



**2026**

Galaxia Gutenberg

# Fiction



# Fiction

## Author by author

**For Spanish Authors: Spanish Ministry of Culture Translation Grants. One call per year. Click [here](#) for information.**

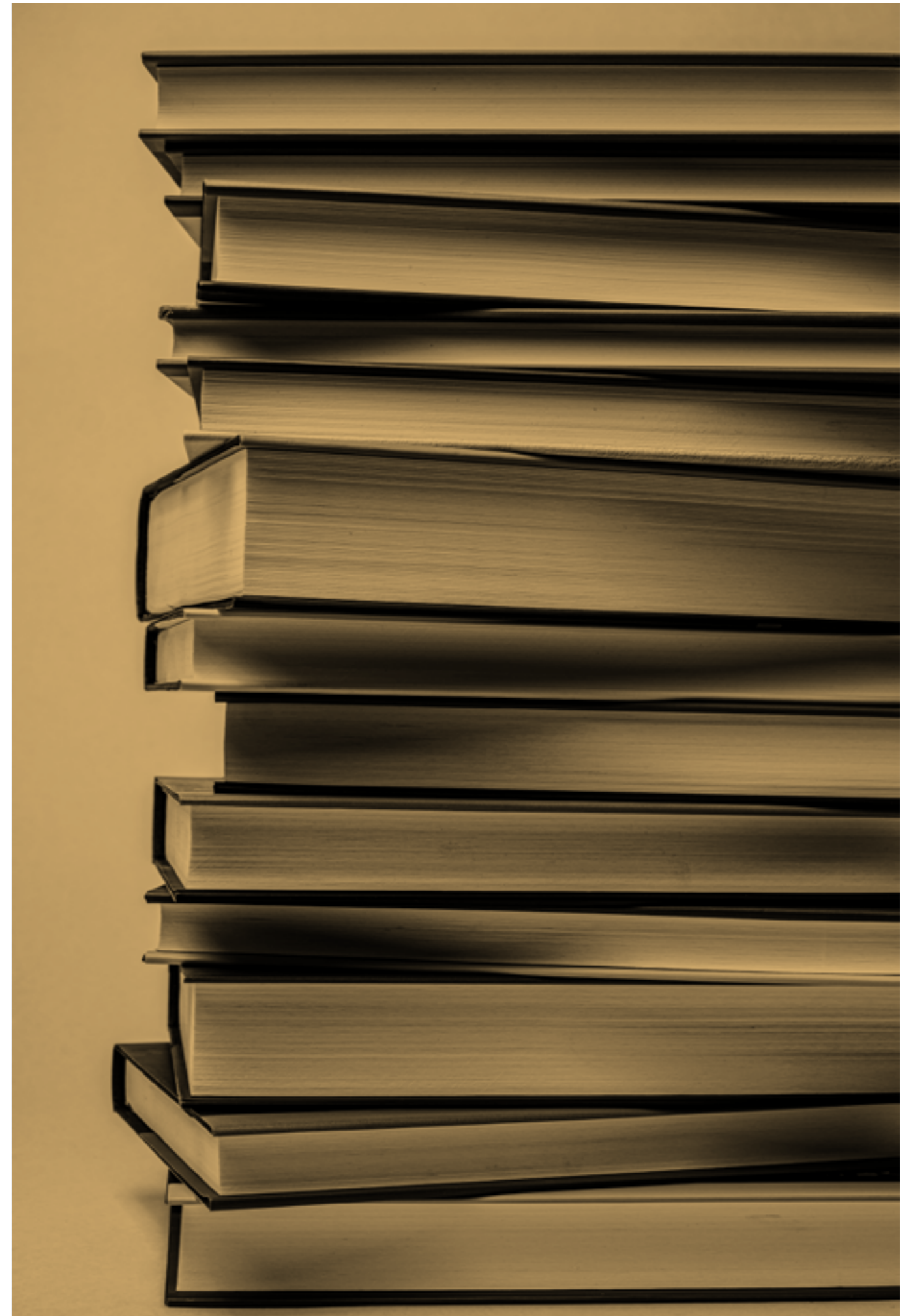
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Galaxia Gutenberg





LUIS  
MARTÍN-  
SANTOS

100<sup>TH</sup>  
ANNIVERSARY  
2024/25

### Luis Martín Santos

An author considered ahead of his time, he was born in Larache (Morocco) in 1924 and died in Vitoria in 1964 due to a car accident. He studied medicine at the University of Salamanca and received his doctorate from the University of Madrid. In 1951 he became director of the psychiatric sanatorium in San Sebastián. His novel *Tiempo de silencio* (Seix Barral, 1962) is a fundamental work in the history of Spanish literature. His prose, psychological, vertiginous and suggestive, attains its peak in this acclaimed novel which shows his obsession for turning language into explosive matter. So far it has been translated into more than 20 languages. Because of his early death, Martín-Santos somehow became a mystery and a legend. However, he is not just the author of *Tiempo de silencio*; we have been able to access his broader work, thanks to the task of scholars and to the author's children. As a result, several of his texts were collected posthumously, and in 1975 his unfinished novel *Tiempo de destrucción* appeared in a specialised critical edition. In 2022, Galaxia Gutenberg recovered *Tiempo de destrucción* and published its definitive edition for the first time. Galaxia Gutenberg is currently publishing his complete works, including his stories, unpublished novels, plays and essays for the delight of readers of good literature today.

