whose memories emerge in their own voices, coaxed out with “historical precision.” Through them, we explore the events of a secret history made up of feelings, of memories, and of desires; a mythology both familial and personal, of those parallel lives so often hidden and ignored, explored here in an adept counterpoint of styles that gets at the language of the era and its inflections.

In applying the kind of chronology typical of the biographies of famous people to anonymous characters and to a narrative that is often internal, Pontiggia is able to illuminate the exceptional in the existence of each of these “common people.”

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| **P o e t r y**



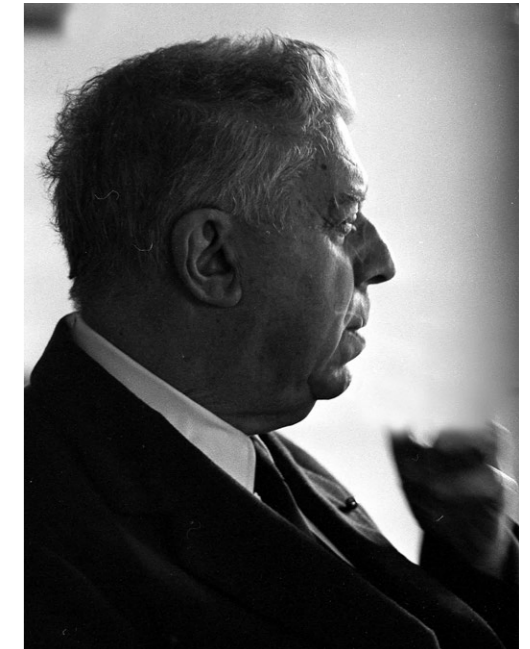


I do not know how, exhausted, you resist/ in this lake/ of indifference, which is your heart.

“My poetry must be read together, as one sole poem. I do not want to make a comparison to the *Divine Comedy*, but I do consider my three books as three canticles, three phases of human life,” declared Montale in 1966; in 1977, he reaffirmed that in all his life he had written “one sole book.” His eight collections appear as chapters of that single unitary work, through which each one finds its full meaning. From the *Ossi di seppia* of 1925 to the *Diary of '71 and '72*, with translations and scattered poems besides, his poetic work had a profound and enduring effect on 20th-century literature, of which it was an undisputed protagonist.

EUGENIO MONTALE (Genoa, 1896 – Milan, 1981)

A master of twentieth-century poetry and winner of the 1975 Nobel Prize, Montale made his fiction debut with *Ossi di seppia* (1925), followed by *Le occasioni* (1939), *La bufera e altro* (1956), *Satura* (1971), *Diario del '71 e del '72* (1973), and *Quaderno di quattro anni* (1977).



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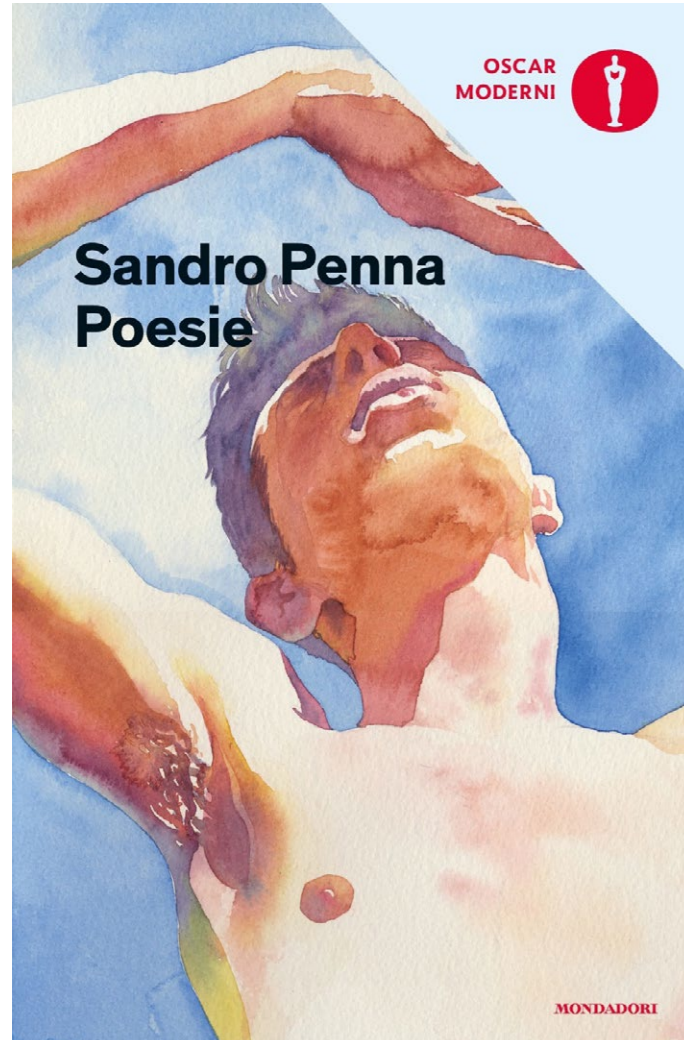
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The world you see as made of chains / is woven of the deepest harmonies

“These are the poems that, setting aside critical reception, I esteem most highly. They would be, in short, what I would leave to posterity if posterity existed.” That is how Sandro Penna introduced his poetry collection, the only one to be assembled by him personally, in 1973. The poems, written between 1939 and 1958, are extraordinarily compact in terms of themes and language; Penna’s is a clear poetry, which evokes a timeless, classic style and applies the lessons of Dante, Leopardi, Rimbaud, and Montale, among others, without ever falling into mannerism. But the poetry is only in appearance simple, its clarity and luminosity born from a dark place, from a mystery. Even now, Penna’s drama enchants the reader.

SANDRO PENNA (Perugia, 1906 – Rome, 1977)

Penna lived on occasional jobs and in precarious conditions, despite the success of his first published poems in 1939, which were later awarded the Viareggio Prize in 1957. His poetry collection came out in 1973, the same year as the prose from *Un po' di febbre*.



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It returns / your clear and fatal smile / like a lake / which snatches up men and boats / but colors our mornings.

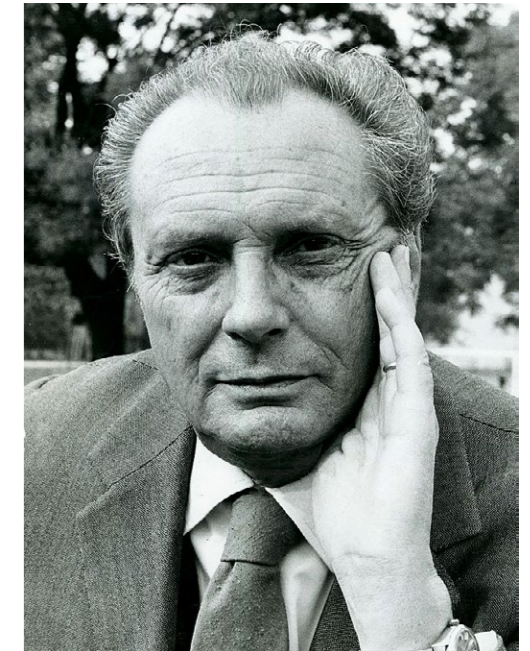
One can say of few other figures of Italian twentieth-century that “the man and the poet were one,” as wrote Vittorio Sereni’s friend and critic Pier Vincenzo Mengaldo. But for the poet from Luino, poetry was truly an all-consuming passion, one he experienced without false modesty; his was a passion born of waiting, of the ability to choose components in such a way that each one appears to us inevitable. Like Leopardi, like Mallarmé, Sereni concentrates his creativity on just a few texts, essential ones, born of an absolute, personal need and endowed with an incomparable finiteness of form.

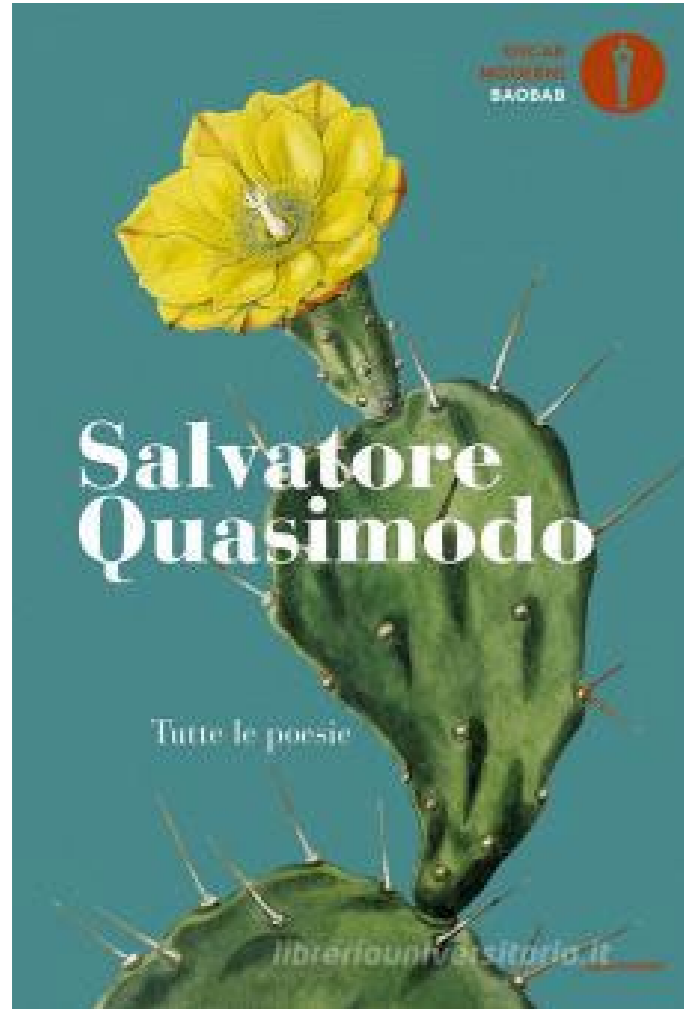
But alongside the demand to write verses, Sereni felt just as powerfully that which he himself called “the temptation of prose.”

VITTORIO SERENI

(Luino, Varese, 1913 – Milan, 1983)

Among the founders of the so-called “Lombardian Line,” Sereni was among the main founders of the review “Corrente” (1937-1940) and the literary director of Mondadori (1958-75). Among other recognitions, he received the Bagutta Prize for Translation in 1982 for *Il musicante di Saint-Merry* and the Viareggio Prize for Poetry for *Stella variabile*.



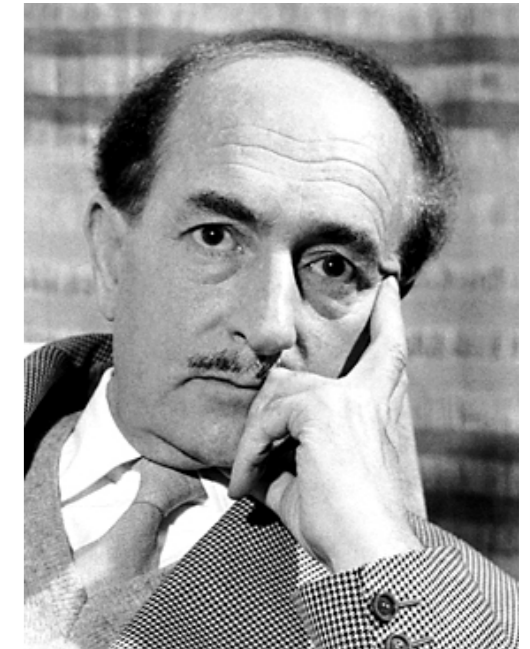
All Poems | Tutte le poesie

It seems to me I am an emigrant/ who watches tucked between his covers

Salvatore Quasimodo's complete body of poetry contains a journey of absolute originality that spans the whole 20th century, containing everything from notes of D'Annunzio, Pascoli, and the Crepuscular Poets to hermetic texts, from compositions linked closely to the dramatic historical events of the century to the poems of his final season characterized by a strong narrative dimension. His "poetic laboratory" of Greek lyric poets represents a crucial, pivotal point, one created not as a simple translation but rather as a real and proper autonomous book, a creative act through which Quasimodo found the authenticity of his own voice while giving life to texts of absolute beauty.

SALVATORE QUASIMODO
 (Modica, Ragusa, 1901
 – Naples, 1968)

A 1959 Nobel Prize winner and a poet and author of nuanced translations of classical texts from Greek and from Latin, Quasimodo made his debut in 1930 with *Acque e Terre*. A proponent of Hermeticism first and later of Neorealism (and a friend of Vittorini and Montale besides), he published numerous collections, including *Ed è subito sera* (1942), *Giorno dopo giorno* (1947), and *La terra impareggiabile* (1958).

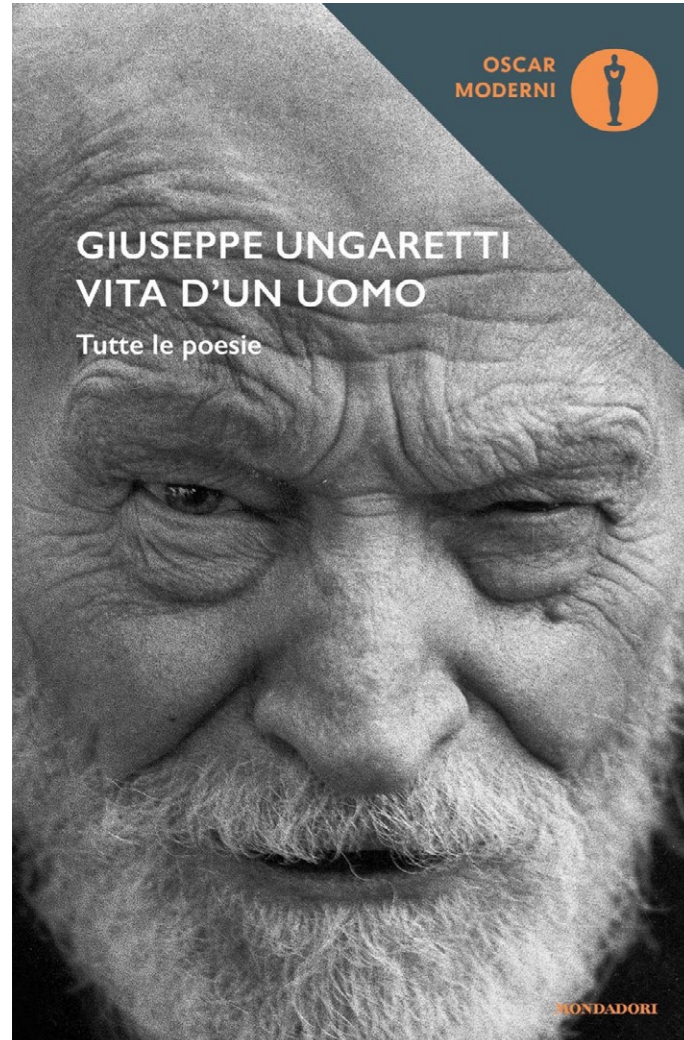
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GIUSEPPE UNGARETTI

The Life Of A Man – All Poems

Vita d'un uomo. Tutte le poesie

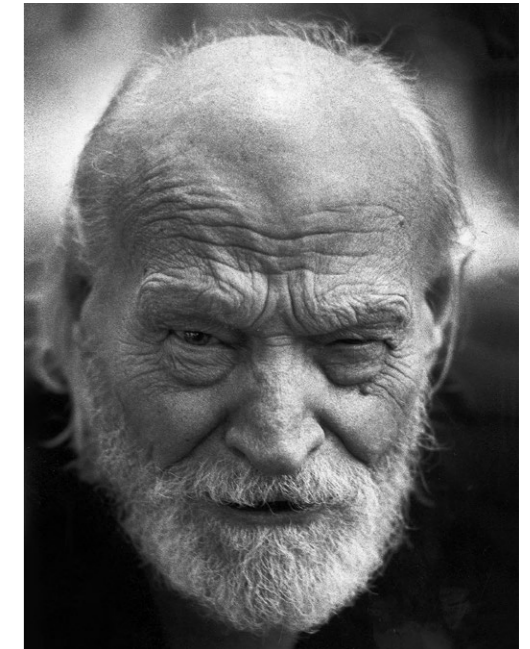


I am a poet
A unanimous shout
I am a clot of dreams

The face of a man emerges during the journey through *L'Allegria*, *Taccuino del Vecchio*, and the poems of the late-sixties: Ungaretti, with his unmistakable poetic voice. The collection carries us from the tragedy of the Great War, in which we see “the soft thread of the universe” to the rediscovery of the Italian poetic and artistic tradition that dominates the most complex lines of *Sentimento del tempo*; from the devastating experience of the death of the poet’s infant son, out of which the verses of *Il dolore* were born brimming with heart-rending tenderness, to the victory of faith that accompanied his old age.

GIUSEPPE UNGARETTI
 (Alexandria, Egypt, 1888
 – Milan, 1970)

Apart from being a great master of nineteenth-century poetry, Ungaretti produced refined work as a prose writer and a translator of authors such as Góngora, Mallarmé, Saint-John Perse and Blake.



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