



2023/24

Galaxia Gutenberg

Fiction



Our authors never write alone

Galaxia Gutenberg is not just the selection of titles that are collected in the following catalog; our foremost and personal challenges, tastes and wishes are here. Sharing it means, in turn, asserting the goal that moves us and what we also surely share with so many professionals in the publishing world: to publish works of fiction and nonfiction of the highest literary value, amplifying the most exciting voices we can find. It is part of our commitment for opening to the most varied works, Spanish and international, both from well established and from fresh writers.

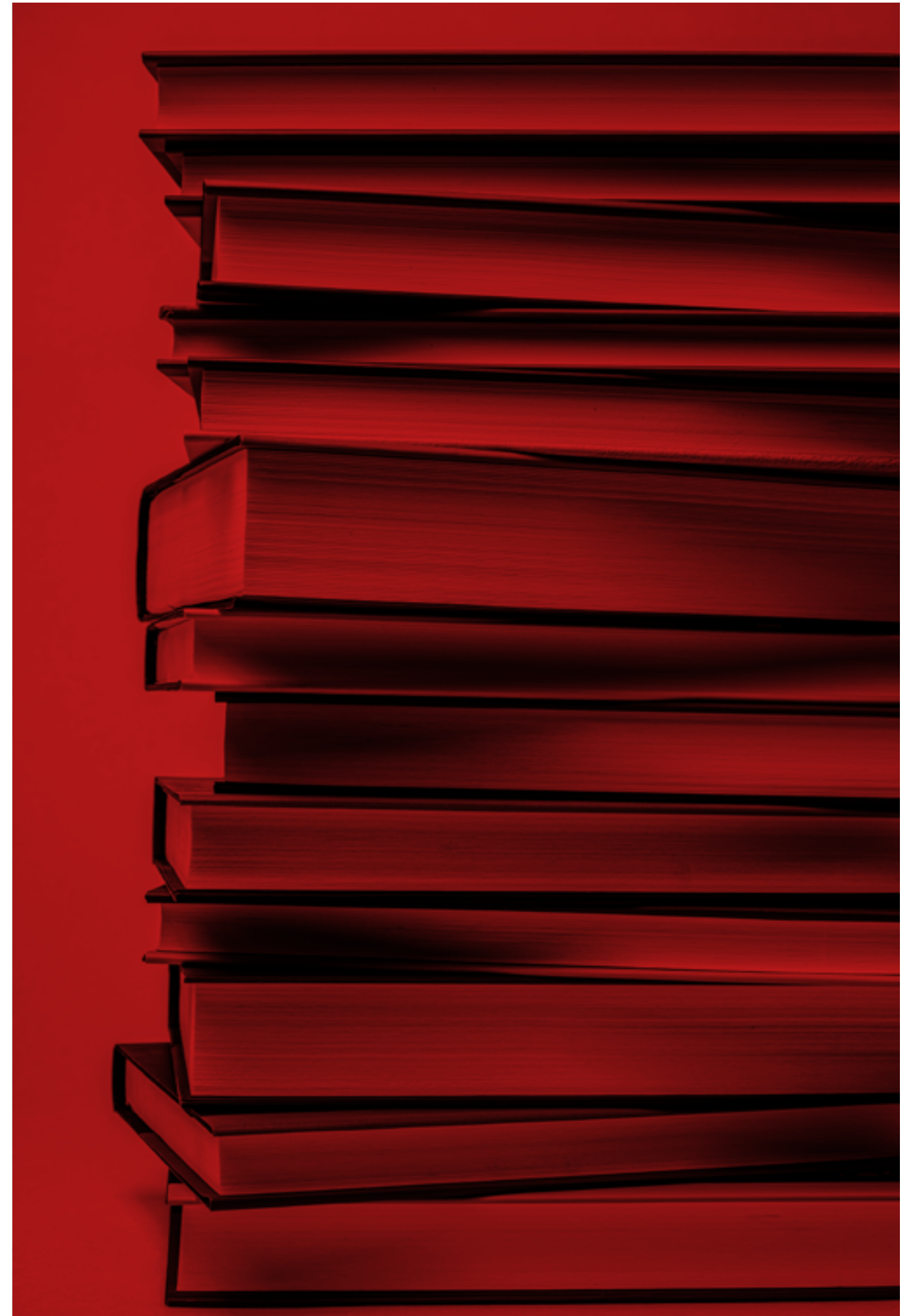
We believe in authors as the heart of everything we do. Theodor Kallifatides, Pablo D’Ors, Monika Zgustova, Edurne Portela, Vicente Luis Mora, Pilar Adón, Adolfo García Ortega... They are just a few of the incredible authors we’re proud to work with. Their works make our editorial fabric as solid as it is plural and heterogeneous. We are honored to have them with us and spread their voices all over the world.

Joan Tarrida _Editorial Director

Fiction

Author by author

Galaxia Gutenberg





LUIS
MARTÍN-
SANTOS

100TH
ANNIVERSARY
2024

Luis Martín Santos

He was born in Larache (Morocco) in 1924 and died in Vitoria in 1964 due to a car accident. He studied medicine at the University of Salamanca and received his doctorate from the University of Madrid. In 1951 he became director of the psychiatric sanatorium in San Sebastián. His novel *Tiempo de silencio* (Seix Barral, 1962) is a fundamental work in the history of Spanish literature. As other great figures of literature, Martín-Santos shows in it his obsession for turning language into explosive matter. His prose, psychological, vertiginous and suggestive, attains its peak in this acclaimed novel which in its time was translated into more than 20 language.

Because of his early death, Martín-Santos somehow became a kind of mystery. But he is not just the author of *Tiempo de silencio*; we have been able to access his broader work, thanks to the task of compiler scholars and to the author's children. As a result, several of his texts were collected posthumously, and in 1975 his unfinished novel *Tiempo de destrucción* appeared in a specialised critical edition. In 2022, Galaxia Gutenberg recovered *Tiempo de destrucción* and published its definitive edition for the first time, for the delight of readers of good literature today.

LAST TITLES PUBLISHED IN GALAXIA GUTENBERG

2020 El amanecer podrido -relatos con Juan Benet- (The rotten dawn -stories with Juan Benet-)

2022 Tiempo de silencio (Time of Silence) -ebook-

2022 Tiempo de destrucción - edición definitiva (Time of Destruction - definitive edition)

“The low-real is the discovery of a new literary truth. The real element is used in all its unadulterated purity. But with a new intention. The real is not used in its entirety, but through a selection of the ‘more real than real’, ‘the pure-real’, ‘the low-real’. Through this selection a special magical-poetic atmosphere is achieved.”

—Luis Martín-Santos about
“lowrealism”



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New York Review Books English
7th Floor Bookstore Chinese
Sel Yayincilik Turkish
Disput Croatian
Nashre-Cheshmeh Publishing House Persian

Manuscript available in Spanish, English, French, Italian and other languages

■ Pages **288**

■ Published in **1962**

Tiempo de silencio [Time of Silence]

The novel that marked a turning point in 20th century Spanish literature, more alive than ever. It draws a grotesque portrait of post-war Madrid. The narrative combines the line of writers such as Joyce, Faulkner and Proust, the picaresque tradition, the language of Valle-Inclán and the imaginary of Goya. Translated into more than twenty languages in its time, in 2022 Galaxia Gutenberg encourages the international re-edition of this masterpiece of European literature.

Starting with an accident and its consequences - no less determined for being avoidable - the author shows us with an ironic eye the complete panorama of the social strata of a city. The most significant aspect of the book, however, is its decisive and revolutionary endeavour to achieve a stylistic renovation from - if not against - the monotonous realism of the Spanish novel of the period in which it appeared. *Tiempo de silencio* had meant a breath of fresh air on the literary horizon of its time and the irruption of a new term: “lowrealism”, the discovery of a new literary truth.

The first edition appeared in Seix Barral in 1962 achieved extraordinary critical acclaim. The current edition restores to the text all the suppressions forced upon it by the Franco regime's censorship. Translated into 21 languages in the 60s, it has been praised everywhere as an exceptional work.

FIRST EDITION 1962 RIGHTS SOLD TO **Rowohlt / Eichborn** German; **Seuil / Actes sud - Leméac** French; **Feltrinelli** Italian; **John Calder Ltd** English; **Editora Arcadia** Portuguese; **Odeon** Czech; **Albert Bonniers** Swedish; **Meulenhoff** Dutch; **Samlerens** Danish; **Wydawnictwo Literackie** Polish; **Odiseo** Greek; **Chaek-Se-Sang Pub. Co.** Korea; **Janis Roze** Letonia, among others

When it was published, Tiempo de silencio surprised all the critics and writers with their trousers down. All of them, at that time, considered this novel to be the book they themselves would have liked to have written. Some went further in their praise and managed to write Tiempo de silencio in a different way. This is called a belated but necessary homage: the author was dead, but his book lived on. It lives on, despite the passage of time and people.

—Guillermo Cabrera Infante

More than
2,000,000
COPIES SOLD
in Spanish

Join the re-edition
of a legendary novel

Tiempo de silencio not only appears as an outstanding work, but it also points to a saving grace, as it breaks several taboos that in a way are paralyzing the undeniable talent of some Spanish writers of the recent generations. His undeniable stylistic brightness probably comes from the sparks that are drawn in his prose from the least vulgar nouns with the most unexpected adjectives ... The language obeys wonderfully to the needs and urgencies of the narrator.

—Mario Benedetti



RIGHTS RECENTLY SOLD TO
**New York Review
Books** English (option)
7th Floor Bookstore
Chinese

Manuscript in Spanish. English
sample available.

■ Pages **352**

■ Critical edition published in
1975; Definitive edition **2022**

NEW!

**CHINESE
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LUIS
MARTÍN-
SANTOS

**100TH
ANNIVERSARY
2024**

Tiempo de destrucción [Time of Destruction]

Galaxia Gutenberg recovers a posthumous novel by Luis Martín-Santos, almost forgotten, with a new and definitive edition. A dazzling work, full of disturbing new narrative resources, that shows this author's vital commitment to authentic literary innovation. An opportunity to enjoy the power of Martín-Santos' imagination and the nerve of his writing better than ever before.

Tiempo de destrucción covers the initial adventures of Agustín's life, leading to his sudden breakdown. Behind this hero, somewhat naive but always inquisitive and often farsighted, we can detect the concerns and experiences of Martín-Santos himself. The growth of the main character is somewhat protracted –this is a self-building novel–, up to his brilliant access to judiciary. Being already a promising judge, right in the midst of the Tolosa town carnival mess, he learns about the murder of a family factory night watchman. Such a dark drama ends up marking his own life.

Little by little, Agustín reaches the point of personal exhaustion. After some ambivalent moments of love –or due to general vital failure– he collapses and finds himself immersed in an obscure world, full of strange voices, grotesque beings and mythical fantasies. In the fourth and last part of the novel, *Combustions*, you can hardly find any links with what has happened before. We encounter the visionary cosmogony of a world in decline, apocalyptic and ghostly.

The story, endowed with great introspective charge and a surprising wealth of themes crisscrossing and branching out, describes the confluence between the outside world and the intimate world, between the city poisoned by its river and the immoral mask of some dwellers. The breakdown of the main character is portrayed, through lyricism, meditation and dialogue, in the alleys and streets of the town. At this point, the novel, although fractured, and perhaps for that motive, reaches its highest complexity and beauty.

Given the centennial of Luis Martín-Santos' birth in 2024, Galaxia Gutenberg is pleased to invite international publishers to join the exciting rescue of classics such as *Tiempo de silencio* and publishing for the first time his posthumous novel *Tiempo de destrucción*, in its definitive edition. Top achievements of an author who knew how to break the limits of his time writing, paving the way for other brilliant authors, and establishing his rank forever in good -and demanding- literature.



READ AN EXCERPT FROM *Time of Destruction*
translated by Peter Bush

Destiny's darkly raucous laughter.

To this end I've been thinking so long trying so long daring so long to think that the moment had come that from now on the important business was done, that my life began the instant the claws of primitive terror finally loosened their grip, and the age-old frontier of childhood was destroyed joyfully flinging my arms open to life to flesh to torrid reality and I could set out on a new path at the end of which confirmation awaited, a pleasure or a reality, that I belonged to the world of the others of the hard men, the strong men, those who dare...

I was a little boy who walked along picking up stones, chewing blades of grass, watching little girls pee on street corners, wondering how the life foisted on me fully functions, conscious that relentless necessity demanded I did what others had done before me and that when the point came to say now I could do it something would surge from within me and assure me that what I'd done was the culmination of a wondrous need more intimate than the body's most powerful impulse, than the one driving builders to erect cathedrals...

At last I too had the potential to go there I would know what a life of decision was, what it meant to grasp the secret of Blue Beard's locked room, I who was no woman but a prurient adolescent boy who might perhaps have preferred to be a woman, because then without any effort on my part someone would have provided the key by raping me and clearing the path through the hoop of fire before the scorpion's poisonous tail pierced my neck like a bite from my own nature taken to the extreme...

But that wasn't to be, I'd been born a man, alone and pensive, I had to struggle to raise my own scorpion head and invent from deep down all the prohibitions that had stifled me as a bewildered child, the new law by which I must govern myself from then on, the need to re-invent what had already been invented but that the humans surrounding me cautiously silenced since if they were uttered aloud, the inviolable order established around me by upright, domineering males twenty centuries earlier might totter, and then who'd be there to lend a hand and support me if I'd be completely alone...

A novel as unknown as it was astonishingly audacious for its time and even more so for this one.

_Enrique Vila-Matas

The ace up Martín-Santos' sleeve.

_Manuel Llorente, El Mundo

Join the definitive edition of a posthumous masterpiece

The new and timely edition of Time of Destruction by Galaxia Gutenberg is a complex and highly recommendable read: the book allows the young reader to get to know the huge efforts of authors and publishers committed to unmasking those responsible for a society paralysed by their guilt.

_Santiago Navarro, Diario de Noticias



Theodor Kallifatides

With more than 40 titles that have been translated around the world, and several literary genres to his credit, Theodor Kallifatides is a Greek-born Swedish virtuous writer of fiction, nonfiction and poetry. Born in Greece in 1938, he emigrated to Sweden in 1964, where he consolidated his literary career and still lives. He has also translated great authors, such as Ingmar Bergman and August Strindberg from Swedish into Greek, or Giannis Ritsos or Mikis Theodorakis from Greek into Swedish. He has received the following awards, among others:

* Grand Prize of Novel 1982 - Sweden * Carl Eldh Prize, 1987 * Stockholm City Honorary Scholarship, 1988 * King's Medal, the 8th grade in the Order of the Order of Seraphim, 1992 * Golden Cross of the Legion of Honor from the President of Greece, 1996 * Appointed by the Swedish government as Professor "in great authorship", 2000 * Awarded by the Swedish Academy with the Dobloug prize, 2017 * Cálamo Extraordinario Award for the Spanish translation of *Otra vida por vivir* * Gold Medal 2023 of the Madrid Circle of Fine Arts * Argo Award in Culture and Arts 2023 granted by the Brussels Greek Network and the President of the Republic Katerina Sakellaropoulou.

LAST TITLES PUBLISHED IN GALAXIA GUTENBERG

2019 Otra vida por vivir (Another Life)
2020 El asedio de Troya (The Siege of Troy)
2020 Madres e hijos (Mothers and Sons)
2021 Lo pasado no es un sueño (The Past is not a Dream)
2022 Timandra (Timandra)
2022 Amor y morriña (Love and Yearning)
2023 Un nuevo país al otro lado de mi ventana (A New Country Out of My Window)

“I’ve been writing since I was 5 years old. Writing is my life. My only one. The time that I live always gives me something to think about and discuss. My way of living is writing. Other people live playing, working; I live writing.”

—Theodor Kallifatides

NEW!



GOLD MEDAL
of Madrid Circle
of Fine Arts 2023

RIGHTS SOLD TO
Icelandic Dimma
Estonian Loomingu
Raamatukogu

Manuscript in Spanish, Catalan, Swedish and Greek. English sample available soon.

NON-FICTION

■ Pages **128**

■ Published in **March 2023**

Un nuevo país al otro lado de mi ventana [A New Country out of my Window]

Written in 2002, this is a prophetic book that moves between philosophical essay, lyric poetry and memoirs. Kallifatides touches us with a delicate scepticism and a deep truth, sophisticated in its simplicity, precise in its formulations, direct and astonished at the clumsiness and miseries that could be remedied against the wave of intolerance towards immigration.

Theodor Kallifatides emigrated to Sweden from Greece in 1964. He was 26 years old and fascinated by a new country and language, which he quickly mastered in an astonishing way. Only a few years later, he managed to publish his first book and over time became one of Sweden's most acclaimed and popular writers. In *A New Country out of my Window* he explores his Greek origins and the person he has become after decades of living in Sweden.

This is the author's most personal book, the one in which he delves deepest into the great issues of his novels; the individual condition, history, emigration, sense of belonging, language, memory, love and identity. Poignantly, he weaves essential reflections and questions about the possibilities and challenges that come with a foreign culture. With his peculiar humour and warmth, Kallifatides opens his naked soul to us, and builds a story of a radical humanity.

Argo Award in Culture and Arts 2023 granted by the Brussels Greek Network and the President of Greece



READ A COUPLE OF QUOTES FROM A New Country out of My Window

As necessary as the wind is for sailors, we need to have an idea of what pushed and determined our life; the need to know why it was what it was. The way to face old age and eventually death depends on which mythology you share, on which one gives meaning to your life and places it inside the right frame, even if you didn't paint the picture alone.

...

After thirty books written in Swedish I am still a migrant writer, a foreigner with peculiar criteria and expectations.

Does it hurt me?

Not particularly, only that it impresses me how difficult it is to be accepted

*This is a beautiful, sometimes sad, wittily written, exciting and frankly, for passages even ridiculously funny book that raise more questions than answers, more thoughts than the reader can imagine (***** stars).*

—Amór Hjartarson, Stundin

A moving book, very wise, where the analysis of Kallifatide's life trajectory -that of many in the same situation- is done with sincerity and realism without extenuating circumstances, but also with humor and tenderness towards what it was and what it is now.

—Reyes García-Doncel, Estado Crítico

This is a thought-provoking and intensely personal work that deals with love, writing, language and alienation, among other things. When I sat down with the book, I decided to mark the pages where I found lines that I thought were particularly important and insightful. On page 77 I gave up. By then I had marked practically half of the book.

—Maria Larsson, dagensbok.com



Among the
**Best Cultural
Diversity
Narrative
Books** of 2022
by La Vanguardia

Manuscript in Spanish,
English, Greek or
Swedish. English
sample available soon.

■ Pages **224**
■ Published in
October 2022

Amor y morriña

[Love and Yearning]

A novel from which life and frankness flow. We meet the story of Christos, a young man who in the 1960s leaves Athens to emigrate to Sweden. With the ever-complex context of the crossing of two languages, the personality distortion, the desire to learn and be dazzled and the many setbacks that life forces him to overcome as part of the journey, at the end, what really turns Christos' existence upside down is love. Because anyone, regardless of origin, can fall in love with a married woman.

In the early 60's, due to social reasons, Christos was forced to leave Greece. He left his parents in Athens and moved to Stockholm. A Swedish government scholarship gives him the chance to study the Intellectual history at the university, something he has always dreamed of. But he is too lonely in Stockholm, where he survives on precarious jobs in companies run by other migrants like himself. He has not yet mastered the language and Greece is still in his head and in his heart. But when he meets Rania, his whole world is turned upside down. Because the heart of man, this revolutionary bum that we all carry within us, is not tamed, as he writes. *Amor y morriña*, Theodor Kallifatides' most recent novel, is a warm and humane story about the many obstacles a migrant encounters, especially when it comes to falling in love.

... perhaps it is the remote vision of age that makes Love and Yearning so irresistible. A compelling account of a young man's journey from alienation to community. Also a reminder of a time and a society that could seem inhospitable, but where many doors were opened nonetheless.

—Ingrid Elam, Dagens Nyheter

The author offers us another beautiful chapter of this autobiographical literature that he has been developing in recent years. A novel of personal growth that offers the reader a double experience: complicity for what is known and surprise for what is new.

—La Vanguardia

A luminous novel. With numerous references to Hellenic mythology and literature, which Kallifatides masters and admires, in Love and Yearning, there is hope, the ability to overcome difficulties, a message of vitalism.

—ABC Cultural



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Other Press

English (OPTION)

Patakis Greek

Crocetti Italian

Maldoror Theatre

Adaptation (Greek - [Eler Theatre](#), premiere April 2024!)

Manuscript in Spanish, Catalan,
Swedish and Greek. English
sample available soon.

■ Pages **240**
■ Published in **March 2022**

Timandra [Timandra]

Love, war, erotic passion, wisdom, freedom, homosexuality. The unforgettable story of Timandra, a woman in Greek antiquity who was lover of Alcibiades and philosophized with Socrates and Euripides.

Timandra is one of the most fascinating female figures of Greek antiquity. A hetaïre, a woman of exceptional beauty, who gathered in her house the best minds of her time, from Socrates to Euripides. But, above all, she went down in history for, as historical sources explain, being the lover of Alcibiades, “the splendid ether that lived with the hero and collected his ashes.”

In first person, Timandra writes her story, the only way she can tell her truth, in the middle of the Peloponnesian War. Daughter of a hetaïre, she is educated to inherit the role, to be the best in the Athens of Pericles and Socrates, to whom sheltered in his own house and was her most unconditional friend. She will be the mistress of the hero of that time, Alcibiades, and her predisposition for love is such that not even her own daughter can disturb it. In the back room of the century of the most glorious Greece, the determination of a woman to leave testimony because she already knew a truth with which we still must face, “that the only eternity that exists is the memory of men”. Timandra is the echo of her truth and the words her consolation.

Figures, places, event, the Athens of the Agora and ports, gyms and battlefields: everything is real. But *Timandra* is much more than a historical novel. The center of everything is love: explored, debated, always accepted as a gift and condemnation, between laughter and tears, in a symposium, a mysterious rite, one minute from the death. Timandra places us next to the greats of history to ask the same questions that they asked themselves thousands of years ago in the face of the pain caused by war.

More than
18,000
COPIES SOLD

“My mother was called by the right-wingers ‘whore’, because my father was a socialist. That's why I wrote Timandra. I would not have been able to write it without feeling the continuous undervaluation of women; right now, there is a group of people, half of the population, who are constantly denigrated: women.”

—Kallifatides and why writing *Timandra*

It's all there, in Timandra, a great human voyage, a tribute to classical Greece, origin and end. Everything can be found in the small universe of Timandra.

—Diari Ara

As Alcibiades said, "life is, just like that", but with books like Timandra and authors like Kallifatides, life is much better.

—Zenda

Among the **Best Foreign
Novels published in
Spain** of 2022 by El Comercio
-Cultura



READ AN EXCERPT FROM *The Past is not a dream* translated by Benjamin Wright

I was eight years old when my grandfather took me by the hand and he did not let go until we found my parents in Athens. Who knows what might have happened if I had stayed in our hometown.

It was 1946. Early spring of 1946. The rows of almond trees were blossoming and the countryside was in its full splendor. Before all the other trees, while the northerly wind still reaps like a sickle, the ardent almond tree blossoms, as the song goes, sprouting dainty white flowers with a sweet, subtle scent, reminiscent of the taste of almonds.

We were experts when it came to almonds. We would eat them fresh off the tree, roasted, blanched, peeled, salted, sweetened. The only thing we did not make with them was sowlaki. June 1941 saw the arrival of the Germans in the village. They seized everything that could be eaten, leaving anything they could not carry with them to be snapped up by those who made a living off the black market. It was a time of hunger. Lands were sold for a sack of flour. Girls were bought for a liter of olive oil. Souls went out like fireflies due to inanition.

Once again, Kallifatides moves us with the story of his experiences, conveyed in such a very pleasantly readable style. A novel of "winged words".

_ABC Culturas

Kallifatides' narrative tells us about belonging and sharing. And about the choice of standing and speaking up: of being a full individual, yes, but stretching a hand towards tradition.

_Expressen

Greek National Award 2013
for Testimonial Literature



RIGHTS SOLD TO
Dimma Icelandic

Manuscript in Spanish, English, Greek or Swedish. English full text available.

■ Pages **192**

■ Published in
April 2021

THREE EDITIONS
IN SPANISH
so far

Lo pasado no es un sueño

[The Past is not a Dream]

What do we not dare to tell and ask ourselves about exile? This evocation novel confronts us with the past that always comes back: "The past was not a dream, although you could already cope with it."

One week before Kallifatides fled the village where he was born, a group of armed fascists forced everyone there to gather in the cemetery. Young and old alike stood there terrified while the capo slowly called them one by one, finally selecting a few men whom he took with him. Their bodies were never found. With his characteristic simplicity and humanity, Kallifatides tells his life from the time he leaves his hometown until he returns to it as an acclaimed writer to receive the homage of his neighbors. Thus we discover his childhood and adolescence in an Athens governed by authoritarian regimes, the birth of his political and class consciousness, the discovery of sexuality and love, his exile to Sweden, his surprising ability to rebuild his working life and raise a family there, and finally, his track as a writer in his host language, Swedish. Kallifatides provides us with another brilliant book, to the delight of those who already know his work and those still lucky enough to discover it.

Among the **10 Best Memoir Books 2021** according to La Vanguardia



RIGHTS SOLD TO
Other Press English
Patakis Greek
Dimma Icelandic
Lebada Neagra Romanian
Istos Polish
Polis Turkish

Manuscript in Spanish, English, Greek or Swedish.

■ Pages **176**

■ Reissued in
September 2020

FOUR EDITIONS
IN SPANISH
so far

Madres e hijos [Mothers and Sons]

The beautiful story of a grown-up child's love towards his mother.

"I could not have written this book and other of my latest novels in Swedish because the words, being the same, have different meanings in different languages. For example, taxes. For a Swede, they are civic duty, while for a Greek they are rather the skill of the State for stealing your money". _ Kallifatides.

Theodor Kallifatides, aged sixty-eight, exiled in Sweden for more than four decades, visits his ninety-two year old mother, who still lives in Athens. Both know that this may be one of their last encounters before her death. During the week they spend together, they remember what has been the most important things in their lives, including the presence and absence of Theodor's father, of whom he is reading a life story. There, his father explains his difficult existence, from his origins as a Greek exiled in Turkey, through his months in a Nazi prison and his passion for teaching. It all reveals the origins of a family right through the 20th century. But Kallifatides' book is above all a wonderful tribute to the love of his mother, portrayed in an unforgettable way, while at the same time succeeding in conveying a universal truth about the importance of our mothers.



READ AN EXCERPT FROM *Mothers and sons*

When I was little I thought I would die before my mother, according to the principle that the tree outlives its fruit.

As time went by I came to understand the correct, or at least natural order of things, which gave me a new problem: how could I inflict on her the pain my death would bring? This realization made me careful and moderate, even as a child. My games were never particularly reckless, and I mostly stayed pretty close to her, which is something she occasionally reminds me of when I call her on Saturdays.

She lives in Athens. I have lived in Stockholm for the past forty-two years.

These are almost ritualistic phone calls. They take place preferably in the morning, soon after she gets up and is sitting with her cup of coffee on her lap. That's how she holds her cup, resting on her stomach. She takes hesitant little sips, because she is afraid that the coffee won't be sweet enough. The absolute minimum is three spoonfuls of sugar.

Every life has its aroma, its fragrance. Every human being is a whole world, a struggle. It is not so easy to reflect the richness that we all carry inside. Kallifatides is a master at that.

_Ara

"You always carry a beginning within you", thus concludes a book that speaks of the tree and its fruit, and of the cycle of life and beginnings; it achieves it with a pleasant and emotional writing that moves feelings with simplicity.

_El imparcial

Signe Ekblad-Eldh Prize
of the Swedish Academy



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A. Bonniers Swedish
Other Press English
Loomingu
Raamatukogu Estonia
Across Korean **Abis**
Yayincilik Turkish
Solferino Italian
Patakis Greek
Sprotin Faroese

Manuscript available
 in Spanish, English
 Swedish and Greek

■ Pages **176**

■ Published in
February 2020

El asedio de Troya [The Siege of Troy]

A young Greek teacher draws from the enduring power of myth to help her students cope with the terrors of Nazi occupation.

Bombs fall over a Greek village during World War II, and a teacher takes her students to a cave for shelter. There she tells them about another war – the Greek siege of Troy. Day after day, she tells how the Greeks suffered from thirst, heat, and homesickness, and how the opponents meet – army against army, man against man. Helmets were cleaved, heads flew, blood oozed. Theodor Kallifatides provides remarkable psychological insight in his version of *The Iliad*, downplaying the role of the gods and delving into the mindsets of its mortal heroes. Homer's epic comes to life with renewed urgency that allows us to experience events as though firsthand, and reveals timeless truths about the senselessness of war and what it means to be human.

The author weaves together a moving and thoughtful epic of his own. _The National Herald

Kallifatides carries within him memories of his homeland during the tragic years of occupation and war, and suffers to see how even today Greece is subjected to new, painful trials. _Corriere della sera



RIGHTS SOLD TO

A. Bonniers Swedish
Other Press English
Voland Italian
Loomingu
Raamatukogu Estonian
Across Korean
Quetzal Portuguese
Patakis Greek

Manuscript available in
 Spanish, English, Swedish
 and Greek

■ Pages **160**

■ Published
 in **May 2019**

Otra vida por vivir [Another Life]

A masterpiece on the language of memory, and the past.

«Nobody should write after the age of seventy-five», a friend said. At seventy-seven, struggling under the weight of a writer's block, Theodor Kallifatides makes the difficult decision to sell the Stockholm studio where he diligently worked for decades and retire. Unable to write, and yet unable to refrain from writing, he travels to his native Greece with the hope of rediscovering that lost fluency of language. In this slim memoir, Kallifatides explores the interplay of meaningful living and meaningful work, and the timeless question of how to reconcile oneself to aging. But he also comments on worrying trends in contemporary Europe and his sadness at the battered state of his beloved Greece. Kallifatides offers a thought-provoking meditation on the writing in life, and an author's place within a changing world.

Cálamo
Extraordinario
Award
 for best translation
 in Spanish

More than
35,000
COPIES SOLD

*[A] poetic and philosophical memoir...
 Traveling in his mind, Kallifatides produces a restless and thought-provoking read.*

_World Literature Today

Down to the smallest comma, it's a pleasure to read Another Life.

_Svenska Dagbladet

This is a really beautiful book, a book about true death and spiritual rebirth, a miracle told with the natural calm with which you would tell a common and trivial affair.

_Mario Vargas Llosa

Kallifatides offers his reader a personal politics of the human.

_Siri Hustvedt

**WHY PUBLISH KALLIFATIDES**

He is one of the most prominent contemporary European voices. As a thought on existence, Kallifatides delves into experiences from his family environment, exile and longing, women, love, the aging process and more, with sublime narrative skills and expressive power. In Spain and Latin America, in particular, Kallifatides is an amazing literary phenomenon thanks to the recent publication of the books *Timandra*, *Mothers and sons*, *The past is not a dream*, *The Siege of Troy* and *Another life* in Galaxia Gutenberg, that are selling like hot cakes. Straddling his native country and Sweden -where he is a prestigious and award-winning figure-, at the age of 80, Kallifatides today lives with surprise and happiness the rebirth of his work and enjoys, like a young man, new literary tours and festivals in which to share it with his thousands of readers. We would not hesitate to suggest to any publisher to follow our experience, and also to enjoy Kallifatides great literature and all the beautiful and exciting things that magically grow around him.

WHY DO WE LOVE HIS WORK

Because he is warm and amusing as he is profound and unforgettable. His writing makes you feel as if you are listening to someone very close, as if he was family. It is honest and completely devoid of ego and spreads a message of humanity. Today the great upheaval for many is trying to enter Europe. Many plead for asylum. To read Kallifatides is to understand that emigration inevitably cuts in two the life of those who emigrate, one part before and another after emigrating, and that in turn opens the way to a flow of feelings that come and go. We agree with him that "all the good things that happen to us in life simply happen [...] and are not always our merit". However, in his case, the credit is wholly Kallifatides'. Galaxia Gutenberg is honored to represent him worldwide.

Marketing and Publicity Tips

- National media campaign
- Book tour
- Online and face-to-face interviews with the author
- Literary reviews coverage
- Targeted outreach to literary, history, memoir
- Arts and culture publications and website coverage, and more.
- Bookseller and librarian outreach
- Organic social media and more



Monika Zgustova

Born in Prague, Monika Zgustova has lived in Barcelona, Spain, since the 1980s. Translator, writer and journalist, has worked for various national and international newspapers. She has also translated more than sixty Czech and Russian works into Catalan and Spanish; among these are feature the writings of Bohumil Hrabal, Jaroslav Hašek, Václav Havel, Milan Kundera, Anna Ajmátova and Marina Tsvetáieva. She is the author of seven novels, including *La mujer silenciosa*, considered one of the five best novels of 2005 in Spain; *La noche de Valia*, winner of the 2014 Amat-Piniella Award for the best novel of the year; and the acclaimed essay *Vestidas para un baile en la nieve*, counted among the 75 Notable Books in Translation by World Literature Today. Her work has been translated into nine languages, including English and German, with three of her novels published in the United States. She has written two plays.

* **City of Barcelona Award** * **Ángel Crespo Prize**

* **Cálamo Award** * **Mercè Rodoreda Award**

LAST TITLES PUBLISHED IN GALAXIA GUTENBERG

2005 *La mujer silenciosa* (The Silent Woman)

2014 *La noche de Valia* (Valia's Night)

2014 *Los frutos amargos del jardín de las delicias* (The Bitter Fruits from the Garden of Earthly Delights)

2016 *Las Rosas de Stalin* (Stalin's Roses)

2018 *La intrusa* (The Intruder)

2019 *Vestidas para un baile en la noche* (Dressed for a Dance in the Snow)

2019 *Un revólver para salir de noche* (A Gun to Go out at Night)

2022 *Nos veíamos mejor en la oscuridad* (We Saw Each Other Better in the Darkness)

*“I do feminism
by observing
the most
diverse women.
I write about
women who
knock on my
door. When they
do that, the call
is so powerful
that I can no
longer evade.
It feels like
some kind of
reckoning.”*

—Monika Zgustova



OPTIONS

Other Press English

RIGHTS SOLD TO

Elliot Italian

Manuscript in Spanish, Catalan and Czech. English sample available soon.

■ Pages **148**

■ Published in **February 2024**

Soy Milena de Praga [I am Milena from Prague]

Monika Zgustova has made a name for herself as an author of a uniquely literary approach to women in the 20th century. In this impactful novel, she turns her attention to the story of Milena Jesenská, who was much more than Kafka's great love.

A rebellious young girl turned into an inspiring woman. Part of the intellectual elite who met in the cafés of Vienna, alongside Musil, Karl Kraus, Werfel and Hermann Broch and, at the same time, an underrated voice. A lover condemned by the fervor of her passions. A remarkable translator. Kafka's sweetheart. A lucid journalist. A pioneering feminist without knowing it. A member of the resistance when the Nazi troops invaded her country, Czechoslovakia. A mother without rules. A friend to listen to and fall in love with. The prisoner who does not behave like one. The embrace of freedom seeking love and happiness in all its forms. In this fast-paced novel Milena Jesenská tells us in first person about her life and the Eastern Europe of her time, offering a passionate, less idealized vision of her, bringing us closer to the woman she was: an indomitable soul who had to make herself in an intellectual world dominated by men and in the historical framework of totalitarianism.

Intense, romantic, tragic, highly artistic and tender, *Soy Milena de Praga* begins with an adult Milena arriving from Prague to Vienna and is made up of four chapters of balanced narrative tension: The Foreigner, The Translator, The Journalist, The Prisoner. In this last chapter, which we follow entirely from inside the Auschwitz camp, Milena met Margarete Buber-Neumann, with whom she developed a bond that united them and turned them into confidants and lovers.

Zgustova's novel amazes with the authenticity of the voice of a complex female character. Milena as a pioneering feminist, yes, as much as a woman looking for her destiny in a world that was changing badly. A chance to meet beauty and love in the fall and the struggle, as much as a tribute to the women who, in the turbulent years of the 1920s and 1930s, dedicated their lives to fighting for the dignity of women and the victims of injustice.

ON OCCASION OF
KAFKA'S YEAR 2024,
100 years of his death, and
THE EIGHTIETH
ANNIVERSARY OF THE
DEATH OF MILENA
JESENSKÁ

NEW!

READ AN EXCERPT FROM *I am Milena from Prague*

I looked out of the window as if the street was my salvation. Now, in the Herrengasse, people were opening their umbrellas.

“Yes, Milena, Heimito is right, you move like a fish in water in the tired reticence we cultivate in the cafés,” Ea interjected.

Was she making fun of me? From the beginning, that tired reticence bothered me, using Ea's expression.

“Not at all. Milena has a direct and simple relationship with life. And in that she is completely different from us,” said Gina of me, as if I were not just there.

“Um, she is different. Yes, we are much more complicated,” smiled Heimito, blowing out puffs of smoke into the air.

“Milena differs from us because she's positive,” Gina pointed out again. She savored her hot chocolate and licked her upper lip like a cat.

“She has a positive outlook on life.”

Hermann Broch said this, in a whisper, thoughtfully. Why? Is being positive something to be ashamed of? Or would he want to be like that?

ADVANCE

2025



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Other Press English (option)**Argo** Czech

Manuscript in Spanish, Catalan and Czech. English sample available soon.

■ Pages **288**■ To be published in Spanish in **March 2025**

La traductora de haikus

[The haiku translator]

Closely related thematically with Zgustova's former novel We Saw Each Other Better in the Darkness, this new title delves into the effects of exile and emigration on families now from the perspective of Jana, a mother in her old age.

This is the story of Jana, a Prague-born woman who, harassed by the communist regime, leaves her country with her husband and two children to start a new life in the United States. We know the historical events. But what Monika Zgustova describes with extraordinary sensitivity in this novel are the devastating effects that exile has on the innermost being of those who are forced into it. And at the same time the possibility of rebirth.

When young, she runs away from her despotic mother into an unbalanced union with a bourgeois scientist who does not accept her with respect. Forced to emigrate, they discover that exile resembles an infection of the body in both negative and positive ways. Its process is demanding and painful, and after going through it nothing is the same. Jana finds peace only as a widow at the end of her life, when she is only just becoming herself, not just the wife of a respected academic.

Jana tells us her story with a voice that mixes humor and poetry, nostalgia and pain, already in the final years of her life, when she finally gets closer to the person she had always wanted to be.



READ AN EXCERPT FROM THE FOREWORD TO

The Haiku Translator written especially by award-winning writer Radka Denemarková

Monika Zgustová is a European writer and translator. Her name is part of Czech culture. And at the same time, thanks to her, Czech culture is part of the world.

Her new novel, The Haiku Translator, is a literary reinterpretation of the difficult themes of family and exile against the background of 20th century history, using refined, nostalgic, crystalline language. In the novel it seems as if the narrator slowly sips a jasmine-scented tea in the company of the reader, as she takes him through the vicissitudes of her life and makes him a participant in her amazement at the world. She delves into individual dramas and describes that tragedy that nature has maliciously created for humans and which is called family. Nature binds the fibers of the impressionable heart and connects it with those people who get on each other's nerves. It puts together people with different feelings and mentalities in family nests where intimate closeness and insurmountable resentment mingle. Above all, it reflects the pattern of mother-daughter relationships. They get in each other's way, the competition between them sparks in the air, especially when they fight to win the favor of the family patriarch. It is a fate they can hardly bear, but they are forced to endure it.

Family bonds that strangle. The exile, that self rejected and expelled from the community, becomes invisible.

This is an exceptional novel about tenderness and courage in difficult times.



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Other Press English (option)**Argo** Czech

Manuscript in Spanish, Catalan and Czech. English sample available soon.

■ Pages: **208**■ Published in **March 2022**

Nos veíamos mejor en la oscuridad

[We Saw Each Other Better in the Darkness]

The author's most personal novel about exile, identity, family transformations, solitude and estrangement.

"I was pondering what form to give to my thoughts on life in various exiles, first the American, then the Spanish: a memoir, or better a work of auto-fiction? In the end I decided on a novel whose main characters are very similar to my parents, so much so that they could be their siblings. And the narrator has something of me in her, above all when she meditates on the use of the languages she has learned in different countries, on identity and its metamorphosis in exile, on the transformation of family due to separation and distance." _Note by Zgustova.

A daughter and mother. Milena and Jana. Forty years ago, they had to flee totalitarianism with the rest of their family. Since then, their relationship has been marked by all that exile broke forever. Over the years, both have rebuilt their lives, but in different continents, always prisoners of not being from anywhere. The distance, the little time they have spent together and the different realities in which mother and daughter live have weakened the bonds between them. As the daughter flies over the ocean to see her elderly mother perhaps for the last time, she reviews the existence of both in search of understanding.

And when she arrives, there are still many surprises awaiting her that will prove that the end of life can be the most intense, profound and beautiful moment that one can experience with a mother.



WHY PUBLISH ZGUSTOVA

As a publisher and as a reader, we ask you: do you like those books which you enjoy as you read them, that you continue to enjoy the day after you've finished them, and which you still remember the day after as if they became part of you? If your answer is yes, you will easily reckon that Monika Zgustova's novels fit into this category. Publishing her titles you will give your readers an enjoyable and unforgettable narrative as efficient as full of discoveries and female strength.

WHY DO WE LOVE HER WORK

Her full work is well-made, balanced and achieves everything it sets out to do. Her prose, female, intimate and emphatic but unglamorous has a reason behind it: her characters are the ones that should stand out, and we appreciate that. Every novel by Zgustova allows us to learn something about human nature, the different kinds of violence or what all exiles are like in general; what happens when you have to change your language, your home, your life. Monika Zgustova books help the reader being more open to life.

Marketing and Publicity Tips

- National media campaign
- Book tour
- Online and face-to-face interviews with the author
- Author special appearances on request
- Literary reviews coverage
- Targeted outreach to literary, history, memoir and current affairs media
- Women publications, podcasts and website coverage
- Bookseller and librarian outreach
- Academic marketing
- Organic and paid social media
- Goodreads reviews



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Arab Éter

Manuscript in Spanish,
Catalan and English.
German sample available.
Reading report in German
available.

■ Pages **150**
■ Published in
September 2019

Un revólver para salir de noche

[A Revolver to Carry at Night]

The story of Véra Nabokov, Vladimir Nabokov's wife.

Continuing her examination of women in the twentieth century, this time Monika Zgustova focuses her attention on Véra Nabokov, the woman who accompanied the writer Vladimir Nabokov throughout his life. Aware that she shares her existence with an extraordinary man, Véra decides to make her husband's success her goal in life. She is the first reader of Nabokov's texts. She types his manuscripts and prepares them for editing. She organises their lives in exile as they travel through Berlin, Paris, Switzerland and the United States, where she convinces her husband to focus on novels written in English. It is Véra who negotiates book contracts and cinematographic adaptations. But she also attempts to control Nabokov's friendships, especially those with women. While exploring what these meant to him and his work, more unavoidable questions arise: could Nabokov have become one of the twentieth-century's greatest writers without Véra? Was Véra truly an independent woman, as she considered herself, or was her life utterly dependent on her husband's?

What might have turned out to be something of a red herring has given rise to the definitive biography of a larger than life character. _La Vanguardia Magazine



READ AN EXCERPT FROM [A Revolver to Carry at Night](#) translated by Julie Jones (to be published in Other Press, April 2024).

In the morning, Véra got up to eat breakfast with Vladimir. She pulled her thick white hair—the only embellishment she wore—behind her ears so that it would not fall around her face while she was eating. When she had finished, she sat on the armchair in her husband's room. He got up with the idea of kissing her.

"No, Volodia, you'll catch my flu!" She shooed him away.

So Vladimir sat down again at his desk, not without some difficulty, and pretended to write, but he couldn't concentrate. He was thinking about Véra and himself when they were just over twenty . . .

.....

He laughed when he thought of the academic dissertations whose authors tried to decide if Nabokov was a Russian writer or an American writer. The last Soviet encyclopedia defined him as an American author. They must be right, he thought. An American author who was rotting in a second-rate Swiss town among provincials and country people. He had lost his flexible Russian years ago, and he felt that, now exiled in Switzerland, he was losing his English. But Véra was convinced that it was the ideal spot for both of them, that they could concentrate on their work there. One thing was clear: Véra was afraid that he might dream again about cosmopolitan women like Irina, about American actresses . . . like the divine Marilyn! What a woman! All breasts and roses . . .

And the revolver in Véra's purse . . .

Booksellers Suggested Novel 2019

Shortlisted New Spanish Books 2022 - German Portal

Click on the
image to check
out the English
edition



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Argo Czech
Ninawa Arab
Polish Znak

Manuscript available in
Spanish, Catalan and English.
[Reading report in German by Silke Kleeman](#) available.

■ Pages **272**
■ Published in **July 2019**

Vestidas para un baile en la nieve

[Dressed for a Dance In the Snow]

Interviews with female intellectuals who survived the Gulag.

Since Aleksandr Solzhenitsyn astonished the world with his book *The Gulag Archipelago*, various studies have been published to complete the portrait of the largest system of forced labour camps in human history. However, surprisingly few texts have dealt with the history of women in the gulags, suggesting that their roles in the camps, and in the context of Stalin's brutally repressive regime, were minimal. In fact, it is quite the opposite. Monika Zgustova, one of the most important Russian literature and history specialists in Spain, has spent the last nine years travelling from Moscow to London to Paris, meeting some of the few living female gulag survivors to learn from their stories and transmit their testimonies before they are lost forever. Contrary to expectation, the result is an ode to life, literature and friendship. Through artifacts, memorabilia, books and notebooks that survived from that time, *Vestidas para un baile en la nieve* tracks the stories of nine women and their incarceration in the gulag—but also their return to daily life.

The voices [of these 9 women] inspire us all, and in bringing them to us, Monika Zgustova has given us the gift of their strength.

_New York Journal of Books

Cálamo Award 2017

Among the **75 Notable Translated books of World Literature Today**

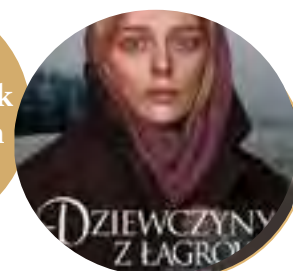
New York Times
Globetrotting Selection 2020
Shortlisted New Spanish Books 2021 - Suggested for Translation into German

In the great tradition of Nobel Laureate, Svetlana Alexievich, who gave World War II female voices in The Unwomanly Face of War, Zgustova gathers testimonies of women who against all odds survived the Gulag's frozen horrors.

_The Jerusalem Post

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Click on the
image to check
out the Polish
edition pre-
sale





Manuscript in Spanish and Catalan. English sample available.

- Pages **144**
- Published in **May 2018**

La intrusa [The Intruder]

The story of Gala, Salvador Dalí's wife and muse.

In this fresh narrative examination, Monika Zgustova reveals the real Gala Dalí, a determined, brave and passionate woman who knew how to pursue her own desires while supporting the three men who, with her devoted assistance, became great figures in the world of poetry and art: Paul Éluard, Max Ernst and Salvador Dalí. Gala met all three when they were between the ages of seventeen and thirty, and to each she proved to be much more than a lover: she was the companion who embellished and critiqued their creative work, and who gave them the strength and confidence to establish themselves as great creators. Monika Zgustova brings to light little-known or ignored aspects about Gala's life: her relationship with her adoptive father and family; the influence her teenage friendship with the poet Marina Tsvetaïeva and her sister, Asia, had on her; how the Bolshevik Revolution of 1917 and the previous years marked her forever; how at the age of twenty-two she crossed war-torn Europe, travelling from Moscow to Paris, to meet Paul Éluard; how in an act of devotion to Salvador Dalí, she went to live with him in an austere cabin by the sea in the winter just as pneumonia was about to claim her life. This book is the portrait of a woman who challenged the stereotypes of her time to become one of the most influential figures in twentieth-century art and literature.



RIGHTS SOLD TO
Odeon Czech
N2 Russian

Manuscript in Spanish, Catalan or English.

- Page: **340**
- Published in **February 2016**

Las rosas de Stalin [Roses from Stalin]

The imagined life of Svetlana Allilúyeva, Stalin's daughter.

Svetlana Allilúyeva is the only daughter of the infamous Soviet dictator Stalin, her life marked by catastrophe. When Svetlana is six years old, her mother, desperate in her relationship with Svetlana's father, commits suicide. At sixteen, Svetlana falls in love with a Jewish filmmaker, whom her father sends to the gulag. Later, she falls in love again, this time with a Hindu leftist intellectual. When he dies, Svetlana takes his ashes to India, where she decides to apply for political asylum through the US embassy. Arriving in New York, she believes she has found freedom at last. But this is the height of the Cold War, and Svetlana becomes one of the main targets of the US and Soviet secret services. Is she a traitor to the communist dream? Or a spy sent by Moscow? And how can the CIA skip such a fantastic opportunity to use Svetlana's denunciation of the Soviet regime for its own purposes? Instead of freedom, Svetlana is subjected to yet more surveillance. In spite of everything, Svetlana finds success in the US with the publication of her famous book *Twenty Letters to a Friend*. Nevertheless, her periods of stability are always fleeting and fragile. Monika Zgustova's rendering of Svetlana's story makes for an original novel, exciting and full of unexpected twists.

Monika Zgustova's novel is both intriguing and highly original. The reader will stick to this novel from the first page to the last without being able to put the book down. _Kosmas.cz



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Odeon Czech
Európa Könyvkiadó Hungarian
Suhrkamp Verlag German
Wydawnictwo Dolnoslaskie Polish
Hena Co Croatian

Manuscript in Spanish, Catalan and Czech. English sample available.

- Pages **418**
- Published in **April 2014**

Los frutos amargos del jardín de las delicias. Vida y Obra de Bohumil Hrabal [The Bitter Fruits from the Garden of Earthly Delights]

The first and most published biography of Bohumil Hrabal.

Monika Zgustova met the poet personally in 1987, when she began translating his work into Spanish and Catalan. This biography is born from the hours spent with him and his wife in his house in Kersko and in his apartment in Prague, or sharing a beer with him and his friends at the Golden Tiger brewery, but above all from the immersion in his work. It was later completed with years of research in public and private Czech archives. The first version of *Los frutos amargos del jardín de las delicias* was published in 1996, and Zgustova was able to hand over the first copy to Hrabal when he was already in hospital, a few weeks before his death.

This is a beautiful and lucid book that captures the humor, vitality and philosophy of Hrabal. In addition to learning things I didn't know before, I have enjoyed this book very much. It is very readable and profound and I recommend it without hesitation to anyone who wants to know more about the man who was my friend. _Jirí Menzel (Oscar winner for *Closely watched trains*, in 1968)

Amat-Piniella Award 2014

RIGHTS SOLD TO
Hena Co Croatian

Manuscript in Spanish and Catalan. English sample available.

- Pages **352**
- Published in **March 2013**

La noche de Valia [Valya's Night]

A journey through a traumatic and psychologically abusive relationship.

During the Second World War, in the Soviet city of Arkhangelsk, Valya, a student of the Bolshoi Theater, meets Bill, a marine from the US Navy. They fall in love and have a baby, Bella. When the war is over, Bill has to leave. A year after his departure, Valya is arrested as an "enemy of the people". After a short trial, she is accused of being a pro American spy and is sent to a northern Gulag where she is obliged to cut trees and build a railroad, without having news from either Bill or Bella. For ten years, Valya remains in the forced labor Camp. After she is set free, she tries to pick up the life she had before her imprisonment, but nobody wants to give a job to an ex-political prisoner. Then Bill, who has been trying to find her all this time, travels from Baltimore to Moscow. The gap between their respective experiences is too wide, though, and both of them find it difficult to relate to each other. Yet they try hard and end up with a mutual understanding. That's when the KGB agents get in their way... The novel is based upon a true story about a punishment without a crime, and about the humiliation of Soviet women.

In this splendid novel based on a true story, Monika Zgustova explains the truth about the Soviet concentration camps, in which not only men but a very large number of women were also imprisoned. _La Razón

Dramatic and hopeful, a moving testimony of survival, love, and the fight for life. _Los libreros recomiendan



Edurne Portela

Edurne Portela is Professor of Hispanic Literature in the University of North Carolina Chapel-Hill (US). Until 2015, she was Professor of Literature at Lehigh University (Pennsylvania). In the context of her research, she has published a number of articles as well as the essay *Displaced Memories: The Poetics of Trauma in Argentine Women Writers*. In 2016, she published *El eco de los disparos: Cultura y memoria de la violencia*, an essay where she presented culture as a tool to resolve the violent past of the Basque Country. *Mejor la ausencia*, published in 2017, is her first novel. It was awarded Best novel of 2018 by the Guild of Madrid Booksellers. Her second novel, *Formas de estar lejos*, was published in 2019 and followed by *Los ojos cerrados*, in 2021, awarded with the Euskadi Prize 2022 as best novel in Spanish and with the Letterature dal Fronte - Città di Cassino international prize 2021. Two years later, she published a fourth novel, *Maddi y las fronteras*. She is usual contributor to the main newspapers in Spain.

* Euskadi Prize 2022 for Best Novel in Spanish

LAST TITLES PUBLISHED IN GALAXIA GUTENBERG

2009 Displaced Memories: The Poetics of Trauma in Argentine Women's Writings

2016 El eco de los disparos (The Echo of Shots)

2017 Mejor la ausencia (Absence is Better)

2019 Formas de estar lejos (Ways of Not Being There)

2021 Los ojos cerrados (With Eyes Closed)

2023 Maddi y las fronteras (Maddi and the Borders)

“Violence is part of a constant inquiry to me. It is always difficult to write about it, but I address the issues that touch me, provoke me, make me angry and sad. I write from unease, from the desire to better understand the things that affect me.”

_Edurne Portela



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Liana Levi French

Voland Italian

Manuscript in Spanish. English and French sample available.

■ Pages **248**

■ Published in **March 2023**

Maddi y las fronteras

[Maddi]

The story of a woman who did not follow to the conventions of her time, and who crossed all the red lines. A woman who did what no one expected of her.

Maddi did not know what the future held for her when, one fine day in 1929, she landed at the foot of the Larrun mountain, on the border between Spain and France. This daughter of Basque peasants, just wanted to escape from a life of resignation. A rebel and non-conformist, she was determined to make her own way by running a hotel-restaurant on the Col de Saint-Ignace. Even if it meant getting a bad reputation for going against the grain. She doesn't mind, as long as she leads the life she has chosen! But soon Spain, and later the whole of Europe, would burn in flames. So this woman, who had made a habit of smuggling small goods, decides to go one step further and takes part in the resistance by smuggling documents and helping people to cross the nearby border, even after 1940, when her hotel is requisitioned by Nazi officials.

Meet Maddi's unforgettable story.

FRENCH AND ITALIAN RIGHTS RECENTLY SOLD

Among the TOP 12 BESTSELLING FICTION BOOKS IN SPAIN (March-April 2023)

Click on the image to check out the French edition pre-sale



Shortlisted New Spanish Books

2023 - Suggested for translation into [English](#) (US) and [German](#)

Portela, vindicating - without fissures - the role of women, flees from Manichaeism and grandiloquence and buries the myths, starting with that of resistant France and continuing with the hero who does not shut up, who does not doubt, who does not fear.

_La lectura

Among the **50 Best Books of 2023** by Babelia

Shortlisted **TodosTusLibros Best Fiction Book 2023 Award**

This is a novel with a touching array of sensitivity. The leap from document to novel is risky, because the invention might not be plausible, but the narrator, Maddi, who shows her adult journey, without hardly integrating the outside world into her own experience, conveys authentic truth. It all leads to an ending that the reader knows from the very first page. But that ending is not the key. The essential thing is to have arrived there feeling as Maddi did, feeling that she lived like that.

_Babelia, El País



EUSKADI PRIZE 2022 for Best Novel in Spanish

RIGHTS SOLD TO

Liana Levi French

Voland Italian

Manuscript in Spanish.
English, French and Italian
sample available.

■ Pages **206**

■ Published
in **March 2021**

Los ojos cerrados [With Eyes Closed]

A harrowing tale of silence and violence, where past and present meet and dialogue.

This is a novel about a place, a village that could bear any name and thus called Pueblo Chico. Pueblo Chico is tucked deep in a range of mountains which is sometimes veiled by fog, or covered by snow, a landscape where animals get lost, and people go missing. There lives Pedro, a keeper of the violent secrets that have haunted the place for decades. When Ariadna arrives to Pueblo Chico with unclear intentions, Pedro observes her from afar, while she slowly discovers her own connections with the place. This meeting between past and present, between Pedro and Ariadna, is at the heart of this novel. Edurne Portela delves into this violence that, in spite of having changed the characters' lives forever, generates the possibility of creating a community, built upon solidarity.

Voices resonate in the thousands of villages, now often depopulated (apparently) in that empty Spain that worries sociologists and politicians. In one of these villages, "which can be any one of this 'forgetful Spain,'" Edurne Portela set Con gli occhi chiusi, a pearl of rare beauty for delicacy and at the same time violence. It will quickly become clear, then, that Portela's Pueblo Chico reproduces in a small scale what Spain has done in a big one, that is, to go from a brutal dictatorship to a modern democracy, thanks in part to omissions, hypocrisies and, above all, many silences.

_La Stampa



READ AN EXCERPT FROM *With Eyes Closed*,
translated by Tim Gutteridge

Now I'm on the stony ground. I hear voices. I crouch behind the vulture rock. There they are, next to the river, on the stones, uniformed men standing up, men lying face down with no uniforms. There is dark blood on the white stones. A uniformed man with a pistol points in turn at each of the men lying down with no uniforms.

bang / the head jerks

The man with the pistol asks where he is. Nobody moves.

bang / the head jerks

The man with the pistol asks where he is. Nobody moves.

bang / the head jerks

The man with the pistol asks where he is. The man lying on the ground gestures with his head. The man with the pistol crouches beside him. The man lying on the ground whispers something into his ear. The man with the pistol stands up.

bang / the head jerks

I open my eyes. I can see no further than my outstretched arm. The fog has come down. I get up. I'm wet. I don't know when it started to snow.

Los ojos cerrados, which makes us live a kind of reverie from which –I warn you– we do not wake up easily, is like a gospel without verses or messiahs.

_Público Diario

Between premonitions, nightmares, wolves and full moon, a novel that enters through the bones, speaks of the power of intuition, of the connection with others. An ascending, material, full-bodied writing, which hardly allows itself to be polished. Aware, however, that is a writing that is no longer a weapon - it is no longer time - for revenge.

_L'Espresso

A vigorous and hard-hitting tale that traces a devastating chronicle of evil, tempered by moments of compassion.

_Zenda

Edurne Portela achieves an intense and multifaceted narrative in which discomfort and uncertainty shake the reader's emotions and ideas.

_El Periodico

WHY PUBLISH EDURNE PORTELA

We are in the presence of an author whose harsh novels are as necessary as they are difficult to digest and forget. Edurne Portela exposes, in each of her works, how society sets aside living memories when they suddenly cease to be useful. Her characters are bearers of unspeakable stories and voices as dissimilar as they are resounding. Recognised in Spain as the author who always, irreproachably, chooses to tell hard-hitting stories, Portela has become one of the most interesting and compromised European voices in contemporary literature.

WHY DO WE LOVE HER WORK

Edurne Portela shakes us. In all her novels, the subtle networks that the different forms of violence have woven in society are presented as continuity. Her literature should be a mandatory destination for ambitious readers who enjoy the thoroughness and suggestiveness of a well told story.

Marketing and Publicity Tips

- National media campaign
- Book tour
- Online and face-to-face interviews with the author
- Author appearances on request
- Literary reviews coverage
- History, polity and current affairs publications and website coverage
- Women's, psychological & domestic suspense, literary, and translation interest media
- Bookseller and librarian outreach
- Influencer outreach
- Paid and organic social media
- Goodreads reviews
- Targeted email newsletters



RIGHTS SOLD TO

Lindau Italian

Manuscript in Spanish or Italian. English sample available.

■ Pages **240**
 ■ Published in **March 2017**

Mejor la ausencia [Absence is Better]

The Basque conflict, as seen through the eyes of a young girl.

There's a certain kind of violence implied in the process of growing up, both against one self and against figures of authority. But when you live in a Basque town in the 80s and 90s, surrounded by heroin addiction, unemployment, pollution, and systematic police brutality, violence is more than a personal issue. Told from the perspective of a young girl at first and later of a teenaged Amaia, *Mejor la ausencia* is the portrait of a shattered family completely distraught by the violence that envelops them. Along with her three siblings, Amaia, the youngest, has to face a father who hurts and a mother who hides. By confronting this hostile environment and testing the limits of her own endurance, Amaia invites the reader to share her fears, confusion and rage. Years later, we find Amaia again as the woman who returns to her hometown hoping to tie up loose ends. Between the past she fled from and the present day, Amaia slowly discovers that family history is unescapable – and acknowledging it may be the only way to survive.

Best Novel 2018 by Madrid Booksellers

Letterature dal Fronte - **Città di Cassino International Award 2021**

More than
20,000
 COPIES SOLD

If Patria (by Aramburu) was Velázquez, Mejor la ausencia would be Goya.

—El Español

Mejor la ausencia is a novel that no one expected and that shows hope in the future of Spanish literature, with the presence of a new generation that, as in Gil de Biedma's well-known poem, has come to leave its mark.

—Zenda



RIGHTS SOLD TO

Lindau Italian

Manuscript in Spanish or Italian. English sample available.

■ Pages **250**
 ■ Published in **March 2019**

Formas de estar lejos

[Ways of Not Being There]

A journey through a traumatic and psychologically abusive relationship.

Alicia and Matty meet in a small town in the American South. They fall in love and start a life together, enjoying what many would call success: a house, good jobs, and a good car. Despite having left her family, friends, and her life in Spain behind in order to embark on a high-powered university career, Alicia is content with her daily routine. However, little by little, lies and distortions appear in Alicia and Matty's seemingly perfect life, and love becomes indistinguishable from its fake. Living in a world of isolation that conceals violence and abuse in supposedly safe spaces (like their home and the university), Alicia tries to adapt and lead a happy life with Matty, but the price she must pay is too high. In the space between reality and Alicia's secret dreams, a new violence is growing, colonizing her life and gradually wearing her down. That is, until the day comes when Alicia fails to recognize herself in the life she's created and dares to change everything, no matter the consequences.



READ AN EXCERPT FROM *Ways of Not Being There*, translated by Tim Gutteridge

He was still outside. He'd got his way and we'd ended up cleaning the gutters. Just so I wouldn't have to put up with him, wouldn't have to listen to his endless string of complaints, of sly insults, of scornful comments. I went into the house, washed my hands and got into the closet. I sat in the dark, huddled like always against one of the walls. I cried quietly, like I'm crying now, not shrilly, weeping steadily, the tears caressing my cheeks. I could hear Llosa mewling and scratching at the door, like she'd be doing now if she was still with me. He'd be back soon. I came out of the closet, stroked the cat, and washed my face.

I couldn't say when it all began. When my life began to go wrong and the person I'd been ceased to exist and I became a woman who shut herself in a closet to cry. And everything that came after.

This is a dark novel because of the claustrophobic degradation of its protagonist, but luminous because of the style, the fluidity of the changes of perspective and the structural intelligence.

—El País



Jaime Bayly

He is a writer, TV host and journalist, naturalized U.S. citizen, based in Miami. He began his writing career in 1994, after practicing journalism for several years. He soon became one of the most original voices of the new Hispanic American literature. He has worked as a television host in Lima, Santo Domingo and Miami. His first novel, *No se lo digas a nadie* (1994), was very well received both by the public (with seventeen editions published to date in Spain) and by critics, earned him the praise of Mario Vargas Llosa and has been translated into several languages. Subsequently he published the novels, *Fue ayer y no me acuerdo* (1995), *Los últimos días de "La Prensa"* (1996; Archbishop Juan de San Clemente de Santiago Literary Award), *La noche es virgen* (1997), with which he won the Herralde Prize, *Yo amo a mi mami* (1999), *Los amigos que perdí*, *La mujer de mi hermano* (2002), *El huracán lleva tu nombre* (2004), *Y de repente, un ángel* (2005, shortlisted for the Planeta Award), *El canalla sentimental* (2008), *Morirás mañana* (trilogía), *La lluvia del tiempo* (2014), *El niño terrible y la escritora maldita* (2016), and *Pecho frío* (2018), among others. Two of his novels have become the basis for international films. He is a regular contributor to the newspapers *Perú 21* (Perú), *La Tercera* (Chile), *La Nación* (Argentina) and *ABC* (Spain).

* Winner Archbishop Juan de San Clemente de Santiago Literary Award 1996

* Winner Herralde Prize 1997

* Shortlisted Premio Planeta 2005

* Three time winner with the regional Emmy Award

LAST TITLES PUBLISHED IN GALAXIA GUTENBERG
2023 *Los genios* (The Geniuses)

“My calling as a writer is born out of a deep, at times violent, discomfort. Failure, marginality, what is hidden under the carpet, what is not visible at first sight, all this is very rich material for literature. And that is what I have devoted myself to.”

—Jaime Bayly



Los genios [The Geniuses]

A must-read novel on the friendship of the two great geniuses of the Latin American Boom and the reasons that broke it forever.

García Márquez and Vargas Llosa met in Caracas airport on August 1967. Vargas Llosa, just thirty-one, was already a critically acclaimed writer. García Márquez was forty and had finally found success with *One Hundred Years of Solitude*. Before embracing each other in Caracas airport and starting their friendship, the two literary geniuses had exchanged letters and readings with admiration. They became close friends, even *compadres*, as neighbours in the Sarrià neighbourhood of Barcelona. Against all odds, one day their friendship suddenly turned upside down and was marred forever. In February 1976, Vargas Llosa met García Márquez in a Mexico City theatre. He punched him in the nose, knocking him down and leaving him with a black eye and a broken nose. He barked: “This is for what you did to Patricia!”

What did García Márquez do to Patricia Llosa, Mario’s wife? Why did Vargas Llosa punch García Márquez in the face? What intimate circumstances ruined that friendship which seemed unbreakable? Why did they not meet or talk to each other again? Why did they become fierce enemies, despite the efforts of their common literary agent, Carmen Balcells? *Los genios*, the most ambitious and fascinating of Jaime Bayly’s novels, plunges with formidable verve into the glorious years in which García Márquez and Vargas Llosa were close friends. It also explores, drawing from licenses of fiction, those felonies, secrets, betrayals and volcanic angers that thunderously blew apart that friendship. And at the same time, *Los genios* is a brilliant canvas of a literary epoch: the effervescent Barcelona of the Boom times, the family life, the affections, pressures, social and political commitments and thoughts of legendary writers, the effects on them of the convulsed Latin American politics of the time, among others. A world with a rich, melodramatic at times, explosive plot. A plot that, if ever it had to be told, what better than to be told through a incisive, humorous and groundbreaking pen like Bayly’s.

Among the **Most Anticipated Novels in Spain** of 2023

RIGHTS SOLD TO
Feltrinelli Italian
Dtv Verlag German
Grada Publishing Czech
Animus Central M. Kiado Hungarian
Brutal Media film & TV series

Manuscript in Spanish. English sample available.

■ Pages **240**

■ Published in **March 2023**

Already
**IN ITS
THIRD
EDITION**

First print run
**20,000
COPIES SOLD OUT**

Los genios is one of those novels that people already have an opinion about without even opening it. Because of the usual: friendships, loyalties, lack of sense of humor, the need to look good. Leaving this aside, the book, which is excellent, stands up for itself, like good jokes. Laughter is the end of many debates. [...] It is the magic of gossip, gossipy realism. And not only for the content, but for the tone. The prose is loaded with lapidary phrases and melodramatic clichés, and so it flies with the lightness of things that are told after midnight in the corridors of a party where the waiter has already passed by several times. ‘Se non è vero è ben trovato.’

—El Periodico (**** four stars)

[As for the novel ending] we can say it is moderate for what could be expected from the author, enfant terrible of Lima’s elite, with a sharp intelligence, once unbridled and today more distilled. But the important thing about the book is not how he resolves the gossip. What is valuable is how it illuminates this event between two literary giants. The book offers valuable information, edited with skill from the cover photo itself.

—El País



Xavier Güell

Born in Barcelona in 1956, Xavier Güell studied in the conservatories of Barcelona and Madrid. For many years, he was a well-known conductor in Spain and abroad, working with Franco Ferrara in Italy, Sergui Celibidache in Germany, and Leonard Bernstein in the United States. Responsible for premiering some of the greatest composers of our time, Güell has played a major part in promoting contemporary music throughout Spain. Güell's first book, *La música de la memoria*, published in 2015, enraptured thousands of readers with his tales of musical genius. In 2017, he published the novel *Los prisioneros del paraíso*. His third novel, *Yo, Gaudí*, followed in 2019. From 2021, he develops *Cuarteto de la guerra* [*The War Quartet*], a challenging novelistic tetralogy about music and power in the 20th century. The four volumes deal with the profound relationships of four musicians with their music: Bartók, Strauss, Shostakovich and Schoenberg.

LAST TITLES PUBLISHED IN GALAXIA GUTENBERG

2015 *La música de la memoria* (The Music of Memory)

2017 *Los prisioneros del paraíso* (Prisoners in Paradise)

2019 *Yo, Gaudí* (I, Gaudí)

2021 *Cuarteto de la guerra. I. Si no puedes yo respiraré por ti* (The War Quartet. I. If You Can't I'll Breathe for You)

2022 *Cuarteto de la guerra. II. Nadie logrará conocerse*. (The War Quartet. II. No One Will get to Know One Another)



Booksellers Suggested Novel 2021

Manuscript in Spanish.
English sample available.

■ Pages **240**
■ Published
in **March 2021**

Cuarteto de la Guerra. Vol I.

Si no puedes yo respiraré por ti

[The War Quartet. Vol I. If You Can't,

I'll Breathe for You]

The first title of the Quartet of War reconstructs the misery that spoiled the creativity of the Hungarian composer Béla Bartók during his exile in New York.

Cuarteto de la guerra tells the story of four great composers who fight for their lives and their music when totalitarianism and war ravage Europe. New York, Berlin, Munich, Moscow, Barcelona and Los Angeles are the settings for their epic confrontation with political power, to prevent their work from being subjugated and used, while trying to survive. *Si no puedes, yo respiraré por ti* recalls Béla Bartók's voluntary exile to the United States, risking his emotional, family and professional stability, to record his radical opposition to the dictatorships of Horthy, Hitler and Mussolini. However, Bartók never managed to fully integrate in America. The rejection produced by his work encountered in the American public, his reserved character, the progressive deterioration of his health, his economic difficulties and the pathological disorders of his wife led him to an extreme situation, while he composed some of his most extraordinary works.

Masterful tetralogy on the lights and shadows of the 20th century. _José Enrique Ruiz-Domènec



Shortlisted New Spanish Books 2022

- Suggested for Translation into English (US)

Manuscript in Spanish.
English sample and [reading report by Michael Mahler](#) available.

■ Pages **208**
■ Published
in **October 2021**

Cuarteto de la Guerra. Vol II.

Nadie logrará conocerse

[The War Quartet. Vol II. No One Will Get to

Know One Another]

An exciting and musical biographical novel that reveals the reasons why Richard Strauss, perhaps the greatest composer of the 20th century, decided to remain in Nazi Germany and how that controversial decision would fatally mark his life.

In the second volume, *Nadie logrará conocerse*, Richard Strauss, considered the greatest composer of his time, decides to remain in Nazi Germany and accept the presidency of the Reich's Chamber of Music in order to protect his family –his daughter-in-law and his two grandchildren are Jewish–. He also strives to ensure the premiere of his opera *The silent woman*, whose libretto has been written by Stefan Zweig, another Jew, and to promote German culture. A controversial decision that will make him appear in the eyes of the world as a collaborator and be subjected, at the end of the war, to a denazification process that will last more than three years.

The reader can glide through the pages of Güell's novel like as if listening to a symphony. It is a total joy, with music and literature coming together to enjoy reading different from what we usually read. _Todo Literatura

> COMING SOON Xavier Güell

The War Quartet Volumes III & IV

Vol. III. Shostakovich contra Stalin [Shostakovich against Stalin]

We meet Shostakovich's heartache when being forced to give up his creative freedom. When Stalin heard his opera *Lady Macbeth* in Moscow in the Mtsensk district, he was about to deport him to Siberia. The artist was given a choice: either his music would serve the revolutionary principles of the new Soviet state or he would have to bear the consequences of being considered an enemy of the people. And he chose. A novel you can't put down.

Manuscript will be available
in Spanish

ADVANCE
MARCH

2024

Vol. IV. Romperé los cerrojos con el viento

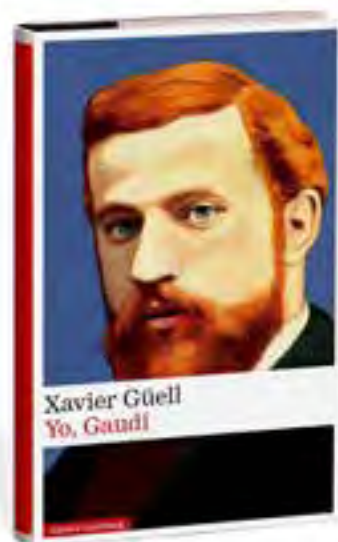
[I Will Break the Locks with the Wind]

It's time to get into Schoenberg's history, the great reformer of Western music. Nothing and no one could stop him from going ahead with his revolutionary work and yet, at the same time, everything hindered him, to the point that the completion of his opera *Moses and Aaron* came to a halt after his eight-month stay in Barcelona and his subsequent flight to Los Angeles. It was not the lack of will or the decrease of his creative capacity that was to blame, but the uneasiness caused by his exodus, the feeling of being lost, the anguish that accompanies the creation of every pilgrim.

Manuscript will be available
in Spanish

ADVANCE
NOVEMBER

2024



2026
CENTENNIAL
of Gaudí's
death

Manuscript in Spanish.
English sample available.

■ Pages **256**
■ Published
in **March 2021**

Yo, Gaudí [I, Gaudí]

The life of the great genius, finally unveiled.

Fact and fiction are intertwined in this novel that imagines Gaudí's inner thoughts through the medium of twenty-one letters written while recovering from a serious illness in his later years. Far from a typical historical novel, *Yo, Gaudí* is a powerful story about one of the greatest architects of all time, in which the voice of Gaudí addresses the reader directly on the subjects of his family, his work, his friends, his feelings, his desires and his disappointments. The truth of Gaudí's life is blended with imaginary reconstruction, resulting in a passionate tale that answers many questions about Gaudí and his world-renowned architecture. How did his love life impact his work? What was his relationship with the writers and poets of his time? Why was he so distracted the day he was run over by a tram? Who was Gaudí really? Few people are equipped to answer these questions better than Xavier Güell, a descendant of Eusebio Güell, the man who financed most of Gaudí's projects.

A magnificent opportunity for fans of one of the most international architects.

_Architects Digest

Now thanks to Xavier Güell, we can access [Gaudí's work] a little further and explore this universal artist whose life instead of decreasing with the passage of time, becomes larger than life.

_TodoLiteratura



READ AN EXCERPT FROM *I, Gaudí*
translated by Sydney Weinberg

The 12th of June 1926 is a special day for Barcelona. The city awakes asking itself for whom the bells toll. Everybody knows it eventually: For Gaudí, who is being buried that very afternoon. Comments on the circumstances of his death, over which so much ink has been spilled in the newspapers during the last forty-eight hours, merge into the pain of the people walking around the city dressed in black as a sign of mourning, bearing the stifling effects of a leaden sun, with the intention of visiting the funeral chapel set up in the Hospital de la Santa Creu. The burial is expected to be quite an event. (In those times pomp and circumstance was never missing in the biggest funerals).

Outside this hustle and bustle, in the quiet funeral chapel of the hospital lies Gaudí's embalmed body, covered in a black monk cloak and holding a rosary in his left hand, resting on his inert chest. He looks as though he were asleep. The many people from Barcelona visiting him confirm that, in that moment and in that place, everything that had been essential in his life revealed itself: both his serene attitude towards pain and his immutable amazement at the pleasure found in artistic creation. Indeed, it is in the funeral chapel where he reaches the highest peak that his ambition could ever wish for: neither royal receptions nor mundane triumphs, but the fact of being an eternal part of an imminent reality, like the stones and the trees.



**Shortlisted
New Spanish
Books 2021**

- Suggested for
Translation into
English (US)

RIGHTS SOLD TO

**Wydawnictwo
Czarna Owca** Polish

Manuscript in Spanish.
English sample and [reading
report by Jamie Mullin](#)
available.

■ Pages **320**
■ Published
in **January 20175**

Los prisioneros del paraíso

[Prisoners of Paradise]

A love affair between a Nazi scientist and a Jewish musician.

Prague, August 10th, 1942: Hans Krasa, a Czech composer of Jewish origin, is arrested by the SS and sent to the Theresienstadt, the concentration camp. He is 42 at the time. Many other composers (Gideon Klein, Pavel Haas and Viktor Ullmann), musicians, and singers are deported with him. The Nazis, guided by Adolf Eichmann, want to turn Theresienstadt into a model camp that will show the world that Jews are not only kept alive, but live enriching lives, composing and interpreting music at the highest level. With no misgivings about their fate, Hans Krasa and his colleagues go along with the Nazis' evil games with one objective: surviving and joining forces thanks to music. However, there is another essential character in this novel: Elisabeth von Leuenberg, one of the most prominent scientists in Nazi Germany. Xavier Güell delivers a marvellous homage to music as experienced on the limits of human endurance.

Güell travels to the center of horror, the Theresienstadt concentration camp, to prove that music can be an effective vaccine against barbarism. _Sur



Manuscript available in
Spanish. English excerpt
available.

■ Pages **480**
■ Published
in **March 2015**

La música de la memoria

[Memory's Music]

Art and romance in the lives of classical musicians.

La Música de la Memoria imagines the fictionalised confessions, both intimate and artistic, of Beethoven, Schubert, Schumann, Brahms, Liszt, Wagner and Mahler. Xavier Güell, famous conductor and great music connoisseur, takes the reader along a fascinating tour through nineteenth- and early twentieth-century Romanticism, telling the lives and secrets of his renowned protagonists, who struggled with life and death, love and solitude, joy and desperation. For music aficionados and avid readers alike, this novel offers rare insight into seven of the greatest musical geniuses of all time, while also rising some poignant and decisive questions: who was Beethoven's "immortal beloved"? Why did Schumann accept his wife's love towards Brahms? Did Mahler really intend to burn his Tenth Symphony? As Oscar Wilde once wrote: "Music is the art which is most nigh to tears and memory".

An ambitious book halfway between a biography, a novel and a musical essay.

_El Cultural



Pablo d'Ors

(Madrid, 1963) is a priest, writer and founder of Amigos del Desierto, a network of meditators with about a thousand followers whose purpose is to spread and further the contemplative tradition, connected to Tabor, a project of secular monasticism. His literary work, related among others to that of Hermann Hesse and Stefan Zweig, has been translated into the main European languages and is being republished in its entirety by Galaxia Gutenberg. Among his dozen titles are *El estupor y la maravilla*, a tribute to the everyday issues, *Entusiasmo*, a vibrant self-fiction, and his acclaimed *Biografía del silencio*, which with more than 300,000 readers is a milestone in the history of Spanish non-fiction. Currently, d'Ors is devoted to the study and practice of Hesychasm, and gives lectures and meditation retreats around the world.

LAST TITLES PUBLISHED IN GALAXIA GUTENBERG

- 2015** *Contra la juventud* (Against Youth)
- 2016** *El estreno* (The Premiere)
- 2017** *Entusiasmo* (Enthusiasm)
- 2018** *El estupor y la maravilla* (Astonishment and Wonder)
- 2019** *El amigo del desierto* (Friend of the Desert)
- 2020** *Biografía del silencio* (Biography of Silence)
- 2020** *Andanzas del impresor Zollinger* (Adventures of Master Printer Zollinger)
- 2020** *Sendino se muere* (Sendino is Dying)
- 2021** *El olvido de sí* (The Disregard of the Self)
- 2021** *Biografía de la luz* (Biography of Light)
- 2023** *Los contemplativos* (The Contemplatives)

“I intend to mysticism and poetics to go hand in hand. I write to feed the soul. I write to grow, to serve and to enjoy. And I would like my literature, both my essays and my fiction, to have the same effects on those who read me.”

—Pablo d'Ors

NEW!



Among the **Most Anticipated Books of the rentrée in Spain 2023**

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Vita e Pensiero Italian

Manuscript in Spanish. English sample available soon.

■ Pages **424**

■ Published in **September 2023**

Los contemplativos [The Contemplative]

The new fiction work of one of the most acclaimed best-selling authors in Spain addresses the big questions of self-knowledge: the body, emptiness, shadow, contemplation, identity, forgiveness and everyday life. Each story in The Contemplatives touches deeply with a luminous humanist message and calls, with a literary exquisiteness brimming with grace, humor and tenderness, to self-discovery and a new awareness of self.

“If you listen carefully to a story, you will never be the same again, for that story will crawl into your heart and, like a worm, will eventually gnaw away all the obstacles to the divine. So even if you read the stories in this book just to pass the time, there’s no guarantee that any of them won’t end up undoing your defenses and explode when you least expect it. Be warned!” —Anthony de Mello’s quote that Pablo d’Ors revisits and uses as an open door to his own book.

In this book we find a lucid and compassionate look at the human being and our times. A compassionate look, in open and intentional opposition to the harrowing self-referential literature that prevails in our times. Seven different stories with a common character that swarms through its pages, and therefore could also be read as a novel, in any case, to grow, serve and enjoy.

With as much humor as lyricism, as much lightness as depth, as a whole, *The Contemplatives* takes the form of a literary treatise on spirituality that, with the unmistakable personal mark of Pablo d’Ors, inaugurates what could well be called a literature of light.

Among the **TOP 50 BESTSELLING FICTION BOOKS IN SPAIN** Jan-Feb 2024

DISCOVER THE AWAKENING OF A NEW LITERARY GENRE AS REVOLUTIONARY AS SILENT, A LITERATURE OF LIGHT

Pablo D’Ors’ literature swims against the current of most authors by proposing the exercise of listening and feeling the beauty of this world.

—ABC Cultural

I am a real hooligan (in the good sense of a fan) of what we could call the “German novels” of Pablo d’Ors, such that would form the Andanzas del impresor Zollinger, Lecciones de ilusión and the especially inspired El estupor y la maravilla, and so I was delighted to find myself in the middle of Los contemplativos with a whole hundred-page nouvelle, Biografía de la sombra, in which D’Ors once again turns his gaze eastward and pulls out of his sleeve a story that is is a real gem.

—Juan Marqués, La lectura, El Mundo



RIGHTS SOLD TO

Vita e Pensiero
ItalianManuscript available in
Spanish, Italian and English.**NON-FICTION**

- Pages **596**
- Published in **February 2021**

Biografía de la luz

[Biography of Light]

The new book by the author of the worldwide bestseller, Biografía del silencio, is an intriguing spiritual voyage.

This essay marks a spiritual roadmap for the men and women of today. An essential reinterpretation, as modest as it is profound, of the legacy of Christ, the beacon of humanity. The Gospel as a map of conscience and as a permanent existential provocation. *Biografía de la luz* is a text designed for all spiritual seekers and, therefore, written from a cultural rather than a confessional perspective. A radical journey to enlightenment, understanding it as something simple and common. A sort of poetic manual of innerness, in which some of the countless images and metaphors sketched by the Gospels are presented, as authentic mirrors of human identity. A book to review one's own life and to discover that we would not seek the luminous if we were not, after all, beings of light.

**SEVEN
EDITIONS**
IN SPANISH
so far

More than
45,000
COPIES SOLD

Pablo d'Ors outlines the basic structure of all spiritual quest. The proposal goes far beyond the relationship between the time of the events narrated in the Gospels and our time. It melts into a kind of existential struggle that has little to do with the progress projected for the quality of life. Reality, light, inner path. What else do we want?

_ABC



RIGHTS SOLD TO

Parallax English
Euromedia Pragma Czech
Gütersloher Verlagshaus German
Bayard French
Quetzal Portuguese (Portugal)
Planeta Portuguese (Brazil)
Vita e Pensiero Italian
Syrtari Pub Greek,
 among others

Manuscript available in Spanish,
English, Catalan and Italian**NON-FICTION**

- Pages **144**
- Reissued in **March 2020**

Biografía del silencio

[Biography of Silence]

A bestseller about the benefits of meditation.

With silence increasingly becoming a stranger to us, one man set out to become its intimate friend: Pablo d'Ors, a Catholic priest whose life was changed by Zen meditation. With disarming honesty and directness, as well as a striking clarity of language, d'Ors shares his struggles as a meditation starter: the tedium, restlessness, and distraction... But, persevering, the author discovers not only profound peace and a better understanding of his own true nature, he also learns that silence, rather than representing a retreat from life, offers us an intense engagement with life just as it is. Imbued with rare beauty, *Biography of Silence* conveys the deep joy of silence that is available to us all.

This isn't a self-help book. It doesn't appeal to the simplism of those ideas-worth-framing-because-they're-that-good nor to the cynicism of those-poor-souls-would-actually-buy-anything, it appeals to all those complex things that are explained as simple matters.

_El País

Among the
20
BEST-SELLING
NONFICTION
BOOKS
in 2022, 2023
and 2024

Also in its
ARTISTIC EDITION
with watercolors by
**MIQUEL
BARCELÓ**

More than
350,000
COPIES SOLD

READ AN EXCERPT FROM *Biography of Silence*
translated by David Shook

I began to sit to meditate in silence and stillness on my own account and at my own risk, without anyone to give me any basic notions of how to do so or to accompany me in the process. The simplicity of the method—sitting, breathing, quieting one's thoughts—and most of all, the simplicity of its intention—to reconcile a person with what they are—seduced me from the beginning. As I have a tenacious temperament, I have remained faithful for several years to this discipline of simply sitting and gathering myself; and at once I understood that it was about accepting whatever came—whatever it might be—with good humor.

During the first few months I meditated badly, very badly; keeping my back straight and my knees bent was not at all easy for me and, as if that was not enough, I breathed with a certain agitation. I was perfectly aware that this sitting without doing anything was something as foreign to my education and experience as—contradictory though this seems—it was equally innate to who I was deep down. Nonetheless, there was something very powerful that pulled at me: the hint that the path of silent meditation would guide me to encounter my own self at least as much or more so than literature, which I have always been very fond of.



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Vita e Pensiero
Italian

Manuscript in Spanish
and Italian. English
excerpt available.

■ Pages **398**
■ Reissued in
April 2021

El olvido de sí

[The Forgetting of the Self]

The moving biography of one of the most interesting characters of Christian history.

El olvido de sí narrates the troubled and moving story of Charles de Foucauld (1858-1916), a French aristocrat who converted to Christianity thanks to the faith and devotion he saw in Islam. Few biographies are as moving and emblematic as the one of this strange missionary, who had to become an explorer of the Sahara, a Trappist novice, a nun's errand boy, and even the author of the first French-Tuareg dictionary before discovering that friendship is the most beautiful gift of a life devoted to silence. The reasons for this eventful life journey are to be found in how much this man listened to his inner voice as well as in his merciless obedience to his conscience. Touched by the passion for the Absolute, the man who later came to be known as "the universal brother" always sought to be less: a more hidden existence, a more anonymous surrender, a deeper humility... Fascinated by this desire for abasement, Pablo d'Ors gets into the head and heart of this extravagant character. A text in which mystical wisdom resonates and narrates with as much plasticity as depth, the dangerous and marvelous extremes to which it and marvelous extremes to which love leads.



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Funambulista
Catalan
Wagenbach German

Manuscript in Spanish
and Italian. Rights on
Italian translation free
again. English excerpt
available.

■ Pages **120**
■ Reissued in
May 2020

Andanzas del impresor Zollinger

[The Adventures of Zollinger the Printer]

A journey into finding one's own path.

To save his own life, young August Zollinger leaves his hometown and stays away for seven years, embarking on a journey full of adventures and discoveries that lead him to engage in many trades. What begins as a bitterly imposed exile will eventually become a path to enlightenment: August will find true love at the tiny gate of a railway station, where, every day, he takes the official call of a mysterious telephone operator; he will taste camaraderie and experience the most faithful of friendships in army ranks; he will also discover the mystery of nature in the evanescent greatness of the forests. Above all, he will learn to value the dignity of small and humble efforts. With the emotional toolkit assembled along this journey, August will become a complete man who can finally return home and become a good printer, the job he dreamt of since childhood.