#### TITLES OF THE AUTHOR IN GALAXIA GUTENBERG

- 2020** El amanecer podrido (The Ravaged Dawn -stories with Juan Benet-)
- 2022** Tiempo de destrucción (Time of Destruction)
- 2024** Tiempo de silencio (Time of Silence; Illustrated and LATAM editions)
- 2024** OCC V. I. Narrativa Breve - Complete Works V. I Short Stories
- 2024** OCC V. III. Novelas inéditas - CW V. III Unpublished Novels
- 2025** OCC V. IV. Teatro (CW V. IV Theatre)
- 2026** OCC V. V. Poesía (CW V. IV Poetry)

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

—Luis Martín-Santos about  
“lowrealism”



A NARRATIVE  
DESERVING OF  
A CULT CLASSIC  
STATUS

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

■ Pages **280**

■ Published in **November 2024**

### Novelas inéditas - Obras Completas V. III [Unpublished Novels - Complete Works V. III]

*This is an invitation to be surprised by two recovered novels, which would not have passed through Franco's censorship, and which once again certify Martín-Santos as a literary master. Both novels are extremes of the same rotten world: that of the backward rural Spain of the late 50's (El vientre hinchado - The Swollen Belly) and of the urban Spain of that time with its oppressive prison policy (El Saco - The Sack).*

In both novels a basic and claustrophobic atmosphere predominates. *The Swollen Belly* is about the coexistence of three people, a master, a servant and a maid, who have no name and who, in some indeterminate and isolated place, survive precariously with unproductive agricultural work. On the margins of society, the relationships of submission, the ignorance and the most elemental impulses are manifested in all their crudeness. On the other hand, the isolation in *The Sack* is physical, imposed by the prison where it takes place: in a suffocating climate, the novel reflects the consequences of a violent incident in the penitentiary life of a group of inmates and the guards who watch over them. The dark plot has Kafkaesque resonances and serves as an allegory of any totalitarian political system. In both novels we find relationships of domination and violence, an absurd world devoid of hope and human beings who do not know freedom.

*Two original and asphyxiating novels. Martín-Santos is fabulist genius, tremendism and subversion.*

—Santos Sanz Villanueva,  
El Cultural

*Two wonderful parables about existential disgust. About the worst of ourselves, ignorance mixed with submission, cowardice, the absence of hope... Both novels are essential to understand how Martín-Santos was testing his own worldview and style.*

—Carmen R. Santos,  
ABC



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

- Pages **392**
- Published in **March 2024**

### **Narrativa Breve - Obras Completas V. I**

[Short Stories - Complete Works V. I]

*This volume brings together all the short stories of Luis Martín-Santos, acclaimed for his novel *Tiempo de silencio*, most of which remained unpublished. This is a unique opportunity to attest the aesthetic that characterized him and made him the most advanced writer of his generation.*

This is a must-read edition with a hundred stories written by Luis Martín-Santos between 1945 and 1964, organized in five sections. The first, *First Stories*, includes his juvenile work and shows a versatile and experimental writer. The second part, *El amanecer podrido* [The Ravaged Dawn], gathers the micro-stories he wrote for the homonymous project devised with Juan Benet.

The next two sections, *Apólogos I* and *II*, includes a set of acerbically penetrating short stories and micro-stories which, as a moral critique with experimental overtones and corrosive humor, offer a vision of human nature that oscillates between disenchantment and light-heartedness.

The volume ends with *Condenada belleza del mundo* (Damned Beauty of this World) a brilliant story written months before the writer's death, set during the shooting of a film, which strikingly delves into the fear of freedom, the overwhelming forcefulness of beauty and the uncontrollable meaning of artistic creation.

ALSO SUITABLE  
FOR SHORTER  
INTERNATIONAL  
EDITIONS  
BETWEEN 208 AND  
288 PAGES

*Martín-Santos draws on the black humor of Goya and the wit of Joyce. His stories are so original and experimental, very ahead of their time; today they could be compared to the stories of Lydia Davis.*

\_Peter Bush

*This volume demonstrates the incomparable literary richness invented by a highly intelligent man who was the first protagonist of a new literary stage in the Spain of the second half of the 20th century. His lexical virtuosity, his meandering syntax, his crude existentialism and the unpleasant physical and psychological landscapes in which his characters move make his writing a mephitic entity, but beautiful, as art obliges.*

\_Bernardo M. Montero, Zenda

*With the publication of Martín-Santos Complete Works we can witness the workshop of a genius. In his stories the great themes of his writing appear: the cruelty of death, repentance, ubi sunt, marginalized or subjugated beings, poverty that hits hard.*

\_Francis Mármol, La Opinión de Málaga

*Martín-Santos' Short Stories volume is one of the most important books of the year, if not the most important, and a very pleasant surprise of undoubted quality.*

\_Fernando Valls, InfoLibre

*The writer's job in society must be one of 'desacralizing-sacrogenetic': desacralizing by a sharp criticism to destroy injustice, and sacrogenetic because at the same time the author collaborates in the construction of new myths that go on to form the Holy Scriptures of tomorrow.*

\_Luis Martín-Santos



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**Elliot Edizioni** Italian  
**7<sup>th</sup> Floor Bookstore**  
 Chinese  
**Sel Yayincilik** Turkish  
**Disput** Croatian  
**Nashre-Cheshmeh** Persian  
**Azbooka-Attikus** Russian

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

■ Pages **288**

■ First edition published in **1962**

■ Latin American and Illustrated  
 Editions published by Galaxia  
 Gutenberg in **2024**

1962 EDITION RIGHTS SOLD TO  
**Rowohlt / Eichborn** German;  
**Seuil / Actes Sud - Leméac**  
 French; **Feltrinelli** Italian;  
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 Portuguese; **Odeon** Czech; **Albert**  
**Bonniers** Swedish; **Meulenhoff**  
 Dutch; **Samlerens** Danish;  
**Wydawnictwo Literackie**  
 Polish; **Odiseo** Greek; **Chaek-Se-**  
**Sang Pub. Co.** Korean; **Janis**  
**Roze** Latvian, among others

## Tiempo de silencio [Time of Silence]

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

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

The first edition appeared in Seix Barral in 1962 achieved extraordinary critical acclaim. The current edition restores to the text all the suppressions forced upon it by the Franco regime’s censorship. Translated into 21 languages in the 1960s, and currently in the process of being republished and retranslated in languages such as English and Italian, and published for the first time in Chinese, it has been praised everywhere as an exceptional work.

More than  
**2,000,000**  
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Join the re-edition  
 of a legendary novel

Click on the  
 image to check  
 out the English  
 2025 edition in  
 NYRB



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

\_Guillermo Cabrera Infante

*A novel that is on the same level as any book by Cortázar or any of the sacred monsters [of the Boom].*

\_Juan García Hortelano

*[A] fine translation of a complex book, rich in vocabulary, irony, slang and sharp shifts in tone.*

\_Michael Eaude, Literary Review (UK)

*I liked [Tiempo de silencio] very much and I was surprised, because, in the very bottled and conventional literary environment of the Spanish novel of those years, Martín-Santos’s novel represented a breath of fresh air, of modernity.*

\_Mario Vargas Llosa

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

\_Mario Benedetti



Illustrated  
 edition by  
 El Roto



Join the definitive edition of a posthumous masterpiece

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

Manuscript in Spanish. English sample available.

- Pages **352**
- Critical edition published in 1975; Definitive edition published in **February 2022**

## Tiempo de destrucción [Time of Destruction]

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

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

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

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

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



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

*Destiny's darkly raucous laughter.*

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

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

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

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

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

\_Enrique Vila-Matas

*Time of Destruction shows that it is not even necessary to finish a masterpiece to demonstrate the mastery it possesses.*

\_Vicente Luis Mora

*The ace up Martín-Santos' sleeve.*

\_Manuel Llorente, El Mundo

*It is curious that a novel written almost sixty years ago is, in many ways, more innovative and ambitious than many of the novels that fill the new releases tables today.*

\_Rebeca G. Nieto, Revista de Libros

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

\_Santiago Navarro, Diario de Noticias



### Theodor Kallifatides

With more than 40 titles that have been translated around the world, Theodor Kallifatides is a Greek-born Swedish virtuous writer of fiction, nonfiction and poetry. Born in Greece in 1938, he emigrated to Sweden in 1964, where he consolidated his literary career and still lives. Bonniers Förlag has originally published most of his work, which has been translated into many languages, including English, French, Italian and German. He has also translated great authors, such as Ingmar Bergman and August Strindberg from Swedish into Greek, or Giannis Ritsos or Mikis Theodorakis from Greek into Swedish. Several dissertations have been written on his writing, *such as The Longest Journey of All: Theodor Kallifatides and Second Language Writing* by Monika Kallan at Harvard University.

#### TITLES OF THE AUTHOR IN GALAXIA GUTENBERG

- 2019** Otra vida por vivir (Another Life)
- 2020** El asedio de Troya (The Siege of Troy)
- 2020** Madres e hijos (Mothers and Sons)
- 2021** Lo pasado no es un sueño (Past is not a Dream)  
*Rights sold:* Dimma (Icelandic)
- 2022** Timandra (Timandra)
- 2022** Amor y morriña (Love and Yearning)
- 2023** Un nuevo país al otro lado de mi ventana (A New Country Out of My Window) *Rights sold:* Dimma (Icelandic), Loomingu Raamatukogu (Estonian)
- 2024** Campesinos y señores (Masters and Peasants)
- 2024** El arado y la espada (The Plow and the Sword)
- 2024** Una paz cruel (The Cruel Peace)
- 2025** Una mujer a quien amar (A Woman to Love)

*Writing is my life. My only one. The time that I live always gives me something to think about and tell. My way of living is writing. Other people live playing, working; I live writing.*

\_Theodor Kallifatides

#### AWARDS & HONOURS

- \* Grand Prize of Novel 1982 - Sweden
- \* Carl Eldh Prize, 1987
- \* Stockholm City Honorary Scholarship, 1988
- \* King's Medal, the 8th grade in the Order of the Order of Seraphim, 1992
- \* Golden Cross of the Legion of Honor from the President of Greece, 1996
- \* Appointed by the Swedish government as Professor "in great authorship", 2000
- \* Awarded by the Swedish Academy with the Dobloug prize, 2017
- \* Cálamo Extraordinario Award for the Spanish translation of *Otra vida por vivir*
- \* Gold Medal 2023 of the Madrid Circle of Fine Arts
- \* Argo Award in Culture and Arts 2023
- \* Todos Tus Libros Award 2025 for Best Fiction Book for *The War Trilogy*
- \* Valencia Book Fair Award 2024

*Kallifatides offers his reader a personal politics of the human.*

\_ Siri Hustvedt

*Kallifatides has a novelist's ear for anecdote, a dramatist's for dialogue, and a poet's for aphorism.*

\_Times Literary Supplement

*Kallifatides' narrative is about belonging and sharing. And about choosing to stand up and speak out.*

\_Express

*Kallifatides voice presents itself to the world unashamedly, conscious of being a fragment of humanity—an absence of modesty that transforms a citizen into a writer. And I read his words slowly, several times, pausing at every page, underlining words, marking passages—as one does when one does not wish to forget.*

\_Lidia Jorge

*Kallifatides confirms the fragility of all that we presume to be immovable and enduring.*

\_Fernando Aramburu

Among the  
**10**  
BESTSELLING  
FICTION BOOKS IN  
SPAIN  
(SEP–OCT–NOV 2025;  
La Lectura, El Mundo)



RIGHTS SOLD TO  
**Other Press** English World  
**Quetzal** Portuguese  
(Portugal) OPTION

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

■ Pages **160**

■ Published in **September 2025**

### Una mujer a quien amar

[A Woman to Love]

*A novel to love about a woman to love.*

This book has two central characters, Olga and the author. They met when they were very young, Olga was nineteen and Theodor Kallifatides was a few years older. 'I don't know why, but the first word that comes to mind when I remember meeting Olga is "full stop". A black full stop. She came into the large living room, said nothing, stood to one side as if the rest of us were a sentence and she was the full stop at the end of it.' That was how a friendship began which would last for more than three decades. It survived loves and heartbreaks, divorces and passions, long periods of distance and hard work.

One day Olga calls her friend because she wants to see him. She will tell him that she is suffering from an incurable disease. In this simple yet profound book, Theodor Kallifatides raises a memorial to his friend. He recounts the memories, encounters, feelings and reflections that their relationship has awakened in him over the years, especially during Olga's illness. Sometimes he is moved to tears, and sometimes he cannot stop laughing.

A beautiful book written in Kallifatides' trademark pure and captivating language.

## The Greek Trilogy



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**Feltrinelli-Crocetti** Italian  
**Patakis** Greek

**First translations:** Denoël (French, 1977); Rodhos (Danish, 1990); Meulenhoff (Dutch, 1979); Cappelen (Norwegian, 1975); Doubleday & Co (English, 1977); Kirjayhtymä (Finnish)

Manuscript in Swedish, Spanish, Catalan and English.

- Pages **224**
- Originally published in Albert Bonniers (Swedish) as *Bönder och herrar* (1973) ■ Publication in Spanish **March 2024**

### Campesinos y señores

[Peasants and Masters]

*The first book in Kallifatides' trilogy is a choral tale in which humor is a sociology and a critique.*

This novel is about the life in Jalós, a Greek village near Sparta in the southern Peloponnese. The time is 1941–1944. First Mussolini's troops arrive, soon to be replaced by the much more brutal and cruel Nazi army. But the invasions hardly appear as a distant storm. The novelist's gaze, tender, compassionate and full of humour, focuses on the inhabitants of Jalós, who try to survive amidst fear, hunger, acceptance and resistance. These are people who feel very close to us all: the heterodox priest, the pro-German mayor, the baker, the peasants, the socialist teacher, the village idiot and above all the mothers and grandmothers, the real protagonists of Kallifatides' work. The individual destinies appear against the background of an unequal society, that of Jalós and of so many others. The contradictions between peasants and masters, occupiers and common people are many, strong and complicated. All of them create the suspense that hovers over this masterpiece.

Winner of the **2024**  
**Todos Tus Libros**  
**Award** for Best  
Fiction Book

**2026**  
**80 YEARS SINCE**  
**THE OUTBREAK**  
**OF THE CIVIL**  
**WAR IN GREECE**

*A deeply moving novel that, from small lives, tells the importance of life.*

\_Juan Gaitán, El Periódico

*The first chapter of the novel alone is simply masterful. As if it were a Fellini film, somewhere between comical and happy and nonsensical joy.*

\_Mercedes Monmany, ABC Cultural

*Kallifatides displays some of the novelist's most precious and rare virtues, all implicit in every paragraph: naturalness [...], erudition, lightness, brutality and tenderness, comedy and tragedy. And humor envelops everything, but it is never frivolous.*

\_Alberto Gordo, La lectura

*A masterpiece.*

\_Tommaso Pincio, Il venerdì di Repubblica

*When we close the novel, we are left with the desire to read the sequel, that is, the second volume, as soon as possible. As was the case with the popular novels of yesteryear. An effect that the wise Kallifatides surely had foreseen.*

\_Melania Mazzucco

Swedish Arts Council GRANTS for publishing Swedish literature abroad. Click [here](#) for information.



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RIGHTS SOLD TO  
**Feltrinelli-Crocetti** Italian  
**Patakis** Greek

Manuscript in Swedish, Spanish and Catalan.

- Pages **224**
- Originally published in Albert Bonniers (Swedish) as *Plögen och svärdet* (1974)
- Publication in Spanish **May 2024**

### El arado y la espada

[The Plow and the Sword]

*Jalós residents can breathe a sigh of relief after the arrival of the British army and the end of the Second World War. But the relief does not last long. With a magnificent rendering of the historical moment, this novel is a collection of hope and lost opportunities.*

In the post-war vacuum, the fascists take power and groups of partisan resistance fighters, who have already fought against the Nazis, confront them. Cruel and bloody settlements will once again divide the Greek people in the chaotic years of 1944–1947. The family of Minos, the child protagonist of the trilogy, emerges in the foreground: grandfather Stelios, the endless storyteller and anecdote-teller, the teacher released from Nazi prisons who can finally be reunited with his family, Minos and his first love for a Jewish girl, Rebecca, the older brothers, who flee to the mountains to join the resistance against fascism, and the mother, whose courage and fortitude support them all. All the characters intertwine, winners and victors, quarrelsome and peaceful, thinkers and activists, as part of a town where the balance has been broken. In *The Plow and the Sword* everything is so human, everything becomes so tender and so hurtful, thanks to Kallifatides' masterful storytelling, as if seeing everything from a bird's eye view.



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RIGHTS SOLD TO  
**Feltrinelli-Crocetti** Italian  
**Patakis** Greek

Manuscript in Swedish, Spanish and Catalan.

- Pages **232**
- Originally published in Albert Bonniers (Swedish) as *Den grymma freden* (1977)
- Publication in Spanish **October 2024**

### Una paz cruel [The Cruel Peace]

*In the last novel in this trilogy, the war is over. But how to rebuild life amidst the ruins of a 'cruel peace'? The suffering and hope of a broken but indomitable Greece is presented in this novel as one of our most lasting, humane documents of devastated postwar Europe.*

The partisans have capitulated to the royal army, and the time has come to re-educate the Greeks in the old traditions, as faithful Christians and true patriots. Minos' family is forced to leave Jalós and move to Athens. The father has lost his job: he cannot teach because of his socialist past and the family lives in penury. The mother becomes the sole breadwinner. The brother is one of the thousands of "losers" who have been imprisoned. Poverty and repression against a different ideology continue. But life goes on and Minos awakens to adolescence and contradictions. He experiences the rebelliousness of having to pay for the mistakes of adults and having to suffer their miseries. Although the memory of his first love, the Jewish girl, Rebecca, is still alive, new love experiences take hold of him. Post-war Athens is the backdrop against which life persists, burlesque and moving, to offer us the end of a human fresco of captivating vivacity.

*Kallifatides radiates an aura of kindness and wisdom that he is capable of pouring into novels of emotive simplicity that keep, indeed, the aroma of oral narrations.* \_Andrés Seoane, El Mundo.



## RIGHTS SOLD TO

**Other Press**

English (OPTION)

**Patakis** Greek**Crocetti** Italian**Maldoror** TheatreAdaptation (Greek - [Eler Theatre](#), premiere April 2024!)

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

■ Pages **240**■ Published in **March 2022****Timandra** [Timandra]

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

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

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

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

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in Spanish

*“The right-wingers called my mother a whore because my father was a socialist. That's why I wrote Timandra. I would not have been able to write it without feeling the continuous undervaluation and denigration of women.”*

— Kallifatides and why writing *Timandra*

*It's all there, in Timandra, a great human voyage, a tribute to classical Greece, origin and end.*

— Diari Ara

*As Alcibiades said, ‘Life is just life!’, but with books like Timandra and authors like Kallifatides, life is much better.*

— Zenda

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Portuguese Portugal

Manuscript in Swedish, Spanish, Catalan, Greek and English.

■ Pages **176**■ Published in **September 2020****Madres e hijos** [Mothers and Sons]

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

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

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

Click on the image to check out the English edition



*[A] wise and gently funny memoir.*

— The New Yorker

*The kind of book that reverberates for the reader long after it's read... [Kallifatides's] elegant and evocative writing is a moving meditation on the poignancy of loving an aging parent while the opportunity still presents itself.*

— Shelf Awareness

*A stunning ode to mother and motherland alike.*

— Publishers Weekly

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

— Ara

**A Best Book of 2024 by**

The New Yorker

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**Patakis** Greek  
**Sprotin** Faroese **BLUM**  
 Serbian

Manuscript in Swedish,  
 Spanish, Catalan, Greek  
 and English.

■ Pages **176**

■ Published in  
**February 2020**

**El asedio de Troya** [The Siege of Troy]

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

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

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

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



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**Across** Korean  
**Quetzal** Portuguese  
**Patakis** Greek **Fenix**  
**PH** Arabic

Manuscript in Swedish,  
 Spanish, Catalan, Greek,  
 English and Italian.

■ Pages **160**

■ Published  
 in **May 2019**

**Otra vida por vivir** [Another Life]

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

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

**Cálamo**  
**Extraordinario**  
**Award**  
 for best translation  
 in Spanish

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 in Spanish

**Charming**

\_Times Literary Supplement

*This is a masterpiece that deserves many readers.*

\_Stefan Jonsson, Dagens Nyheter, Sweden

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

\_Svenska Dagbladet

*Traveling in his mind, Kallifatides produces a restless and thought-provoking read.*

\_World Literature Today

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

\_Mario Vargas Llosa

**WHY PUBLISH KALLIFATIDES**

He is one of the most prominent contemporary European voices. As a thought on existence, Kallifatides delves into experiences from his family environment, exile and longing, women, love, war, ageing and more, with sublime narrative skills and expressive power. In Spain and Latin America, in particular, Kallifatides has been an amazing discovery and quickly became a bestselling phenomenon thanks to the recent publication and for the first time of many of his books *Timandra*, *Mothers and sons*, *The past is not a dream*, *The Siege of Troy* and *Another life*, among others. Straddling his native country and Sweden -where he is a prestigious and award-winning figure-, at the age of 86, Kallifatides today lives with surprise and happiness the rebirth of his work and enjoys, like a young man, new literary tours and festivals in which to share it with his thousands of readers. We would not hesitate to suggest to any publisher to follow our experience, and also to enjoy Kallifatides everlasting literature and all the beautiful and exciting things that magically grow around him.

**WHY DO WE LOVE HIS WORK**

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

**Marketing and Publicity Tips**

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



Czech Republic  
**GUEST OF HONOR**  
Frankfurt Book Fair 2026  
With *Radka Denemarková* as a prominent author of the delegation.

### Radka Denemarková

Born in 1968 in the midst of the Prague Spring, she is considered by many to be the most important contemporary Czech author and the strongest voice of her generation. She studied German and Bohemian literature at Charles University and received her doctorate in 1997. She conducted research at the Institute of Czech Literature of the Academy of Sciences of the Czech Republic and worked as a dramaturgical consultant at the Divadlo Na Zábřadlí Theater. Thanks to her impressively versatile oeuvre, she is the only four-time winner of the prestigious Magnesia Litera literary prize, having received it in four different categories: for her second and most widely translated novel, *Peníze od Hitlera* (*Money from Hitler*, 2007); her narrative documentary of the life of the distinguished, tragically deceased theatre director Petr Lébl (2009); her translation into Czech (2011) of Herta Müller's 2009 prose *Atemschaukel*; and for her most ambitious novel *Hodiny z olova* (*Hours of Lead*) set largely in contemporary China. She is also an awarded translator of German literature, of authors such as Herta Müller and Michael Stavaric. Her works of fiction are attempts to uncover – in narrative prose marked by a distinctively poetic style – the key nodes of power and inequality in human relationships, intimate as well as political. Much of his work can be inscribed in the sophisticated linguistic tradition of social criticism. She has been translated into more than twenty languages. *Cokoládová krev*, her last novel, considered one of the most strange and controversial books published in the Czech in the last decade, has become a best-seller.

#### TITLES OF THE AUTHOR IN GALAXIA GUTENBERG

**2015** El dinero de Hitler (*Peníze od Hitlera*, *Money from Hitler*)

**2019** Contribución a la historia de la alegría (*Příspěvek k dějinám radosti*; *Contribution to the History of Joy*)

**2025** Sangre de chocolate (*Čokoládová krev*; *Chocolate Blood*)

#### FORTHCOMING

**2026** Horas de plomo (*Hodiny z olova*; *Hours of Lead*)

*My books are a fishbone stuck in the throat, not an after-dinner dessert.*

\_Radka Denemarková

*Radka Denemarková's prose is a magic mirror, that is, one that shows both what is visible and what is hidden, pushed into the depths of collective oblivion, painstakingly swept under the rug.*

\_Olga Tokarczuk

*Denemarková is undoubtedly the most important writer in the Czech Republic today – razor sharp, debunking and incorruptible.*

\_Michael Stavaric, Die Presse

*Denemarková can be seen as the Czech Elfriede Jelinek. She is equally provocative and unblinded by ideology, breaking down taboos and setting the direction of contemporary literature.*

\_Andreas Breitenstein, Frankfurter Allgemeine Zeitung

*No one has as strong a voice in contemporary Czech literature as Radka Denemarková.*

\_Seznam Zpravy, Jonás Zboril

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LANGUAGE AND  
POETRY  
2024

#### AWARDS & HONOURS

- \* 2007 Magnesia Litera Award for best prose of the year for *Money from Hitler*
- \* 2008 Magnesia Litera Award for the best book of the year in journalism for *Death, Thou Shalt Not Fear or The Story of Petr Lébl*
- \* 2009 Finalist Josef Škvorecký Award for *Death, Thou Shalt Not Fear or The Story of Petr Lébl*
- \* 2009 Shortlisted Angelus Award, Poland, for *Money from Hitler*
- \* 2011 Shortlisted Josef Škvorecký Award for *Kobold*
- \* 2011 Usedomer Award for Literature for *Money from Hitler*
- \* 2011 Magnesia Litera Award for the best translation of the year for Herta Müller's *Atemschaukel*
- \* 2012 Georg Dehio Book Prize for *Money from Hitler*
- \* 2012 Shortlisted Czech Book Award for *Kobold*
- \* 2015 Shortlisted Czech Book Award for *A Contribution to the History of Joy*
- \* 2016 Wald Press Award
- \* 2018 Awarded Honorary Writer of the City of Graz
- \* 2019 Magnesia Litera Award as Book of the Year for *Hours of Lead*
- \* 2019 Spycher Literature Award Leuk, Switzerland, for *A Contribution to the History of Joy*
- \* 2022 Literary Award of Styria for *Hours of Lead*
- \* 2022 Der Brücke Berlin-Prize for *Hours of Lead*
- \* Member of the German Academy for Language and Poetry 2024
- \* 2024 Franz Kafka Prize by the (ÖGfL), Odradek Book Prize for *Hours of Lead*
- \* 2024 European Tolerance Award

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Manuscript in Czech, Spanish and German. English sample translated by [Alex Zucker](#) available. French sample available.

- Pages **548** (Czech)
- Published first in Czech **December 2023** as *Čokoládová krev*
- Published in Spanish in **March 2025**

**NEW!****Sangre de chocolate**

[Čokoládová krev; Chocolate Blood]

*The beat is set by the railroad. A train travels back and forth through the 19th century. As the ride progresses, the action outside the windows becomes more and more focused, and take us back to the burning realities that still concern and mark us.*

The train passes through the nineteenth century and heads towards us. John D. Rockefeller (1839-1937), once the richest man in the world, discovered the power of oil, and that having power means having the right to want anything. The French writer with the male pseudonym George Sand (1804-1876) discovered she could be the freest woman in the world, smoke a pipe, love and betray men and women. And create. And what about the Czech writer Božena Němcová (1820-1862)? She's got a man, a husband of sorts, four kids, as well as a wolf's hunger and a huge talent. Around her there is a nation that neither helps nor forgives. And she also has a desperate need for freedom and writing despite it all.

Radka Denemarková's essential and multi-layered novel confronts the lives of these three people in short episodes, not for their sake or for the sake of History, but for the sake of the crucial themes of our times, which have recurred in various forms ever since - the freedom of women, the ruthless power of money and the invisibility of poverty, the greatness of the world and the smallness of one nation... and the importance of art.

*In Denemarková's case, the Nobel Prize would settle countless outstanding debts. [...] With the highly peculiar literary locomotive that proposes in Chocolate Blood she majestically brings order, dissects, and crushes everything that suffocates the present, starting with turbo-capitalism and the dangerous behavior of the oligarchs who rule today.*

\_Laura Fernández, El País

**2024 European Tolerance Award**

*Chocolate Blood is one of the most important books this year.*

\_Jirí Lojín, Vasiliteratura

*Denemarková creates a complex framework in which the 19th and 21st centuries intersect, like trains coming and going. It is a battle for history. It is a struggle for women to survive in the face of male supremacy, nationalism and capitalism. Ultimately, it's about freedom: the freedom to be who you want to be and to create.*

\_Juan Jiménez García, Détour

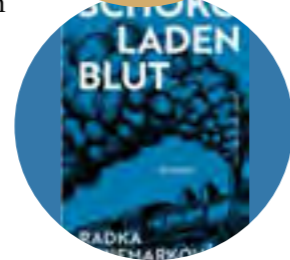
*This is an incredibly great, powerful and in many ways exceptional book, in which Denemarková once again proved how important an author she is to the current literary scene.*

\_Czech tv.

*I can't rate it other than ten out of ten, you must definitely read this book.*

\_Tatiána Kročková, Kultura 21.

Click on the image to check out the German edition



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Manuscript in Czech, Italian and German. Reading report available in German. English sample translated by Julia Sherwood available.

- Pages **752** (Czech)
- Published first in Czech in **2018** as [Hodiny z olova](#)

**FORTHCOMING**Spanish Edition  
March 2027**Horas de plomo**

[Hodiny z olova; Hours of Lead]

*A lyrical and prodigious must-read novel to understand today's China. Although perhaps what we will learn most about is about Europe.*

Beijing is the place of longing for a group of Europeans who come to China to find themselves and take their lives in new directions. A businessman with his wife and teenage daughter; a Russian diplomatic; a writer; an American student of calligraphy and many other naive little heroes and anti-heroes... But there are rigid limits to the possibilities for personal development in the communist country. Encounters with Chinese dissidents test their values and bring them all to a dramatic turning point in their lives. At the center of this group is a writer who is committed to democratic values and who becomes a moral guide for a Chinese student. Their joint reading of philosophical texts eventually encourages the young woman to engage in political resistance, with fatal consequences. Following an exceptionally original narrative structure of a distinguished poetic language, we become witnesses that something essential is breaking down and turning in the lives of all, as in our own. The old world of Europe is gone, and no one knows what is coming. And, just as each character in the novel goes through an extreme situation, an existential and personal experience, all of us also experience our "hour of lead".

*Radka Denemarková has joined the ranks of those who can be expected to win the Nobel Prize for Literature.*

\_Daniela Strigl, Austrian literary critic

**Magnesia Litera 2019****Literature Prize of Styria 2022****Brücke Berlin-Award 2022****Longlisted Buecher Frauen Literatur Preis 2023****Austrian Franz Kafka Prize 2024**

by the Austrian Society of Literature (ÖGfL) in the category **Odradek Book Prize**

*Introspection and a birds-eye view, an allegory of our times that is also sophisticated and nuanced; not a single character in the book is a cardboard cut-out, but rather almost a novel in their own right.*

\_Marko Martin, Die Welt

*A colossus of a book that encompasses worlds.*

\_Berliner Zeitung

*Hours of Lead is a thoroughly politically engaged book. The author's ability to translate such an unabashedly literary commitment into a highly poetic language and original form makes her one of the most exciting contemporary writers around.*

\_Die Furche



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Manuscript in Czech, German, Spanish, Italian and English.

■ Pages **334**

■ Published first in Czech in **2014** as [Příspěvek k dějinám radosti](#)

### Contribución a la historia de la alegría [Příspěvek k dějinám radosti; A Contribution to the History of Joy]

*A definitive literary elegy for all women victims of sexual violence.*

The body of a wealthy middle-aged businessman is found in his luxurious villa in Prague. At first everything points to suicide, but his young widow denies the possibility. The investigating policeman follows a clue that leads him to a house on Petrin Hill, where three elderly women live: a yoga instructor, a film director and a creative writing teacher. One day when the three women have gone out, the policeman snoops around in the basement of the house and finds a vast archive with documents from World War II. What does the possible murder of the businessman have to do with the three women and those documents, most of them about rape and abuse cases? Disguised as a crime novel and combining fact and fiction, reader will discover and never forget the history of three almost invisible old women who engaged in righting the “raped century”, taking revenge for unpunished crimes. Radka Denemarková’s novel is a passionate denunciation of all forms of violence against women, at any time and in any place. Once again, the author pushes us to reflect on the human condition and the roots of evil.

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*Cruelly unforgiving, but far from heartless, heavily metaphorical, but far from ham-fisted, formally perfect, but far from futilely formalistic. Radka Denemarková’s new prose work, A Contribution to the History of Joy, is an admirable work, a small miracle of literature.*

—Katerina Kirkosová, h7o.cz

*Radka Denemarková has succeeded in presenting a disturbing, highly political and at the same time poetically condensed novel.*

—Die Furche

**Spycher Leuk Literature Award 2019**

**HC Artmann Award**

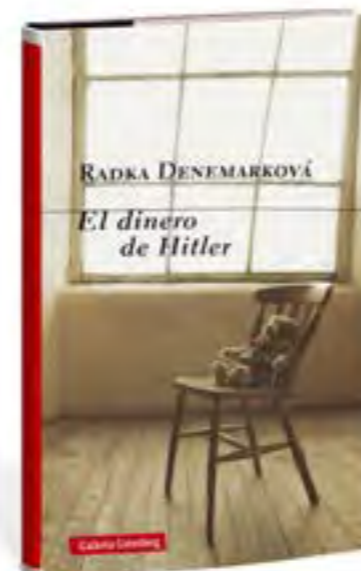
**Shortlisted Magnesia Litera 2015**

*Rape is a difficult subject for a novel, but Denemarková can handle it. She is as tenacious as a bulldog.*

—Die Furche

*The crime thriller is only a pretext for brilliantly crafted and intricately ramified reflections on universal violence against women*

—Franz Hass, NZZ



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Manuscript in Czech, German, Spanish, Italian and English

■ Pages **248**

■ Published first in Czech in **2006** as [Peníze od Hitlera](#).

### El dinero de Hitler

[Peníze od Hitler; Money from Hitler]

*One of the great European novels of recent years turned to a bestseller and considered by many as a modern classic on the Holocaust. Translated into twenty languages so far, Money from Hitler -and its memorable Gita Lauschmonová- achieved a life of its own and has grown into various literary and social contexts, still enlightening us about the polarity of victim and perpetrator.*

A grotesquely dark story, in which hope may not exist at all after all the suffering that has been inflicted. A panopticon in which the fate of a 16-year-old Jewish girl, Gita Lauschmanová, unfolds in two temporal stages, the summer of 1945 and the summer of 2005. Gita Lauschmannová returns to her home in the Sudetenland region of Czechoslovakia after having survived the extermination at Auschwitz where her parents and older sister were killed. When she opens the door of her former home, she finds a family sitting at the dinner table telling her that this is their home, and also that she has no business there. Gita gradually discovers that not only is she homeless, but that the oppression and barbarism is far from over. Orphaned and poor and with nowhere to return to, for Gita life is no longer a matter of good and evil but of pure survival. Sixty years later, Gita returns to her home village. The time has come to demand justice. Her arrival upsets her former neighbors. Because everyone has something or a lot to hide. So does Gita.

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**Magnesia Litera Award 2007**

**Shortlisted Angelus Prize 2009**

**Usedomer Literaturpreis Award 2011**

**Georg-Dehio-Buchpreis 2012**

**Shortlisted Kulturhuset Stadsteatern International Literary Prize 2017 (Sweden)**

*The recreation of all-consuming evil turned into a literary masterpiece.*

—Milena Nyklová, Naše rodina

*Radka Denemarková’s novel Money from Hitler is horrifying. Too grotesque, I might say, were it not for the fact that the world she depicts was just that.*

—Göteborgs-Posten

*A great, dark, topical theme with the profundity of classical drama.*

—Magnesia Litera Award, jury’s reasoning



### Edurne Portela

PhD in Hispanic Literatures from the University of North Carolina-Chapel Hill (USA). She was a full professor of Literature at Lehigh University (Pennsylvania) until 2015. In the context of her research, she has published a number of articles as well as the essay *Displaced Memories: The Poetics of Trauma in Argentine Women Writers*. In 2016, she published *El eco de los disparos: Cultura y memoria de la violencia*, an essay where she presented culture as a tool to resolve the violent past of the Basque Country. Her first novel, *Mejor la ausencia* (2017) was awarded Best novel of 2018 by the Guild of Madrid Booksellers and Letterature dal Fronte - Cittá di Cassino international prize 2021. It was followed by the novels *Formas de estar lejos* (2019), *Los ojos cerrados* (2021), awarded with the Euskadi Prize 2022 as best novel in Spanish and *Maddi y las fronteras* (2023). She is a regular contributor to the main newspapers in Spain. Her last novel is *Una belleza terrible* (2025), written jointly with José Ovejero.

\* Euskadi Prize 2022 for Best Novel in Spanish

#### TITLES OF THE AUTHOR IN GALAXIA GUTENBERG

- 2009** *Displaced Memories: The Poetics of Trauma in Argentine Women's Writers*
- 2016** *El eco de los disparos (The Echo of Shots)*
- 2017** *Mejor la ausencia (Absence is Better)*
- 2019** *Formas de estar lejos (Ways of Not Being There)*
- 2021** *Los ojos cerrados (With Eyes Closed)*
- 2023** *Maddi y las fronteras (Maddi)*
- 2025** *Una belleza terrible (A Terrible Beauty) - coauthored with José Ovejero*

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

—Edurne Portela



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**Voland** Italian

**Diwan** Arabic

Manuscript in Spanish. [English sample translated by Katie Whittemore](#) available.

- Pages **340**
- Published in **March 2025**

### **Una belleza terrible** [A Terrible Beauty]

*A fascinating novel based on the true story of the chameleon-like and elusive figure of Raymond Molinier and a group of revolutionaries from Leon Trotsky's circle, mostly all of them women, secondary characters in the history books who nevertheless lived through major events of the 20th century at the very forefront. A Terrible Beauty is also a revealing insight of its authors, Portela and Ovejero, their joint writing, their doubts and reflections on the value of human life and the search for social justice.*

This novel rescues the contradictory experiences and lives of Raymond Molinier, Jeanne Martin des Pallières, Vera Lanis, Jean van Heijenoort, Elisabeth Käsemann and many other Trotskyist militants from the folds of history. Of humble or aristocratic origin, workers or intellectuals, they shared their struggles and their intimacy while putting their lives at the service of the revolution to transform a world that seemed unjust to them. After Trotsky's death in Mexico, Molinier becomes a British secret agent and ends up in Peronist Argentina, where he fights in the shadows to get the ideals of a workers' revolution. From his humble origins in Paris, in his odyssey, Molinier seduces several women whom he enlists to his cause, some of which will end up persecuted, tortured and murdered. Molinier subordinates everything to the workers' struggle and to his own survival. In this tide of individual and collective tragedies, Portela and Ovejero bring to life an ambitious and intimate book. They appear in its pages to share with the reader the challenges of telling a story full of secrets so buried in oblivion that only fiction can bring them back to life.

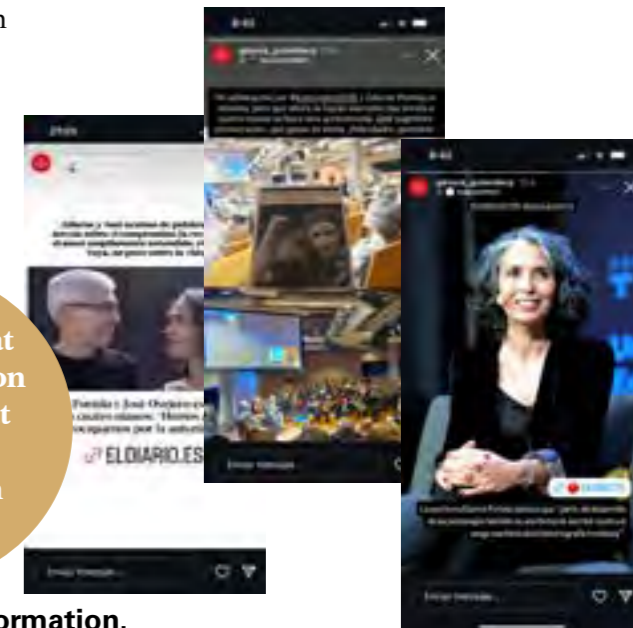
A full house at the presentation of the novel at the auditorium of Fundación Telefónica

COAUTHORED - Portela & Ovejero

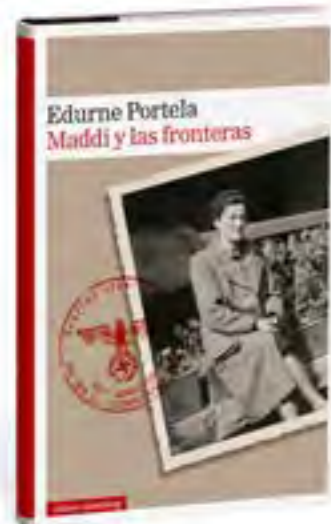


### About José Ovejero

Born in Madrid (1958), he has lived most of his life outside Spain, mainly in Germany and Belgium, and has written poetry, essays, travel books, short stories and novels. In all these areas, his work has won awards such as the Ciudad de Irún Poetry Prize in 1993 for *Biografía del explorador*; the 1998 Grandes Viajeros Prize for *China para hipocondríacos*; the 2005 Primavera Novel Prize for *Las vidas ajenas*; the 2010 Gómez de la Serna Prize for *La comedia salvaje*; the 2012 Anagrama essay prize for *La ética de la crueldad*, the 2013 Alfaguara novel prize for *La invención del amor* and in 2023 he received the XVIII Premio Dulce Chacón de Narrativa Española for his short-stories collection *Mientras estamos muertos*. He enjoys exploring new narrative territories as in his praised novels *Los ángeles feroces* (2015), *La seducción* (2017), *Insurrección* (2019), *Humo* (2021) and *Vibración* (2024), all published in Galaxia Gutenberg.



Etxepare Euskal Intitut GRANTS available. [Click here](#) for information.



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**Liana Levi** French**Voland** Italian

Film &amp; TV series rights

**La Claqueta & