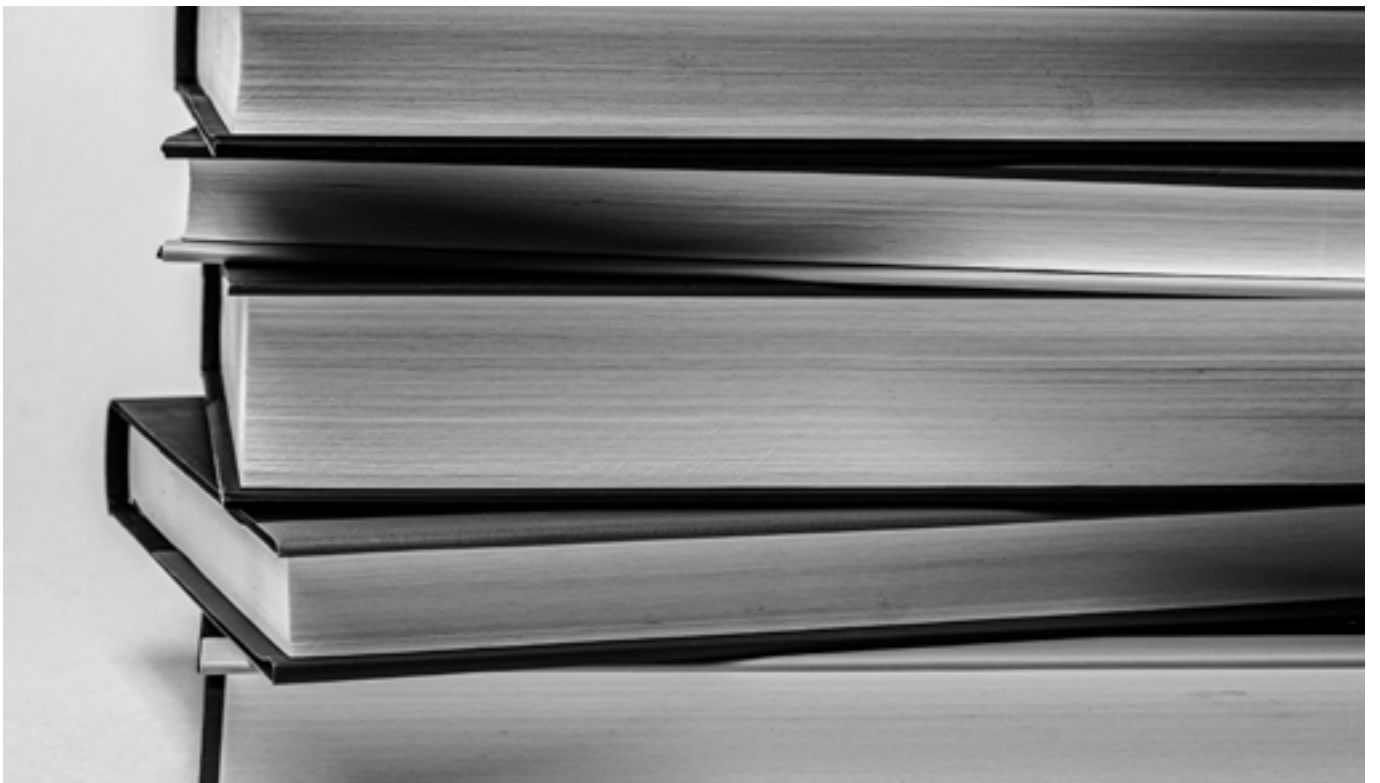




2024

Galaxia Gutenberg

Nonfiction



Our authors never write alone

Galaxia Gutenberg is not only the selection of titles included in the following catalog, although they faithfully represent our most challenging and personal interests and concerns. Sharing the titles we publish with our colleagues around the world means, in turn, ratifying the goal that moves us and that we surely share with so many professionals in the industry: to continue publishing works of fiction and non-fiction of the highest literary caliber destined to endure. It is part of our commitment to embrace the most diverse Spanish and international literature, from both established and emerging writers.

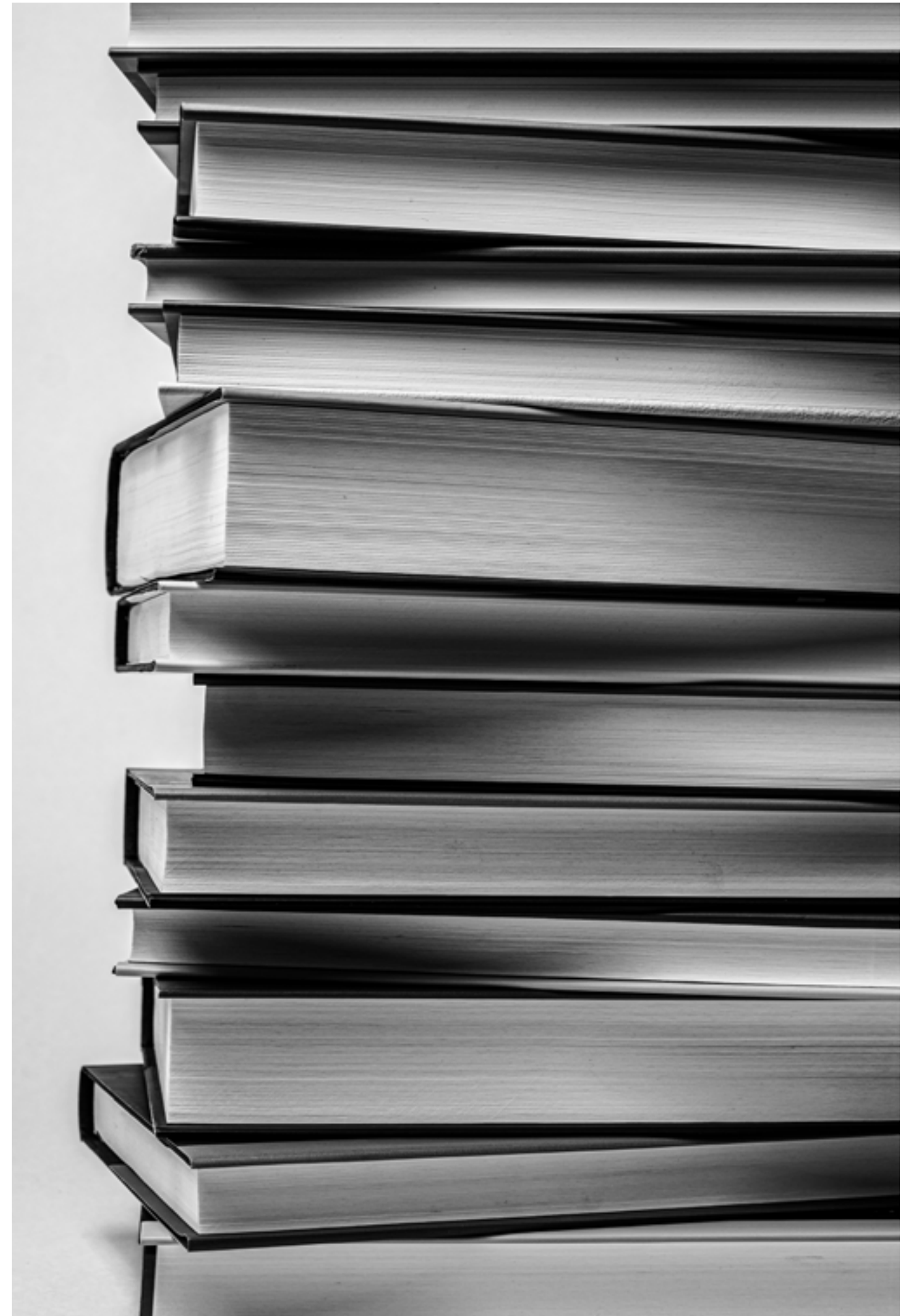
We believe that authors are at the heart of everything we do. Daniel Innerarity, Marina Garcés, Chantal Maillard, Mercedes Monmany, Agustín Fernández Mallo, Juan Pablo Fusi, Javier Gomá, Carlos Sebastián and José Álvarez Junco, among other great nonfiction authors, make up our editorial fabric, as solid as it is plural and heterogeneous. We are honored to have them with us and to bring their voices to the world.

Joan Tarrida _Editorial Director

Galaxia Gutenberg

Nonfiction

Author by author





Marina Garcés

Marina Garcés (Barcelona, 1973) is a philosopher and university professor. Her latest books published in Galaxia Gutenberg are *Malas compañías* (2022) and *Escuela de aprendices* (2020). Before these titles, she published *Un mundo común* (Bellaterra, 2012), *Filosofía inacabada* (Galaxia Gutenberg, 2015), *Fuera de clase* (Galaxia Gutenberg, 2016) and *Nueva ilustración radical* (Anagrama, 2017), among others. For *Ciutat Princesa* (Galaxia Gutenberg, 2018), Garcés won the 2017 Ciutat de Barcelona Essay Prize. Since 2002, she has also promoted the collective thinking project *Espai en Blanc*. She was also contributor in the international project *The great regression*, impulsed by Suhrkamp Verlag (2017) with the collaboration of other european publishers. Her thinking is the declaration of a commitment to life as a collective problem, and that is why she develops her philosophy as an extensive experimentation with ideas, learning and forms of activism in our current world. Her work has been translated into German, Italian, French, Portuguese and English.

* **Ciutat de Barcelona Essay Prize, 2017**

*Philosophy is
daring to go
with strange
people.*

_Marina Garcés

PUBLISHED IN GALAXIA GUTENBERG

2015 *Filosofía inacabada* (Unfinished Philosophy)

2016 *Fuera de clase* (Beyond the Classroom)

2017 *Ciutat Princesa* (Princess City)

2020 *Escuela de aprendices* (Teach Us How to Learn)

2022 *Malas compañías* (In Bad Company)

PUBLISHED IN OTHER IMPRINTS

2023 *El temps de la promesa* (Time for promise)

2017 *Nova il·lustració radical* (New Radical Enlightenment)



Arab rights sold to Éter

Manuscript in **Spanish** and **Catalan**.
English sample available soon.

■ Pages: 200

■ Published in September 2022

**Among the top 10 best
books in Catalan of 2022
by Babelia - El País!**

**Discover the most
personal book of Marina
Garcés, the Spanish
philosopher of the
moment. One does not
choose bad company, but
one may decide to pursue
it or not. In Garcés' own
case, they have always
led her in the right
direction.**

Malas compañías

[In Bad Company]

In this book, Marina Garcés has skipped the rules of the classic essay by convening, in the same text, the “good and bad spirits” of her life, voices that she has had to face in the conscious work of style and thought.

This is a compendium of essays written over thirty years (1992-2022) that provides a very definite image of the peculiarity of Marina Garcés' gaze, in which she invokes some of the “bad” voices, which have accompanied her in the construction of her thought. In times of post-truth and hoaxes it is audacious (and even, as the author says, impertinent) to dedicate a book to freedom and truth. Special attention is paid to the attitudes, writings and thoughts of Diderot, Spinoza, Saint Theresa or Albert Camus, among others: thought and language, truths and falsehoods, philosophy and action. Special mention should be made of the wonderful pages devoted to war and violence, following the “Iliad”, which has attracted philosophers such as Weil or Bessaloff.

This is a rich and thoughtful book that goes from the classical to the contemporary, from theory to praxis and that shapes another floor of Garcés' philosophical and communitarian framework, one of the most solid of our time. **_La Razón**

We read everything Marina Garcés publishes because this is the point of public intellectuals who end up becoming imaginary friends with whom we comment on current affairs, looking for their point of view. **_Nuvol**

Marina Garcés is the Spanish philosopher of the moment. We find in her a writer who, aware of the need to think against the current of the traps of her retrospective identity, understands that today the philosophical time worthy of its name must allow itself to be moved by that which destabilizes, discomforts or does not allow itself to be immediately metabolized. **_El Cultural, El Español**



French rights sold to Éditions l'Atelier

German rights sold to Turia + Kant

Italian rights sold to Nutrimenti

Portuguese (Brazil) rights sold to Ayiné

Manuscript in **Spanish** and **Catalan**.
English sample available.

■ Pages: 336

■ Published in November 2020

More than
10,000 copies
sold in Catalan
and Spanish

Escuela de aprendices

[Teach Us How to Learn]

A powerful essay about the importance of education.

Education is the substratum of coexistence, the workshop where the possible ways of life are tested. That is why cognitive capitalism has taken seriously the task of assaulting all its fields: formal and informal education, resources, tools and methodologies. The presentiality and the virtuality. Childhood and lifelong learning. Education is not only a big business. It is a battlefield where society distributes, in an unequal way, its futures. Pedagogues say that everything must be changed, because the world has changed forever. This statement hides the questions that make us most afraid: what's the point of knowing when we don't know how to live? Why learn when we cannot imagine the future? These questions are the mirror in which we do not want to look. We are ashamed of not having answers and it is always easier to shoot teachers and educators. How do we want to be educated? This is the question that a society that wants to look at its face would have to dare to share. It involves all of us. We are all apprentices to the workshop where possible forms of life are tested. Educating is not applying a program. It is the art of welcoming existence, elaborating consciousness and disputing the future. Inside and outside the schools, education is an invitation: an invitation to take the risk of learning together, against the constraints of our own time.

For Marina Garcés, educating has to do with knowing that what you know is full of ignorance: prejudices, secrets, hidden interests... And that what you don't know is full of knowledge. It is to understand the mismatch between us and the world: one wise ignorance. This is all you will find in this book. You will not find the innovative recipe that will solve your doubts, but the conscious doubt that will help you to follow without anxieties, a music that will accompany you. _Diari Ara

A necessary reflection on education, on learning and its meaning in these times marked by uncertainty and the blurring of all horizons. _The Objective



Italian rights sold to Castelvecchi

German (anthology rights) Wagenbach

French rights sold to Éditions Deux-Cent-Cinq / École urbaine de Lyon

Manuscript in **Spanish** and **Catalan**.
English sample available.

■ Pages: 256

■ Published in March 2018

More than
10,000 copies
sold in Catalan
and Spanish

Ciutat Princesa

[Princess City]

The political experiences of an activist seen through philosophy.

Ciudad Princesa is a first-person account that tells the story of a woman's life through a period of political upheaval spanning from October 1996 to October 2017. From the eviction of social housing squatters who occupied the Cinema Princesa in Barcelona, to the October 1st referendum in which Catalonia voted for independence, the thread running through this story is the question: what have we learned? By capturing post-Olympic Barcelona and other European cities, Marina Garcés connects her experience in protests and movements around the world today, from the branding of cities to neoliberal globalization and its crises: where are the living maps of resistance? Ciudad Princesa is a thought experiment which explores the moment in which philosophical and political problems meet the real experiences from which they sprung forth.

*** Ciutat de Barcelona Essay Prize 2017**

Garcés defends inventivity and an equal relationship with the great masters of philosophy, an absolute democracy of thought. In its inventory, the boudoir is only for entering, looking in and leaving without any afterthought towards the only desire allowed: the desire to know. _Crónica Global



Manuscript in **Spanish**. **English sample available.**

- Pages: 190
- Published in November 2016

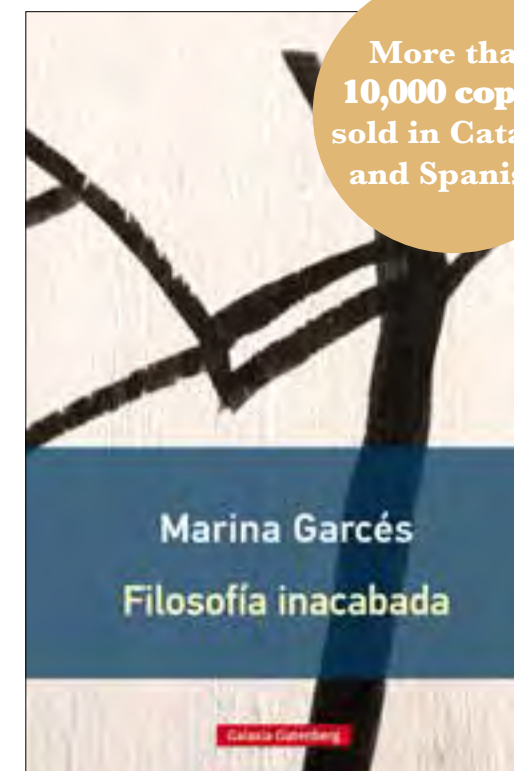
Fuera de clase

[Beyond the Classroom]

A theory of Guerrilla philosophy, or the act of questioning everything around us.

This is a book of guerrilla philosophy that puts into practice those philosophical suppositions Marina Garcés introduced in her previous book, *Filosofía inacabada*. Radical thought provokes us into asking unexpected questions with unforeseen consequences, helping us better understand what we are and how we behave. In this way, philosophy creates its own terms of battle. The texts brought together in this book turn thought into a place of recognition and encounters, opening up new paths and turning this collection into an unfinished map full of clues we each can use to transform our lives. In *Fuera de clase*, thought is a personal and yet collective force, both intimate and public, singular yet plural, irreducible but communicable.

Fuera de clase is a philosophical vademecum to survive the dictates of the present day, which confirms its ethical crisis. Philosophy without altars. Philosophy without elites. Intimate, collective, public, singular, irreducible. Philosophy for everyone. **_El Español**



French rights on hold

English rights sold to Verso Books

Euskera rights sold to Jakin Fundazioa

Italian rights sold to Castelvecchi

Manuscript in **Spanish**. **English sample available.**

- Pages: 336
- Published in November 2015

Garcés reflects on the values that philosophy brings and how it can transform someone's life. A reflection that does not give concrete answers, just like philosophy, but makes each one of us think about our own particular themes more as common problems. **_Ritmos 21**

Filosofía inacabada

[Unfinished Philosophy]

A radical approach to philosophy, philosophers and critical thinking.

Philosophy was born in the open air and now it returns to the streets. Though made obsolete by institutionalization and having lost its place in schools and universities, philosophy is now, on the other hand, endowed with a new vitality — a collective wish to radically question our ways of living, and to learn all over again how to think. Philosophy was originally born from discourse, arising from inter-city conflicts and differences in world views. Today, a new war has cast our ways of living and our assumptions into grave crisis. In light of this, philosophy becomes a way of thinking with the power to transform life. It's a system of concepts, but it's also an attitude. Philosophy is living thought: it doesn't offer us formulas or prescriptions, but rather enables each of us to see our personal business as shared, common problems. Facing questions like how to live, how to think, and how to act, philosophy is neither useful nor useless: it's necessary. Necessary on the individual level, but also necessary for our troubled society. There are still those who believe that philosophy must be protected and defended as though it were an object in a museum, or a species on the brink of extinction. Quite the opposite: philosophy cannot be preserved, it has to be practiced, exposed. We must not dwell over the history of a dying story but rather embrace the unfinished philosophy of our present moment. For a world showing symptoms of exhaustion, the philosophy we need is indeed unfinished: this is the primary challenge that confronts us — philosophers and laypeople alike — today.



Chantal Maillard

She was born in 1951 in Brussels, where she lived until she was thirteen years old. In 1969, she acquired Spanish citizenship. As doctor of Philosophy, specialized in Indian Philosophies and Religions and a graduate in Aesthetics and Art Theory, she was a professor at the University of Malaga until 2000, when a serious illness forced her out of office. From that moment on, writing would be her salvation; in her own words: "It is the fastest means I have to move". In 2004, she received the National Prize of Poetry for *Matar a Platón* (Killing Plato) and she became the second woman to receive this award in its history. In 2007, the Critics' Prize and the Andalusian Critics' Prize for *Hilos* (Threads). She is the author of numerous essays and poetry books, but her writing can't be so easily categorized. She has been transcending genres, from the tetralogy of her diaries to the hybrid forms of her latest books, straddling the genres, in which she fuses poetry, essays and theater. *La baba de caracol* (The Snail's Slime, 2014), *India* (2014), *La herida en la lengua* (The Wound on The Tongue, 2017), *¿Es posible un mundo sin violencia?* (Is a World Without Violence Possible?, 2018) y *Cual menguando* (Shrinking, 2018) are some of her latest works. Galaxia Gutenberg published *La mujer de pie* (Standing Woman), *La compasión difícil* (The Compassion Problem), *La razón estética* (The Aesthetic Reason) and *Las venas del dragón* (The Veins of the Dragon). Her poetry and some of her essays have been translated into English, French, Dutch, German and Italian. She has taken some of her works to theatrical stages and has collaborated in interdisciplinary projects with artists in the plastic, scenic, cinematographic and musical fields.

* **Longlisted for the PEN Poetry in Translation Award for *Killing Plato*, New Directions edition, 2020.**

* **Critic of Castilian Poetry Award, 2007**

* **Andalusian Critics Award, 2007**

* **National Poetry Award, 2004**

* **Sta. Cruz de La Palma Award (Poetry), 1993**

* **Ricardo Molina Award (Poetry), 1990**

* **Eleanor Prize for Poetry, Soria, 1987**

I consider myself a great western sinner because sadness defines me, and my horizon is the achievement of its eradication even in the greatest pains.

_Chantal Maillard

PUBLISHED IN GALAXIA GUTENBERG

2015 *La mujer de pie* (Standing Woman)

2019 *La compasión difícil* (The Compassion Problem)

2021 *La razón estética* (The Aesthetic Reason)

2021 *Las venas del dragón* (The Veins of the Dragon)



Manuscript in **Spanish**.
English sample available.

■ Pages: 192

■ Published in April 2021

After obtaining a PhD in Philosophy, Chantal Maillard later specialised in Indian Philosophies and Religions at the Banaras Hindu University.

Las venas del dragón [The Veins of the Dragon]

Why today Confucianism, Taoism and Buddhism are key.

Since antiquity, in China the Universe has been thought of as a system of resonances in which there are no things or beings but active forces in perpetual mutation. Nothing operates in isolation and nothing does not depend on everything else. To conceive the environment in these terms would undoubtedly contribute towards instilling a greater sense of ecosophy and ethnopolitics in our societies, which is vital for their transformation.

Never has the perception of the need for a change of parameters been more pressing than now, and the responsibility to educate ourselves in this regard more imperative. The initial teachings of the three schools of thought addressed in this book can help us in this endeavour. Good governance (confucianism), harmony with the environment (taoism) and a deep understanding of our own nature (buddhism) are presented as three essential ingredients to avoid the coming catastrophe. Whether these proposals will ever amount to anything more than a utopian ideal is unlikely, but, as things stand, perhaps it is in our interest to pursue them.

The work of this Belgian nationalized Spanish, dweller forever of Benares (in the holy city she specialized in Indian philosophy and religion), is a communion between cultures.

_Juan Cobos Wilkins



German rights sold
to Turia + Kant

Manuscript in
Spanish. English
French and German
samples available.

■ Pages: 220
■ Published
in February 2019

More than
10,000 copies
sold

La compasión difícil

[The Complexity of Compassion]

This heartbreaking work is about the myth of Medea, violence, understanding the other, pain, and not only that.

This is undoubtedly the most disturbing book Chantal Maillard has ever written. In it she confronts the great issues humanity has been pondering since the beginning of time. Birth, pain and death, the gods and their absence, the relation of our species with other living beings, motherhood and suicide, guilt and innocence, judgment and creed. All of this revolves around the axis of a primordial violence that we all suffer at the same time as we inflict it. How can we commiserate, considering the crime and how can we not commiserate, considering the hunger?» Eastern traditions and the classic Greek world are once again present in this writing that seems, however, to always emerge from the body, from the experience lived in search of an impossible freedom and from a clairvoyance that awakens fear for what it may come to understand: “In all tyrannies, intelligence is the forbidden fruit,” affirms Chantal. And also “How easily fear is translated into convenience”. Courage and intelligence are necessary to enter this book, of which no page will leave you indifferent.

Radical and thoughtful, an unacceptable essay for some and revealing for others. _BABELIA



READ AN EXCERPT FROM *The Complexity of Compassion* translated by Samantha Schnee

“Retracing the endless chain of events, the process, to the beginning. Finding in one’s own flesh the place where these sequences, the first steps, and the first violence are tangled together. My blood carries within it the bite of a feline, the lethargy of a saurian, the camouflage of a fish in the depths, the electrifying lash of a ray. And hunger. An unbearable hunger, ever-renewing, always insatiable.

How can one not feel compassion?

Hunger is combustible; death, seed. The world is a never-ending performance of this first violence. Existence, the product of that violence.

Compassion: what we inherited from fallen angels. Guilt: what we inherited from the gods.”

[...]

“How does one feel compassion?” the immortals ask, blood on their lips. Is it not the law we’re all condemned to obey? To nourish ourselves with others. Taking the lives of other species. Do we not long for that nourishment? Do we not kill for it? Those who take pity on their prey die.”

[...]

“They say: respect beliefs. Respect beliefs? The greatest violence has been wrought in the name of beliefs of one kind or another. Should we respect the causes of that violence?

Is it decent to completely relinquish our capacity for reason just as we relinquished the ancient knowledge all animals possess, that allows them to coexist—if not in peace (in this world peace is a fantasy) then in symbiosis or predation, according to the laws of Hunger—with other species? [...] Men, males who take such pride in calling themselves such, return every dark night to the breasts and wombs of their mothers in search of safety, which no species has ever been able to take for granted. Is it decent that they—who boast of their maturity and their acumen—return to the cradle again and again for other hands to rock them and other lips to murmur old melodies?”



Tap to listen
the AUDIOS of
Chantal Maillard
reading *La mujer de pie*
(in Spanish)

Among the
Best 10 Books
in Spanish
of 2015 by
El País

Manuscript in
Spanish. English
and French samples
available.

■ Pages: 320
■ Published
in June 2015

La mujer de pie [Standing Woman]

A philosophic, poetic essay about pain. A story told in three voices. A story in search of an argument. A reflection on illness, fragmentation, the discontinuity of perception and the illusory belief in a self that gives meaning to existence.

What is the limit between an essay and a story, between some biographical notes and what we call history, between reality and fiction, between what we believe and what we create?

In *Standing Woman* there are characters. They go through the book revealing brief sequences of their life, broken dialogues.

Standing Woman is an invitation to listen. Of the ailleurs, and of the mental noise with which we identify so easily.

Standing Woman is a resource to relieve the pain of the flesh, its atrophies, its limitations, its disabilities.

Standing Woman is an observation journal. A record of mood fluctuations under analgesia.

Standing Woman is a strategic space in which to discover how to intuit the world without losing verticality.

Standing Woman is a stage.

Standing Woman is a stage with a window from which to look.

Standing Woman is the sill of that window.



Manuscript in
Spanish. English
available soon.

■ Pages: 280
■ Reissued in Sep-
tember 2017. Originally
published in 1998.

La razón estética

[The Aesthetic Reason]

Facing the crisis of enlightened reason and of the romantic subject, and the weak thinking of postmodern reason, aesthetic reason “above all, poetic reason: maker, creator of reality”.

“Our societies’ collective consciousness and their symbolic universe are always accompanied by certain categories of sensitivity that vary from one era to another and from which derive so many other ways of understanding the world. If I have accepted the challenge of re-editing this book after twenty years, it is because I still think it is important for us to be able to notice these variations - which are, moreover, inseparable from social fluctuations - and how they arise along with the values we adopt. Politics is not made by parties or groups, but by individuals. And if those who govern - whether they are part of the demos or those who hold economic power or power at all - have not learned to know each other, they will be unable to govern. To govern, it is necessary to know what we are or what we are being beyond our character. All well-constructed morals require an extra-moral foundation and this has to do with knowledge of oneself, something that can only be initiated by observing one’s own mind. Whether it is viable or not will depend on the interest that we put in this education being carried out.”



Agustín Fernández Mallo

He was born in La Coruña in 1967, and is a qualified physicist. In 2000 he formulated a self-termed theory of 'post-poetry' which explores connections between art and science. His *Nocilla Trilogy*, published between 2006 and 2009 (comprising the novels *Nocilla Dream*, *Nocilla Experience* and *Nocilla Lab*), brought about an important shift in contemporary Spanish writing and paved the way for the birth of a new generation of authors, known as the 'Nocilla Generation'. His essay *Postpoesía: hacia un nuevo paradigma* was shortlisted for the Anagrama Essay Prize in 2009. In 2018 his long essay *Teoría general de la basura* (cultura, apropiación, complejidad) was published by Galaxia Gutenberg, and in the same year his novel, *The Things We've Seen*, won the Biblioteca Breve Prize. Also in 2018 he published his novel *War Trilogy* (Six Barral) and in 2020 in Galaxia Gutenberg the essay *Wittgenstein, architect: the uninhabitable place*, co-authored with Bernardí Roig and Fernando Castro Flórez. His last novel is *El libro de todos los amores* (Anagrama, 2022).

* **Anagrama Essay Prize, 2009**

* **Biblioteca Breve Prize 2018 for *War Trilogy***

* **Cálamo Extraordinary 2018 Award for his work as a whole**

* **European Literature Prize 2022, for the Dutch translation of *Nocilla Trilogy***

* **I Eugenio Trías Essay Prize 2022 for *La forma de la multitud***

PUBLISHED IN GALAXIA GUTENBERG

2018 *Teoría general de la basura - cultura, apropiación, complejidad* (A General Theory of Garbage - Culture, Appropriation, Complexity)

2020 *Wittgenstein, arquitecto: el lugar inhabitable* (Wittgenstein, Architect: the Uninhabitable Place)

2023 *La forma de la multitud* (The Shape of the Crowd)

Each generation, each aesthetic movement or each worldview generates its own ruin and, in fact, what we have to do is to go to the rubble of the ruin and see what remains in flames in it in order to build from there.

_Agustín Fernández Mallo



Manuscript in **Spanish**. English sample translated by Thomas Bunstead available

■ Pages: 298

■ Published in March 2023

In this brilliant essay Fernández Mallo, an author skilled in blurring disciplinary boundaries and connecting the concerns of physics with poetic language, unsettles by unfolding the shape of the new crowd. A crowd whose political reality is that of an "infinitesimal" time mass that is the chronicler of the disappearance of all public sphere. Under the "emocapitalism" of the entrepreneurial management of affections, the "petzation" of the world reigns. Although it is difficult not to be distressed trying to understand the processes of construction of our late-capitalist digital identity, Fernandez Mallo prefers to dissect all this acceleration and make the diagnosis from a serenely critical distance.

_El Cultural

La forma de la multitud [The Shape of the Crowd - Capitalism, Religion, Identity]

Let's face it: no one has the power to stop the financial dictatorship and the external control of our lives.

Fernández Mallo interprets the totality of human culture from three distinct and intertwined models of capitalism, to achieve an understanding of the human habitat yesterday and today, without moral advice. Because our identity is constructed from outside of us.

In this brilliant essay, Agustín Fernández Mallo explores the scope of crowds and reveals the cryptic processes that shape us. He traces the family tree of ever-expanding capitalism, based on the existing Being as an incomplete unit, dispersed and blurred as soon as interaction between body and environment takes place. Since pre-modern ages, religions, political ideologies, philosophical systems and sciences have tried to analyse the human type, to collect quantifiable information about people... As well as creating a uniform and undifferentiated conglomerate, a crowd mode whose behaviour, both individual and collective, would be predictable.

This essay sustains that those same mechanisms operate in the Internet, a space that hosts all the accounting data of individuals in an anonymous mass, and that generates, through algorithms at mind-boggling speed, a phantom identity for each and every one of us. Such identity is no longer the one we used to have, but a conglomerate mixture from which our statistical identity emerges, an aggregate of statistical data operated by bots that manage our emotions and determine our choices.

Thus, Agustín Fernández Mallo reveals that, in opposition to what one might believe, capitalism is today far from being defeated or overcome. Through a pleasant, surprising and enlightening analysis, he ponders on great philosophical questions such as where freedom can still be found in this context or what happens to interaction with others. Also why, in an ambivalent world between the analogue and the digital, an unprecedented solitude appears; a space of intimacy and creation in contrast with our habitat -in which we evolve and live as mere members of a crowd.

Winner of the I Eugenio Trías Essay Prize 2022

Best Essay 2023 selected by La lectura, El Mundo



Manuscript in **Spanish**.

■ Pages: 192

■ Published in 2020

Tap on the
image to see the
artistic actions
performed for the
Wittgenstein, Architect
project



Wittgenstein, arquitecto: el lugar inhabitable [Wittgenstein, Architect: The Uninhabitable Place]

Co-authors, Agustín Fernández Mallo, Bernardí Roig and Fernando Castro Flórez.

This book deals with something unprecedented: the only two artistic actions performed in the only two houses built by the Viennese philosopher Wittgenstein.

In the spring of 2018, Bernardí Roig and Fernando Castro Flórez, the latter dressed in a ghostly white robe, wander for two nights through the empty rooms of the house in Kundmannngasse, Vienna, a house that in 1927 Ludwig Wittgenstein had conceived for his sister Margarethe. Fernando Castro Flórez mutates into a ghost of language, who with an anxious and breathless step crosses rooms and corridors without finding a way out of the prison of words.

In the summer of 2017, Agustín Fernández Mallo climbed, tracing a strict straight line, the wall that joins the Skjolden fjord with the cabin that in 1914 Wittgenstein built, and where he would devise what later became his *Tractatus Logico-Philosophicus*. It is the “*Primera directísima a la cabaña de Wittgenstein*” [*First Direct to the Wittgenstein Hut*]: to reach in the most straightforward possible way the ruins of that thinker’s brain.

The soundtrack could not be other than *Ravel’s Concerto for the Left Hand in D major (to Paul Wittgenstein)*, in an adaptation conceived and performed with electric guitar and effects pedal by the musician Juan Feliu.

The two actions and the concert are collected here through films, documents, theorizations, fetishes, sculptures and surprising finds - such as the nail in the hut, which illustrates this cover. This book would not be complete without the five films of the artistic actions carried out, which are part of the whole Wittgenstein, architect project.



Manuscript in **Spanish**.

■ Pages: 458

■ Published in October 2018

**Winner of the Cálamo
Extraordinario Award 2018**

A prodigiously complex thought, singularly timely, that generates tools with which to creatively resist in the world. It exudes conceptual power and teaches how to employ a lucidly unhinged methodology.

ABC

Teoría general de la basura - cultura, apropiación, complejidad

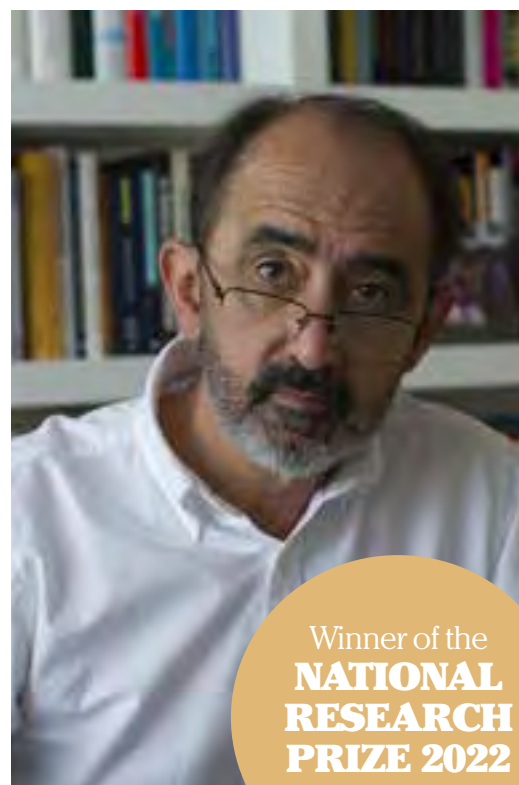
[A General Theory of Garbage - Culture, Appropriation, Complexity]

The premise behind this original essay is that the arts and sciences do not result from our excellence, but rather from our use of old rubbish, the waste left behind unintentionally by others. This book posits a highly original ontology and epistemology of our contemporaneity: within the discarded dregs of our present lies the cultural genes of the near future.

Fernández Mallo begins by stating that the earliest known voice recording is that of Walt Whitman reciting his poem America in 1890. As we have yet to uncover an audio recording that predates the aforementioned, we have no idea what speech sounded like before then. If we were to hear a first-century Roman say the word *rosae* today, perhaps it would sound something more akin to the roar of a tiger or the grinding of a machine. After all, everything has its ‘year zero’ i.e., the cut-off point beyond which we invent everything and where fiction begins.

The book is brought to a conclusion with a whole alternative theory about what an artistic product is and what a machine and an organism are, yielding a whole new meaning to the concepts of ‘natural’ and ‘artificial’

Somewhere in between, and along a path woven with a highly personal tapestry of metaphors that combine both the poetic and the scientific, we will encounter such things as an aeronautical interpretation of Walter Benjamin’s Angel of History, or an explanation for the rationale behind Western identity—founded on the idea of the voyage and the construction of ‘the other’—, as well as pages that will shed new light on contemporary art—especially with regard to Appropriation—, or others which will reveal the meaning of fragmentation and noise in communication today. From a record by New Order to the horse that Nietzsche embraced in Turin, from Chris Marker’s cinema to Lady Gaga, from theories of complex systems to the Sleepers of Ephesus, from the mythology of romanticism to the no less impossible pop mythology, or from the causes of the recent global economic collapse to the Higgs Boson Blues sung by Nick Cave, everything in this book serves to redefine our everyday life.



Daniel Innerarity

Daniel innerarity is a professor of Political and Social Philosophy. He is an IKERBASQUE researcher at the Universidad del País Vasco; his research revolves around the governance of contemporary societies and the development of a theory of complex democracy. He is the director of the Institute of Democratic Governance. He also teaches at the European University Institute in Florence. He has been a visiting professor at the Sorbonne, the London School of Economics and Political Science, Georgetown University or the Max Planck Institute in Heidelberg. Among the literary prizes he's been awarded are el Premio Euskadi de Ensayo (in 2012, *La democracia del conocimiento* and in 2019, *Política para perplejos*); el Premio Espasa de Ensayo (2004, *La sociedad invisible*); el Premio de Ensayo Miguel de Unamuno and Premio Nacional de Literatura (2003, *La transformación política*); el Premio de la sociedad Alpina de Filosofía (2011, *Ética de la hospitalidad*). In 2013, Innerarity received el Premio Príncipe de Viana, awarded by the Government of Navarra, for his trajectory in Spain's cultural field. In 2004, the French magazine Le nouvel Observateur included him as a one the 25 great thinkers of the world. His work has been translated into eight languages.

- * National Literature Award, 2003
- * Miguel de Unamuno Essay Award, 2003
- * Espasa Essay Prize, 2004
- * Premio Príncipe de Viana, awarded by the Government of Navarra, 2013
- * Euskadi Essay Award, 2012
- * Euskadi Essay Award, 2019
- * National Prize for Research in Humanities, 2022

PUBLISHED IN GALAXIA GUTENBERG

- 2015 *Política en tiempos de indignación* (Politics in Time of Outrage)
- 2017 *La democracia en Europa* (Democracy in Europe)
- 2018 *Política para perplejos* (Politics for the Perplexed)
- 2020 *Pandemocracia* (Pandemocracy)
- 2020 *Una teoría de la democracia compleja* (A Theory on Complex Democracy)
- 2022 *La sociedad del desconocimiento* (The Non-knowledge Society)



Italian rights Castelvechi (OPTION)

Manuscript in **Spanish**. English sample, soon.

- Pages: 224
- Published in March 2023

Although from an unequivocally progressive vantage point, Innerarity X-rays the shake-up of the geopolitical chessboard in recent years, which has led to profound changes in the ideological substratum. It is not a book that radiates banal optimism, although it defends the strength of democracy. However, it does not avoid analyzing the deficits of our democratic systems. One of them, perhaps the main one: stagnation.

—La letura, El Mundo

La libertad democrática

[The Democratic Freedom]

What has happened so that freedom has become a slogan of the right and obedience seems to be a value of the left? Is there not a different conception of freedom in a democratic society behind this curious ideological shift? Taking the idea of freedom as a common thread, this book analyzes the future of democracy and the new ideological landscapes, offering some keys to understanding the behavior of its actors. A necessary reflection on the challenges faced by liberal democracies in a context marked by populism and hate speeches.

If modern democracies were constituted as institutions against the absolute sovereign, contemporary democracies can only improve by combating the individual tyrant who ignores the effects that his sovereign behavior has on nature or future generations. Decisive in the history of the construction of modern democracy was that Enlightenment which forged the ideal of autonomy; we should now promote the Enlightenment of interdependence. We owe to modernity our critical subjectivity, the principle of self-reliance, freedom of conscience and individual rights. None of these conquests is assured forever and we will have to continue to defend them against old and new forms of imposition. But to this struggle we must now add another, more subtle and complex one in which we must move from autonomy to responsibility, where it is no longer so much a question of defending a sphere of autarchy as of configuring a subjectivity that takes charge of what we have in common.

Those who, in the name of their right to do as they please, do not internalize the impact that their actions may have on others end up contributing to building a society in which many will see the possibilities of doing as they please reduced. In caring for the commons, we are not surrendering to a neutral or alien structure, but to something that nourishes our personal freedom. It is part of civic maturity to want to protect one's own freedom and at the same time to ask oneself whether this protection is not diminishing the possibilities of others to enjoy their own freedom.



More than
5,000 copies
sold in the first
six months of
publication

Italian rights sold to Castelvechi

Manuscript in Spanish or Italian.
German and English sample available.

- Pages: 256
- Published in March 2022

This must-read book by Innerarity, one of the intellectuals who has best approached the uncertainties in which we live, advocates distrust in a context saturated with information.

_Diario de Córdoba

La sociedad del desconocimiento

[The Non-knowledge Society]

Never has knowledge been so important and at the same time so suspicious. Innerarity's new book develops the paradox that contemporary democracies face and that has become evident with the pandemic crisis, first, and now with Russia's invasion of Ukraine.

We have never needed knowledge so much and distrusted it so much at the same time; we had never placed so much hope in knowledge as a solution while it was itself becoming a problem. Science is the source of the highest authority and always controversial. For many, experts are the salvation and for others the focus of all anger. While there are those who hope that knowledge will lead us out of error and ignorance, there are also those who fear that it is leading us to even worst mistakes.