"Where did this winged Spanish prose writer ever come from? So central-European, so solid in style and delicate in translating man's eternal passions into a story - so capable of touching my innermost chords?" _ De libris



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Quetzal Portuguese
(Portugal)
Vita e Pensiero
Italian

Manuscript in Spanish,
Portuguese and Italian.
English excerpt available.

■ Pages **120**
■ Reissued in
May 2020

Sendino se muere [Sendino is Dying]

Reflections on life, death and pain.

"I am a doctor," wrote Dr. Africa Sendino. "I have put my hands in pain mass with the noble intention of alleviating it. And if I have had the privilege of touching so much suffering on other bodies, how can I not allow others to touch mine? Thanks to this illness that I suffer, I have understood that sharing pain does not simply mean taking on the pain of others, but also sharing your own. I have suffering, okay. I can share it or keep it for myself. I have chosen to deliver it. And in deciding this, I have understood that this is how pain is relieved and for that -delivering it- is why it exists.» During her convalescence, Dr. Sendino was taking notes about her experience of her illness, confronting a book that she he wanted to write. Faced with the imminence of her death, she asked Pablo d'Ors to help her complete the task. The author, who cared for her spiritually, rescues her annotations and contextualizes them with a life that he does not hesitate to consider exemplary. A witness about what really matters ultimately. An uncompromising text, concise and straight to the heart. A necessary story about a life-giving death.

Germanist, theologian, writer, priest, Zen disciple, translator, caregiver and Cultural Advisor to Pope Francis: Pablo d'Ors is many things and all of them are unexpected. _Review by El Periodico.



WHY PUBLISH D'ORS

Pablo d'Ors is a truly unclassifiable writer. He believes that silence and light have something to tell us and that "there is not an I and a separate world", as "world and I are one same, single thing". If you decide to translate and publish d'Ors, you would be, somehow, joining the triumph of the philosophy of the spirit. He believes that silence and light has something to tell us and urges us to be quiet and halt. He tells us that not just silence heals, "but stillness as well." Widely read in Spain, Italy, Portugal and Latinoamérica, *Biography of Silence* so far has sold more than 300,000 copies and *Biography of Light*, almost 30,000 in his first year of publication. Translated into ten languages so far, d'Ors has made his deep interior pilgrimage.

At Galaxia Gutenberg, we join this exceptional author encouraging him to spread his inspiring talent around the world. We are currently publishing anew his complete bibliography and are proud to represent him worldwide.

WHY DO WE LOVE HIS WORK

Pablo d'Ors is an exceptional voice, a cult writer and at the same time a writer for all. His voice is portentous and straightforward. He writes with humor and spirituality, eroticism and humane compassion, both in his novels and his essays.

Marketing and Publicity Tips

- National media campaign
- Book tour
- Online and face-to-face interviews with the author
- Author appearances on request
- Literary reviews coverage
- Mindful living, spiritual/Zen, religious publications, podcasts and website coverage
- Bookseller and librarian outreach
- Influencer outreach
- Organic social media
- Goodreads reviews



RIGHTS SOLD TO
Parallax English
Quetzal Portuguese
(Portugal)

Manuscript available
in Spanish, English and
Italian. Italian translation
rights free again.

■ Pages **128**
■ Reissued in
March 2019

El amigo del desierto

[Friend of the Desert]

A book about contemplation and soul-searching through the exploration of emptiness.

“Thanks to the back cover of a book, I knew that there was a man in Brno who had devoted a good portion of his life to traveling through many of the world’s deserts.” So starts Pavel’s story, as a series of mysterious circumstances push him to change the course of his life and turn his gaze onto that nothingness. On his repeated trips to the Sahara, first as part of an enigmatic organization called *Friends of the Desert* and later on his own, Pavel explores the drifting sands, the hot winds but, ultimately, comes upon something approaching infinity. Nothing is as it seems in the desert, and as mysteries pile up, each new encounter becomes a mirror held up against Pavel’s own expanding consciousness. Innumerable artists, thinkers, and mystics have paid their respects to the void. With refinement and care, *El amigo del desierto* belongs to that tradition. In the wake of Hesse’s famous Siddhartha, Bolaño’s *By Night in Chile*, and Don DeLillo’s *The Names*, Pablo d’Ors takes a leap of faith into the depths and casually settles in. *El amigo del desierto* is a rare gift for seekers of the absolute.

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A sublime performance. At the outset The Friend of the Desert occupies the beguiling territory of Robert Walser, Jane Bowles, or Georges Perec, but soon develops an allegorical intensity of its own; as it reaches its remarkable climax, each gesture seems to stand absolutely for itself, and also for the reader’s unnameable desires.

—Jonathan Lethem, author of
Fortress of Solitude and
Motherless Brooklyn



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Quetzal Portuguese
(Portugal)

Manuscript in Spanish.
English excerpt available.

■ Pages **420**
■ Published in
October 2018

PORTUGUESE
EDITION
RECENTLY
PUBLISHED!

El estupor y la maravilla

[Astonishment and Wonder]

A Museum guard discovers that art is everywhere in his rounds

Fascinated by the prospect of protecting works of art, Alois Vogel works as a guard at the Museum of Expressionists in Koblenz, his hometown. After twenty-five years as an employee, he begins to write his memoirs. In these, he gives an account of a apparently bland and insignificant life, which is in reality amazingly intense. Vogel expresses himself as a child who sees the world for the first time, inventing stories about the visitors of the museum and describing his relationships with his peers and his feelings regarding the great masters of German expressionism. As absurd or crushing as they may seem, Vogel’s reflections, and his diffident engagement to the world, make him a lonely, extravagant and marginal type, as mysteriously endearing as he is familiar. His infinite imaginary colloquies and his meditative practices help him discover the extraordinary world of little things. *El estupor y la maravilla* is an epic of the minute, a story about training one’s powers of observation to its limits. A trip into the labyrinth of the human mind, heroic as well as mundane, this novel concerns the extremes to which isolation and illusion can lead: a path, both modest and eloquent, to enlightenment.



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Vita e Pensiero
Italian

Manuscript in Spanish
and Italian. English
excerpt available.

■ Pages **440**
■ Published in
September 2017

Entusiasmo [Enthusiasm]

Pablo d’Ors unveils his inner self to the reader in a journey of self-discovery.

“The moment a young person makes a decision and begins the journey to turn it real, is, without a doubt, the most beautiful choice life can offer.” That one moment is precisely what these vibrant and moving pages expose. A true page-turner, this novel offers a rare understanding of humanity, filled with hope, and of something even more unusual in contemporary fiction: piety. Throughout this story full of action, clarity, and indelible images, the reader who relishes all the polarities and contradictions of life might well identify with the protagonist’s spiritual and artistic position. With remarkable narrative mastery, Pablo d’Ors unfolds a story strikingly similar to his own: that of a man who, in order to respond to an unanswerable inner call, opens himself to love and friendship, but also to incoherence, pain and, ultimately, the meaning of life understood as a service to others. An autobiographical romp with unpredictable twists and turns, this book is a bottle thrown into the sea, waiting to be collected by someone who still believes that a literature of the soul is possible.

Entusiasmo is a novel full of little discoveries where life always finds a way and where disappointments [...] converge with the will of working for others and trying to make the world a better place.

—A golpe de letra



Manuscript in Spanish and Italian. Italian translation rights free again.s English sample available.

■ Pages **240**
■ Reissued in **May 2016**

El estreno [The Premiere]

A collection of short stories that create a colourful mosaic of pastiches, following the footsteps of famous writers.

El estreno is a love declaration towards literature, a humorous tribute to a handful of writers (Bernhard, Pessoa, Mann, Dickens...). It is also, of course, an account of the author's aesthetic principles and the tragicomic drama of those who call themselves writers, dedicated to condense life into those pills that we call books. In each of the seemingly realistic seven stories that make up this collection, there comes a time when the extraordinary takes over from everyday life. The subject is always humiliation, and the tone, empathetic, being somewhat unusual in the history of literature. D'Ors laughs at his characters –as Kafka and Kundera do– but also lets them recompose themselves from their ashes and be born again out of the author's compassion.

A homage to literature, to Literature with a capital L. _Diario de Bergantiños

El estreno is truly worth-reading, it is the debut of an author that keeps writing very interesting and suggestive novels. _Razón y Fe



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Arkadia Italian

Manuscript in Spanish and Italian. English sample available.

■ Pages **424**
■ Reissued in **February 2015**

Contra la juventud [Against Youth]

Youth is overrated. Being young is to suffer and fail, hurting and misunderstanding yourself and others.

A young Eugen Salmann travels to Prague for work, intending to settle there. Someone with his literary aspirations should dwell, he believes, in the city of Franz Kafka and Milan Kundera. Nevertheless, instead of writing, Eugen lets himself be seduced by all the women he meets, as if he were one of Kundera's characters. And like any of Kafka's, he always wants to be somewhere else. Eugen feels defeated, tired, aged, opposed to youth. Opposed to youth? Yes – because the hearts and minds of the young are solely occupied with themselves and mainly focused on one thing only: their amorous adventures. Privileging lofty and unreachable goals, the young are too easily devastated by the consequences of their own inexperience. With irony and compassion, Pablo d'Ors writes about an extremely relatable young man. He holds a mirror to what we are or have been.

The best novel by the author of that marvelous essay for exquisite readers, Biography of silence. _ABC

This is the authentic fruit of an author that has carved himself an important niche in Spain's literary scene with his original and solid literary proposal. _ACE Prensa

Las ideas puras

[Pure Ideas]

A dive into the depths of human nature and philosophy.

The eternal and furious struggle between head and heart, between passions and intelligence. This is the story of a man, obsessive and refined, who explores his personal hell, until he meets the cruelty of childhood and the perversion of adolescence; the odyssey of a character, whose name will never be known, who tries to put his passions in order, rebelling against them and explaining them until he builds a system out of them. By means of a skillfully sustained suspense, this meticulous and caustic investigation rides the thin border of madness, in a return to the paradise of primordial sensations and in the unfolding of a dual personality, one of the great subjects that the work explores. In the ambivalent identity of the protagonist lies much of the irony that underpins the plot, hurtful and malicious, full of a sarcastic and stubborn humor. Can you imagine Musil and Nabokov writing in comandita? In this singular novel there is a prodigious knowledge of the human spirit, which is analyzed in its most intimate and hidden motions without stopping before any secret; and there is, above all, an extraordinary wisdom of love, both in its erotic and spiritual dimensions. A slap in the face of conventional thought. A true theory, with surprising stylistic findings, about the meeting of bodies and souls that love each other. A melancholic and biting book that lyrically and irreverently brings out the whole history of philosophy.

Finalist for the Herralde Prize

FICTION

Manuscript in Spanish
English sample
available soon

■ Pages **352**

AVAILABLE
2025

Lecciones de ilusión

[Lessons of Illusion]

Illusion as a creative powerhouse, and the delights and torments of perfectionism and inspiration.

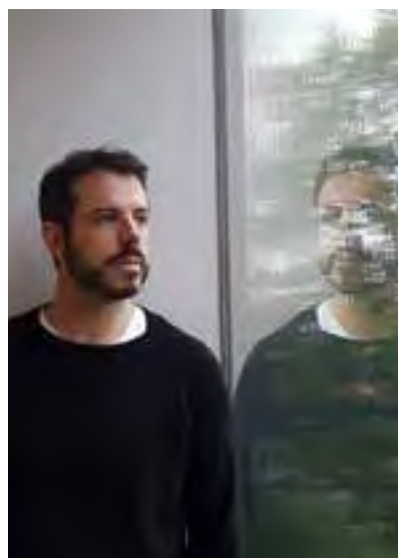
When Lorenzo Bellini arrives at the Kremszell Sanatorium prepared to write his thesis, he does not suspect that his life is about to change. During his research about the link between madness and invention, he finds many larger-than-life characters: a mailman who distributes invented letters; a voice impersonator who can cure nostalgia; a director determined to find links between his patients and the greatest madmen in history; a man nobody has seen and who is said to speak with horses; an erotic novel writer cheated by his wife; a proofreader who ends up correcting his own biography; an archivist who gathers the mental disorders that have plagued humanity... In this piece, Pablo d'Ors shares the unique poetry of the novel: a combination of hope as a fuel for creativity and the delights and torments of perfectionism and inspiration. Concerned with the search for success and the myth of posterity, the dialectic between originality and mimicry, the difference between genius and illness, and the space between style, plagiarism and tradition, this is an ambitious text, overflowing with imagination.

FICTION

Manuscript in Spanish
English sample
available soon

■ Pages **688**

AVAILABLE
2026



Vicente Luis Mora

Born in Córdoba in 1970, he is a writer, literary critic and professor. His latest books are the novel *Fred Cabeza de Vaca* (Sexto Piso, 2017), the poems books *Mecánica* (Hiperión, 2021) and *Serie* (Pre-Textos, 2015), the essay *La huida de la imaginación* (Pre-Textos, 2019), a monography *El sujeto boscoso* (Iberoamericana Vervuert, 2016), the book of aphorisms *Nanomoralía* (Isla de Siltolá, 2017), and the anthology *La cuarta persona del plural. Antología de poesía española contemporánea* (Vaso Roto, 2016). He has also ventured into theatre, *hoax* (Quimera 322, 2010), digital literature and literary critique in his blog [Diario de lecturas](#). His novel, *Centroeuropa*, published by Galaxia Gutenberg in 2020, was acclaimed by both critics and readers and received the Malaga Prize. In 2022, it has been published *Circular 22* also in Galaxia Gutenberg, a creative project that has written over 25 years. According to Mora, “during that quarter of a century, other corners of my mind generated other narrative books. None of them have anything to do with the others, they are radically different works, they seem to be by different authors, and perhaps they are.”

* **Malaga Prize 2019**

* **Finalist XVI Dulce Chacón Novel Award 2021**

* **Nollegiu Award 2022**

* **PEN Translates Award 2022**

LAST TITLES PUBLISHED IN GALAXIA GUTENBERG

2020 *Centroeuropa* (Mittleuropa)

2022 *Circular 22* (Circular 22)

2024 *Cúbit* (Qubit)

“I think in a hybrid way, beyond the fact of what genre I am writing in this instant. The hybridity penetrates my writing. I write from that formal freedom. My writing is the maximum expression of that freedom that I have wanted to have.”

—Luis Vicente Mora



ADVANCE

2024

Manuscript in Spanish.
English sample available.

■ Pages **184**

■ To be published in
March 2024

Cúbit [Qubit]

A creature of inconceivable singularity appears in a cave in a frozen mountain range. Its discovery and the struggle to control it trigger a series of events linked to the survival of three species and the geopolitical fit of a world in crisis. In the midst of the chaos, between natural harmony and artificial intelligence, between new languages and languages in disuse, a father and a daughter search for a way to understand each other.

There are not many novels about minerals. In current scientific, literary and journalistic stories, the human, the animal and -lately- the vegetable and the artificial are always preferred to tell the story of the world. This novel goes in another direction and sinks its feet in the ground. This story does not forget that otoliths are the mineral concretions present in the vestibular area of the ear that allow us to keep our balance and not fall: minerals stabilize us. Trace elements are indispensable for existence. Everything living is related to the soil and its nutrients.

Cúbit is like carbon. It can take various forms, including mineral. It is protean and slippery, it flies over several literary genres without settling entirely in any of them, its essence is flux and impermanence, its fixity is elusive. Like the volcanic material, it slips ardently until it finds its form. It is not a normal or predictable novel. It is not a stable work, it changes when it is reread. Its structure is in the air.

READ AN EXCERPT FROM *Cúbit* translated by Rahul Bery

10
(Alcio)

On the first night, which we spent in an abandoned mountain refuge, I wondered whether to take the Ordeasoci or not; holding the pill in my hand, I saw the lights of a town, located on the side of a mountain several kilometres away, blink in the distance.

The following morning, I woke up early and went over to the same window, shivering with cold, to discover what kind of weather we would face during our escape. The town I had glimpsed last night was no longer visible. I rubbed my eyes in case this was a secondary effect of the pill. It wasn't. The town had disappeared.

I mentioned it to the girl, who had just entered the shelter, preceded by her bird. She stood on tiptoes to look out and saw the new, immense mountain that had grown during the night. All she said was:

‘They found me.’

Made of the same materials that compose us, *Cúbit* proves that complex novels can also be acid, pentagonal, funny. Mora’s unique narrative is displayed in all its brilliance in this work and confirms him as one of the most admired authors in Spanish.



NOLLEGIU AWARD 2022 for Best Novel in Spanish

Manuscript in Spanish.
English sample
available soon.

■ Pages **638**

■ Published in
September 2022

NEW!

Circular 22 [Circular 22]

Considered by some as a “total novel”, this work across genres covers all possible worlds. The professional challenge of a scholarly author spanning over a quarter of a century, with Madrid as the radiating center of hundreds of literary pieces with trips to Africa, Latin America, Asia, Scandinavia or Central Europe.

Circular 22 closes the work in progress begun by Vicente Luis Mora in the late nineties. This “total novel” (Eloy Fernández Porta), which has also been defined as a “world city” (Alice Pantel) or a “textual rhizome” (Marco Kunz), is a multi-genre literary project with hundreds of pieces that can be read in any order. From its initial location in Madrid, over the decades it has expanded to Europe and America, now offering a section set in North Africa. Polyphonic and open, *Circular 22* is a laboratory where all kinds of genres, styles, characters, voices, traditions and stories are fused, confronting us with the crisis of the contemporary subject, of his urban environment as a vital conditioning factor and of nomadism (cultural or real) as an aesthetic horizon. This work in progress, spanning over a quarter of a century, takes the Earth as its space and turns it into a writing field to express contemporary anguish, the thickness of life, the wild light of the fantastic, the real and the unreal, the possible and the impossible.

**READ
IF YOU ARE
EDITOR OR
PUBLISHER**

EXCERPTS FROM THE
EDITOR'S NOTES by
Monika Sobolewska

- After reading *Circular* several times, I am still unable to define its genre. Some authors have spoken of a «fuzzy novel», or a «total novel», but its genre category continues to be problematic, especially after the inclusion now of a new part endowed with its own specificity, *Derb*. For Mora, whom I have asked several times about this, this is a question of no interest whatsoever.

- The author still does not comply, as is his usual practice, with the spelling rules of the Real Academia Española released in 2014, a criterion that we respect, although we do not understand it.

- As the author himself clarifies in his preface, the original Madrid personality of the work has been superseded by a worldliness that has nothing to do with anachronistic cosmopolitanism or with economic globalization, placing itself rather along the lines of a «world citizenship», as pointed out in a quotation from Kant that you can read in the book (if you finally read it).

- The final section, *Derb*, seems to open the gate to a broader way of understanding the reality of human or geographic conditions, or even literary creation. Although Mora rejects the adscription of *Circular 22* to a Goethian *Weltliteratur*, something tells me that behind his apparent and somewhat forced humility there may be a purpose of similar and unbridled ambitions.

Among the **best 16 novels in Spanish of 2022** by La Vanguardia

Among the **best narrative Spanish books of 2022** by El Periódico

Among the **Top 3 novels of 2022** by 20 minutos

Circular 22 is a literary event, and if Spain were not taking a siesta in the arms of inertia and mediocrity, it would be recognized as such.

_Letras Libres

Vicente Luis Mora's literary game takes Madrid's urban geography as a guiding thread to create a wide-ranging frieze of life. Without falling into a vain experimentalism, he has developed an innovative writing. This is also a book that has been transfixed by literature, where the writers he admires are present in a complementary mode of authorship. An admirable novel, in short, of meticulous reworking and splendid results.

_Jesús Ferrer, La Razón

This is, without a doubt, one of the best books of the year. Don't miss it.

_Bestia Lectora

Mora embarks on a radical adventure in a Europe ravaged by wars and revolutions that has no reference in our current literature.

_La Vanguardia - Culturas

Few novels with such radical and attractive approach as this one.

_Masoliver Ródenas, La Vanguardia

Having lunch with Eduardo Moga (poet, translator, critic), in our usual restaurant, I suddenly tell him: “I’m reading a book that is totally awesome.” He says: “Me too”. We took it out at the same time, and it is Circular 22, the latest book by Vicente Luis Mora. A work that is awakening real enthusiasm among the sickest readers, the most insomniac, hedonistic and ascetic. Eduardo tells me: “In another country, this book would fill the newspapers”. Circular 22 is not a book, it is a literary event.

_Andreu Navarra, El Español

A hypnotic and dazzling work that makes us rethink our relationship with time and reality.

_ABC Cultural

Nothing in this review will explain the literary madness that is the appearance of this meteorite called Circular 22.

_Ricardo Baixeras, El Periódico



RIGHTS SOLD TO
Peninsula Press
English
Zulma French

Manuscript in Spanish and English. German sample available. Reading reports in French by François-Michel Durazzo and in English by Rahul Bery available.

■ Pages **184**

■ Published in
September 2020

Centroeuropa [Centroeuropa]

An archaeological novel digging into the strata of the ground we walk on. A risky and accomplished game of genres.

Prussia, somewhere along the Oder, near the border with Poland, during a cold winter in the beginning of the 19th century. A foreigner arrived to work the land unloads his cart. Among the things he deposits on the ground is a casket, containing the body of his wife, deceased during the journey. Once he starts to dig her grave in the earth, he suddenly comes face to face with another body: a soldier. Male, prussian, hussar soldier, frozen: that is the first corpse. When one finds a corpse, in one's own land, one's own ground, one suspects he is not alone; somehow, if one finds a buried corpse, he fears or imagines that other bodies quietly await their turn. The story begins with this first discovery. A story about an inhospitable land, punished by war, at the heart of Central Europe. And at the same time, the tragic story of the narrator, who tells us what occurred there. With *Centroeuropa*, Vicente Luis Mora approaches the theme of identity, personal as well as historical, through a character that has many sides and facets, just like Europe's history. A novel that, according to the jury that awarded the Málaga prize, «offers a picture of the heart of Europe and its wounds. A fable about the wars and revolutions that have shaped the continent's contemporary history.»

WINNER
MÁLAGA PRIZE

Best Novel 2019

PEN
TRANSLATES
AWARD 2022

Finalist XVI Dulce Chacón
Novel Award

Shortlisted New Spanish Books
2021 - UK and French Panel's
Choice

Click on the
image to check
out the English
edition



Centroeuropa is a
stylistically intriguing
mystery historical novel,
which makes its ambition
known from the stunning
and instantly memorable
opening lines. These
lines encapsulate so
much of the plot and the
main mystery, that it is
hard not to feel hooked
right away.



READ AN EXCERPT FROM *Centroeuropa* translated by Rahul Bery (to be published in Peninsula Press, November 2023)

“Male, Prussian, Hussar soldier, frozen.

That was the first body I found while digging in the frozen earth to bury my wife; I say my wife because I never knew her real name, although I will return to that later.

When one finds a buried body under one's own earth, in one's own soil, one suspects it is not alone; in some way, anyone who finds a corpse fears or suspects that other corpses are out there, waiting their turn. The fields of a certain region cannot be looked at in the same way once the first body has been found, for now they no longer resemble flower meadows but burial grounds.

The story began with the discovery of that first soldier, but what I wish to write cannot be properly understood unless I go back a few hours to my anguished interview with Mayor Altmayer. Or perhaps I should retreat further and recall those sad days in Mainz? I ask the potential reader to forgive me for faltering as I expound, for these memories constitute the first long text I have ever put on paper, and the past is so wide, long and deep that choosing any single part as a starting point becomes, in some way, an imposture. Nothing starts at an exact point. Our lives do not entirely start with our births.

Yes, I will expose in detail the tense conversation I had with Mayor Altmayer on the day of my move to Oderburch, shortly after first watching upon the river Oder and seeing its splendid silver ambling idly towards the north; I must explain my talk with the officer, during which I began to discern the complexities of that time in the third decade of the century when I arrived here. I cannot recall the dates with any precision because my wife and I lived too much in the present and every day was the same to us, happy and identical, identically happy, until she died, and then the became miserable and exchangeable, exchangeably unhappy once I lost her in Mainz, that harmful city where my beloved vanished forever”.

In a flaunt of Cervantine metafiction, Mora projects onto the reader his thoughts on truth and verisimilitude.

_ABC

Impeccable, from beginning to end.

_ Carlos Zanón, EL PAÍS

Mora has squared the circle by submitting to a canonical model of novel, focusing on a no less canonical theme (Europe -which makes so many frowns in institutions of cocktail and marble!-, and in the idea that we have about it), all this to achieve a text perfectly in line with our times and very personal traits.

_CTXT

Mora embarks on a radical adventure in a Europe ravaged by wars and revolutions that has no reference in our current literature.

_La Vanguardia - Culturas



Pilar Adón

She was born in Madrid in 1971. Galaxia Gutenberg published the novels *Las efímeras* in 2015 and the awarded *De bestias y aves* in 2022, and the book of stories *La vida sumergida* in 2017. In 2003 appeared her first novel *Las hijas de Sara* and in 2005 she received the Premio Ojo Crítico, of Radio Nacional de España (RNE), for her book of stories *Viajes inocentes*. In 2010 it was published her volume of stories *El mes más cruel*, for which she was named FNAC Talent. Adón is also the author of *Eterno amor*, an illustrated nouvelle (2021), and the collections of poems *Da dolor*, *Las órdenes*, *Mente animal* and *La hija del cazador* (2020, 2018, 2014 and 2011). She has translated works of fiction and essays from English into Spanish (Penelope Fitzgerald, John Fowles, Henry James, Edith Wharton...). Some of her stories and poems have been translated into English, French, Serbian, Rumanian, Czech, Polish, Albanian and Korean.

* **Ojo Crítico Prize (Radio Nacional de España)**

* **New FNAC Talent** for *El mes más cruel*.

* **Finalist Setenil Award, Tigre Juan Award**

* **Book of the Year by the Madrid Booksellers Guild** for *Las órdenes*

* **XII Umbral Prize for Best Book of the Year**

* **XXII Cálamo Award** (in category *La otra mirada*)

* **Finalist V Mario Vargas Llosa Biennial Award for Novel**

LAST TITLES PUBLISHED IN GALAXIA GUTENBERG

2015 *Las efímeras* (The Mayflies)

2017 *La vida sumergida* (A Submerged Life)

2022 *De bestias y aves* (Of Beasts and Fowls)

“My characters obey a stimulus that they believe is consistent with their aspirations. They seek tranquility or they do not accept situations that may seem normal to most people. And scaping the normal is still unforgivable.”

_Pilar Adón



RIGHTS SOLD TO

Open Letter English

Wallstein Verlag German

Dom Quixote Portuguese

(Portugal)

Muza Albanian

Pandora M/Anansi Romanian

Polish PIW

Manuscript in Spanish. Italian and French samples and reading reports, available. English sample available.

■ Pages **208**

■ Published in **September 2022**

De bestias y aves [Of Beasts and Fowls]

Nature, a house inhabited only by women who abide by their own rules, and a stranger. A newcomer, lost, with a tragic fraternal history behind her, appears in search of help that she will never receive, at least not in the way she had thought. Resignation or acceptance? Fascination or domination? The new dystopia by the most sublime and disturbing literary talent in Spain.

Nature, a house inhabited only by women who abide by their own rules, and a stranger. The newcomer is Coro Mae, a woman, lost, who ends up on a rocky road that leads to closed gates; out of gas for her recklessness, the successful painter, the city woman, finds herself in complete abandonment, unaware that behind that end of the road lies Betania, a house where only a group of women live, away from everything, and under their own rules. A small community, oblivious to all past and future, in which its residents only live in the present. Invited to spend the night, Coro will not be able to leave that wild, matriarchal and merciless paradise, either at the insistence of Gloria (the one who sleeps in the basement), by any of the evasions of the others or by her own inability to recover a life that is slowly fading away. Has she been taken? Or has she given in to the feeling of ignorance of the wildest nature? Resignation or acceptance? In *De bestias y aves*, Pilar Adón's sensory writing enters the territory of the sinister, a state of alertness and poetic fear experienced with prehistoric awe. A disturbing and beautiful novel that leaves the reader plenty of room for quiet thought and intense debate.

Winner of the

NATIONAL LITERATURE AWARD

for Narrative 2023

NATIONAL CRITICS AWARD

for Best Novel of 2022

XII UMBRAL AWARD

for Best Book of 2022

XXII CÁLAMO AWARD

La Otra Mirada

Finalist of the

V MARIO VARGAS

LLOSA BIENNIAL

AWARD FOR NOVEL

XIII DULCE CHACÓN

AWARD

for Best Narrative Book of 2022

Among the **Top 25 narrative books** in Spanish of 2022 by Babelia

Among the **best narrative books of 2022** by ABC

Among the **Top 5 novels of 2022** by El Cultural

Pilar Adón's writing is literature in its purest state.

_ABC

De bestias y aves is a novel that everyone who loves literature should read.

_Babelia, El País

There are many details that make this poetic nightmare a stupendous novel, much more generous to the readers than some may think when reaching the end.

_El Mundo



RIGHTS SOLD TO
Open Letter English

Manuscript in Spanish.
English, Polish and Italian
sample available.

■ Pages **280**

■ Published in
December 2015

Las efímeras [The Mayflies]

A novel about domination, dependence and the desire to monopolize and control the life of those close to us. All this immersed in an invasive, suffocating nature from which it is very difficult to escape.

Dora and Violeta Oliver, two sisters with an ambiguous relationship, live isolated in a house located on the outskirts of La Ruche, a community in the middle of a dense forest. Their members gather on the site around a house that resembles the shape of a beehive, searching a lifestyle of recess and self-sufficiency, coherence and introspection.

As life goes on dominated by an omnipresent nature that also sets its own rules, Dora tries to control Violeta's life. When she eats, what she wears. That is her idea of love. She ends up locking Violeta up in a shed to prevent her from meeting Denis, a mysterious boy who terrifies her.

One day, Violeta disappears and the normal life that Dora has tried to build falls apart. She has no choice but to ask for help to Anita, the descendant of the founders of La Ruche, still in charge of the community. But Anita is also haunted by her own past. Among insects, earth and a dense mass of vegetation, a peaceful life is supposed to develop. But that idyllic way of life can become an oppressive and terrifying trap, provided the reader dares to look behind and see what it hides.

Las efímeras is a novel that is foreign to literary fashions, to the dictatorship of today and to the styles that are 'hype'.

_BABELIA

One of the ten best novels of 2015 listed by the critics

Booksellers Recommend Book 2015

Reading Las efímeras, I felt what Emily Dickinson must have felt when she said, 'If I feel physically as if the top of my head were removed, I know that is poetry.' There is little else I can add in reference to this unforgettable novel.

_Estado Crítico



READ AN EXCERPT FROM *The Mayflies*
translated by Katie Wittemore

She went to the window.

If it stopped raining, in fifteen minutes, twenty tops, the view would no longer be the same. Nor the sounds or smells. Colors would be brighter. Cleaner. But the intensity of the scent emanating from the recently watered greenery would abate. They were incompatible kinds of beauty. Dora could spend an hour, two hours, studying the landscape out the back bedroom window. A motionless landscape. Trapped within a canvas that never aged, never changed owners, forever on the same wall in the same museum that was her home. In a setting that was flat, isolated, and prone to flooding, where indifference and seclusion seemed to clasp hands, having erected their shields over the inhabitants. That was the point, after all. That was the essence of the order established in La Ruche, the community in which the Olivers lived: protect the most fragile species from external attack. In the absence of poisonous elements or competition for space and food, the conditions were optimal for the growth and development of what they protected. Some species were selected, some were not. In specific numbers and quantities.

The environment, harmless and under control. The soil, nutrient. The structure, perfect.

**ENGLISH
RIGHTS
RECENTLY
SOLD**

Las efímeras is included in the neo-rural movement of Spanish literature from the early 21st century. It takes the narrative to rural areas. Neo-ruralism was widely cultivated mainly from the 40s to the 70s, by authors such as Miguel Delibes, Camilo José Cela and Juan Benet, among others.

Reading report about
Las efímeras published in
Discourse Journal by
Tatjana Gajic: *Edges of the Swarm: The World in Flux in Pilar Adón's Las efímeras* (available upon request)

**SHORT STORIES**

Manuscript in Spanish. English sample of several stories included in this title, available (translated by Samantha Schnee, Lawrence Schimel, among others).

■ Pages **160**

■ Published in **October 2017**

La vida sumergida

[A Submerged Life]

Short stories about solitude and isolation

In a house in the middle of the countryside, lit up by rays of light that penetrate its stained-glass windows from high up along the corridors, one woman asks another to carry out the greatest possible act of love. Although her wish is granted, such a wish is not always a blessing. Other stories: a very young girl waits for her brother at a bus station, fantasizing about running away with him to a land of friendship and peace. A man who dreams only of living surrounded by nature, reading and studying, fully devoted to this lifestyle, only to discover that nothing is what it seems. A cellist discovers that her greatest ambition is to rid herself of gravity and begins trying to escape from it. Pilar Adón, paints a world where a permanent sense of danger is combined with a deep longing to find balance and quiet. The characters from the thirteen short stories gathered in this title are constantly trying to be somewhere else, to be someone else, finally realizing that they will have to find the best ways to survive. For these characters, the journey itself is more exciting than the destination. They all share an inclination to isolation. But life keeps lurking in every corner.

* *Sweet Desdemona*, one of the stories in this title, will be published in English with translation by Samantha Schnee in *The Southern Review* Winter 2023 issue.

I hear the name Pilar Adón and I instantly think of suggestive stories, of good prose, of extraordinary books. _Fernando Aramburu

Nobody writes like Pilar Adón in Spain; her singularity is incorruptible; her style is unique. _Sara Mesa

**WHY PUBLISH ADÓN**

Pilar has her own literary universe. An universe of belonging and synthesis with the wildest nature. It is day-to-day, straightforward, pleasant, indolent and feels dangerous. It speaks of fear, of the desire to escape and to be elsewhere. Her characters are not fully aware of all this nor of their emotional dependency. By publishing Adón's literature you share a world in which all kinds of conflicts appear, although little happens. Both her novels and her stories could definitely be portrayed as lasting literature: they have two faces; an explicit one, which is what is told, and an implicit one, the human mystery, with everything concealed behind people's apparent behavior.

WHY DO WE LOVE HER WORK

Pilar Adón has trapped us and will not let us go. Her originality is suggestive. Her literary quality is of remarkable perfection but it is not one of those that is thrown at the reader's face. Few like her know how to use a phrase with such aesthetic intention, efficiency and simplicity. We also love that almost all of her characters are women and the importance she gives to sensations. The sensory dimension of her novels is a gift to the reader. Galaxia Gutenberg is delighted to represent Adón worldwide. We can't wait to see how her inexhaustible talent is received abroad.

Marketing and Publicity Tips

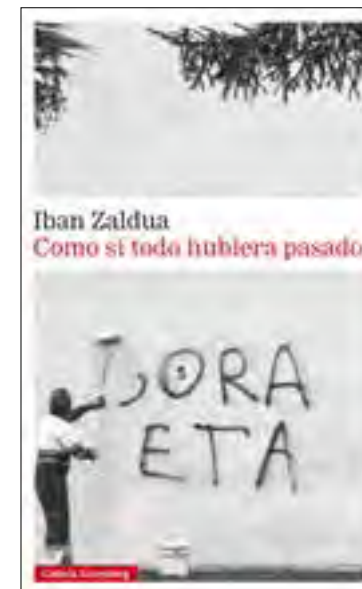
- National media campaign
- Book tour
- Online and face-to-face interviews with the author
- Author appearances on request
- Literary and short story reviews coverage
- Indie outreach
- Women's, psychological suspense media.
- Bookseller and librarian outreach
- Influencer outreach
- Organic social media
- Goodreads reviews

**Iban Zaldúa**

Born in San Sebastián, in 1966, he lives in Vitoria-Gasteiz and is a writer and history professor at the Universidad del País Vasco. Among his works are the short story collections *Gezurak, gezurak, gezurak* (*Lies, Lies, Lies*, 2000), *La isla de los antropólogos y otros relatos* (*The Island of Anthropologists and Other Stories*, 2002), *Itzalak* (2004), *Etorkizuna* (*Future*, 2005; winner of the 2006 Euskadi Award of Literature and translated into Spanish as *Porvenir*), *Biodiskografiak* (*Biodiscographies*, 2011), *Idazten ari dela idazten duen idazlea* (*A Writer Who Writes While Writing*, 2012), *Inon ez, inoiz ez* (*Nowhere, Never*, 2014, published in Catalan as *Enlloc, mai*) and *Como si todo hubiera pasado* (*As If It Were All Behind Us*, 2018, published by Galaxia Gutenberg). He has also published the novels *Si Sabino viviría* (*If Sabino Lives*, 2005) and *Euskaldun guztion aberria* (*Homeland of all Basques*, 2008), as well as essay collections on literature *Obabatiko tranbia* (2002), *Animalia diseatuak* (*Dissected Animals* 2005) and *Ese idioma raro y poderoso: Once decisiones cruciales que un escritor Vasco está obligado a tomar* (*That Rare and Powerful Language: Eleven Crucial Decisions a Basque Writer is Obligated to Make*, 2012; winner of the 2013 Euskadi Essay Prize). He wrote the script for the science fiction comic *Azken garaipena* (*Final Victory*, 2011), illustrated by Julen Ribas, which received the Euskadi Youth Literature Award in 2012.

LAST TITLES PUBLISHED IN GALAXIA GUTENBERG

2018 *Como si todo hubiera pasado* (*As If It Were All Behind Us*)

**SHORT STORIES**

RIGHTS SOLD TO **Città del silenzio**
Italian

Manuscript in Spanish, Euskadi and Italian.

■ Pages **260**

■ Published in **December 2020**

Como si todo hubiera pasado

[As If It Were All Behind Us]

Dare to deal with “The Thing”. Twenty years of stories about the Basque country conflict.

The 42 short stories in this book, written between 1999 and 2018, deal with the conflict in the Basque Country in Spain, or what Zaldúa and his friends refer to as La Cosa ('The Thing', in English). Zaldúa takes us back to that past that is becoming increasingly alien to us through stories that reveal the complexity of Basque society, the bonds of affection, the closeness that could exist between very different actors in the conflict, the social tensions that were sometimes played out openly—a demonstration against one of ETA's actions and a counter-demonstration in favour of the same—or behind closed doors—a conversation between friends in which they purposely avoid any political issues. Zaldúa gives us a glimpse into Basque society's relationship with violence, bringing us into the post-ETA period in the last section, in which his somewhat caustic outlook illustrates the still ongoing challenges: the difficulty in confronting the past, the construction of self-interested narratives and the fragility of memory

This book is a large piece of wire made from the social mesh of an era, a swab with which Zaldúa, like a scientist in a white robe, collects social samples that were hidden in the very matter of reality [...] This book is also the scalpel that parsimoniously cuts open those human holes that time and memory cover up, as if nothing had happened. _Estado Crítico



Manuel Longares

Born in Madrid in 1943. His first three novels – *La novela del corsé* (1979), *Soldaditos de Pavía* (1984) and *Operación Primavera* (1992) – belong to the experimental cycle named *La vida de la letra* (Galaxia Gutenberg, 2014). The following novel, *No puedo vivir sin ti* (1995) is a transition of sorts to the cycle formed by *Romanticismo* (2001) and *Nuestra epopeya* (2006). His latest novels are *Los ingenuos* (2013), *El oído absoluto* (2016) and *Sentimentales* (2018). He is the author of three books of short stories: *Extravíos* (1999), *La ciudad sentida* (2007) and *Las cuatro esquinas* (2011). He has translated the book of sonnets by the Catalan poet J. V. Foix, *Sol, i de dol* (*Alone and in pain*, 1993).

* **Premio Nacional de la Crítica for *Romanticismo***

* **Ramón Gómez de la Serna Award**

* **NH Award for short stories**

* **Francisco Umbral Award for *Las cuatro esquinas***

* **Madrid Booksellers Award for *Las cuatro esquinas***

LAST TITLES PUBLISHED IN GALAXIA GUTENBERG

2013 *Los ingenuos* (The Naive)

2014 *La vida de la letra* (The Life of the Letter)

2016 *El oído absoluto* (The Absolute Pitch)

2018 *Sentimentales* (Sentimental)

2019 *Romanticismo* (Romanticism) – first edition 2001

2021 *Las cuatro esquinas* (The Four Corners) – first edition 2011

2022 *La escala social* (The Social Scale)

“For me, writing is finding a style. And writing fiction is to reflect the life that passes [...] I have always been particularly fascinated by the fact that wealth and poverty are a step away. The impossible alliance between rich and poor has always dismayed me”.

—Manuel Longares



MICRO STORIES

Manuscript in Spanish.
English excerpt
available soon.

■ Pages **96**

■ Published in
September 2022

La escala social [The Social Scale]

Once again, the Madrid-born Longares succeeds. Now in his exploration of new literary forms and backgrounds. These stories that pursue, somehow, the conception of the story as a disturbing artifact, will not have a happy ending.

This book is made up of sixty short (or micro) stories, divided over five chapters comprising of twelve stories each. There is no connecting storyline and none exceed 200 words in length. These conditions not only make this project unique, but also influence the development of the idea, the event or the intrigue that sustains the fabric of the fable. Unfolding in the concisest of spaces and through a discourse that is void of full-stops, these tales take on the experimental character that their literary genre of reference, the short story, conveys to them. A sense of unease accompanies the reader as they advance from line to line, finally draping a security blanket around their shoulders when these come to the end, giving them the reassurance that everything in their immediate surroundings is the same, but leaving a lingering impression that things will be forever different.

Teachers may argue that these tales lead nowhere. But herein lies their appeal. —Manuel Longares



Manuscript in Spanish.
English sample translated
by Peter Bush, available.

■ Pages **160**

■ Published in 2011.
Reissued in **2021**

Las cuatro esquinas [Four Corners]

A rich mosaic that explores four different moments of Spanish history.

Las cuatro esquinas offers four fragments of the Spanish contemporary history, building paths between reality and invention. The post-war period of the 1940s inspires the first story, where the supernatural visions of a maid contrast with the atmosphere of francoist violence and visible poverty. The second story is set twenty years later, among the elites of the Faculty of Law at Universidad Complutense. In the third story we witness the sustained persecution of a young Catholic man by the secret police during the death throes of the Dictatorship and the first years of the political transition. The fourth story takes place in our days, when the death of a composer raises the question of transcendence and unfulfilled dreams within his closest circle of friends, all of them retired musicians. The swing between humor and pathos, the contrasting points of view, the sharp profiles of the characters, are all writing marks that reveals the evolution of a country from misery to prosperity. Manuel Longares presents in this book a journey of crossed looks, feelings, ideas, emotions and commotions, which nest in the secret of what we were and are, in a reality that only true literature can reveal, with its mysterious illumination.



NATIONAL CRITICS AWARD

Manuscript in Spanish. English sample available. [Reading report by Tony Beckwith available.](#)

- Pages **552**
- Published in 2001. Reissued in **2019**

Romanticismo [Romanticism]

A novel as essential as it is unclassifiable, situated in the trail of the best European narrative of the 20th century.

In one of Madrid's most bourgeois neighbourhoods, covering three generations of a family marked by an unfeasible love, this novel is about the crucial years of the Spanish story, after Franco's death and the political transformation it entailed. Does anything ever really change or is everything actually turned upside down? That is the question that affects most of the the bourgeois families of the district, that feel it as a threat. For them, life is unalterable in its rites, customs and beliefs, given the most wealthy and powerful discard any alternative to what already exists. Almost twenty years later after its first publication, Galaxia Gutenberg recovers this novel, which won the *Premio Nacional de la Crítica*, and that is still considered a masterpiece. An essential novel, located in the wake of the best twentieth century European narrative. This edition includes a text by the author in which some keys to his creation are revealed.

*Now that many are looking back for the precise moment when Spain's democratic transition got "f*cked", it would be more than advisable to read Manuel Longares' novel Romanticismo. He is a writer that draws from Galdós and Valle Inclán, but whose untainted and sarcastic style is absolutely genuine.*

_El Periódico

New Spanish Books 2022! - US Panel's Choice Suggested for Translation into English



Manuscript in Spanish. English excerpt available soon.

- Pages **240**
- Published in **March 2018**

Sentimentales [Sentimental]

Music and literature meet in this light yet powerful novel.

The events take place in a province in love with music. Its streets are named after composers and its inhabitants gather in one of the two authorized musical associations. We usually call these people as 'normal': they have a steady job, a family and pay their taxes; except when music exacerbates their sentimentality and dislocates their behavior. An erudite man, the literary glory of the province and of whom we ignore if he is still alive or has been buried for years, sustains that sentimental people are a danger to families and nations. We will see this throughout this novel in which music lovers are betrayed by their character and even the smallest of hopes is distorted and frustrated. *Sentimentales* is divided into three parts: a scandalous symphonic premiere, the dissolution of an artist's marriage and the delay of an illustrious visitor. It is an homage to classical music through a text in which the literary game, expressed with humor in distorted phrases, absurd situations and arbitrary denominations, pursues a richer reality.

With a baroque and humorous prose, the authors imagines in Sentimentales a place where symphonic music arouses true passions and provokes heated confrontations between its inhabitants. _El Cultural



Manuscript in Spanish. English excerpt available soon.

- Pages **304**
- Published in **2016**

El oído absoluto [The Absolut Pitch]

A novel about literature, its workers and its lovers.

This is a novel about literature. It is about writers and illiterates, about the publisher and the reader, about the scholar and the disciple, about the muses and the censors, about the mute and the loquacious, about the bohemian and the manuscripts of memoirs. About the greatness and misery of a profession whose reward lies in devoting oneself to words. It takes place in a time period that covers the heart of the 20th century, with its civil war and its post-war period. It revolves around a poet, a country boy who coexists in the capital with triumph, exile and madness. The narration is based on verses and prose by classic and contemporary authors and on fragments of zarzuela, musicals and copla. *El oído absoluto*, Manuel Longares' eighth novel, presents a heroic, foolish and cruel world. The style is very light, with substantially extravagant characters. They are the cultivators of the literary heritage and will entrust it to their heirs through libraries.

Manuel Longares cultivates a classic and exquisite prose and a profound love for literature. He has captured it, after years of contemplation, in El oído absoluto, a choral and amusing novel that raises the debate on whether or not creators can transmit this passion for literature. _Agencia EFE



Manuscript available in Spanish. English excerpt available soon.

■ Pages **800**

■ Reissued in **March 2014**

La vida de la letra

[The Life of the Letter]

A literary machine that will change every reader that approaches it.

The first three novels of Manuel Longares, published between 1979 and 1992, are reunited for the first time in a single volume. They include *La novela del corsé*, *Soldaditos de Pavía* and *Operación Primavera*, which he later gathered under the title *La vida de la letra* – a phrase which this edition preserves. These works of experimental nature and uncertain genre, with features of non-fiction or theatre, are a fiery homage to literature. Unlike many other novels, where the author uses his experience of reality to make words accompany life, these three works achieve the exact opposite: words are given a life of their own. As Longares says in the prologue of this new edition, the artistic issues in these three works –the erotic novels of early 20th century, plus the zarzuela and opera repertoires– plays the role of a character in a classical novel, running the plot and contributing to the discovery of reality. In this cycle of *La vida de la letra*, life does not influence literature, but it is rather literature that strives to influence the life of the reader.

With an elegant prose, Longares returns to our bookshops and stands out with a strong experimental call. _El diario



Manuscript available in Spanish. English excerpt available soon.

■ Pages **160**

■ Published in **March 2013**

Los ingenuos [The Naive]

The story of a family hidden behind the limelights of history.

Madrid's Gran Vía has two faces: the bright one, full of cars and adorned with film posters, and the not so glamorous, in the side alleys, where life is active and noisy but lacks pomp. In an icy janitor lodge on Infantas Street, next to Gran Vía, lives a family: a couple with two children. The story unfolds in three different historical moments, which work as three theatrical acts. The first one takes place at the end of the 1940s: the father finds a job in the movie business as a scriptwriter, but he cannot get the benefits he dreamed of. In the second act, around the 1960s, the children of this marriage begin their vital take-off: the son obtains from his father the possibility of acting in a movie and the daughter follows the ups and downs of an elder teacher -a former classical theater actor with whom she has fallen in love. The third act happens in November 1975, days before Franco's death. These stories share the noblest and most underrated of human qualities: naivety. In this disturbing and funny novel, where hope is a companion of failure, beings pushed by their chimeras refuse to despair.

Manuel Longares shows us again that it is possible to assemble a story, of both enormous interest and high literary voltage, capable of conveying a critical perspective on society and history. _Nueva Tribuna



Albert Lladó

(Barcelona, 1980) He is editor of Revista de Letras and writes for La Vanguardia. He is the author of the novels *Malpaís* and *La travesía de las anguilas* (Galaxia Gutenberg, 2022 and 2020), the essay *La mirada lúcida* (Anagrama, 2019) and the plays *Ícaro* (Teatre Tantarantana, 2018) and *La mancha* (Teatre Nacional de Catalunya, 2015). With a degree in Philosophy, he teaches Creative Writing at the Escola d'Escriptura from the Ateneu Barcelonès, and coordinates, together with the Catalan philosopher, Marina Garcés, the School of thought (Escola de pensament) of the Lliure theatre in Barcelona.

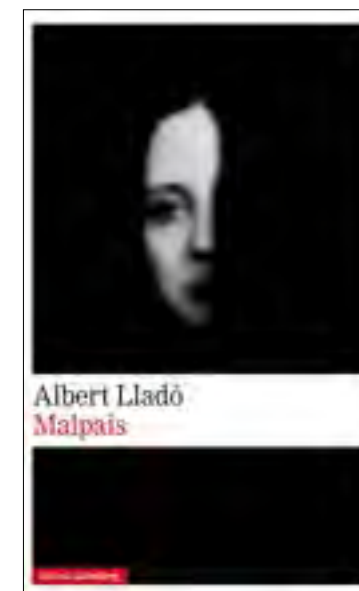
LAST TITLES PUBLISHED IN GALAXIA GUTENBERG

2020 *La travesía de las anguilas* (The Eels' Crossing)

2022 *Malpaís* (Malpaís)

Malpaís is a disturbing dystopia about the Barcelona of the pro-independence process, with a narrator who will surprise us to discover who he is [...] This is a complex, absorbing and radically up-to-date novel. _La Vanguardia

Lladó manages, without ever abandoning the sense of fiction and the search for a literary style that embraces the experimental and creative freedom in its union of forms, to launch political commentaries and philosophical reflections that give greater scope to the narration. _Diario Digital



Manuscript in Spanish. English excerpt available soon.

■ Pages: **160**

■ Published in **January 2022**

Malpaís [Malpaís]

An enthralling dystopia set in Barcelona in which the individual and the collective (and tenderness and violence) mix and affect each other in a near future that speaks to us of our present.

«Barcelona burns from time to time. You'll soon see that.» This is how Albert Lladó's latest novel begins. Through two main characters -Chantal and Felipe Soto- he weaves a plot created as a collage of correspondences, mirages, quotations, and ghosts from the past, where History in capital letters - that which defines the canons of politics, literature and philosophy - dialogues with the intimate and individual history, without any of its protagonists being able to declare themselves innocent in the face of the chronicle of events. But what does 'malpaís' mean? For the Royal Spanish Academy is a field of recent lava, with a tortuous, barren and arid surface. But RAE is wrong. As the author says, "the memory of fire is not always sterile". Overcoming their old wounds, *Malpaís* characters try to escape the tentacles of power. Chantal and Felipe Soto yearn to decipher the enigma of the world through a reading capable of embodying their own myths and metaphors. In this search for an truth, they come across references as disparate as John Steinbeck, Václav Havel, Eduardo Galeano and even the teachings of a 17th century French nun. *Malpaís* is, then, the chronicle of an immediate future, about how tenderness and violence can sometimes become confused, and where beauty and destruction are part of the same conflict, always alive, always incandescent.



Adolfo García Ortega

Born in Valladolid in 1958, Adolfo García Ortega has lived in Madrid since 1982, though he now splits his time between this city and Barcelona. He has been involved in the world of books and literature since 1980, as translator from French, literary critic, journalist (El País), and editor. As a writer, his works enjoy the highest reputation. He has written the novels *Mampaso* (1990), *Café Hugo* (1999), *Lobo* (Wolf, 2000), *El comprador de aniversarios* (The Birthday buyer, 2003), *Autómata* (Automaton, 2006), *El mapa de la vida* (Life's map, 2009), *Pasajero K* (Passenger K, 2012) and *El evangelista* (The Evangelist, Galaxia Gutenberg, 2016). In 2019 he published the novel *Una tumba en el aire*, winner of the XII Malaga Novel Award and in 2021, *La luz que cae*. Some of his works have been translated into English, Italian and Hebrew, among other languages.

* Finalist for the Literature National Prize for *The Birthday Buyer*, 2004

* Dulce Chacón Award for *The Birthday Buyer*, 2004

* Critics Award of Castilla y León for *Automaton*, 2007

* Samuel Haddas Prize by the State of Israel, 2012

* Winner of the Málaga Prize 2018

LAST TITLES PUBLISHED IN GALAXIA GUTENBERG

2016 *El evangelista* (The Evangelist)

2019 *Una tumba en el aire* (A Tomb in the Air)

2021 *La luz que cae* (The Falling Light)

2022 *El gran viaje* (The Great Journey)

“The writer must have some courage. In my books I have looked for a kind of justice; the concept of reparation. But who am I to repair? I don’t do it, but the book does.”

—Adolfo García Ortega



NEW!

Manuscript in Spanish.
English sample
available soon.

■ Pages: **340**

■ Published in
October 2022

El gran viaje [The Great Journey]

An exciting step forward in the career of Adolfo García Ortega, one of the most highly valued writers on the current Spanish literary scene. A novel which is very much like a game of Russian dolls and a delightful gallery of contents: episodes of adventure and piracy, the unusual, the exotic and also the costumbrista, the metaliterary discourse...

At the beginning of the 21st century, a man obsessed with invisibility takes the same boat trip that his grandparents took in the middle of the last century on their honeymoon. In Patagonia they met a singular woman, Graciela Pavic, whose mysterious story holds a painful secret. But the origin of her story goes back to the great adventure of another journey, no less mysterious, which took place in the 16th century and was destined to fulfill a secret plan of Felipe II in that territory.

Told like a modern *A Thousand and One Nights*, Adolfo García Ortega’s new novel, *The Great Journey*, spans a voyage of five hundred years. In it, the journeys are linked one to the other and function, in fact, as a single “great journey” to another place and another time. And also towards the fable.

Fear, chance, the encounter with destiny, the disturbing ingredients of the unknown, appear in this novel, which inherits the best style of Conrad, Stevenson or Umberto Eco, where a narrative twist leads the reader to an amazing ending.

A cocktail of fables full of overflowing imagination and literary passion.

—Zenda

El gran viaje is an elaborate narrative encyclopaedia that pivots on an overflowing literary enthusiasm and proposes a very singular reflection on human nature.

To achieve this, Adolfo García Ortega displays an astonishing capacity as a fable-maker.

—El Cultural



Manuscript in Spanish.
English sample
available.

■ Pages: **240**
■ Published in
May 2021

La luz que cae [The Falling Light]

A transformative, absolutely free and personal book that is destined to accompany those who read it forever.

This is a truly unique and unexpected book. On a recent trip to Japan to give lectures, the narrator encountered the ideas and figure of Hiroshi Kindaichi, an unusual 18th century Japanese thinker. Kindaichi, almost unknown until today, was a Shinto heretic who confronted the society of his time and was a pioneer in the dialogue with nature and the spiritual wonder that nature itself provides. In Japan, aided by a specialist in the heretical world of Kindaichi, García Ortega succumbed to an inner journey and discovered the life and ideas of this figure both attractive and secretive.

A hybrid genre book, in that, in the manner of Borges, it combines essay and novel, *La luz que cae* finally goes for fiction. Its pages contain travels and transportation through time, narrating the vicissitudes of Kindaichi's life, his reflections and adventures, the relations between Japan and Holland, the ideological tensions of a hermetic country from the 18th century up to the Hiroshima catastrophe; also Kindaichi's unusual stay in the Europe of Diderot and the French Revolution and finally, a vibrant and radical hymn to nature in which the reader is invited to an emotional encounter with himself.



READ AN EXCERPT FROM *The Falling Light*
translated by Charlotte Coombe

For me, Japan means faraway, as Roland Barthes writes in The Empire of Signs. A faraway—the distant, the different—which refers to a fictitious country. More like fictionalized, or fictionable, which is like saying invented, which, in turn, is like saying readable. After all, it is the country where everything is about writing, and writing is an invention, an equivalence, which must be read to signify reality. Japan is my faraway.

I translated and wrote the prologue to Barthes' book about Japan many years ago, in the mid-1980s. I did it for the pleasure of delving deep into the writing of the man who was then my teacher, Roland Barthes, and whose work had a profound impact on my way of tackling literary creation, both as a writer and as a reader. As I said in that prologue (here we have yet another prologue), Barthes taught me to understand and define the fragment, a perspective that embraces and breaks down "the world as a text, pleasure as a criterion, life as a game of rhetorical elements, the search as a reason for dialectical developments". Barthes led me to see Japan as an infinite sum of fragments.

It was through translating that book that I entered into all things Japanese. The act of translating is not a merely instrumental one. It is an appropriation and an understanding. In a certain way, the translator appropriates the text he is translating and understands the author's intentions and so he ends up becoming, simultaneously, both the text and the author of what he is translating. It belongs to me, and I belong to it. This belonging is equivalent to reliving the experience of someone else; it is a copy of that original experience. The translator brings new life to the author and his text.

The first time I ever heard of Hiroshi Kindaichi, I was quoted one of his luminous (and heretical) ideas: "Shintoism translates the existing, makes it live another life on another plane." I immediately wondered what Shintoism translated the existing into, what it converted it to: a language, a representation, a symbolization, a copy, a graphic script? And what was that other plane? My thoughts returned to Barthes, but the person I was talking to added, "Kindaichi is the answer to your question."

How could I not have so much fun with La luz que cae by Adolfo García Ortega, a novel that invents the genre of philosophical uchronia, where influences, dialogues and mixtures that could not happen in reality are imagined. In this novel, Adolfo García Ortega invents Hiroshi Kindaichi, an 18th century Japanese philosopher, who brings together the best of scepticism, epicureanism and "Western" Spinozism, with the best of "Eastern" Shintoism and Taoism. From here on it's all about enjoying the author's inventiveness, style and wisdom. The book, like the Paris of Enrique Vila-Matas's, never ends, because it holds everything.

_Zenda

I don't even know how to begin to talk about this book, it has so many things that amaze me, that disturb me, that astonish me! I would say that this is the author's best book to date, and I would also say that it is a marvelous work, of a disconcerting originality, and that it is written with the aplomb of a master. García Ortega even invents a new and unknown branch of Shintoism, "heretical Shintoism". How could he have come up with such a brilliant idea and how was he able to pull it off so brilliantly?

_Andrés Ibañez, ABC

La luz que cae can produce the sensation of having accessed total clarity or of having fallen into absolute shadow; of having understood everything or of having understood nothing, which for Shintoism is the same thing. What remains is the sensation of a pleasant reading that grips like a thriller and alienates like a good poem.

_Diario Vasco



**WINNER
MÁLAGA PRIZE**
Best Novel 2018

**Finalist New
Spanish Books
2022!** - Suggested
for Translation into
French

Manuscript in Spanish.
English sample
available. [Reading
report in French
available.](#)

■ Pages **336**
■ Published in **2019**

Una tumba en el aire [A Tomb in the Air]
*A thrilling novel that portrays the essence
of terrorism.*

On the night of March 24, 1973, three young men, Humberto, Fernando and Jorge, cross the French border to go to Biarritz to watch the film *The Last Tango in Paris*, forbidden in Franco's Spain. We know that they entered a discotheque and cruel destiny met with them that night. Mistaken by the police with a group of ETA members, they were kidnapped, tortured and eventually killed. Nothing was heard from them again. Their bodies were never found. But there was always a weak point in the story. This novel is inspired by real events in order to expose, in plausible detail, the story of that fateful encounter. Written with an overwhelming narrative pulse, Adolfo García Ortega tells the story of the lives of those young men and their executioners, describing the social and political atmosphere of 1973 in southern France, where the terrorists, considered soldiers in a revolutionary chimera, were preparing to act bloody against the Spanish dictatorship. In the tradition of Truman Capote and Graham Greene, this is a masterful literary piece that shakes the reader. Its author does not shy away from justice or tenderness and opens the door to a likely truth about facts still never clarified.

I have read a magnificent book, Una tumba en el aire de García Ortega. _ Fernando Aramburu.



**Best Historical
Novel 2016**
according to
TodoLiteratura.es

Manuscript in Spanish.
English sample
available soon.

■ Pages **266**
■ Published in
October 2016

El evangelista [The Evangelist]
*The Gospel told from a street-level point
of view.*

This novel is a chronicle of the revolt that took place in Jerusalem and Galilee in the time of Tiberius and ended with crucifixion of its ringleaders. These were Iskariot Yehudah and Yeshuah, called the Visionary. They rebelled against the Roman Empire, aimed to change the order of things in this world for a divine Kingdom and ended up generating a massacre. Those facts are recorded here by an anonymous scribe who follows them closely and notes every step and every idea of the group of subversive patriots, and does so as a storyteller who witnesses the truth but does not share the ideals of the rebels. A few years later, this story was rewritten and served as the basis for a religion: Christianity. But perhaps everything happened differently, as this black chronicle of a confused world reveals. A world much like ours. *El Evangelista* is a literary challenge for Adolfo García Ortega, a writer whose novels have always shown courage. Such as novelists as D. H. Lawrence, Saramago, Kazantzakis, Bulgakov or Thornton Wilder, the author here assumes the challenge of telling in a very imaginative and original way, a story everyone supposedly knows; he does so as if it were a new and unpublished story. Because, as we read in these pages, this gospel looks new and revealing, almost terrible. With this novel, Adolfo García Ortega opens a box full of questions.



Unai Elorriaga

With a degree in Philosophy and Literature, he has worked as a translator, teacher and editor. With his first novel, *Un tranvía en SP*, he won the the National Narrative Prize in 2002. His last two books have been awarded with the National Critics' Prize: *Iazko he-zurrak*, 2014 (unpublished in Spanish despite having become, once again, a finalist for the National Fiction Prize) and *Iturria*, 2019 (*Nosotros no ahorcamos a nadie*, Galaxia Gutenberg, 2023). In addition to these, he has three other titles: *El pelo de Van't Hoff* [*Van't Hoff Hair*], winner of the Igartza grant, *Vredaman*, winner of the NEA International Literary Award in 2007 for its translation into English by Archipelago Books, and *Londres es de cartón* (2009). He has published several children's books and a play in Argentina. In addition, he has contributed in the press with numerous articles and has been a lecturer at several universities (Oxford, Georgetown, Dublin, Lyon). He has been translated into English, German, Italian, Serbian, Russian and Estonian.

* **National Narrative Prize in 2002**

* **National Critics' Prize 2014 and 2019**

Elorriaga's novel is one of those books that are lucky enough not to fit in. It is everything: a novel, a book of short stories, an essay on old age and loneliness and literature. A complex work through a story steeped in humanity. _ La Marea



**WINNER
NATIONAL
CRITICS PRIZE**
Best Novel 2019

Manuscript in Spanish.
English sample
available soon.

■ Pages **216**
■ Published
in **May 2023**

Nosotros no ahorcamos a nadie
[We Didn't Hang Anyone]

Elorriaga does it again: this work, in which literature becomes a refuge against the loneliness of old age, the author displays a highly original writing that is out of any fashion and at the same time touches on urgent issues that affect us directly and profoundly. Or that at least should do so.

Translated into Spanish by the author himself and which, in its original version in Basque -*Iturria* (Susa, 2019)- won the National Critics' Prize, *Nosotros no ahorcamos a nadie* is a novel that, with a look full of tenderness and comedy, revolves around old age, the awareness of the end of life, decay and illness, through the unforgettable journey of its elderly protagonists, Soro Barturen and Erroman.

Unai Elorriaga makes us enjoy ourselves with his boundless imagination and his sense of humour. As well as being a novel about the friendship of two elderly people, it is a profound and delightful reflection on the art of narrating and reading, on the art of reading, on the art of writing and on the art of reading. of narrating and reading, on the exercise of translation, and a tribute to the short story as a major literary genre and to Central European literature as a source of knowledge and inspiration. and inspiration.



Mohamed El Morabet

Born in 1983 in Alhucemas, in the Moroccan Rif, El Morabet has lived in Spain since he was a teenager. *El invierno de los jilgueros*, the winner of the 2021 Málaga Prize, is his second novel. In this coming of age story the author manages to bring together the Western and Moroccan worlds thanks to a moving narrative that mixes different literary genres. This novel in which the landscape and identity play such decisive roles will be of great interest internationally, especially in all territories where similar cultural crossings are present.

* **Málaga Prize Winner 2021**

PUBLISHED IN GALAXIA GUTENBERG

2022 *El invierno de los jilgueros* (The Winter of the Goldfinches)



NEW!

Shortlisted New Spanish Books 2023 - Suggested for translation into [English \(US\)](#) and [Portuguese \(BR\)](#)

Manuscript in Spanish. English sample translated by Lawrence Schimel available. Reading reports available in [English](#) and [Portuguese](#) (Brazil)

■ Pages **288**

■ Published in **May 2022**

El invierno de los jilgueros

[The Winter of the Goldfinches]

In the Morocco of the mid-70s and early 90s, two brothers struggle to find themselves in the wake of the Green March, the death of their mother, and the changing identity of their city. But more than just a coming-of-age story, this novel is about unexpected love, respect, and the power of art to demolish borders.

Every spring, the goldfinches return to Alhucemas from the desert, the same desert from which Brahim's older brother Musa returns after taking part in the Green March. Alhucemas is their home, where Brahim knows everyone and everyone knows him. His life is spent between school and within the walls of his home, where his mother looks after them, in the streets, where he meets his neighbours and comes across the fishermen returning with their catch every day. From an early age, Brahim learns that death, illness, war, and madness are part of an apparently simple world, where uncertainty always lies in wait. Endowed with a serene wisdom and somehow protected by small details, he accepts what happens without resistance. Years later, Brahim moves to study at the School of Fine Arts in Tetuán, where his art teacher Olga has likewise moved, longing to spread her horizons far from her native Madrid and get to know herself better. Enthusiastic about her position at the school, she enters a new and unknown reality, a colourful and labyrinthine city, bathed by a strange light that she is unable to define. Olga and Brahim, teacher and student, meet and something is born between them that will mark their lives.

WINNER
MÁLAGA PRIZE
Best Novel 2021

To paint is to create space. It is said at one point in this beautiful story by El Morabet, intimate and existential in its narrative texture and in the painting of its language. This is a novel that tells us that to live is to create one's own space.

_Zenda

Mohamed El Morabet is part of a generation of young writers of Maghrebi origin, including Narat El Hachmi, who arrived in Spain when they were children and have chosen to write in the languages of their adopted country, to recognition both within Spain and abroad.



READ AN EXCERPT FROM *The Winter of the Goldfinches* translated by Lawrence Schimel

How to describe the confusion of those days. Since Musa was notified of his recruitment until he left, our house was plunged into a thick silence. Despair sank its claws into the walls. My brother started to smoke in front of everyone in the yard. It happened suddenly. Waking up one morning, I saw the ashtray near the radio. It was from clay, with prehistoric images around the edges. Mama, on the other hand, went out on errands at all hours. Why? For what purpose? She sought to save her son from an undesired journey, from a trek of almost six hundred kilometers. She tried to get the Spanish school to issue a document that would declare that Musa was still a student, that he hadn't given up his studies. In the military hospital, she tried to get him invalidated for asthma. She even begged the director of my school to accept Musa as an attending but un-enrolled high school student. When she realized his departure was irreversible, she began to prepare his suitcase.

"You'll take your thick jacket. And seven pairs of socks, one for each day."

"It's hot there, Mamá."

"How do you know? You've never been."

Musa got paid his first salary. I don't know how much it was. At nine, my perception of money materialized as goals: a television, a record player, bananas, Maruja chocolate, or fresh lamb. Money was everything I yearned to have or to eat. But I recall the satisfaction that shone in Musa's face. That afternoon, he came back with a gigantic box. Mamá wasn't there. He didn't want to open it without her.

"What is it?"

"In case I don't come back."

From the desert one didn't return, because the desert is in the desert. It was like old age. Once attained, one could only resign oneself and accept the kindness of a senile body. Something like the embrace of an uncertain farewell.



Joaquín Pérez Azaústre

(Córdoba, 1976), poet, storyteller and journalist. He lives in Madrid, where he was awarded a Creation Scholarship at the Residencia de Estudiantes and graduated in Law from the Complutense University. He is the author of the book of short stories *Carta a Isadora* (Ediciones B, 2001) and eight novels including *La suite de Manolete* (Alianza, 2008, Premio Fundación Unicaja Fernando Quiñones), *Los nadadores* (Anagrama, 2012, translated into several languages), *Atocha 55* (Almuzara, 2020, Premio Albert Jovell), *La larga noche* (Almuzara, 2022, Premio Jaén) and the recent winner of the Premio Málaga de Novela, published by Galaxia Gutenberg, *El querido hermano*. He has also published seven poetry collections, among them, *Una interpretación*, which was awarded the Adonais Prize, one of the most prestigious poetry awards in the world. He collaborates with various media and is the director and scriptwriter of the podcast *No eran molinos*. Classics of Spanish Literature on RNE.

* Winner of Malaga Prize 2022

*

PUBLISHED IN GALAXIA GUTENBERG

2022 *El querido hermano* (Dear Brother)



NEW!

Manuscript in Spanish.
English excerpts
available soon. Read full
review on the novel in
[Zenda](#), in Spanish.

■ Pages **264**

■ Published in
May 2023

El querido hermano

[Dear Brother]

This is a novel about a different kind of love: brotherly love. And even more special, brotherly love between two poets: Manuel and Antonio Machado. Along a journey from Burgos to Collioure that becomes a moral revelation, we meet the story of two brothers separated by the war and how to position oneself in relation to it, but never in affection, who embody the tragedy of a country, with ideological fanaticism as opposed to true emotions. In El querido hermano there are no sides, only people, only brothers facing impossible circumstances.

On the morning of Saturday 25 February 1939, in Burgos, Manuel Machado receives the news that his brother Antonio has just died. The next day, Manuel and his wife, Eulalia Cáceres, receive the condolences of their friends at the Pension Filomena, where they have been living in a room in Burgos since the beginning of the Civil War. Forced to remain in the capital of Franco's regime, Manuel joined the Alzamiento Nacional (the name given by Franco's regime to the coup d'état against the government of the Second Spanish Republic), but little is known about the real reasons that led him to do so and the danger to his life. His brother Antonio represents the other Spain, which will follow the Republic into exile. Driven to France by Raúl, a Falangist driver who hides a secret related to him, Manuel and Eulalia begin a journey to their brother's grave, between the devastation of the fratricidal landscape and their own memories with Antonio; especially, in the Paris of 1900, with the spectral presence of the last Oscar Wilde, where the two brothers found their poetic identities and lived incredible stories.

Winner **MÁLAGA
NOVEL PRIZE 2022**

Sélection **LE GRAND
CONTINENT AWARD
2023**

A beautiful book.

_El Cultural, ABC

El querido hermano is one of the good surprises of the season.

A powerful and very bitter story with beautiful moments; a moving read.

_La Vanguardia

In El querido hermano, the scenes are masterfully drawn and move with admirable ease between the most intimate thoughts and the conflict that was ravaging a country. [...] It is worth highlighting the originality of this novel in our panorama, so focused on the present, on the fleeting and also the fungible, the micro-traumas and the everyday. Azaústre's narrative is comparable to that of Martínez de Pisón and, to a certain extent, Chirbes. The three are or have been passionate about telling a story common to all. [...] It is incredible that, until this novel, and at this point in time, no one had undertaken the task of fictionalising circumstances so tragic that they would even deserve a television adaptation.

_Zenda

El querido hermano is a must-read recommendation. A novel that resizes the events and the characters that are the protagonists. There are many reasons to warrant interest in it.

_El Cultural, El Español

With a style that is surprisingly reflective and lyrical, with descriptions that are tight and beautiful, relevant and suitable, linked to an action that is agile and exciting, the author has composed a novel about the figure of Manuel Machado, which captures with surprising beauty the modernist atmosphere of the early 20th century in Paris, the youth of Manuel and Antonio Machado, both brothers surrounded by that exceptional literary atmosphere, the outbreak of war and the uncertainties of the front, the desperation of seeing their lives in danger, threatened by envy and revenge, and, in the background, as if it were a beautiful backdrop that gives colour to the whole novel, Manuel's constant and emotional memory as he evokes the best moments of his relationship with his brother, Antonio.

_El Periódico



Alberto de la Rocha

He was born in Madrid in 1979 and currently lives in Cordoba. He was part of the third promotion of the Antonio Gala Foundation for Young Creators (2004-2005). He has published the novels *El cuarto inclinado* (2006), which won the XXV Premio Felipe Trigo for short stories, *El celado* (2014), VII Premio Encina de Plata, *Sumidero* (2015), *Los vertebrados* (2018), LXIV Premio de Novela Ateneo-Ciudad de Valladolid, and *Recordaré abril* (2019), I Certamen Biblioteca Fundación Antonio Gala. With *Los años radicales* he won the XIV Malaga Novel Prize.

LAST TITLES PUBLISHED IN GALAXIA GUTENBERG

2021 *Los años radicales* (The Radical Years)

2023 *Aquellos muchachos* (Those Lads)

I enjoy telling stories in which the protagonist is a creator. Artists perform an exercise of emancipation from the ego and detachment that has always captivated me. The ties they must break on the road to consecration are a kind of flight that I am interested in narrating.

— Alberto de la Rocha



NEW!

Manuscript in Spanish.
English sample
available soon

■ Pages **248**

■ Published in **May 2023**

Aquellos muchachos [Those Lads]

Full of secrets and anchored in the phenomenon of the “cancel culture”, de la Rocha new novel explores the most private part of the human being and the relations between the subordinate classes and the upper classes they serve.

Esteban Walther, the best ever Spanish conductor, suffered in his last years from a scandal that shocked the country. His brilliant international career was destroyed overnight. Walther, a cultured and refined man, with a hectic love life, was shamed and rejected by all his powerful and influential friends. His huge mansion in Madrid, which in the past had housed legendary meetings and parties, is now deserted whenever the Filipinos in charge take leave of absence. Esteban Walther's driver, Fernando, must travel to the empty house. Haunted by memories of past splendour, he will devote his sleepless nights to write about the last years of his boss. Fernando is just a mechanic who witnessed such dazzling life; he will tell us the story in his own manner.

With a changing speech that oscillates between apology and condemnation, Fernando will reel off the episodes of an uncomfortable past that refuses to die and that still stirs moral conflict in him.

An effective, curiously perfectionist and at times magnetic and brilliant novel. —La lectura, El Mundo



**WINNER
MÁLAGA PRIZE**
Best Novel 2020

Manuscript in Spanish.
English sample
available.

■ Pages **272**

■ Published in **March 2021**

Los años radicales [The Radical Years]

The reflection of the impossibility of knowing oneself, thought through the story of a “cursed” painter who tries to make his self-portrait right when he is receiving an institutional award.

The Radical Yars sets out with the call of a girl who will completely upsets the life of the central character, Eduardo Muñoz, considered the *enfant terrible* of Spanish painting. She is none other than the Princess of Asturias, who announces that she will grant him with the award that carries her name. Recognition at that stage, after a life of excesses, having created the legend of a cursed painter, makes him relect on the “institutionalization” of his work and his figure. Famous for his bad temper, he does not know how to cope. From that moment on, his own image as a rebellious and elusive painter crumbles and that pushes him to make a harsh review of his past, marked above all by his heroin addiction. After a lifetime of deluding himself about who he is and where he comes from, Eduardo Muñoz takes a fresh look at his dark years as an addict, the death of all his friends due to drugs, his cure and his final success as a painter. The acceptance of his true identity will finally allow him to undertake a project repeatedly postponed throughout his career: his self-portrait.



Jesús Ruiz Mantilla

Writer and journalist born in Santander (1965). He has worked for the newspaper El País since 1992 as music columnist and has been part of the staffs of the Cultura section, the film supplement El Espectador, El País Semanal and Babelia. In 1997 appeared his first novel *Los ojos no ven*, followed by *Preludio*, the story of the pianist León de Vega, obsessed with the work of Chopin, reedited by Galaxia Gutenberg in 2019. With his novel *Gordo* he won the Sent Sovi prize for gastronomic literature. It was followed by *Yo, Farinelli, el capón* (reedited by Galaxia Gutenberg in 2017), the essay *Placer contra placer* and the trilogy on the 20th century based in Cantabria composed of *Ahogada en llamas*, *La cáscara amarga* and *Hotel Transición*, winner of the Fernando Quiñones Unicaja Novel Award. In 2015, Galaxia Gutenberg published *Contar la música*, a book that gathers his experience as a music chronicler in the newspaper El País; in 2018, the journal *Al día*, and in 2020 *El encuentro*, a booklet that reconstructs a possible conversation between William Shakespeare and Miguel de Cervantes, both works in this same imprint, and in 2021 the novel *Papel*, about the challenges of journalism in the twenty first century.

LAST FICTION TITLES PUBLISHED IN GALAXIA GUTENBERG

2021 *Yo, Farinelli, el capón* (I, Farinelli, the castrato)

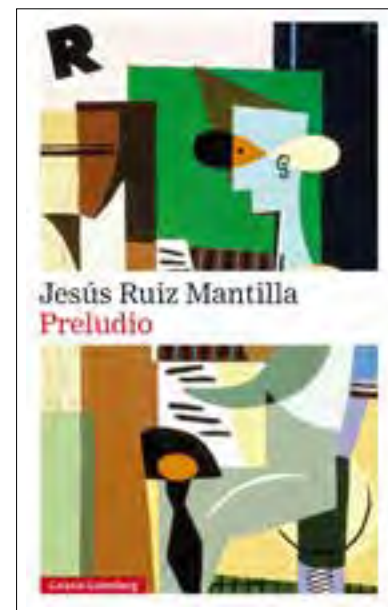
2019 *Preludio* (Prelude)

2021 *El encuentro* (The Encounter)

2023 *Papel* (Paper)

*Facts are to journalism
what characters
are to novels:
they involve
conflict,
paradoxes and
the human.
That's what I
like to explore
in a novel.*

—Jesús Ruiz Mantilla



Manuscript in Spanish.

■ Pages **160**

■ Published in
January 2019

Preludio [Prelude]

This is the story of León de Vega, Spanish pianist obsessed with perfection, ambidextrous and ambisiniestro, who fell prey to his art to the rhythm of Chopin's 24 Preludes.

León de Vega has been struggling for some time with Chopin's Preludes. On this work and to the rhythm of its twenty-four movements, he weaves the chiaroscuros of a bipolar life. Bisexual, traditional and ultramodern, delicate and excessive, unison and disharmony, wild and tender, he faces each existential drive absolutely alone and naked in his counterpoints. The music accompanies him in his diatribes, his traumas and his excesses in a communion that hooks him to the romantic composer, binds him to his impossible loves, pushes him to the unattainable redemption, turns him into the voyeur of his public and the nightmare of his critics, makes him move with devotion from Bach to Shostakovich while vomiting on his contemporaries, takes out the whip and caresses his country, does not conceal a terrible Anglophobia ... And he marches over life and death like a phantasmagorical figure infected with AIDS in a parallelism marked by Chopin's tragedy, but absolutely unredeemed in the defence of his own idea of freedom.

Ruiz Mantilla is a prodigious novelist.

—Ian Gibson

I identify to alarming extremes with this volcanic and moving novel. —Carlos

Boyero



Manuscript in Spanish.

■ Pages **200**

■ Published in
March 2017

Yo, Farinelli, el capón

[I, Farinelli, the castrato]

A book that is first and foremost a love song to music and to those momentary sighs of absolute beauty.

In the winter of 1780, Farinelli, the most famous castrato of his time, decided to record with his pen and on paper everything he had learned, everything he had lived, everything he had loved. At the age of 75, retired to his villa in Bologna, he recalls his beginnings, his teachers, his loves and his heartbreaks, and above all his hours of glory in the theatres all over Europe, when people would swoon with emotion at the mere sound of his voice. But where he fulfilled all his dreams was in Spain, where he arrived by the hand of Queen Isabel de Farnesio to cure the melancholy that had annulled the will of King Philip V. He arrived for a few months and stayed for 20 years.

In this fascinating novel of Farinelli's life, Jesús Ruiz Mantilla brings Baroque Europe to life before the reader's eyes, from Naples, Rome and Venice to Vienna, London and Madrid, recreating the courts of Prince Louis of Wales, Louis XV of France, Emperor Charles VI of Austria and Philip V, the first Bourbon to reign in Spain. Farinelli knew that the art of the castrati was doomed to disappear. What he could not have known was that more than two hundred years later, his arias would resound in more and more theatres around the world.



Menchu Gutiérrez

Born in 1957 in Madrid, María Carmen Gutiérrez is the author of an extensive narrative work. Among her novels are *Latente* (2002) *Diseción de una tormenta* (2005), *Detrás de la boca* (2007), *El faro por dentro* (2011), *La niebla, tres veces* (2011), *araña, cisne, caballo* (2014) or *La mitad de la casa* (2021), all in the publishing house Siruela. She has published multiple collections of poems, such as *La mano muerta cuenta el dinero de la vida* (1995/2020), *El ojo de Newton* (2005) or *Lo extraño, la raíz* (2015). She is also the author of several essays, such as *Decir la nieve* (2011), on the metaphors of snow in literature, or *Siete pasos más tarde*, una poética de las medidas del tiempo. Translator of E.A. Poe, J. Austen, A. Brontë, J. Brodsky or W. H. Auden, she has collaborated with musicians and artists and regularly gives seminars and creative workshops in dialogue with different disciplines.

*** Winner of International Novel Award City of Barbastro 2022**

PUBLISHED IN GALAXIA GUTENBERG

2022 La ventana inolvidable (The Unforgettable Window)



Manuscript in Spanish.
English sample
available.

■ Pages **184**

■ Published in
October 2022

La ventana inolvidable

[The Unforgettable Window]

A novel of photographic poems and nuanced atmospheres with the metaphor of the window as a threshold.

In her new novel, Menchu Gutiérrez reflects on the great themes of our lives through a wonderful metaphor: the window as a threshold through which everything outside reaches us and at the same time we open ourselves to the world. The window of our childhood bedroom, the one through which we looked out on summer mornings full of promise, the school window. But also the computer screen, the airplane window, the convent grille, the mirror. There is always a window through which we see, breathe and hear.

With a deeply lyrical and evocative language, the author tells us the multiple stories, individual and collective, that windows carry. And she invites us to read the message in closed windows, to extract thought from half-open windows or from a window illuminated at night.

Menchu Gutiérrez does not write discursive plots, her prose weaves emotions and draws the beauty of the details that tell what is important, while at the same time concealing it. In that game lies the narrative delicacy of her chiaroscuros.

_Zenda

Regardless of the scene, the main thing about this book is that it is dominated by the desire to retain the fleeting, the furtive impression, that which is not there but is imagined or will soon cease to be and must be named so that it is not lost. Because of this ambition to capture the minimal reality in what is sneaky and because of the predominance of sensations, this book fully meets the very essence of the most radical literature, that which says what cannot be said in any other way, that which was not present to our eyes, and which a monumental writer as Menchu Gutiérrez, nevertheless, has been able to see and show us with an elegant and careful prose.

_José Maria Pozuelo Yvancos, El Cultural

With a deeply lyrical language and with a writing full of relief, Menchu Gutiérrez makes a reflection on the great themes of our life, on life and death, and she does it through a wonderful metaphor, which is of the window as a threshold.

_Marta Sanz



READ AN EXCERPT FROM *The Unforgettable Window*

When my family sold the old house where I spent my childhood, before it was abandoned and eventually demolished, I asked my mother to keep one of the grilles from the tower's twin windows for me. I don't think it was a fetish, I think rather that the little iron structure was in essence a time machine.

The size of these windows was so small that no thief could have entered through any of them, so the metal scrolls were meant to decorate them and give their interior an ancient prestige.

In the imagination, a tower awakens the longing to be conquered. Perhaps it was a habit for my grandparents to place those fences that, unconsciously, turned the space thus protected into a valuable place to be defended. Or perhaps they continued the tradition of fairy tales or legends and the pursued ambition of honor was of a literary nature. The windows of the tower had many stories attached to them.

Of the madness that ended up by possessing Guy de Maupassant, I always remember the figure of that 'other' who occupied his house every time the writer was out. Maupassant saw him from the street, in the form of a terrifying shadow, leaning out the window of his room. That black inhabitant who was none other than himself.

I understand well that kind of fantasy to which I abandon myself for a few moments and which I can deny just before it fixes itself in my head forever, with no possibility of return.

**International
Award City of
Barbastro**
for Best Novel of 2022



Coradino Vega

He was born in 1976 in Minas de Riotinto (Huelva). Graduated in law, he also studied literature and aesthetics at the University of Seville and in Paris. For many years, he lived in Madrid and worked in publishing. His first novel, *El hijo del futbolista* (The Footballer's Son), was published in 2010 and received praise from critics and writers like Rafael Chirbes and Antonio Muñoz Molina. In 2014, his second novel was published, *Escarnio* (Ridicule). It was followed by *La noche más profunda* (Deepest Night) in 2020 and the last one, in 2021, *Una vida tranquila* (A quiet life), both also warmly received. Vega has written about books, music and painting for various cultural journals. He now lives and teaches in Seville.

LAST TITLES PUBLISHED IN GALAXIA GUTENBERG

2019 *La noche más profunda* (The Deepest Night)

2021 *Una vida tranquila* (A Quiet Life)

“Over time I realize that language worries me in an increasingly conscientious way. As a writer I try to be clear and precise throughout the creation process of my work; to be demanding; flee from vagueness and gratuitous rhetoric.”

—Coradino Vega



Manuscript in Spanish.
English sample
available soon

■ Pages **152**

■ Published in
October 2021

Una vida tranquila [A Quiet Life]

A personal testimony that analyzes the lives of artists who chose calmness and contemplation as a way of being in the world.

Intertwined with the scenes of a film as a counterpoint, *Una vida tranquila* traces the lives of three artists who choose calmness and contemplation not only as a way of understanding their art, but also as a way of being in the world. Its pages welcome figures such as Fra Angelico, Ajmátova, Emily Dickinson, Falla, Britten, Thoreau, Etty Hillesum, the monks De dioses y hombres, Fray Luis de León, Josep Pla or Simone Weil. And due to its inclination for remembrance, this hybrid book seems to seek above all something similar to what the paintings of Giorgio Morandi, the poems of Jane Kenyon or the short piano pieces of Frederic Mompou aspired to. In addition, while supporting simple poetics, luminous and away from noise, *Una vida tranquila* mirrors the reverse of a confession, an implicit autobiography from which any type of self is absent.

Coradino Vega finished this book just before the pandemic, when a certain accelerated and excessive style of life had long since become the dominant pattern of our days. Now, however, his commitment, withdrawn by austerity in the wake of the bustle of overcrowding and fashions, by attentive calm in the face of the deterioration of nature and the distractions of technology, has involuntarily acquired an imperative topicality and a double relevance.



Manuscript in Spanish.
English sample
available.

■ Pages **432**

■ Published in
October 2019

La noche más profunda

[The Deepest Night]

An ambitious novel that reconstructs the Romanian cultural atmosphere around the Second World War and, in particular, the last day in the life of the Jewish writer Mihail Sebastian.

Spring of 1945, Bucharest: A man heading for university walks through the half-demolished city and remembers. Towards the end of the war, Romania switched sides, trading a fascist dictatorship for Soviet control in a matter of months. This man survived it, both the bombings and the anti-Semitic violence. This man is the Jewish writer Mihail Sebastian, friend to Cioran and Mircea Eliade, among others; he belonged to an intellectual circle under the influence of Professor Nae Ionescu, that flirted with the Iron Guard. To what extent, this book asks, can language be held responsible for barbarism, frivolity, opportunism or apathy? *The Deepest Night* is the tale of one man perceiving life, but it is also about the details of a dying era: the novel spans the loyalties and betrayals of love and friendship through the great European crisis of the thirties and the horror of its consequences.

Historical novel, novel of ideas [...] Deepest night is a valuable and different work that should not go unnoticed. _Sergio Vila-Sanjuán, La Vanguardia

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