We will not understand the society in which we live if we do not give an adequate explanation of this strange antagonism, which can no longer be understood on the basis of the modern contrast between the Enlightenment and its shadows, as a moral combat between progressives and reactionaries, the classic distinction between the sane and the insane. At stake is not rationality and its opposite, but a certain metamorphosis of the very idea of rationality, which can no longer be comfortably defined in the face of its simple negation. We would miss a great opportunity to know ourselves if we were to disqualify this disbelief as a reaction to civilizational progress. Only by understanding the distrustful, fearful, denialist, paranoid and terra-planning people can we understand the society in which we live and the role that knowledge plays in it. Understanding does not mean here giving reason to those who seem to lack it, but explaining the circumstances from which this resistance arises because we will then have a more accurate idea of the rationality they reject.



More than
5,000 copies
sold in the first
year of
publication

English rights sold to Bloomsbury

Italian rights sold to Castelvechi

Portuguese rights sold to Porto Editora

Manuscript in Spanish and English

- Pages: 448
- Published in January 2020

Politicians are already reading this book, and I'm happy about this. It is a brilliant essay, indeed.

_Correo de Galicia

Una teoría de la democracia

compleja [A Theory of Complex Democracy]

The main threat to our democracy is not violence or corruption or inefficiency, but simplicity.

From a perspective of the theory of democracy, this book offers an update of our political concepts, which were conceptualized in an era of relative social and political simplicity. This theoretical deficit corresponds to a political practice that simplifies and impoverishes our democracies. Our political systems are unable to manage the growing complexity of the world and are powerless against those who offer reassuring simplification. Politics has not yet found its democratic theory. It no longer has to face the problems of the 19th or 20th century, but those of the 21st. If democracy has made the transition from the polis to the State of the nation, from direct democracy to representative democracy, there is no reason to suppose that it cannot face new challenges, as long as it is provided with an adequate political architecture. This book is aimed at those who do not believe in simple answers, but neither do they want to despair in the face of the complexity of the questions. It formulates a theory of democracy and government for the 21st century from the premise that the most promising renewal of our democracies will result from making them more complex.

National Prize for Research in Humanities, 2022

Through A Theory of Complex Democracy we notice that if democracy has transformed the polis to the national State and direct democracy to representative democracy, there is no reason to assume it cannot handle new challenges, as long as it is equipped with an appropriate political design.



Pandemocracia. Una filosofía de la crisis del coronavirus [Pandemocracy. A Philosophy on the Coronavirus Crisis]

A key reflection on different aspects that may be related to the coronavirus crisis, from a drop in populism to the impact it could have on relations between EU countries.

According to its etymology, a pandemic is an infectious disease that affects everyone, while an epidemic would have a geographically limited area. We could say that our instruments of government are designed to manage epidemics and not pandemics, as they are local institutions and not global ones. Hence the first sense of powerlessness in the face of a phenomenon that demands greater political integration of humanity, along the lines of strengthening transnational institutions or global governance and, in general, a transition towards forms of cooperative intelligence, clearly insufficient in the world in which we live. The definition of democracy points out that all those affected by a decision must be able to participate in it, that the community of those affected must coincide with that of those who decide. In this sense, the coronavirus crisis would be a pandemocratic event, like all global risks. There is a paradox that a risk that makes us all equal reveals at the same time how unequal we are, provokes other inequalities and tests our democracies.

READ AN EXCERPT FROM THE PROLOGUE TO THE ESSAY by Meritxell Batet, President of the Spanish Congress of Deputies

[...]

The reader has in his hands an authentic harangue in favour of honesty, humility, respect for others and learning. Virtues undoubtedly useful in politics, but also necessary in many other fields of human activity and, of course, in philosophical and scientific reflection.

In times of searching for certainty and security, for clear and effective decisions, for unified leadership, it is good to remember that crises lurk precisely in areas of uncertainty, doubt and disorientation. The unanimous and certain identification of a threat would seem to allow for an equally unanimous and certain identification of the 'correct' response, yet this correlation is wrong. The 'sovereignly correct answer' is not always easy to identify nor is there consensus on it, or it simply does not exist. The experts' answers are usually multifaceted, as are the perspectives from which to identify them, and their possible consequences vary depending on the audience. Decision-making in the midst of uncertainty and moderation are eminently political, not least because there are no experts on the weight of the values at stake, only personal and social judgments and options, as this book explains with the characteristic elegance of its author, who defines politics as "the attempt to articulate this diversity of perspectives" that "is exercised in a context of risk, without overwhelming reasons, even in the midst of exceptional emergencies", although these difficulties are "not an excuse, but a necessity". Entrusting the decision, in such cases, to democratic politics is a sign of humility and respect for the other (who may be right), but above all it is a means of ensuring that this decision is informed, reasoned, takes into account the highest possible number of contributions, is acceptable to citizens and is taken in a fully accountable manner.



English rights sold to Palgrave Macmillan

Manuscript in Spanish and English

Pages: 384

Published in 2019

In his wonderful book, Daniel Innerarity reminds us that government and democracy beyond the state is a complex affair if we are not simply to reproduce the national model. And in doing so he manages to make the EU's complexity simple and its current predicament solvable. A feat!

Professor Kalypso Nicolaïdis, University of Oxford, UK

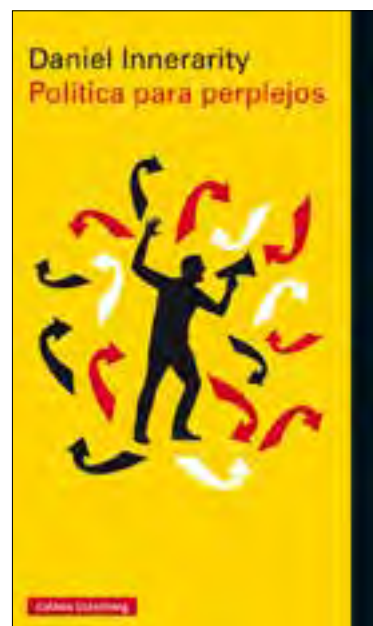
La democracia en Europa [Democracy in Europe]

Europe will be meaningless as long as there is no narrative that can be understood and accepted by its citizens.

Among the shortcomings of the European Union, one of the most corrosive is that it is not intelligible. The author argues that the European Union can only be understood within the conceptual framework of a complex democracy. At a time when the lack of an epic is not compensated for by a functional legitimacy, when the European project cannot count on either the recourse to emphatic gestures or the discreet favoring of effectiveness, the landscape has been filled with negative references. With the various legitimations of integration weakened, the only powerful stories left standing are the populist challenges or the inevitability with which technocratic justifications are imposed. At the same time, the generic calls for greater integration, for "more Europe", have a coercive resonance, of surrendering to the inevitable and in the direction already known. At a time of particular uncertainty regarding the future of Europe, if we can be sure of anything, it is that its future can only depend on shared reflection and free decisions. Daniel Innerarity tries to explain what the political innovation of the European Union is, its shortcomings and opportunities, what we have the right to expect and demand from it in order to make it, in accordance with its peculiar nature, more democratic.

In the face of the scepticism that Europe arouses in many social and political actors, the author insists that we are not facing a deficit of democracy, as some denounce, but of intelligibility. Many of the criticisms levelled at the EU are due to a failure to understand the political demands of what Innerarity calls a complex democracy. Democracy in Europe - which mimics Tocqueville's title, Democracy in America - therefore seeks to offer a narrative capable of making sense of the political realisation that Europeans are free to shape.

La Nueva Revista



**Euskadi
Essay Prize,
2019**

■ **Italian rights** sold
to Castelvecchi

■ **Portuguese rights**
sold to Porto Editora

Manuscript in
Spanish. English
sample available.

■ Pages: 192

■ Published
in June 2018

Política para perplejos

[Politics for the Perplexed]

Surviving political perplexity in an age of uncertainty in which thinking long-term is increasingly difficult.

Perplexity is a condition of today's societies in which the horizon of the possible has opened up to such an extent that our calculations about the future are particularly uncertain. The 21st century opened with the upheaval of the economic crisis, which produced waves of indignation but no particular perplexity. It even helped to reaffirm our main orientations: who were the bad guys and who were the good guys, for example, or the winners and losers, etc. But the current political landscape is filled with a widespread disappointment that no longer refers to something specific but to a situation in general. And we already know that when unease becomes diffuse it causes perplexity. We are irritated by a state of affairs that does not meet with our approval, but even more irritated by not knowing who to blame for it and who to entrust with changing the situation. Innerarity reflects on the events we are living through, which have led us from indignation to perplexity, although there is no reason to abandon our indignation.

Innerarity's reflections are a true delicacy. He analyses the reasons and consequences that push people to take political actions that question the very future of our nations.

_CRÓNICA JALISCO

For the perplexed, yes. For the outraged, stunned, amazed, pissed off, incredulous, misunderstood, disgusted, impressed, deranged or radicalized citizens. [...]

_EL PERIÓDICO

This book is not only pleasant to read, but is also useful to better understand a world where what has changed is precisely the way it changes. It is urgent that we understand what is happening, not to predict the future (this is impossible), but to anticipate, as far as we can, the consequences of our own decisions.

_ACE PRENSA



More than
10,000 copies
sold

■ **French rights** sold
to Bord de l'eau

■ **Portuguese rights** sold to Dom Quixote (Portugal) and Leya (Brazil)

Manuscript in
Spanish and French.
English sample
available.

■ Pages: 352

■ Published in 2015.

Política en tiempos de indignación

[Politics in Time of Outrage]

What is valuable in the movements produced in times of indignation and what are their limitations.

The consequences of the many recent economic crisis have been a turning point that has given rise to new social movements and even new political parties. This powerful wave of indignation has shaken many institutions, unleashed great political passions, but it has also generated a particular type of disconcert. Times of outrage may also be times of confusion. Only those who have understood the logic of indignation and what politics is able to provide can avoid false expectations, while, at the same time, being able to formulate their criticism in a radical way. This book tries to contribute to a better understanding of politics in an era of indignation, when people are prone to question and criticize many things that they once thought were peacefully acquired. Daniel Innerarity raises questions such as: have we defined its nature properly? Who should be doing it? What are its possibilities and its limits? What can we really expect from it?

Daniel Innerarity is a thinker uniquely equipped to render in a understandable way the apparent inability of political systems to do what we believe is their duty: solve our problems. [...] In the face of the new prestige of indignation, Innerarity opposes the virtue of reflection: instead of solacing ourselves in "The time of outrage!" demanded by Stéphane Hessel, the Citizen's first Commandment should become a very different slogan: 'Understand!'

_LETRAS LIBRES

As I come to the end of this fascinating and contemporary book, we must acknowledge [...] the reflection carried out over the last few years [by the author] on the transformations of politics.

_Revue Sociétés. Revue de Sciences Humaines et Sociales.



**NEW ESSAY
BY ARNAU
AVAILABLE
MAY 2024**

PUBLISHED IN GALAXIA GUTENBERG

2021 *La mente diáfana* (A Clear Mind)

2022 *Manual de filosofía portátil* (The Portable Philosophy Manual)

**Manual de filosofía portátil
by Juan Arnau is a
fabulous essay, superbly
well written, intelligent,
lucid, inexhaustible,
repeatedly brilliant.
[...] aimed equally at
initiates and experts.**

— La Vanguardia

Juan Arnau

Born in Valencia, in 1968, he is an astrophysicist and specialist in Eastern philosophies. His extensive work includes *La fuga de dios*, *Historia de la imaginación* and *Manual de filosofía portátil* (winner of the Premio de la Crítica Valenciana and finalist for the Premio Nacional de Ensayo). He has translated from Sanskrit the main works of Buddhism and Hinduism: *Upanisad*, *Bhagavadgita*, *Abandono de la discusión* and *Fundamentos de la vía media*, and written essays such as *Antropología del budismo* and *Cosmologías de India*. He is currently a professor at the Complutense University of Madrid, where he teaches classes on Indian thought. A defender of humanism in the face of the onslaught of the age of technological distraction, he is a regular contributor to the newspaper El País.

*** Valencian Critics' Prize, 2014, for *The Portable Philosophy Manual***

*** Shortlisted National Essay Prize, 2014, for *The Portable Philosophy Manual***

**La mente diáfana
is an erudite and
readable journey
through the
complexity of this
philosophy.**

— Publishers Weekly SP



NEW!

Manuscript in
**Spanish. English
sample available
soon.**

■ Pages: 570

■ Reissued
in March 2022 (first
publication 2014).

Manual de filosofía portátil

[The Portable Philosophy Manual]

*An essay that will provide the joy that comes
from the same source as knowledge.*

Why a manual? Because it aims to be easy to handle and easy to understand, and its intention is fundamentally practical. Because it is not an official, academic or doctrinaire book, and it summarizes the most substantial of a few philosophical lives. Why portable? Because it is a tribute to walkers. Portable philosophy is an effort to free thought from the reclusion to which it has been subjected by scholastics and academics. A way to conjure that erudite mania of speaking only for those who share a chair or faculty.

This book proposes to travel the river of philosophy against the current, in search of its sources. The journey begins with the gesture of an anthropologist who, after studying philosophy in Paris, goes in search of truth among the savages. Then we visit the philosophers, contemplating unforgettable scenes: Wittgenstein takes notes in a trench, Nietzsche whispers to a horse, Kierkegaard finances an anticlerical pamphlet, Leibniz discovers love among princesses, Montaigne becomes encased, Plotinus hides his past, Socrates voluntarily drinks a poison and Empedocles throws himself into a volcano. What at first sight might seem strange had a profound meaning for all of them. Let's call that meaning philosophy and see what happened.



Manuscript in
**Spanish. English
sample available
soon.**

■ Pages: 584

■ Published in
November 2021

La mente diáfana [A Clear Mind]

*A journey through more than two thousand
years of the Hindu thought.*

This title traces more than two thousand years of Hindu thought in India. Starting from the Vedic period, it begins a journey through the most important Indian philosophical traditions, such as the Upanishads and the sāmkhya, analysing their dogma and the philosophical traces they leave in other thoughts that have developed throughout history.

The journey looks at the great myths and symbols of Hindu devotion and delves into their ways of life and social institutions; it engages in dialogue with sceptics, materialists and nihilists, who prepare the ground for the two great currents of heterodox thought: Buddhism and Jainism; it passes through the atomists and the logical realism of the nyāya; and comes to an end with a synthesis of Vedānta and Kashmir Shivaism, which bring this journey through the history of Hindu thought to a close. An attempt to bring out a dominant idea of Indian thought: "mental culture". This idea, which the West tried to rescue with little success, postulates a correspondence between the order of thought and the cosmic order, that is, between what happens in the head and what happens out there, where the mind is capable of unfolding and its habits end up deciding the destiny of the individual. Based on the history of Indian thought and this predominant idea, Juan Arnau analyses the fundamental ingredients of all great philosophy and manages to bring us closer to India's most valuable legacy.



Ana Carrasco-Conde

Philosopher and professor of Philosophy at the Complutense University of Madrid. She studied at the Universidad Autónoma de Madrid and completed her studies at the University of Paris X Nanterre, the LMU München and the TU Berlin. She is a guest researcher at the Bavarian Academy of Sciences and is a member of the Internationale Forschungsnetzwerk Transzendentalphilosophie / Deutscher Idealismus. Specialised in German idealism and romanticism, and trained in ancient philosophy, her philosophical concerns focus on the “dark side” of reality (evil, unease and terror). She has been a visiting professor at several European, American and Asian universities. Her books include *Infierno horizontal* (2012), *La limpidez del mal* (2013), *La ciudad reflejada* (2016) and *Presencias irReales. Simulacros, espectros y construcción de realidades* (2017). Galaxia Gutenberg published her last essay *Decir el mal* (2021). In addition to his academic work, he is also a communicator. She advocates the “art of inquiring” and “dislocating concepts” as methods for thinking about and disarticulating the present based on elements that are usually taken for granted. She is a regular contributor to the media. She is one of the “10 young philosophers whose reflections and research will mark the thinking and debates of the coming decades” according to a list published in the Spanish magazine *El Cultural* entitled “What are the philosophers of the future thinking about? (2 November 2020).

* Julián Sanz del Río Research Prize by the Deutscher Akademischer Austausch Dienst and the Fundación Universidades, 2012

PUBLISHED IN GALAXIA GUTENBERG

2021 *Decir el mal* (Saying Evil)

NEW ESSAY BY
CARRASCO-
CONDE
AVAILABLE
APRIL 2024



Manuscript in Spanish. English sample available.

■ Pages: 240

■ Published in November 2021

Evil is as present today as ever, or perhaps more so than ever. That is why the reflections in this magnificent new essay are so stimulating.

_Diario La Razón

Decir el mal

[Saying Evil]

What if evil could be thought of differently?

We take it for granted that human beings are selfish and tend towards evil. So, resignedly, we affirm that evil is inevitable. Everything we read about it only reinforces our starting point. And we give up: there is no remedy, today's evil will be repeated tomorrow. We even become desensitised to the horror. But what if evil could be thought of differently? By resorting to selfishness, are we being blind to other possibilities for understanding it? Do we do evil more for lack of questioning what really makes it possible than for its inherent character? Does it make sense to reduce evil to a question of individual will instead of approaching it from the perspective of community shaping? We have turned evil into an abstruse and distanced object of philosophical reflection without wanting to dwell on the proximity of an imperceptible and ordinary evil that is not such because it is vulgar, but because it is a common and ordinary practice and, therefore, something shared by the members of a community.

Ana Carrasco-Conde invites the reader to walk with her along a path that shakes up the prejudices that have led us to understand evil from a framework that has conditioned our gaze. Through testimonies, *Saying Evil* questions the traditional explanations of evil and proposes to think about it without losing either distance or sensitivity.



Javier Gomá Lanzón

Born in Bilbao in 1965, he holds a PhD in Philosophy and a degree in Classical Philology and Law. In 1993 he won the competitive examinations to the body of Lawyers of the Council of State. Since 2003 he has been director of the Fundación Juan March. Over the course of a decade he has published the challenging *Tetralogía de la ejemplaridad* [Tetralogy on Exemplarity]: *Imitación y experiencia* [Imitation and Experience, 2003], *Aquiles en el gineceo* [Achilles in The Gynaecium, 2007], *Ejemplaridad pública* [Public Exemplarity, 2009] and *Necesario pero imposible* [Necessary but Impossible, 2014]. In 2019, it was published a special anniversary edition in Spanish of Gomá's *Tetralogy on Exemplarity* as a celebration of its full relevance today. He has gathered his essayistic production in the compilation *Filosofía mundana. Microensayos completos* (Galaxia Gutenberg, 2016). He is also the author of *Ingenuidad aprendida* (Galaxia Gutenberg, 2011), *Carta a las fundaciones españolas y otros ensayos del mismo estilo* (2014) and, together with Carlos García Gual and Fernando Savater, *Muchas felicidades* (2014). He has directed the collective volume *Earning a living in art, literature and music* (Galaxia Gutenberg, 2012). In 2017, Galaxia Gutenberg published his essay *La imagen de tu vida* and *dignidad*, in 2019. His latest philosophical book is titled *Un hombre de cincuenta años*, published in 2021 also by Galaxia Gutenberg. He is a patron of the Teatro Real and the Teatro Abadía.

*** Named in 2012 and 2014 as one of the 50 most influential intellectuals in Ibero-America by the magazine 'Foreign Policy'**

*** National Essay Prize 2004**

**Philosophy
is literature,
conceptual
literature**

—Javier Gomá

PUBLISHED IN GALAXIA GUTENBERG

2016 *Filosofía mundana* (Worldly Philosophy)

2019 *La imagen de tu vida* (A Picture of Your Life)

2019 *dignidad* (dignity)

2021 *Un hombre de cincuenta años* (A Man in His Fifties)



Manuscript in **Spanish**. **English sample available soon.**

■ Pages: 192

■ Published in May 2021

Tap on the image
to see the
THEATRE PRODUCTION
of *Inconsolable*, Javier
Gomá's play included
in this book, directed by
Ernesto Caballero.



Un hombre de cincuenta años

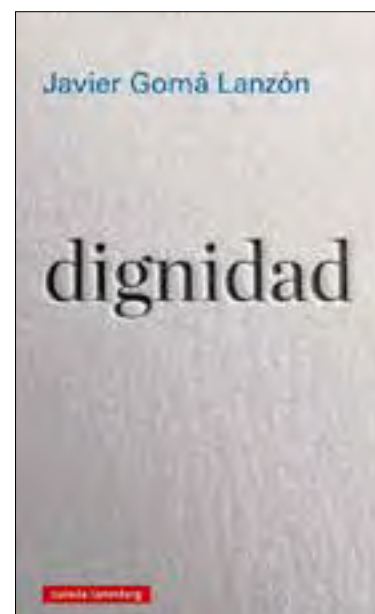
[A Man in His Fifties]

The new work by Gomá brings together three plays and a short essay, which explains that theatre is the ideal genre for dealing with the temporal and tragic condition of mortals.

Anyone who reaches the age of fifty is usually already initiated into the knowledge of a great secret. After finding it out, when you open the book of life, you read it in a different way than you did before, more than thirty years ago, in your early youth. Although the world is the same before and after, everything has changed forever, because the older reader has been informed by experience of what awaits him: very often by then he has had to watch over the corpse of one of his parents and it is no longer difficult for him to imagine his own, which awakens in him a feeling of grief in *Inconsolable* (Inconsolable), weariness, in *Quiero cansarme contigo* (I Want to Wear Myself Out with You); and melancholy in *Las lágrimas de Jerjes* (The Tears of Xerxes).

In the trilogy collected here, the protagonist is always an orphan in his fifties who, at a certain point, engages in a dialogue with the spectre of his deceased father. The plays explore this common element through different genres: monologue, moral comedy and tragedy. The first two have already been published, the third is unpublished, and all three are brought together here for the first time, preceded by the essay *Sucio secreto* (Dirty Secret).

While philosophy always casts the light of the concept on the mysterious human condition, theatre represents its dark abysses without the need to explain them.



THREE
EDITIONS
in Spanish
so far

Manuscript in
Spanish. English
sample available.

- Pages: 216
- Published in September 2019

dignidad [dignity]

Rethinking the concept of “dignity”.

Dignity has proved to be the most transformative and revolutionary philosophical concept of the twentieth century. Inspiring debates (about bioethics, technology and robotics) and appearing in all kinds of moral and legal contexts, the concept of dignity has given rise to important social causes often without general recognition of its influence. This omission is recurrent and common; the concept of dignity is frequently used in the absence of a clear definition. Ever since Schopenhauer scoffed at it, philosophy has also scorned or ignored dignity. Decades have passed, centuries even, and dignity, the influence of which is impossible to overstate, is still there, blank, never having been thought through and lacking a philosophical endorsement. This book explores the concept of dignity, turning it into a philosophical subject and extracting some of the theoretical implications therein. Composed of three parts, the first addresses the history and essence of dignity; the second explores its relationship with culture and the possibility of ‘dignification’; and the third concerns the public sphere. Only a life worth living can compensate for inevitable misery. Know your dignity, reader.

Although he wants to convey security and serenity, Gomá does not ignore the tempestuousness of the contemporary situation. According to him, even more than through example, dignity today is learned through scandal.

_NUEVA REVISTA

This essay touches on a number of apparently disparate subjects, but they are well interwoven. The reader will also notice that the concepts of dignity and exemplarity are related, because what is dignified is always exemplary and excellent, it enlivens the spirit and comforts, like this beautiful book.

_BABELIA



Manuscript in
Spanish

- Pages: 160
- Published in January 2019

La imagen de tu vida

[A Picture of your Life]

On exemplarity, one of the key concepts in Gomá’s philosophical practice.

What remains in this world where everything passes by? What manages to be saved from the inflexible law of expiration that condemns all living things, including human beings, to extinction and oblivion? There are two modalities of human durability within our reach: the artistic work and the image of life, when both reach the form of perfection, aesthetic and ethical, that is peculiar to them. After a general presentation of the subject, the book moves on to focus on the second of these modalities, the image of life, understood as the example left by someone at death in the memory of those who survive him. Although we may never be happy, no one can ever expropriate from us the right to live our lives with exemplarity and, after our death, to leave a luminous image worthy of enduring in the collective memory. The theory on the image of life is then specified by means of two case studies that illustrate it. First, an essay on Cervantes’ image of life, composed of three essential elements –idealism, courtesy and humor– which, when combined, give the secret formula of Cervantism. And finally, the volume closes with “Inconsolable”, a dramatic monologue where the author jumps for the first time from the philosophical essay to the theatrical stage and draws, immersed in mourning, the image of the life of a beloved person belonging to his direct and daily experience, his father, in the proximity of his death.



Bulgarian rights
sold to KX - Critique
& Humanism

Manuscript in
Spanish. English
sample available.

- Pages: 320
- Published in March 2016

Filosofía mundana

[Mundane Philosophy]

A philosophical essay that brings everyone closer to philosophy.

Everyone has an interpretation of the world. Interpreting is already a genuinely philosophical task. Therefore, all women and all men are philosophers and cannot cease to be philosophers without renouncing their human condition. This universal philosophical activity coexists with the efforts of a small minority of individuals who write books on philosophy. The best of these philosophical works help to educate and improve that first natural tendency to philosophy. Their supreme mission is to become mundane: philosophy about the whole world but also for the whole world and, if possible, with a little bit of the world. A philosopher must perform this important task, moreover, with good literary style, like a man of the world who masters the art of delighting. This is a book that ignores purely philosophical problems –those that only interest professionals of the discipline– and focuses on the issues that concern us all –individuality, beauty, fortune, love, happiness, the enigma of life, death–, projecting on them, of course, the luminosity of a philosophical gaze. And for this purpose he cultivates a genre, the “micro-essay”, where brevity, amenity, personal anecdote and humor are placed at the service of a modern, profound and original approach to eternal questions of human existence. This book brings together the micro-essays by Javier Gomá contained in *Todo a mil* and in *Razón: portería* and completes them with others that are collected here for the first time.



Marta Segarra

She is a research professor at the French Centre National de la Recherche Scientifique (CNRS), at the Laboratoire d'études de genre et de sexualité (LEGS), and Professor of Gender Studies at the University of Barcelona. She has published essays and scientific articles, in French, English and Spanish, in the field of gender and sexuality studies, French literature and cinema, and cultural studies, and has been interested in animal studies for about ten years. She was able to train in this field at Cornell University and the University of California-Berkeley, where she was a visiting scholar in 2013 and 2018, respectively. In this area, she has published articles and collective volumes such as *Demenageries: Thinking (of) animals after Derrida* (with A. E. Berger, 2011).

PUBLISHED IN OTHER IMPRINTS

2019 *El món que necessitem* (*The World We Need*) - co-authored with D. Haraway, CCCB

2020 *Fils: cartes sobre el confinament, la vigilància i l'anormalitat* (*Threads: Letters on Confinement, Surveillance, and Abnormality*) - co-authored with Ingrid Guardiola, Arcàdia

2021 *Comunidades con acento* (*Communities with Accent*) - Icaria

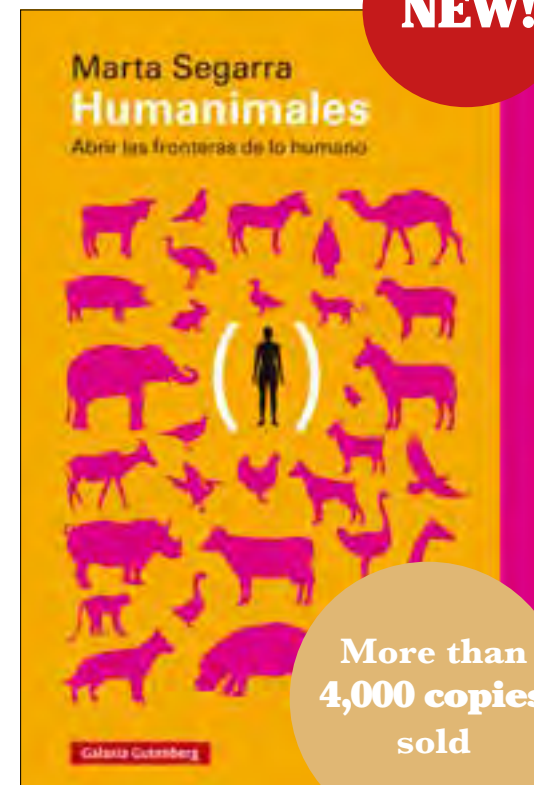
2021 *Género. Una inmersión rápida* (*Gender. A quick dive*) - Tibidabo

PUBLISHED IN GALAXIA GUTENBERG

2022 *Humanimales* (*Humanimals*)



Tap on the image to play the conversation
Humanimal encounters in the CCCB from Barcelona between Marta Segarra and the artist Gerard Ortín on the occasion of the publication of Humanimales (in Spanish)



French rights sold Hermann Éditions (series Le Bel Aujourd'hui)

Manuscript in Spanish. English and French samples available on request.

■ Pages 260

■ Published in February 2022

As Marta Segarra rightly says in her recent and lucid essay *Humanimales*, the challenge of animal studies has been the transformation of the concept of subject, which, from the normative tradition, is circumscribed to man.

_La Razón

Humanimales

[Humanimals]

Pushing the boundaries of what it means to be human

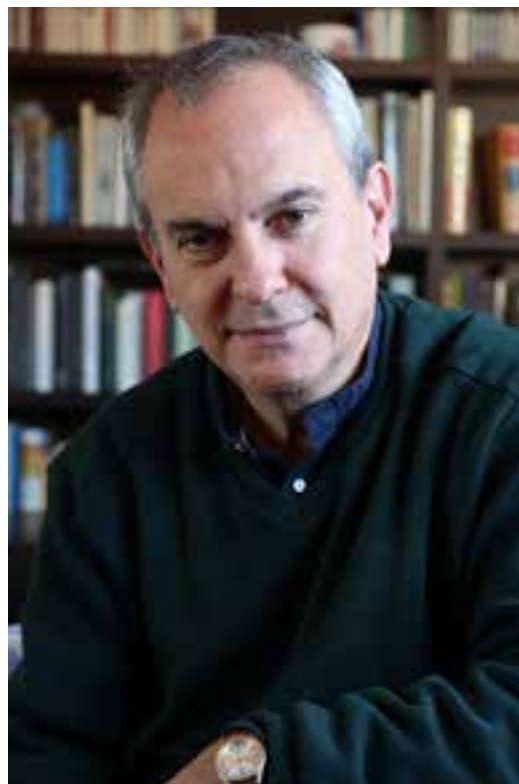
What do we have in common and what separates us from animals - are we just another animal? Classical humanities, based on human exceptionalism, have given way to *posthumanities*, which include animal studies, as well as other perspectives that challenge the traditional notion of the human subject, such as gender, postcolonial and decolonial studies, ecocriticism or queer theory.

Thinking about us in our relationship with animals has philosophical consequences in areas such as science, affection, work and the development of specific health and food policies, all of which are areas of contact between humans and animals. Our world is built on these encounters, even if we seldom realize it.

This essential essay brings together part of the knowledge developed so far by those who have approached the human-animal relationship, and links it to history, political and social movements, new conceptions of gender, science and knowledge. The arguments, contradictions, contexts and even taboos that this interdisciplinary debate brings together help to imagine and qualify possible ethical assumptions on which to rethink our relationship with animals and, ultimately, with ourselves.

Humanimales is devoted to probing a great fallacy: that of the barriers that says that the boundaries between human and non-human animality are indestructible. It asserts, on the contrary, that these encounters have been going on since ancient times, that the sort of invulnerable edge that separates them is full of cracks, breaks, slips and dialogues.

_The Observer



Pablo d'Ors

(Madrid, 1963) is a spiritual master with thousands of followers all over the world. In 1982, after a year in New York, he had a mystical experience that led him to join the Claretian missionaries in 1983 and, in May 1991, to be ordained a priest. After a period in Honduras and years of study in Rome, Vienna and Prague, he received his doctorate in theology in 1996 under the guidance of Elmar Salmann. In 2000, having taught dramaturgy and theological aesthetics at various universities in Spain and Argentina, he published his first book of narrative, *El estreno*, and began his career as a literary critic and columnist. In 2005, due to a conflict with his hierarchical superiors, he was relieved of his position. After a voluntary withdrawal from ecclesiastical life, during which he began to practise meditation and wrote his novel, *Lecciones de ilusión*, in 2006 he returned to the diocese of Madrid as a hospital chaplain. In 2010 he founded, as a fruit of his Zen discipleship, *Buscadores de la montaña*, a spiritual training seminar oriented towards interreligious dialogue. In 2012 he published *Biografía del silencio* a landmark in the history of Spanish essays, with more than 320,000 copies sold and translated into the main Western languages. In 2013 he met Franz Jalics, his teacher. This decisive encounter led him, in 2014, to found *Amigos del desierto*, a network of meditators, as well as, in 2017, *Tabor*, a monasticism project in the world. In 2015, he was appointed by Pope Francis as cultural advisor to the Vatican. Author of more than a dozen titles, he currently gives conferences and meditation retreats in Spain and Latin America.

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)

NEW!



Italian rights sold to Vita e Pensiero

Manuscript available in Spanish, Italian and English. Translation rights in English covered.

■ Pages 596

■ Published in February 2021

***I write to feed
the soul. I write
to grow, to serve
and to enjoy.***

_Pablo d'Ors

***The work of Pablo d'Ors is
the most exciting piece of
literature Spanish literature
has to offer.***

_Cuadernos Hispánicos

Biografía de la luz

[Biography of Light]

A meditative and contemplative rereading of the Gospel as a map of our conscience and spiritual present. The new book by Pablo d'Ors, the best-selling author of Biography of Silence, is a radical voyage, with the reader as true protagonist.

This essay marks a spiritual roadmap for the men and women of today. An essential rereading, as simple as it is profound, of the legacy of Christ. The Gospel as a map of consciousness and as a permanent existential challenge. *Biografía de la luz* is a book for all spiritual seekers and has been written from a cultural rather than a confessional perspective. A path, as radical as possible, for enlightenment, understanding it as something simple and everyday. In it, some of the countless images and metaphors outlined by the Gospels are presented as authentic mirrors of human identity.

A book to review life itself and to discover, behind the noise of the shadows, that we would not seek the luminous if we were not, after all, beings of light. In line with his previous acclaimed literary works –*El olvido de sí*, *Entusiasmo*, and the best-selling *Biografía del silencio*, among others... – Pablo d'Ors is now giving us his definitive work.

We all need reflections like these, so transparent: stories that help us see things again as they are. As we surely saw them when we were children. Images and ideas that make it clear that life is not far or outside, but inside and here.

***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



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

Manuscript in **Spanish, Italian or English**

■ Pages: 144

■ Reissued in March 2020

Biografía del silencio [Biography of silence]

A bestselling essay already translated to ten languages about meditation in which it is recounted how the process of emptying and inner nudity can produce a change of life that may lead us to enjoy it in a new way.

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.

More than
320,000
COPIES SOLD



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

Pablo d'Ors is a truly unclassifiable writer.

_La Repubblica, Italy

Pablo d'Ors has enough talent to be consider a contemporary a cult writer. He is so because of the respect he inspires in demanding readers and critics.

_El Mundo

Biography of Silence invites us to stop and catch our breath. Each chapter inspires a hunger for the contemplative silence the author has come to love with such contagious affection. The word 'God' is mentioned only a handful of times, but few books have rendered me more vulnerable to a divine encounter.

Pablo d'Ors has given us a literary and spiritual gift.

_Brian D. McLaren, *The Great Spiritual Migration*

Biography of Silence is a poetic yet baldly honest account of what it means to persevere with meditation.

_Lion's Roar



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.

In accessible language reminiscent of Thomas Merton, d'Ors's enchanting book, a bestseller in Spain, channels his Catholic spiritual heritage into a persuasive meditation guide for Western readers.

_Publishers Weekly, Starred Review



Mercedes Monmany

Mercedes Monmany holds a Bachelor of Science in Information Technology from the Complutense Universidad Complutense de Madrid and is a literary critic and essayist specialising in contemporary literature, particularly European. Having been awarded France's *Chevalier des Arts et des Lettres*, the *Cavaliere dell'Ordine della Stella d'Italia*, and Serbia's *Gold Medal of Merit*, she has also served as editor and advisor to several publications. She has written nearly a thousand articles throughout her career as a contributor as a literary critic to Spain's foremost newspapers and magazines. Currently, she serves on various cultural journals' editorial boards, and curates exhibitions focusing on great writers. She has also translated Italian authors and edited various books. In addition to having contributed to Spanish literary supplements and newspapers for decades, she has also worked with numerous foreign publications. Monmany is on the juries of several literary prizes, among these the *Café Gijón* Novel Prize, the Torrente Ballester Narrative Prize, the Lampedusa Prize of Sicily, and the Zbigniew Herbert International Literary Award in Warsaw. In 2015, Galaxia Gutenberg published her book *Por las fronteras de Europa* (Across European Borders), in 2017 *Ya sabes que volveré* (You Know I'll Be Back) and in 2021 *Sin tiempo para el adiós* (No Time for Goodbyes).

*** Medal of the Order of Arts and Letters of the French Republic.**

*** Cavaliere dell'Ordine della Stella of Italy.**

*** Gold Medal of Merit of Serbia.**

PUBLISHED IN GALAXIA GUTENBERG

2015 *Por las fronteras de Europa* (Across European Borders)

2019 *Ya sabes que volveré* (You Know I'll Be Back)

2021 *Sin tiempo para el adiós* (No Time for Goodbyes)



Monmany unravels stories, prints and individual portraits that end up composing a panoramic view of political exile, whose victims include figures such as Thomas Mann, Stefan Zweig, Joseph Roth, Vladimir Nabokov, James Joyce, María Zambrano, Manuel Chaves Nogales, Luis Cernuda and Antonio Machado. Monmany brings them together thanks to a pristine structure and prose constructed with a profusion of detail. Each story of exile reads like a short, fulminating novel.

— Zenda Books

Sin tiempo para el adiós

[No Time for Goodbyes]

Exiles and émigrés in 20th century literature.

The 20th century was marked by continuous and dramatic exoduses that went hand in hand, without ceasing. Writers, artists and intellectuals of the most diverse nationalities and origins are fleeing totalitarianism, racial and political persecution, wars, deportations and internment in concentration camps and, in general, barbarism and gigantic “oceans of hatred”, as Robert Musil would call them. “Saying goodbye is a difficult and bitter art,” said Stefan Zweig at the funeral of his exiled friend Joseph Roth. “The exile is the one devoured by history”, added the Spanish philosopher María Zambrano. If in her acclaimed book *Por las fronteras de Europa* (Galaxia Gutenberg, 2015), a “spiritual atlas”, in the words of Claudio Magris, Mercedes Monmany made an exhaustive review of European literature of the 20th and 21st centuries, and in *Ya sabes que volveré* (Galaxia Gutenberg, 2017) analysed the last days and works left behind by Irène Némirovsky, Gertrud Kolmar and Etty Hillesum, women writers who died in Auschwitz, in her new essay *Sin tiempo para el adiós* she looks at some of the greatest European creators of the last century who were forced to take the painful path of exile. These include German anti-Nazis such as Thomas and Klaus Mann, Alfred Döblin and Hannah Arendt, Austrians such as Robert Musil, Joseph Roth and Franz Werfel, Russians fleeing Soviet tyranny such as Nabokov and Joseph Brodsky, and Musoline-era exiles such as Pavese and Natalia Ginzburg, Spaniards exiled after the Civil War such as María Zambrano, Luis Cernuda and Chaves Nogales, Poles such as Witold Gombrowicz and the Nobel Prize winner Czesław Miłosz, and those who fled to the United States because of the incessant waves of anti-Semitism and the catastrophe of the Holocaust, such as Isaac Bashevis Singer and Henry Roth.

Manuscript in **Spanish**. English sample available.

■ Pages: 544

■ Published in April 2021



Italian rights
sold to Somara
Edizioni

Manuscript in
Spanish. English
sample available.

■ Pages: 180

■ Published
in November 2017

Ya sabes que volveré [You Know I'll Be Back]

Voices of women in literature and philosophy lost to the Holocaust.

Ya sabes que volveré (You Know I'll Be Back) focuses on the Holocaust fiction and nonfiction of three great writers who died in Auschwitz: Irène Némirovsky, Gertrud Kolmar and Etty Hillesum. Through the paths their lives took, Monmany traces the disappearance of most of the European intelligentsia, along with the traditions of Jewish modernity – from Spinoza to totalitarianism – that shaped the identity of a continent. “We cannot become a beast or a tree; we cannot, and the SS cannot make it happen,” wrote Robert Antelme, who was also detained in Buchenwald and Dachau. All three authors profiled by Monmany felt assigned to the mission of preserving humanity; Monmany evokes their insurmountable will to live, their concern for others, and finally their optimism, which is reflected in the title of the volume, *Ya sabes que volveré*, a phrase repeated throughout all of their correspondence. Employing exquisite sensitivity, this book explores the will to endure and the heroism of continuing to affirm, in the midst of barbarism, as did Etty Hillesum, “that this life is beautiful and full of meaning, in every moment.”

* Caballero Bonald International
Essay Prize for *Ya sabes que volveré*.



READ AN EXCERPT FROM *You Know I'll Be Back*

“Etty Hillesum, in the prime of her life, died on 30 November 1943, at the age of twenty-nine, two months after her arrival at Auschwitz from the transit camp of Westerbork in the Netherlands, where Anne Frank had also been sent. Etty left behind an impressive and splendid Diary, much less known than that of her extremely young compatriot, discovered much later. Its publication in the early eighties in Holland caused an authentic stir: praised by all for being a unique account and an extraordinary and magnificent literary endeavour that had achieved a stylistic, philosophical, reflective and, most of all, spiritual perfection of any classic. [...]

Then there was the Berliner Gertrud Kolmar, who was the favourite cousin of Walter Benjamin and one of the greatest and most secretive female German poets of her time. She was a sort of marvellous, fearful and solitary Emily Dickinson, who only concealed and enclosed herself further as a result of the savage times she was forced to live in. Her cousin, already well-known, always read her poems and gave her literary guidance, often calling her his kindred spirit. As a Jew, she was forced into labour work at a Berlin factory for two years, and was later deported to Auschwitz, where she died on 2 March 1943, at the age of forty-eight.

*Lastly, there was Irène Némirovsky, who, unlike the other two, was already a leading figure during her time [...] However, once the war had ended her name disappeared, and remained in the dark many years, until something unexpected happened: Irène ‘came back’. She became a literary persona and was granted the Renaudot prize for her posthumous novel *French Suite*. Irène Némirovsky was of Russian origin, born in Kiev in 1903, but wrote in French. She was deported by the Nazis in July of 1942 and died in Auschwitz a month later, on 17 August, probably of Typhus, at the age of thirty-nine. This the first time that this major prize was awarded posthumously, and the novel, which Irène had been writing and rewriting up until her death which caused an authentic stir. It is a heartbreaking, honest and incisive account of life in France at war and under Occupation”.*



Manuscript in
Spanish. English
sample available.

■ Pages: 1472

■ Published
in May 2015

Por las fronteras de Europa [Across European Borders]

A selection of the best European literary criticism from the nineteenth and twentieth centuries.

Few literary critics have both the will and the ability to follow and analyze contemporary writing from across the European continent. In fact, Mercedes Monmany might be the only one, as for many critics, the unabated effort required is too great an obstacle. In *Por las fronteras de Europa*, Monmany shines a light on many of the most remarkable voices in European Literature today. The list of authors and literary traditions she has analyzed is vast, encompassing works in German, English, French, Portuguese, Italian, Russian, Hebrew, Turkish and Dutch, without forgetting Central European, Balkan and Nordic contributions. The result is a book of fifteen hundred pages which will undoubtedly serve as a referential text for all lovers of literature.

“Por las fronteras de Europa is also a spiritual atlas, a literary geography; a harmonious and poetic book, in its rigour it is also a cultural geopolitics [...] Is a guide to the universe of literature, composed, like that of Dante, of infernos, purgatories and paradises. It is a guide of salvation, inclined much more to embracing than to rejecting, closer to Beatrice than to Virgil. It is a pleasure to lose oneself and to find oneself again together with her inside the labyrinths of stories, words and destinies”.

— Claudio Magris



Andrés Sánchez Robayna

Born in Las Palmas (1952), is a poet and non-fiction writer. Professor of Literature, he has been guest lecturer and professor at various Centres and Universities in Europe and America (São Paulo, New York, Florence, Puerto Rico, etc.). He founded and directed the review Syntaxis (Tenerife, 1983-1993), considered one of the highest expressions of critical thinking on literature and the visual arts in recent Spanish cultural history. He has received the National Critics Award for his book of poems *The Rock* (1984), as well as the National Translation Award (1982) for his version of the complete poetry of Salvador Espriu. He directed the Department of Debate and Thought in the Atlantic Centre of Modern Art (CAAM) after its foundation. His poetic work, already translated into several languages and begun in 1970 with *Day of Air*, is compiled in the volume *The Body of the World* (Galaxia Gutenberg, 2004), followed in 2010 by *Shadow and Appearance* and in 2019 by *Across the Great Sea* (Galaxia Gutenberg). His essays and critical writings include *Black Light* (1985), *Reading the First Dream of Sor Juana Inés de la Cruz* (1991), *Gongorian Silva* (1993), *The Shadow of the World* (1999), *Desire, Image, function of the word* (Galaxia Gutenberg, 2008), *Islands' Notebook* (2011) *New Gongorian issues* (2018) and *Jorge Oramas or Suspended Time* (2018, Galaxia Gutenberg). He is also the author of *Imminence (Diaries, 1980-1995)* (1996) *Days and Myths (Diaries, 1996-2000)* (2002) and *World, Year, Man (Diaries, 2001-2007)* (2016). He has translated, among others, William Wordsworth, Wallace Stevens, Paul Valéry, Joan Brossa and Ramon Xirau. He currently directs the Literary Translation Workshop at the University of La Laguna.

* **National Translation Award (1982)**

* **National Critics Award, 1984**

***Prix Mallarmé 2022 - Best book of poetry translated into French for *Across the Great Sea*.**

PUBLISHED IN GALAXIA GUTENBERG

2019 *Variaciones sobre el vaso de agua*
(Variations on the glass of water)

2022 *Borrador de la vela y la llama* (Draft on the
candle and the flame)



NEW!

Manuscript in Spanish

■ Pages: 176

■ Published in May 2022

Borrador de la vela y la llama

[Draft on the candle and the flame]

A book that from an apparently insignificant motif is full of meaning: an invitation to the interiority of space and inescapably, to our own interiority.

Besides being an object of human daily lives for centuries, the burning candle is an image that is as expressive as recurrent in Western Humanities. The symbolic value of the candle and its flame is of unusual weight, to the point that we should speak not of one value but of multiple values, from a visual attribute of divinity to its relevance in the representation of life and time (including clock time), also encompassing its character as a heightened icon of the ephemeral or its inevitable link with death, memory and holyness, among many other aspects that this essay sustains. For the poet Andrés Sánchez Robayna, we are facing “a unitary and dynamic motif at the same time”, capable of unchaining the imagination of poets as diverse as Quevedo and Coleridge, Yeats and Rilke, Kavafis and Akhmatova, or artists such as El Greco and Friedrich, Picasso and Giacometti, Dora Maar and Remedios Varo, Broodthaers and Tarkovsky. These pages suggest a historical and revealing journey through one of the most fruitful literary and artistic motifs of Western creative imagination.

Another great book by Sánchez Robayna. _El País



Manuscript in Spanish

■ Pages: 160

■ Published in January 2019

Variaciones sobre el vaso de agua

[Variations on the glass of water]

A book made with love and wisdom, which fulfills the Horatian docere et delectare and is an invitation to the reader's reflection.

There are some themes and motifs in Western Humanities that are amazing, due to the frequency of their appearance and their persistence over time. It should be said, however, that they are amazing above all for their intensity and symbolic strength, to the point that they appear in the most diverse literary and artistic contexts, including avant-garde art and literature. One of these motifs is the glass of water, which has embodied a host of values and spiritual, intellectual and sensitive resonances. It has done so from Velázquez and Chardin to Iran do Espírito Santo or the photographer Josef Sudek, also encompassing Zurbarán, Juan Gris or Luis Fernández –and from Wallace Stevens, Jorge Guillén or Francis Ponge to younger generations of European and American poets–. This essay by Andrés Sánchez Robayna explores such a motif and makes us realise its significance, its diversity and its profound nature as an icon.

With all the information and intelligence required of a research work, Robayna's writing dispenses with the academic apparatus and style that is proper to him to adopt an expression that is a real pleasure to read. _El Cultural



Joan Fontcuberta

He is one of the few Spanish artists to whom the MoMA in New York has dedicated a monographic exhibition. His work can be found in collections such as those of the Centre Georges Pompidou in Paris, the Stedelijk Museum in Amsterdam, the Metropolitan Museum of Art in New York, the Art Institute of Chicago and the MACBA in Barcelona, among others. In addition to his artistic work, he has developed an intense activity of reflection, curating exhibitions, historical research and teaching in the field of photography. He is a visiting professor in various universities in Spain, France, Great Britain and the United States, and regularly collaborates in specialized publications. He is the author of a dozen history books and essays on photography such as *El beso de Judas. Fotografía y verdad* (1997), *Ciencia y Fricción* (1998) and *La cámara de Pandora* (2010). His last essay, *La furia de las imágenes*, has been published by Galaxia Gutenberg in 2020.

PUBLISHED IN GALAXIA GUTENBERG

2020 *La furia de la imágenes* (*The Fury of Images*)

* **David Octavious Hill Prize** awarded by the **Fotografisches Akademie GDL in Germany, 1988**

* **Chevalier de l'Ordre des Arts et des Lettres** by the **Ministry of Culture in France, 1994**

* **National Photography Prize**, awarded by the **Spanish Ministry of Education, Culture and Sport, 1998**

* **National Essay Prize 2011**

* **International Hasselblad Prize 2013**



Italian rights Einaudi (option)

Manuscript in **Spanish**. **English sample available soon.**

■ Pages: 272

■ Publication in March 2024

Desbordar el espejo

[Overflowing the Mirror]

In his new must-read work, Joan Fontcuberta, the world-renowned critic, photographer and Hasselblad Award-winner invite us to rethink whether the simile of the mirror with memory is still the defining element of the photographic condition or whether, on the contrary, the time has come to overflow the mirror.

In times of accelerated transformations of cultural habits and technological development, the photographic image continues to occupy a privileged space in our lives: today we all speak photography. But many corpses lie under the carpet of this flamboyant omnipresence. From being a congenital “thing” to industrial society, photography has become the “non-thing” of digital society. The mystery of its foundational alchemy is yielding to another magic, that of algorithms. All its values have been altered: the horizon of artificial intelligence presages a visual revolution far more profound than the one that in 1839 brought about the appearance of the daguerreotype. Photographic post-truth, dematerialized memory, *iconophagy*, the construction of identities and the gender perspective in social networks, drones and the automation of the gaze, photography as a language between machines, environmental urgencies, post-photography as a symptom of a post-liberal economy, images of war and the war of images... Photography was done with light, now it is done with data. In this transition of astonishment and uncertainty, it is worthwhile to review the areas in which the camera continues to struggle, to the extent that this effort contributes to a better understanding of the spirit of our time.

*Fontcuberta is as close to a multitasking genius as one can imagine: he is one of the best photographers in the world -as attested by his Hasselblad Award, the Nobel Prize of photography-, a conceptual artist and craftsman of the highest level -who has exhibited in some of the most important museums in the world- and an imaginative and award-winning essayist. His artistic poetics is collected inside *The Fury of Images* in the form of a "Post-photographic Decalogue", a defense of the new paradigm of content production, artistic or not, in the 21st century. A new context in which appropriation and recycling, the circulation of images over their content, collective and complex authorship over individual and isolated authorship, all take precedence.*

—Jorge Carrión for The New York Times



Italian rights sold to Einaudi

Manuscript in Spanish. English sample available.

■ Pages: 272

■ Published in February 2020



Click on the image to play an interview to Joan Fontcuberta by Red Lab Gallery, Milan, on his notes on post-photography (in Italian).

La furia de las imágenes

[The Fury of Images]

Fontcuberta proposes to retrace the path traced by photography and begin the journey that, in Peter Weibel's expression, has led to the transformation of visual media into social media, to enter definitively into a new world of cameras, screens and mirrors.

The ubiquity of the Internet, social networks and mobile phones have consolidated a second digital revolution which now defines the post-photographic era: marked by excess and choking on consumerism, this is our hypermodern society. Within it, we inhabit the image and the image inhabits us. Rather than suffocate, the daily challenge of the post-photographic era is to manage the social and political implications of a new reality made up of images. As if propelled by the tremendous power of a particle accelerator, these images circulate the web at vertiginous speed. Having ceased to occupy the passive role of illustration, images have now become active, furious, dangerous . . . Although photographs continue to impact our conscience, now their numbers have grown so exponentially as to make them much more elusive and difficult to control. The post-photographic era begins with the dematerialization of authorship by dissolving notions of originality and ownership. However, updating Benjamin, the author also points out that the age of digital appropriability requires us to rethink the status of the work of art.

Fontcuberta has made photography a field of study capable of illuminating issues of philosophy, ethics, politics or sociology. I don't know if we have in this country a better informed and more stimulating thinker and essayist than Fontcuberta. And I don't think there are many who, like him, have the capacity to tackle complexity without ever ceasing to be intelligible.

The Fury of Images is the book of a thinker who faces the avalanche of images that falls on us and drags us down.

_EL PUNT AVUI

Fontcuberta lleva años investigando sobre la fotografía con perspicacia y participación. El mérito adicional de este ensayo -que también lo convierte en una importante herramienta didáctica (Fontcuberta no en vano también es profesor)- es la motivación en cada aspecto y tema con reconstrucciones, por sintéticas que sean, tanto históricas como con referencias teóricas específicas.

_Doppiozero, Italia

Fontcuberta moves in his element because he is art and part of it and because he is not afraid to recognize his own failure. Something like his own death and resurrection in photography. The best thing about La furia de las imágenes are the thousand cases and examples observed in first person that capture an accurate photofinish of post-photography.

_ABC Cultural

Gracias a la incansable actividad curadora llevada a cabo por Fontcuberta, el panorama de las prácticas postfotográficas desarrollado en este nuevo libro es altamente original en la elección de los estudios de caso, agudo en las interpretaciones, alegre en las formulaciones críticas.

_L'Indice dei libri, Italia

In Fontcuberta there is no boast of erudition but a generous interest in sharing with the readers the vast knowledge treasured about photography. This eagerness to make us participants of discoveries lived from the enthusiasm explains that the author moves away from the corset and the tics of academicism.

_Cuadernos Hispánicos



Jesús Ruiz Mantilla

Writer and journalist born in Santander (1965). He has worked for the newspaper El País since 1992. He has been a music columnist there since the mid-nineties and has been a member of the teams of the Culture section, the film supplement El Espectador, El País Semanal and Babelia, publications where he writes assiduously. In 1997 appeared his first novel *Los ojos no ven*, an intrigue with the world of Salvador Dalí in the background, followed by *Preludio*, the story of the pianist León de Vega, obsessed with the work of Chopin and published again 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* (republished 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.

PUBLISHED IN GALAXIA GUTENBERG

Fiction

2017 *Yo, Farinelli, el capón* (I, Farinelli, the castrato)

2019 *Preludio* (Prelude)

2020 *El encuentro* (The Encounter)

2021 *Papel* (Paper)

Nonfiction

2015 *Contar la música* (Telling Music)

2018 *Al día* (Up to Date)

2022 *Divos* (Divos)



Manuscript in **Spanish**. English sample available soon.

■ Pages: 392

■ Published in January 2023

Ruiz Mantilla's prose is of an excellent level, always based on a direct and well-reasoned language that, anecdotes aside, delves into the expansions of all the divos on interpretative preferences, repertoires and understanding of divism as such.

—Ópera Actual

Divos

[Divos]

Jesús Ruiz Mantilla seduces neophytes and musical initiates with a particular collective portrait of the world of opera, in which he takes a journey through four generations of the most renowned exponents of lyrical singing. Meet the “divos”, with their successes and weaknesses, narrated from their performances on and off stage.

When the History of Opera analyzes the end of the 20th century and the beginning of the 21st century, all the names that appear in this book will have a special chapter as representatives of four intertwined generations. On the one hand, that of Plácido Domingo, Luciano Pavarotti, José Carreras or Teresa Berganza; on the other, that of Renée Fleming, Barbara Hendricks and Roberto Alagna, together with those who have also strongly marked the first two decades of the new millennium, such as Cecilia Bartoli, Anna Netrebko, Sondra Radvanovsky, Carlos Álvarez, Jonas Kaufmann, Juan Diego Flórez, Javier Camarena, Rolando Villazón or, later, Philip Jaroussky and Jakub Jozef Orłiński. On stage, all of them feel, in their strength and fragility, authentically divas. But also, from the outside, figures like Peter Gelb or Gerard Mortier, true magicians, have been able to transform, from their audacious vision of culture, a spectacle like opera, so that it survives in the future. Jesús Ruiz Mantilla, as a musical chronicler, has known all of them closely and has frequently interviewed them. Together they form a passionate, lucid and polemic vision of the world of art and music. They all address their values and philosophies of life, their careers, politics, love, certain manias, passions, excesses and follies, their glories and downfalls... A collective portrait where the human dimension of these divine beings who border on tragedy and also know how to laugh at themselves and what surrounds them without leaving anyone indifferent.



Jordi Esteva

Born in Barcelona (1951), he is photographer, writer and filmmaker. Interested in the Orient and Africa. He lived in Egypt for five years and travelled extensively in India, Sudan and Yemen. Editor-in-chief of the praised magazine *Ajoblanco* between 1987 and 1993. Between his books outstand *A Thousand and One Voices* (El País/Aguilar), *Viaje al país de las almas* (Pre-Texts), *The Oases of Egypt* (RM), *Los árabes del mar* (Peninsula) and *Socotra, la isla de los genios* (Atalanta) on which he has produced also a film. His last two memoirs can be found in Galaxia Gutenberg: *El impulso nómada* (2022) and *Viaje a un mundo olvidado* (2023). He has also filmed documentaries about other books such as *Regreso al país de las almas* and *Komian*, about trance and possession ceremonies in West Africa. He has recently directed *Historias del Cabo Corrientes* about the myths and stories of Afro-descendants from the Gulf of Tribugá in Chocó, Colombia. Three of Jordi Esteva's films can be founded at [Filmin](#).

PUBLISHED IN GALAXIA GUTENBERG

2022 *El impulso nómada* [The Nomadic Impulse]

2023 *Viaje a un mundo olvidado* [Journey to a Forgotten World]

*I am interested
in vindicating
disappearing
worlds.*

—Jordi Esteva

NEW!



Manuscript in **Spanish**.
English sample available soon.

■ Pages: 300

■ Published in November 2023

Viaje a un mundo olvidado [Journey to a Forgotten World]

Jordi Esteva continues, his memorialistic reflection begun in his previous book, The Nomadic Impulse. Memories, thoughts and confessions follow one after the other to compose an elegy for people, places, beliefs and ways of life that are disappearing, swallowed up by the uniformity imposed by globalization

Recording, photographing, making films, writing about unknown, mysterious, and now disappearing worlds. All his life Jordi Esteva has wanted to approach and record the most remote worlds of the East and Africa devastated by globalization, to reach them before things began to change, and to do so forever.

If in his previous book, *El impulso nómada*, he focused on the remembrance of childhood and youth and the awakening of a fascination for the different and the distant, in his new title he concentrates on what has led him to create his work as a photographer, filmmaker and writer from his experiences in mythical spaces of his personal geography: Ivory Coast, Sudan, Yemen, Zanzibar, Mombasa, the island of Socotra.

Full of stories as wonderful as they are amazing, *Viaje a un mundo olvidado* becomes an hymn to centuries-old realities on the way to vanish like a beautiful dream.

Tap on the
image to
see Esteva's
presentation of
*Journey to a Forgotten
World*



NEW!

Manuscript in **Spanish**.
English sample translated
by **George Henson** available.

■ Pages: 496

■ Published in March 2022

**Among the best
journalistic and
current affairs
books of 2022 by
La Vanguardia!**

El impulso nómada [The Nomadic Impulse]

Photographer, filmmaker and irredeemable and libertarian travel writer, Jordi Esteva openly reviews his life, his extraordinary travels, the discovery of homosexuality, the description of the underground Barcelona of the seventies and his dreams, which were those of so many others Europeans of his generation. Meet the traveling spirit in its pure state.

Discover the keys for grasping the intimate reasons that explain travel, movement and the unavoidable urge to leave. A book of memoirs, *The Nomadic Impulse* tells the author's childhood and adolescence during which, driven by the dryness of the Franco age, his curiosity for difference and his fascination remoteness were awakened. Later on, the book dwells on the discovery of homosexuality and the description of the underground Barcelona of the seventies, a time of great creativity and at the same time marked by the destructive capacity of drugs. The first trips to Sudan and India are explained, and mainly the five-year stay in Egypt, a country in which Jordi Esteva became integrated into intellectual and artistic circles, with the inevitable involvement in politics, until the threats of the Egyptian secret police, prison terms included, forced him to leave. Then, the dream of the nomad had been broken, as well as the possibility of living in Egypt and being part of a different world. And the Barcelona to which Esteva returned was already prey to disenchantment as the city headed for post-Olympic speculation and tourist banality, while AIDS was wreaking havoc among friends. In the words of Jacinto Antón in *El País*, "Jordi Esteva's most exciting journey has turned out to be that of his memories. At the age of 70, with rapturous frankness and his usual great literary pulse, he ends up describing a life adventure full of discoveries. These are the deep roots of an unyielding nomad."

Tap on the
image to
see Esteva's
presentation of
The Nomadic Impulse



***The intimate reasons for
travel, for movement, for
the inescapable need to
leave permanently...***

_El Cultural, El Español

***The memoirs of Esteva condense a
model life for the new generations.
Mentors like him, invite us to let
go and believe that everything is
possible if we ignite the flame that
Jack Kerouac spoke of. It is about
being people who are crazy about
living and who burn like the fire in
the middle of the night for it.***

_La Vanguardia

***Jordi Esteva's
nomadic impulse
is possibly
something we all
carry within us.***

_La Opinión, A Coruña

> READ AN EXCERPT FROM
The Nomadic Impulse
translated by George Henson

Mohamed told me that he admired the curiosity of some young Europeans who left the comfort of their homes and set out into the world to learn about other cultures. "Here, people don't even know their own country. No one in Cairo or Alexandria knows anything about the Oases," he remarked in amazement. "They only know about them because of Nasser's prison." My friend was of the opinion that in the East there were no characters like Richard Lane, Sir Richard Francis Burton, or Lawrence of Arabia, who attempted to understand the spirit of the Arabs, even fighting alongside them. I mentioned Ibn Battuta, but he objected, saying that it had been too many centuries ago and that, what's more, he moved in a world familiar to him. "For societies to advance, curiosity is fundamental," he said, "and we Arabs lost that centuries ago." I wasn't aware then that it was curiosity that made one feel alive. I did not know that the loss of interest and lack of excitement were what made us grow old.



Jaime Rodríguez Z

Born in Lima, Peru, 1973) is a writer, journalist and editor. He worked as a photographer and reporter in his native city and, after moving to Barcelona in 2004, he started working at the cultural magazine *Lateral* and was director of the literary magazine *Quimera*. In 2011 he moved to Madrid. He has published the poetry collections *Las ciudades aparentes* (2001) and *Canción de Vic Morrow* (2009). He contributes as a literary critic to various publications. He is the author of two books of poems. He teaches at the Escola d'Esriptura de l'Ateneu Barcelonès and is the editor of the independent imprint Esto No es Berlín, which founded together with other partners. *Solo quedamos nosotros* published by Galaxia Gutenberg in 2021 is his long-awaited first book of narrative.

PUBLISHED IN GALAXIA GUTENBERG

2021 *Sólo quedamos nosotros* (There's Only Us Left)

A memorable literary exercise in demolishing the materials of a twenty-first century man, which is at the same time a descent into personal hells and a celebration of love, friendship and life.

—Jorge Carrión

*A peculiarity of recent Peruvian literature is that women are much more frank and free to narrate the stark aspects of their privacy than men [...] This is why *Sólo quedamos nosotros* is an important piece. This is a beautifully written book that founds a distinct voice in the imaginary where it springs from.*

—El Comercio de Perú



Manuscript in Spanish. English sample available. Full manuscript in Dutch, available!

■ Pages: 136

■ Published in Septiembre 2021.

Sólo quedamos nosotros

[There's Only Us Left]

An unclassifiable volume, where the testimonial mixes with fiction and lyrical prose, which reminds how ridiculous and clumsy are we all, and how we all need affection, but we don't even have the courage to ask for it from those who love us.

When the pandemic broke out in Madrid, Jaime Rodríguez Z. was preparing a course on the representation of the male figure in literature. But he contracted COVID-19 and they changed all his plans. He then began a demanding process of research on himself. And he began to write about his father and mother, his fears, his personal experience with fatherhood, his friends and his macho conversations, his panic attacks, his migration and his own family, which he forms together with his *hije* Coco, his son Amaru and the also writers Gabriela Wiener and Rocío Lanchares Bardají. The result of this process of memory and criticism is this impressive book of autobiographical stories and chronicles, which masterfully combine storytelling, poetry, journalism and confession.

**NEW EDITION 2023
REVISED AND
ADAPTED TO AN
INTERNATIONAL
READERSHIP
AVAILABLE!**

> READ AN EXCERPT FROM *There's Only Us Left* translated by Benjamin Wright

"What is wrong with me? I was deconstructing myself, deprogramming myself, fighting against my toxic masculinity, allowing myself to be, to feel, to communicate. Why am I now going to turn down the room? Why am I refusing to tell any of this to Gabi, who is still crying? 'My love, you've been there for so long', Gabi says to me. I am not afraid. When they call me to ascend to the promised land which is a room in the ER, I will simply refuse and will tell them to take someone elderly in my place. I know that Gabi and Roci will never forgive me, but I am determined. I cannot shake this idea from my head. I am unable to think of anything else. I feel guilty because I am going to refuse a bed which my family is so desperately trying to obtain for me. I ponder the underlying machismo bravado of this sacrificial decision. I think of the discussions I will have with Gabi and Roci about this issue. I have nothing to defend myself with. Instead I am aware of everything which I should not be feeling. I have been working on these things for years. I know that there is something within me that resists being someone who needs looking after. I know that I need to see myself as someone who is capable of sacrificing themselves for others. I know that I cannot stand seeing myself in any other way. I know that I am capable of deceiving, of causing harm, so as to not betray this idea.



Fernando Reinares

Director of the Program on Violent Radicalization and Global Terrorism at the Real Instituto Elcano, he also is Professor of Political Science at the Universidad Rey Juan Carlos, both in Madrid. He is a Global Fellow of the Europe Program at the Woodrow Wilson Center and Adjunct Professor of Security Studies at Georgetown University in Washington, where he is also a Fellow of the Program on Extremism at George Washington University. He is also a Senior Associate Research Fellow in Radicalization and International Terrorism at the Istituto per gli Studi di Politica Internazionale, in Milan.

PUBLISHED IN GALAXIA GUTENBERG

2021 *11-M. La venganza de Al Qaeda (11-M. The vengeance of Al Qaeda)*

La venganza de Al-Qaeda is the result from an investigation initiated by the Fernando Reinares in December 2008, in London. From there he started following the trail through numerous Western and Islamic countries to identify the mastermind of 11-M: Amer Azizi.



Tap to see the trailer for the documentary premiered on NETFLIX based on *11-M The vengeance of Al Qaeda* by F. Reinares

English rights sold to Woodrow Wilson Center Press

Manuscript in Spanish and English

■ Pages: 326

■ Published in March 2021

11-M. La venganza de Al Qaeda [11-M. The vengeance of Al Qaeda]

How the biggest terrorist attack on Spanish ground could have been avoided.

The terrorists behind 11-M were well known by the State Security Forces and Corps, Spain's National Intelligence Agency and the National Court for their past relationship with Jihadist cells and groups, long before 2001. Moreover, in 2002, those agencies and anti-terrorist institutions learned of their activities and in 2003, they learned of the movements of the rest of the cell. So, how was it possible that the terrorists managed to do it anyways? What went wrong and for what reason? Fernando Reinares, Spain's leading expert and one of the world's leading academic on global terrorism, answers these questions in this book. His exceptional analysis reveals that the *Cercanías* train massacre was devised in December 2001 as revenge for the biggest police coup in Western Europe against Al-Qaeda in the aftermath of 9/11 and approved in 2003 by the leaders of this Jihadist organization as revenge for the Spanish military presence in Iraq. The book shows that it all could have been avoided on numerous occasions throughout the two years during which it was planned and prepared.



Fernando Vallespín

Fernando Vallespín is Professor of Political Science at the Universidad Autónoma de Madrid. His latest books are *La mentira os hará libres* (Galaxia Gutenberg, 2012), with Máriam Martínez-Bascuñán, *Populismos* (Alianza, 2017), and *Política y verdad en el Leviatán de Thomas Hobbes* (Tecnos, 2021). He has also published more than a hundred academic articles and book chapters on Science and Political Theory in Spanish and foreign journals, with a special predilection for contemporary political theory. He is a regular contributor to the newspapers *El País* and *Cadena Ser*. He has been president of the Centro de Investigaciones Sociológicas, director of the Instituto de Investigación Ortega y Gasset, and is a full member of the Real Academia de Ciencias Morales y Políticas.

PUBLISHED IN GALAXIA GUTENBERG

2021 *La sociedad de la intolerancia (The Society of Intolerance)*



More than 2,000 copies sold in just three months

Manuscript in Spanish. English sample available soon.

■ Pages: 176

■ Published in October 2021

La sociedad de la intolerancia [The Society of Intolerance]

A lucid essay whose core analysis revolves around the ultimate meaning of the virtue of tolerance and warns of the dangers of its progressive weakening.

Among the crisis dimensions of liberal democracy there is one particularly acute one: the growing lack of respect for the opinion of those who are not part of our reference group. We see this all the time on social networks, in opinion articles in the press, even in meetings of friends. What should be a fact of life in a pluralistic society, the serene coexistence of divergent opinions on politics or other aspects of social life, has given way to a surprising animosity towards those who speak out publicly about something we don't like or that doesn't coincide with our own position. And we are not just talking about the now commonplace "trolling" or attempts to denigrate the dissident; what is worrying is beginning to be the willingness to single out and contribute to harming those who we think hold "deviant" views, as is the case in what is already known as the "cancellation culture". The aim of this book is to try to record this phenomenon, to describe where and how it manifests itself, what the causes of this transformation in the public culture of democratic societies may be, and what its consequences are.



Pilar Bonet

She is a journalist, and one of the greatest experts of the last decades on Soviet and post-Soviet territories. From 1984 to 2021 was a correspondent for the newspaper El País, first in the Soviet Union and later in the Russian Federation, Ukraine and post-Soviet countries (with an interval as correspondent in Germany, from 1997 to 2000).

She has traveled extensively in Russia, Ukraine, Belarus, Moldova, Georgia, Armenia, Azerbaijan and all the countries of post-Soviet Central Asia and is particularly interested in the unresolved problems of this region.

Pilar Bonet was a research fellow at the Kennan Institute (1991-1992) and later at the Woodrow Wilson Center in Washington. She has written several books on Russian issues and has been recognized for her journalistic work on multiple occasions. Among the latest distinctions obtained for her journalistic work is the Francisco Cerecedo prize awarded by the Association of European Journalists in 2022.

She holds a degree in Spanish Philology and Literature from the Central University of Barcelona (1976) and in journalism from the Autonomous University of Barcelona (1978).

*** XXXIX Francisco Cerecedo Prize for journalism 2022, granted by the Association of European Journalists (APE)**

PUBLISHED IN GALAXIA GUTENBERG

2023 *Náufragos del imperio* [Castaways of the Empire]



Manuscript in Spanish.
English sample available soon.

■ Pages: 280

■ Published in September 2023

Náufragos del imperio

[Castaways of the Empire - Border Notes]

Pilar Bonet, a correspondent for three decades in the Soviet Union, Russia and Eastern Europe, is an undisputed authority when it comes to addressing the war unleashed by Putin in Ukraine. In this fascinating book, filled with hundreds of stories from real people, the author gives a perspective on what has happened over the last twenty years between Russia and Ukraine, and reflects on the cultural roots of the war, exercising a brilliant combination of chronicle, analysis and profiles.

“On our continent two neighboring Slavic countries are fighting each other; one to re-establish an idealized identity and the other to forge its identity of the future.” This is how Pilar Bonet, one of the greatest experts of the last decades on Soviet and post-Soviet territories, defines, due to her long experience as a correspondent and analyst, the war provoked by the Russian invasion of Ukraine. Neither a history textbook nor an essay on geopolitics, these pages shed light on the roots of the conflict. From her notes on the ground, her diaries and reflections, conversations and interviews, the author constructs a kaleidoscopic story whose protagonists are not always leading personalities, but also anonymous people who have a lot to say about what is happening. People who, with often conflicting opinions, are all “castaways of the empire”.

I recommend this book to all those who, like me, have been confused by the diversity of information generated by the official or journalistic versions of Russia and Ukraine. It may seem strange, but this book, which is stained with blood, is nevertheless entertaining and sympathetic, because it presents the characters in their best attire and functions. It is true that there are thousands of dead, but the virtues of a good story always dominate, and the author manages in all cases to present the political groups in an amiable manner. The context could not be more horrible, tens of thousands of people suffer, lose their homes, face tremendously tragic situations, and yet she tells this explosive world without truculence, thanks also to the many languages that the author respects and that allow a great closeness with the characters she interviews or brings to light from their anonymity. [...] Bonet's story also has the virtue of demanding the mobilization of people. [...] The author loves these lands and wishes that peace will come soon, and her contribution is extremely significant.

_Mario Vargas Llosa, El País



PUBLISHED IN GALAXIA GUTENBERG

2019 *Un ruso blanco en la División Azul. Memorias de Vladímir Kovalevski, 1941* (White Russian in Blue Division. Memories of Vladímir Kovalevski, 1941) - coauthored with Oleg Beyda.

2022 *Volver a Stalingrado* (Return to Stalingrad)

Xosé Manoel Núñez Seixas

Xosé Manoel Núñez Seixas holds a PhD in Contemporary History from the European University Institute in Florence and currently teaches the same subject at the University of Santiago de Compostela. He was also a professor at the Ludwig-Maximilians-University of Munich from 2012 to 2017. His fields of research encompass nationalisms and territorial identities in Spain and Europe, transatlantic migrations, the social and cultural history of war, and the memory of dictatorships and violent pasts. His latest books include: *Camarada invierno. Experiencia y memoria de la División Azul* (Crítica, 2016; English ed.: University Press of Toronto, 2022); *Suspiros de España. El nacionalismo español, 1808-2018* (Crítica, 2018; German ed.: Hamburger Edition, 2019), for which he received the 2019 Spanish National Essay Prize; *Guaridas del lobo. Memorias de la Europa autoritaria, 1945-2020* (Crítica, 2021; English ed.: Routledge, 2021). In 2021 he was awarded the 5th Walter Benjamin International Essay Prize for the manuscript on which the book *Return to Stalingrad. The Eastern Front in European Memory, 1945-2021* is based. With Galaxia Gutenberg he has published, together with Oleg Beyda, *Un ruso blanco en la División Azul. Memorias de Vladímir Kovalevski, 1941* (2019).

*** National Essay Prize, 2019**

*** Walter Benjamin Essay Prize 2021**

Xosé M. Núñez Seixas

Volver a Stalingrado

El frente del este en la memoria europea, 1945-2021



English rights sold to Bloomsbury

Manuscript in Spanish.
English sample available.

■ Pages: 432

■ Published in September 2022

An essay that deals with great memorials and commemorative practices, from Moscow to Berlin, as well as with testimonies and literary works, films and documentaries, from the various German versions of the Battle of Stalingrad to the Finnish recreations of the epic of the war against the USSR. The result is a kaleidoscope of interpretations, which in this book are approached with the weapons of cultural history.

Volver a Stalingrado

[Return to Stalingrad]

The Eastern Front in European Memory, 1945-2021. A crucial essay, today more than ever, in which Núñez Seixas's encyclopedic knowledge helps to understand what weight memory has in the current conflict between Russia and Ukraine.

The German-Soviet conflict (1941-1945) was the bloodiest campaign of the Second World War. The fate of the fighting in Europe and Asia was decided on the Eastern Front, with two totalitarian regimes going head-to-head and millions of combatants being mobilised in what is arguably the deadliest land conflict in history. It took place within the context of a ruthless war of extermination that was being enacted under a plan of racial and imperial reordering, and an all-out war that affected both the front and the rear of both armies. In addition to Germany and the Soviet Union, millions of European soldiers, from Spain to Finland, Hungary, Italy and Slovakia, fought in the war and suffered its lasting consequences.

This book pieces together the various forms of public and private remembrance of the Eastern Front in post-war Europe, during the Cold War, following the collapse of the Soviet bloc, and up to the present day. Through these memories, it takes a comparative look at the evolution of public policies in the former warring countries, the cult of the fallen, the heroes and the victims, as well as the various forms of social remembrance, the literary, visual, artistic and cinematographic recreations of the war in Germany, the USSR and Russia, the post-Soviet space, Finland, Italy and Spain, unearthing shared traits as well as differences between the different cultures of remembrance. Eighty years on, the shadow of the German-Soviet war is still very much present in European memory and politics, as is evidenced by the ongoing conflict that erupted between Ukraine and Russia in 2022.

Winner of the Walter Benjamin Essay Prize 2021

Among the top 10 essays of 2022 by El Cultural



Adrián Schubert

Considered as one of the most important Hispanists, he is University Professor of History at York University in Toronto. His major publications include *Toward the Revolution: Social Origins of the Labour Movement in Asturias, 1860-1934* (1984), *A Social History of Spain, 1800-1990* (2000), *Death and Money in the Afternoon: A History of the Spanish Bullfight* (1999) and *The Sword of Luchana: Baldomero Espartero and the Making of Modern Spain* (2021). Together with José Álvarez Junco he is the co-editor of *A New History of Modern Spain, 1808-2018* (Galaxia Gutenberg, 2018). He is a member of the Royal Society of Canada and a commander of Spain's Order of Civil Merit.



Antonio Cazorla Sánchez

He is a Professor of Modern European History at Trent University in Ontario, Canada. His research centers on the cultural and social evolution of Europe in the twentieth century. He is the author of several books on the social history of Francoism, among them *Fear and Progress: Ordinary Lives in Franco's Spain (1936-1975)* (2009), *Franco: The Biography of the Myth* (2013) and *Letters to Franco from Ordinary Spaniards* (2014).

It might seem that, after so many thousands of books, nothing can be written about the Civil War from a new perspective. But this is what La Guerra Civil española en 100 objetos, imágenes y lugares achieves. This is a valuable attempt to place the history made in the academic world available to the general public.

—La Vanguardia



English rights sold to Bloomsbury Publishing

Manuscript in Spanish. English sample available.

■ Pages: 432

■ Published in June 2022

Eleven historians, archaeologists and specialists in the Spanish conflict, coordinated by Professor Antonio Cazorla and Hispanist Adrian Shubert, combine the academic narrative with the power of the tangible and the visual to offer a fresh story, full of surprises, entertaining and at the same time complex.

—El Cultural, El Español

La Guerra Civil española en 100 objetos, imágenes y lugares

[The Spanish Civil War in 100 Objects, Images and Places]

Through 100 objects, images and places, this book tells some of the infinite stories of the Spanish Civil War and its historical legacy.

Laxative bottles, bullets, a chamber pot, a microphone used by the coup leader Queipo de Llano, a diary of a Galician soldier, a plow, ration coupons, the boxes with the remains of the bodies of the dead, a piece of stale bread... Objects that speak of a time of suffering and that offer a clear vision of “public history”. Here you will discover tangible elements, which for many might not have been significant at the time, but which are now part of a memory that cannot be renounced.

This book aims to describe the war anew, in a manner at once simple, entertaining and human, that brings us closer to both the traumatic experiences of our predecessors as well as our everyday relationship to their time. This rigorous book is meant for reading at one's own pace; for discovery, surprise, and reflection; for discussing with friends; and even for identifying in the present parts of the past to which we haven't been paying attention. This is a book that can be put down and picked back up whenever one has time, as the reader will never lose the open-ended thread of the story. It includes the voices of eleven authors—historians, archeologists, journalists and archivists—and in a certain way also the voices that have been heard within Spanish families as well as in other reading material. It is, in the end, a didactic tool that uses history to teach us the value of freedom, and that defends democracy against those who trivialize the horrors suffered by the Spanish and who, before and since, have never stopped threatening the people of the world.



David Alegre Lorenz

Born in Teruel in 1988, he is a Juan de la Cierva-Incorporación researcher at the Universitat Autònoma of Barcelona. David Alegre's main lines of research are the war studies and military history; the fascist studies; the civil wars; and the Second World War and its aftermath. Recognized as one of the leading representatives of sociocultural studies of war in the Spanish-speaking world, he has published successful books such as *Comunidades rotas. Una historia global de las guerras civiles* (2019), together with Javier Rodrigo, *La batalla de Teruel. Total War in Spain* (2018), and a collective title edited with Miguel Alonso and Javier Rodrigo, *Europa desgarrada: guerra, violencia y ocupación, 1914-1949*, (2018). He has been co-editor of the Revista Universitaria de Historia Militar, the Spanish-speaking world's most important scientific journal on military history and war studies since 2015. In 2018 his doctoral thesis on collaborationism in Western Europe was awarded with the Miguel Artola Prize, the most prestigious one devoted in Spain to doctoral thesis on Late Modern History.

PUBLISHED IN GALAXIA GUTENBERG

2019 *Comunidades rotas. Una historia global de las guerras civiles* (Broken Communities. A Global History of the Civil Wars, 1917-2017) - coauthored with Javier Rodrigo.

2022 *Colaboracionistas* [Collaborationists]

Alegre, one of the freshest and most outstanding voices in current Spanish historiography, gift us with a titanic work in cross, comparative, transnational and polyphonic history, which projects a new and complex account of World War II, far removed from the simplistic dualisms of fascism vs. anti-fascism or Axis vs. Allies. An essay destined to become a reference on the study of international collaborationism.

_El Cultural, El Español

Alegre presents an insight as innovative as it is profound into the relationship between collaborationism and the Third Reich and the view the occupier had of his useful collaborators.

_La Razón



English rights sold to Bloomsbury

Manuscript in Spanish.
English sample available.

■ Pages: 586

■ Published in May 2022

David Alegre was awarded the Miguel Artola Prize 2018 for his thesis on collaborationism

David Alegre Lorenz offers a transnational history of the tens of thousands of Europeans who, for the sake of gain and/or ideological conviction, committed themselves to the Nazi cause.

_Florian Louis, Le Grand Continent

Colaboracionistas

[Collaborationists]

A prodigious work of a highly original approach on Western Europe and the Nazi New Order

World War II is a defining moment in European history, although it has rarely been told from the perspective of the collaborationists. Tens of thousands of Europeans took part in the imperial policies of the Third Reich, spurred on by the fear of losing an unrepeatable opportunity and inspired by the dazzling triumphs of Nazi Germany. This book delves into their mental universe, their trajectories since the 1930s, their political strategies, their stormy relations with the Germans, the meaning of their decisions and their actions, including the creation of volunteer units for the war against the Soviet Union.

Far from seeing themselves as mere pawns, the collaborationists believed that close and loyal cooperation with the occupiers would be the quickest and most effective way to promote their personal interests and political projects. Marginalized by their neighbors as traitors and persecuted by the resistance, they would end up signing a blood pact with the occupiers, contributing to the plundering of their countries and pushing their communities to the brink of civil war. It was not in vain that the condemnation and purging of collaborationism would lay the foundations for the refoundation of the continent in the post-war period.

We are in the presence of an essay without equal today in the world publishing field that banishes the myths that the collaborationism with Nazi Germany was only on the part of minority groups. A remarkable and exhaustive research work that took more than 10 years and several trips to different European territories, adapted as an essay to be read by the general public and with great potential to be translated into other languages, especially those of the territories on which it focuses in depth, such as the Netherlands, France, Belgium, Denmark and Norway, among others. Engaging, thought-provoking, thorough and intensely paced, it portrays how much of the European right-wing wanted to copy what they considered a successful formula.

Among the top 10 essays of 2022 by El Cultural

Among the Best Essays of 2022 by Le Grand Continent, France



Javier Rodrigo

Javier Rodrigo (1977) is an ICREA Acadèmia researcher and full professor of Modern History at the Autonomous University of Barcelona. PhD from the European University Institute in Florence, he is recognized as one of the greatest experts in the European civil wars and in the Spanish Civil War. This is his twelfth book. Some of his previous works include *Cautivos. Campos de concentración en la España franquista* (1936-1947) (2005), the first research done on Franco's concentrationary system, *Políticas de la violencia. Europa siglo XX* (2014), one of the most complete and ground-breaking works published in Spanish on collective violence in 20th century Europe, *La guerra fascista. Italia en la Guerra Civil española, 1936-1939* (2016, English edition in Routledge, 2020), on the fascist intervention in the Spanish Civil war or *Fascist Warfare, 1922-1945. Aggression, Occupation, Annihilation* (2020, Palgrave, co-editor). In 2019 he has been awarded by the European Commission as Principal Investigator with a Horizon2020 research project, called SO-CLOSE, on the history, memory and present of mass forced displacements in Europe in the Twentieth and the Twenty-First centuries.

**NEW!**

Manuscript in
**Spanish. English
sample available
soon.**

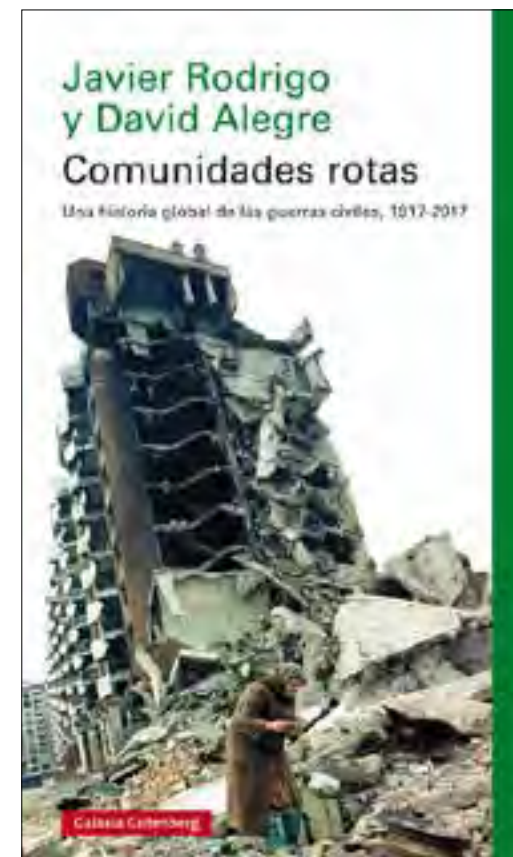
■ Pages: 496

■ Published
in October 2022

Generalísimo [Generalísimo]

*A lucid essay on the lives of Francisco Franco,
1892-2020*

Paquito, Comandantín (Little Commander), Caudillo, Generalísimo (Supreme Commander), His Excellency the Head of State... These names and others accompanied Francisco Franco Bahamonde throughout his life. In the words of his biographers and propagandists, the immortal, heroic and providential man sent by God to save Spain, the defender of the fatherland, sanctified to the point that, on his death, people would leave handwritten requests for miracles in his coffin. Or, in more sinister terms, when depicted by the forces of anti-Francoism, the timid, repressed and crafty being, the cruel, treacherous, despotic and ruthless Criminalísimo (Supreme Criminal). In this book, Javier Rodrigo does not intend to reconstruct all the events of Franco's life, but to retrace his life by exploring his nicknames: what people called him, and what he called himself. The result is an at times disturbing and yet always fascinating reconstruction of the myths associated with this character.



Manuscript in **Spanish**.
English sample available.

■ Pages: 726

■ Published in April 2019

JAVIER RODRIGO AND DAVID ALEGRE - COAUTHORED

Comunidades rotas. Una historia global de las guerras civiles, 1917-

2017 [Broken Communities. A Global History of the Civil Wars, 1917-2017]

A extensive and precise study about one of the most destructive events in any country's history.

The civil war was the most extreme, cruel and widespread form of violence during much of the Twentieth century. The vortex of its hurricane swept countries, split nations and annihilated communities in Europe, Asia, Africa and America. No tool worked better to deploy revolutions or avoid them, to build nations, expel ethnic or political minorities, and secure territorial domains and economic resources or to annihilate the internal enemy. After the end of the era of international wars in the middle of the last century, civil wars are the most recurrent type of armed confrontation in the world. With more than 20 million victims and 65 million refugees since 1945, it is difficult to dispute its primacy on the scales of contemporary terror.

Broken Communities traces the history of the civil wars of the Twentieth and Twenty-first centuries, moving through the different internal conflicts that have characterized the contemporary era. The book analyses a multitude of cases and internal war cycles such as those in Russia, Finland, Ireland, Italy, China, Yugoslavia, Greece, Korea, Indochina, Guatemala, Congo, Rwanda, Afghanistan or Chechnya, among others. Of course, also the Spanish civil war.

This book is the first one that deals with a global history of the Civil War in the long period from 1917 to 2017. A century of terror and genocide, but also that of civil wars.

One of the most coherent and complete works written up to now dealing with one of the most important phenomenon to understand our past, our present and the major challenges of the future.

El Mundo



Javier Moreno Luzón

Professor of History of Thought and Social and Political Movements at the Complutense University of Madrid. A specialist in the cultural history of politics, he has published numerous works on clientelism, elections and Parliament, liberal parties and ideas, nationalism, commemorations and monarchy in contemporary Spain.

His books include *Romanones. Caciquismo y política liberal* (1998), *Restauración y dictadura* (with Ramón Villares, 2009), *Los colores de la patria. Símbolos nacionales en la España contemporánea* (with Xosé M. Núñez Seixas, 2017) and *Centenario-manía. Conmemoraciones hispánicas y nacionalismo español* (2021). In 2023 he published *El rey patriota* in Galaxia Gutenberg.

PUBLISHED IN GALAXIA GUTENBERG

2023 *El rey patriota - Alfonso XIII y la nación*
(*The Patriot King - Alfonso XIII and the Nation*).



Manuscript in Spanish.
English sample available.

■ Pages: 592

■ Published in January 2023

A book with a innovative point of view on Alfonso XIII, which is actually a very interesting case to study the phenomenon of stage monarchies, which explain the survival of these institutions that come from the Ancien Régime in the era of mass politics.

—El Cultural, El Español

El rey patriota - Alfonso XIII y la nación [The Patriot King - Alfonso XIII and the Nation]

Meet the dissipated hopes of Alfonso XIII, the reckless and reckless 'patriot king'. Masterfully dissecting his figure, Luzón shows that the Spanish king's interventionism in politics, both domestic and foreign, was not an isolated case: Central European and Mediterranean monarchies were clear parallels of Alfonso XIII's actions.

Alfonso XIII (Madrid 1886-Rome 1941) was one of the most powerful and controversial figures of the Spanish twentieth century. His reign changed the country. When he came of age in 1902, he was presented as the savior of Spain, but three decades later, in 1931, he had to go into exile, swept away by the Republicans and accused of corruption. This book studies his figure from an unprecedented point of view: the relationship between monarchy and national identity. Like other monarchs, he adopted the language of nationalism and a taste for dynastic spectacles. Trips, courtly parties and massive ceremonies dotted his public image. Charming and thoughtless, he played multiple roles: valiant soldier, modern aristocrat, sportsman and cosmopolitan dandy, diplomat or humanitarian prince, he left no one indifferent. However, Alfonso XIII never accepted a mere symbolic and representative role, but wanted to be a patriotic king, active and committed to the political life of his time. Encouraged by the majority of the political forces and convinced of his personal harmony with the people, he exercised his constitutional powers to the limit. He evolved from a regenerationist Spanishism, compatible with liberal projects, to counterrevolutionary positions that distrusted Parliament and fused Spain with the Catholic faith. Thus, he did not become an undisputed national emblem, safe from partisan struggles, but ended up supporting a military dictatorship that only convinced a part of the opinion. His trajectory, as rich as it is exciting, speaks to us of serious conflicts, about the nation and the monarchy, which still resonate among us.



Bartolomé Yun Casalilla

Professor of Modern History at the Pablo de Olavide University in Seville and has been a professor at the European University Institute in Florence (2003- 2013), where he was head of the Department of History and Civilization (2009-2012). At that institution he taught transnational and comparative history and was co-founder of the Summer Academy of Global, Transnational and Comparative History. He has been visiting professor at institutions such as the Institute for Advanced Study (Princeton), the Katholieke Universiteit Leuven, the London School of Economics, the Università degli Studi di Napoli Federico II and others, both in Europe and America. Interested in the comparative history of empires, aristocracy and the relationships between consumption and globalization, his recent works include, *Iberian World Empires and the Globalization of Europe, 1415-1668* (Palgrave-Macmillan, 2019), translated here in an abridged version, *Global Goods and the Spanish Empire, 1492-1824. Circulation, Resistance and Diversity* (edited with B. Aram, Palgrave-Macmillan, 2014) and *The Rise of Fiscal States. A Global History* (edited with P. O'Brien and F. Comín, Cambridge University Press, 2012). He has published numerous works in Spain, including *Marte contra Minerva. The Price of the Spanish Empire, c.1450-1600* (Crítica, 2004).

PUBLISHED IN GALAXIA GUTENBERG

2019 *Los imperios ibéricos y la globalización de Europa* (Iberian Empires and the globalization of Europe)



Portuguese rights sold to Bertrand

Manuscript in **Spanish**.
English sample available.

■ Pages: 432

■ Published in November 2019

Los imperios ibéricos y la globalización europea [Iberian Empires and the Globalization of Europe]

A resounding critique of outdated and established views of Iberian empires and early globalization.

The history of Spain and Portugal is riddled with stereotypes that are often used to feed both triumphalism and paralyzing pessimism. Only people who know the contrasts of their history can understand the past in order to build their future from it. This book addresses the history of both countries and their empires from the perspective of the crucial role they played in early globalization and the impact it had on their societies and on Europe in general, as well as on the areas of dominance in Africa, Asia and America. Years of research and reflection, and a systematic comparison with the surrounding countries, have allowed Bartolomé Yun to select for the reader the basic facts and answer important questions. Were the peoples of Iberia capable of the enterprises they had to face? Were their technology, their knowledge or their institutions efficient? Were their elites up to these challenges? What kind of social relations facilitated the unstoppable rise of Iberia and what was the price paid by their societies? Were they able to change in order to maintain world domination? Can we speak of decadence in the usual sense?



José Maria Faraldo

Born in 1968, he is a professor at the Complutense University of Madrid and has been a professor at the European University Viadrina in Frankfurt am Oder. He was also project director at the Center for Contemporary History in Potsdam, Germany. He has been a visiting researcher in Bucharest, Warsaw, Leipzig, Paris, Berlin, Bogota and Stanford. A specialist in Eastern European history, some of his publications are: *Europe, Nation, Communism. Essays on Poland* (New York and Frankfurt: Peter Lang, 2008); *Europe in the Eastern Bloc. Imaginations and Discourses* (Vienna and Cologne: Böhlau 2008) [with Paulina Guli ska-Jurgiel and Christian Domnitz (eds.)]; *La Europa clandestina. La Resistencia contra las ocupaciones nazi y soviética (1938-1948)* (Madrid: Alianza, 2011); *La Revolución Rusa: historia y memoria* (Madrid: Alianza 2017); *Las redes del terror. Las policías secretas comunistas y su legado* (Galaxia Gutenberg, 2018), and *Rusofobia* (Catarata, 2023).

PUBLISHED IN GALAXIA GUTENBERG

2019 *Las redes del terror. Las policías secretas comunistas y su legado* (The network of terror. Communist secret police and its legacy)



English rights sold to Bloomsbury

Manuscript in Spanish and English.

■ Pages: 340

■ Published in November 2019

Las redes del terror. Las policías secretas comunistas y su legado

[The network of terror. Communist secret police and its legacy]

The relationship between secret police operations under communism and contemporary Internet surveillance.

Las redes del terror is a book that traces the history of the secret police across communist Europe, describing their founding and also how its repressive system began. Describing espionage work, the book also delves into the actions taken to combat dissidence and the vigilance exercised over the populace. Focusing first on the Soviet secret police (the Cheka, the NKVD and the KGB), then analyzing three other cases (the Stasi in the German Democratic Republic; the Securitate in Romania; and the SB in Poland), *Las redes del terror* studies the influence of police activities on transitions to democracy and “memory conflicts” caused when names of informers and collaborators are released to the public. Notably, unpublished documents from the archives of the four secret police bureaus mentioned are used to inform the book’s examples. This is a book about what surveillance and repression mean and, although it refers specifically to the communist era, it is linked to current debates around Facebook, Wikileaks and surveillance by state agencies and social network companies in the modern age.

Jose Faraldo has written a long overdue book. One cannot understand the tyranny of Soviet communism without understanding the hard core of the terrorist apparatus and the secret police. Faraldo has researched and described the expansion of the Cheka system, its ethos, its practices across the Soviet bloc, drawing on archives in Russia, Poland, East Germany and Romania - not to mention Spain. The reappraisal of the communist legacy in Europe will not be able to bypass this pioneering achievement of historical research.

_Karl Schlögel



Joaquín Estefanía

He holds a degree in Economics and Information Sciences from the Complutense University of Madrid. He has worked as a journalist in different media since 1974. Most of his professional life has been linked to the newspaper El País, where, among other responsibilities, he was Chief editor of Economics, Opinion editor and Director of the newspaper (1988-1993). Currently, he is a columnist. He was a member of the editorial board of Grupo PRISA and El País from 1988 to 2014. For twenty-one years (1993-2014) he was director of the School of Journalism at the Universidad Autónoma de Madrid/El País. Since 2007 he has directed the “Report on Democracy in Spain” of the Alternativas Foundation. He also directs the Jesús de Polanco Chair of Ibero-American Studies at the Universidad Autónoma de Madrid. He received the Europa Journalism Award for his defense, at the head of El País, of democratic freedoms; the Joaquín Costa Journalism Award for his work on Latin America’s foreign debt; and the Madrid Press Association Award for his career in defense of the Welfare State as part of democracy. His books include *Contra el pensamiento único* (Taurus, 1997), *Aquí no puede ocurrir. El nuevo espíritu del capitalismo* (Taurus, 2000), *Hij@, ¿qué es la globalización?* (Aguilar, 2002), *La cara oculta de la prosperidad* (Taurus, 2003), *La mano invisible. El gobierno del mundo* (Aguilar, 2006), *La larga marcha* (Península, 2007), *La economía del miedo* (Galaxia Gutenberg, 2011), *Estos años bárbaros* (Galaxia Gutenberg, 2015) and *Revoluciones* (Galaxia Gutenberg, 2018).

PUBLISHED IN GALAXIA GUTENBERG

- 2016** *Los Tyrakis. Una saga familiar para entender la crisis de Grecia* (The Tyrakis. A family saga to understand the crisis in Greece)
- 2018** *Revoluciones. Cincuenta años de rebeldía* (Revolutions. Fifty years of revolte)



Manuscript in **Spanish**.
English sample available.

- Pages: 336
- Published in March 2018

Revoluciones. Cincuenta años de rebeldía (1968-2018)

[Revolutions. Fifty years of revolte]

The history of the spirit of a generation.

The last half century (1968-2018) has witnessed a generation that dawned to maturity with the revolutionary joy of May ‘68 and is retiring in the full force of a conservative revolution and alt-right populisms that threaten to sweep away many of the last civilizing conquests. That generation is the one that has been in charge. A generation that with its successes, its contradictions, its outbursts of anger (sometimes naive; sometimes violent; almost always just) or its resignation has tried to change the world, although not with the depth and speed foreseen by its protagonists, some of whom could say: “We wanted to change the world and the world has changed us”.

Each revolutionary magic year (1968: Paris, Prague, Mexico; 1999: anti-globalization movement; 2011: the indignados) has been succeeded by a reaction (1979-1980: Thatcher and Reagan; 2011: the neocons; 2017: Trump) that has always sought to return to the status quo ante, to what they believed to be a natural state of affairs, using the principles of coercion and persuasion, hard power and soft power. During those magical years, young people as a historical category have disputed the monopoly of the redemptive protagonism of the changes that the working class had during the nineteenth century and the first part of the twentieth century. The sense of history was given by progress, but the engine of history has not only been the class struggle, but the yearnings of a transversal group of citizens who have claimed their place in politics, economy and culture.



José Álvarez Junco

Álvarez Junco is Professor of History of Ideas and Political and Social Movements. In the 1980s and 1990s, he was a visiting professor at several foreign universities, including Oxford and the Sorbonne in Paris. Between 1992 and 2000, he held the Prince of Asturias Chair in the Department of History at Tufts University (Boston, Massachusetts), and directed the Iberian Studies Seminar at the Center for European Studies at Harvard University. From 2004 to 2008, he was director of the Center for Political and Constitutional Studies and Constitutional Studies and an *ex officio* State Counselor. His publications have dealt with Spanish political, social and cultural history of the 19th and 20th centuries. Among them are *La ideología política del anarquismo español, 1868-1910* (Siglo XXI, 1976); *El Emperador del Paralelo. Alejandro Lerroux y la demagogia populista* (Alianza Editorial, 1990); *Mater Dolorosa. La idea de España en el siglo XIX* (Taurus, 2001), for which he received the National Essay Prize in 2002 and the Fastenrath Prize of the Royal Spanish Academy in 2003; and *Las historias de España. Visiones del pasado y construcción de identidad*, with Gregorio de la Fuente, Carolyn Boyd and Edward Baker (Crítica and Marcial Pons, 2013). He is a regular contributor to the newspaper El País.

PUBLISHED IN GALAXIA GUTENBERG

2017 *Dioses útiles. Naciones y nacionalismos*
(Useful gods. Nations and nationalisms)



Manuscript in **Spanish**.
English sample available.

■ Pages: 336

■ Published in November 2017

This book addresses the phenomenon of nationalism from academic distance and without giving in to any kind of passion.

El País

Dioses útiles. Naciones y nacionalismo

[Useful goods. Nations and nationalisms]

A historical analysis of nationalism and its resurgence in the twenty-first century.

Few historical-political problems will have experienced a revolution in their treatment by historians and social scientists comparable to that suffered by nationalism in recent decades. For this reason, José Álvarez Junco devotes the first chapter of this book to explaining current theories on nations and nationalism and to proposing some initial definitions of terms. He then reviews the most relevant cases of national construction, both in Europe (England, France, Germany, Italy, Russia and the Turkish Empire) and in some former European colonies (the United States and Latin America). In the third chapter he analyzes the Spanish case, which receives new light by explaining it in comparative terms. Spanish identity, like any other, is a historical construction, the product of multiple events and factors, some structural but mostly contingent. In other words, there is nothing attributable to providential or mysterious designs, nor to a collective genius that has inhabited the natives of the country for millennia. The book ends with a chapter describing the construction of alternative national identities to the Spanish one in the Iberian Peninsula, starting with Portugal and continuing with the Catalan, Basque, Galician and Andalusian cases. The emergence and evolution of nations is anchored in political, economic or cultural factors that, to a greater or lesser degree, are also found in all others. Therefore, distance and comparison are, for Álvarez Junco, the most advisable attitude and method to properly understand political or historical problems such as those addressed in this book. And avoiding emotion is precisely what he tries to do here: to rationalize a problem that is the usual prey of emotionality; to submit feelings to reason, instead of, as so often happens, putting reason at the service of feelings.



Mira Milosevich

Born in Belgrade (Serbia, 1966), she graduated in Political Science and Sociology at the University of Belgrade. Since 1996 she lives in Madrid, where she obtained her PhD in European Studies at the Complutense University. She has been a lecturer at the Instituto Universitario Ortega y Gasset. She is currently a professor at the School of International Relations at IE University and Senior Researcher at the Real Instituto Elcano for the areas of Russia, Eastern Europe and the Balkans. She is a frequent contributor to the written press and television as a political analyst. She has published in Spain *Los tristes y los héroes. Historias de nacionalistas serbios* (2000) and *El trigo de la Guerra. Nacionalismo y violencia en Kosovo*, (2001). She is also the author of numerous essays in specialized journals and collective books, including *Historia de la nación y del nacionalismo español* (2013) and *Breve historia de la Revolución rusa* (2017), published by Galaxia Gutenberg.

PUBLISHED IN GALAXIA GUTENBERG

2017 *Breve historia de la revolución rusa* (Brief History of the Russian Revolution)

**NEW ESSAY BY
MILOSEVICH
AVAILABLE
MARCH 2024**



Manuscript in **Spanish**.
English sample available.

■ Pages: 344

■ Published in March 2017

Breve historia de la revolución rusa

[Brief History of the Russian Revolution]

Milosevich endeavors to answer the fundamental questions about this revolution.

Unlike most books written about the Russian Revolution, which characterize it as the events leading up to the overthrow of the Tsarist regime between February and October 1917 and the consolidation of the Communist regime during the Civil War (1918-1921), *Breve historia de la Revolución rusa* analyzes the revolution in the context of a hundred-year cycle. In showing the link between ideas and facts, as well as offering analysis from multiple perspectives (political, ideological, cultural, socioeconomic, violent), Milosevich endeavors to answer five fundamental questions: 1.) How and why did the revolution break out in 1917; 2.) How did the Bolsheviks come to power and establish their regime; 3.) How and why did this regime evolve into extreme forms of totalitarianism; 4.) How did the Soviet system last for sixty-nine years and why did it collapse; and finally: 5.) What kind of political and economic system ultimately emerged from the ruins of the USSR? *Breve historia de la Revolución rusa* demonstrates that the Bolshevik state was based on terror, the ideological autocracy of the single party, an ultra-centralized administration, legal nihilism, and the absence of individual freedom and private property. However, communist totalitarianism was not a system based only on terror, it also enjoyed a high degree of collaboration and acceptance on the part of the Soviet citizens, and that element of the revolutionary cycle has not yet ended: Vladimir Putin's regime is a mixture of Tsarist and Bolshevik authoritarianism. Although not indicative of revolutionary ideology, measures like the annexation of Crimea or mobilization against Western decadence (secularity, gay marriage, etc.) can have revolutionary consequences. Future international battles will not take place between democracy and communism: rather, they will demonstrate geopolitical bias and will be fought between Western liberalism and Russian conservatism.



Juan Pablo Fusi

Juan Pablo Fusi (San Sebastián, 1945) is currently Professor Emeritus at the Complutense University of Madrid. He studied in Oxford, with Raymond Carr, between 1976 and 1980, where he later became director of the Center for Iberian Studies at St. Antony's College. He then was a professor at the universities of Cantabria, the Basque Country and Complutense. From 1986 to 1990, he was the director of the National Library (Madrid). He has been the academic director of the Ortega y Gasset University Institute and the Ortega y Gasset Foundation from 2001 to 2006. He has published, among other books, *El País Vasco. Pluralismo y Nacionalidad* (1983); *Franco, Autoritarismo y poder personal* (1985); *España 1808-1996. El desafío de la modernidad* (with Jordi Palafox); *España. La evolución de la identidad nacional* (1999); *La patria lejana. El nacionalismo en el siglo xx* (2003); *Identidades proscritas. El no nacionalismo en sociedades nacionalistas* (2006); *El espejo del tiempo* (2009) and *Historia del mundo y del arte en Occidente* (2014), both with Francisco Calvo Serraller; *Historia mínima de España* (2012); *Breve historia del mundo contemporáneo* (2013); *El efecto Hitler* (2015) and *Breve historia del mundo. De la Edad Media hasta hoy* (2016). He is a member of Jakiunde (Basque Academy of Sciences, Arts and Letters) and, since 2015, of the Royal Academy of History.

PUBLISHED IN GALAXIA GUTENBERG

- 2015 *Breve historia del mundo contemporáneo* (Brief History of our Contemporary world)
- 2017 *Breve historia del mundo* (Brief History of the World)



Italian rights
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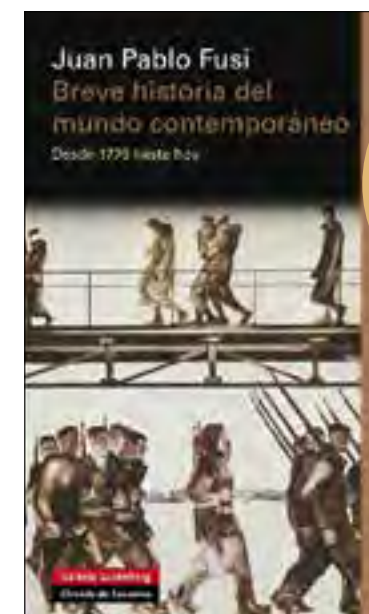
- Pages: 180
- Published in October 2017

Breve historia del mundo

[Brief History of the World]

A history of the Western world from the Middle Ages up to today.

In brief chapters, Juan Pablo Fusi unveils the political, social, economic and cultural history of the Western world from the twelfth century all the way up to the twenty-first. Starting with the triumph of Christianity, it analyses the birth of Europe; the Middle Ages; the Renaissance; the Reformation; the Baroque and Counter-Reformation periods; the great century of France with Richelieu and Louis XIV; Modernism; the end of Spanish hegemony; the Enlightenment; the French Revolution and Napoleonic Europe; Romanticism; the triumph of liberalism; the industrial revolution; and the political, economic, social, technological and scientific changes of the nineteenth and twentieth centuries. Finally, Fusi shows that the fall of the Berlin Wall gave rise to an increasingly global, unstable and dangerous world.



More than
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sold in Spanish
language

Manuscript in
Spanish. English
sample available.

- Pages: 340
- Published in May 2015

Breve historia del mundo contemporáneo

[Brief History of the Contemporary World]

A history of the Western world from 1776 to today.

In concise chapters, Juan Pablo Fusi describes contemporary global history: from civil wars to great conflagrations, the reader moves through the American and French Revolutions; the Industrial Revolution; the First World War; the Soviet Revolution; fascism; the Spanish Civil War; World War II; decolonization; the end of European dominance and the beginning of globalization after the fall of the Berlin Wall. Contemplating the great transformations that have taken place in economics, society, technology, science and culture across continents, Fusi's panorama is fundamental to understanding the history of our time and the world in which we live today. The book includes maps, a timeline, and recommended reading.



Carlos Sebastián

Professor of Fundamentals of Economic Analysis at the Complutense University of Madrid until his retirement in September 2014. He studied at the universities of Madrid, Essex (UK) and the London School of Economics. He is the author of numerous articles on macroeconomics, economic growth and institutional economics, and of several books, among the most recent *Para que España avance* (2019), *España estancada. Por qué somos poco eficientes* (2016) and *Subdesarrollo y esperanza en África* (2013), published by Galaxia Gutenberg. He was the first director of the Fundación de Estudios de Economía Aplicada (FEDEA), director of the ERISTE Analysis Service and macroeconomic advisor to several financial groups. He has been a director of several companies, both unlisted and listed, and has been a member of AIREF's Advisory Board since 2016.

PUBLISHED IN GALAXIA GUTENBERG

2021 *El capitalismo en el siglo XXI* (Capitalism in 21st Century)



Manuscript in Spanish.
English sample available.

■ Pages: 326

■ Published in January 2021

Carlos Sebastián analyses different proposals for the reform of capitalism, which share the conviction that the current situation has not been an accident, but the result of certain political choices that can be changed.

El capitalismo en el siglo XXI

[Capitalism in 21st Century]

Greater inequality, less dynamism.

Inequality has increased substantially in the last forty years and economies have lost entrepreneurial and productive dynamism. Both phenomena have common causes. Since 1980, the rules and practices regulating the functioning of markets have begun to change and their oversight has steadily decreased. The very same illiberal doctrine that drove this regulation placed the interest of shareholders as the sole guide to productive decisions. The increased concentration of market power that the new paradigm generated is a major factor in both the rise of inequality and the loss of entrepreneurial dynamism.

The emergence of so-called surveillance capitalism, led by companies that allow them to accumulate great power in the digital markets, is the continuation of the regulatory process.

Sebastián mercilessly lashes out at the sophistry of neoliberalism, singling out as the most damaging to society the one that says that markets tend to be competitive on their own. And he does not forget to emphasise a thesis that he values highly: 'The system does not work well if its institutions do not have the necessary quality to underpin it'.

_El diario.es



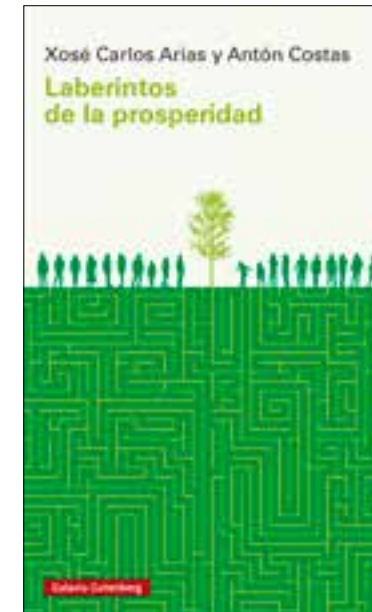
Antón Costas

Antón Costas is Professor of Economic Policy at the University of Barcelona and President of the Círculo de Economía. He is the author of numerous books and articles on liberalization policies, the analysis of reforms and the relationship between ideas and interests, including *La crisis de 2008. De la economía a la política y más allá*. He is a columnist for El País, El Periódico and La Vanguardia. Together with Xosé Carlos Arias, he is the author of the books *La torre de la arrogancia* (Ariel, 2nd edition, 2012), *La nueva piel del capitalismo* and *Laberintos de Prosperidad*, both last titles published by Galaxia Gutenberg in 2016 and 2021.



Xosé Carlos Arias

Xosé Carlos Arias is Professor of Economic Policy at the University of Vigo. His latest published books include the co-edition of *Nuevo institucionalismo: gobernanza, economía y políticas públicas* (CIS, 2013), as well as chapters in books from international publishers such as Springer, Routledge or Intersentia. He is a columnist for *La Voz de Galicia*. Together with Antón Costas, he is the author of the books *La torre de la arrogancia* (Ariel, 2nd edition, 2012), *La nueva piel del capitalismo* and *Laberintos de Prosperidad*, both last titles published by Galaxia Gutenberg in 2016 and 2021.



Manuscript in Spanish. English sample available soon.

■ Pages: 296

■ Published in November 2021

Laberintos de prosperidad

[Labyrinths of Prosperity]

Faced with the complexity of a dynamic of multiple changes, a proposal of a new social contract for a digital and green economy, but one that is resolutely inclusive, that could guide us through these labyrinths.

Something important is stirring beneath the previously apparently calm waters of the economy and democratic politics. For a little over a decade now, dissatisfaction with the performance of the economy in some areas, emerging technological horizons and an evident discomfort in broad sectors of society have given way to growing desires for a renewal of the existing social contract. The dogmas that marked the end of the 20th century have given way to a more open conversation. Crucial questions such as what the purpose of business is, what role states should play in the economy, why inequality matters, how best to share risks between state, business and labour, or how to reconcile the pursuit of economic efficiency with social justice now have new answers. The pandemic has accelerated these changes. These include the so-called double transition, technological and environmental, the rupture of what we have known as globalisation, and the political crossroads associated with unrest. From all of these emanate the opportunity to move towards a new prosperity, but the path will be fraught with doubts and risks.



Manuscript in Spanish. English sample available soon.

■ Pages: 328

■ Published in November 2016

La nueva piel del capitalismo

[The New Skin of Capitalism]

Economic change in the twenty-first century: an analysis.

The market economy has undergone a profound transformation in recent decades. Three new features of capitalism stand out today, the first being the ‘ultra-financial dimension’, with capital markets beyond any reasonable scale. The second is growing inequality, which threatens some of the great societal advancements of the mid-late century. The third feature is a dynamic of internationalization that, alongside new paths to prosperity, has introduced great risks, primarily due to its unbalanced composition. These three features were all exacerbated after the financial crisis of 2008. But they also revealed many contradictions. This book examines in detail the main ideas and the timeline of events that are helping to form this latest iteration of capitalism. It also raises important questions about the future of democracy and the project of integrating Europe beyond the strictly economic sense.



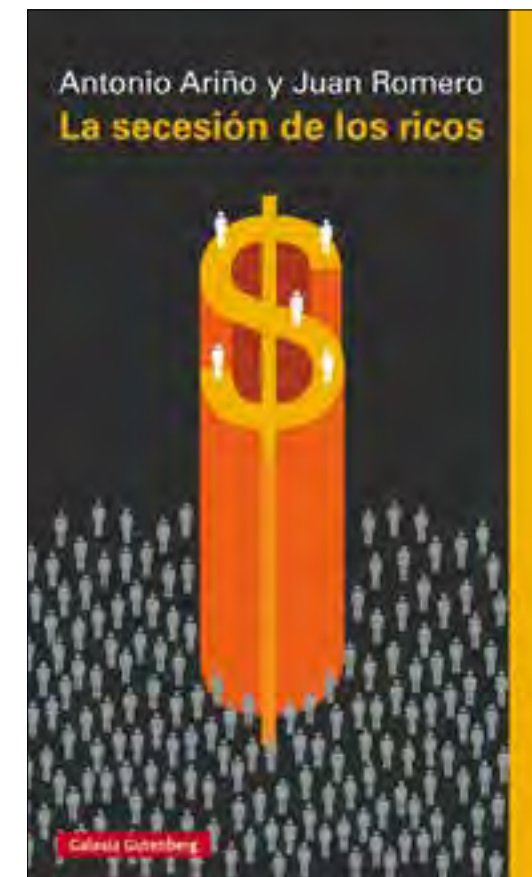
Juan Romero

Juan Romero is Professor of Human Geography at the University of Valencia. He is a member of the Inter-University Institute of Local Development, of which he was the first director. He teaches in the degrees of Political Science and Journalism at that university. He is a member of the Alfons Cucó Chair of European Political Thought. His research activity focuses on the field of political geography and social geography. Among his recent publications are *Las otras geografías* (Tirant Humanidades, 2012); *Desde la margen izquierda* (PUV, 2012); *De nuevo la Cuestión Social en Europa*, in *Scripta Nova* (2013); *Democracia desde abajo. Nueva agenda para el gobierno local* (PUV, 2015), and *The neoliberal model of the city in Southern Europe* (2016), in *Cities in crisis*, published by Routledge.



Antonio Ariño

Antonio Ariño is Professor of Sociology at the Universitat de Valencia. He was director of the Department of Sociology and Social Anthropology from 1997 to 2003. Currently, he is vice-rector of Culture and Equality at the University of Valencia and director of the Institute of Social Sciences and Culture of the Institució Alfons el Magnànim. His main lines of research focus on the fields of cultural sociology, social welfare policies and the Third Sector. His recent research and publications include *Prácticas culturales en España* (Ariel, 2010); *University without classes?* (Ministry of Education, 2012); *Inequality and University* (PUV, 2014); *Via Universitària* (FUNDACIÓ Bofill, 2016) and “Towards a global plutocracy?” in *Revista Española de Sociología* (2016).



Manuscript in **Spanish**.

■ Pages: 380

■ Published in November 2016

La secesión de los ricos

[The Secession of the rich]

A brilliant study on how the rich jump the boat and abandon the rest during strong recessions.

A phantom is sweeping the world and it's not communism or the uprising of the masses: instead, it's the retreat of the elites and, notable within that group, the super-rich. This phenomenon is due to the most fundamental development of recent decades: the global concentration of wealth in the hands of a happy few, occurring during periods of both growth and recession.

Employing a hegemonic neo-liberal agenda, the economic power of the super-rich has been transformed into political power, one that undermines national sovereignty and impoverishes the quality of democracy. This has happened not only in underdeveloped countries, but also in liberal democracies, which have seen unprecedented levels of uncertainty, job loss, poverty, discrimination, the deterioration of citizenship rights for large swathes of the population and a decreased standard of living for most.

Analysing social inequalities and their consequences on a global level, while also taking a closer look at the European and Spanish context, this book reflects on the paradoxes and new challenges of our present era.

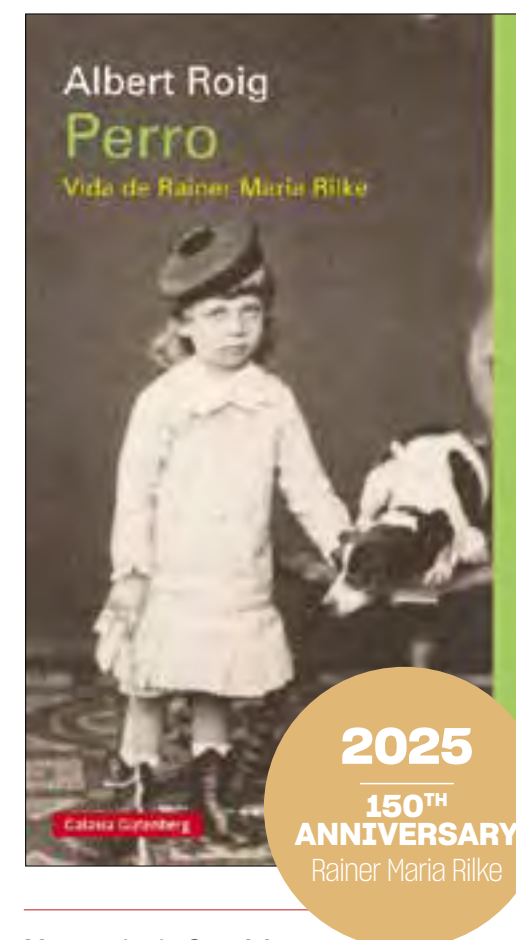


Albert Roig

Albert Roig (Tortosa, 1959) published his first poetry book, *Córrer la taronja* (1989), aged thirty. *La vestidora i el dol* (1998) y *La tempesta* (2011), written in Brasil follow it. *A l'encesa* (2007) reunites *Flor d'escarabat*, with music by Carles Santos, y *Roses de gos*, libretto for *Dido and Eneas* by Henry Purcell, y un hommage to the Brazilian poets Manuel Bandeira, Manoel de Barros, João Cabral de Melo and Ferreira Gullar. He is a truly slow and ariscouspoet, who finds the task of translating poetry very disturbing and unsettling. Even so, he has translated W. B. Yeats, *L'espasa i la torre*, and has «recreated» (because he doesn't know Turkish) the poet Bejan Matur, *Al seu desert*. Roig is professor of rhetoric and diction at the Institut del Teatre in Barcelona. He is author, and actor, of the shows *Lleons al jardí i Salvatge cor*, with music by Krishoo Monthieux and Marc Egea. He is known to write down notes on his books that accompany him during the days of eternal leisure, travel and endless circles. *L'estiu de les paparres o la societat secreta dels poetes* (1990) is a pamphlet against the “poets of experience” and the guilds of Catalan men of letters. *Creació del poema* (1999) came after it, a book where Roig leaves behind the “myths of youth” and modernity and posmodernity and penetrates the writings of Stéphane Mallarmé and Paul Valéry and of their Catalan readers, Josep Carner, J. V. Foix and Carles Riba. *I pelava la taronja amb les dents. Ars amandi* (2004) and *Cecília de Florejats* (2007), a tribute to Blai Bonet and Baroque poet Francesc Vicent Garcia, initiate a more creative prose that culminates in *Perro* published by Galaxia Gutenberg in 2016.

PUBLISHED IN GALAXIA GUTENBERG

2016 *Perro. Vida de Rainer Maria Rilke* (Dog. The life of Rainer Maria Rilke)



Manuscript in **Spanish**.

■ Pages: 400

■ Published in August 2016

Perro. Vida de Rainer Maria

[Dog. The life of Rainer Maria Rilke]

The life of the famous German poet, from another poet's perspective.

At the age of fifteen, Rainer Maria Rilke is sent to the same military school in Moravia that Robert Musil endured, and it is there that he writes to his mother that he no longer believes in God. The following year, Rilke goes to study commerce in Linz, and tells his mother that he is a writer. In his unique *Letters to a Young Poet*, Rilke explains that his childhood memories contain no one: only the sea, trees, flowers, castles, and the things he loved, especially his childhood dog. One day, the poet Albert Roig finds on a shelf this book he first read at the age of eighteen. On the cover is a sad portrait of the poet at the age of fifty, sick with leukaemia. At this, Roig, with a gaze both gentle and joyful, goes on to examine all existing depictions of Rilke, as well as those of his lovers. In this way, he follows Rilke to the theatre to watch one drama by Ibsen and another by Strindberg; they go to the museums and cathedrals of Venice, Paris, Toledo, and Moscow; Roig accompanies him to his public events, reads the books that the poet reads, sits at his side, and lets him talk and talk. Rilke is like a Shakespearean character, the lies and veiled truths of his life intertwining and revolving around a centre that, like a rose, is empty. With the dust of these petals, Roig has constructed a book of wonders around the portrait of the poet of Prague

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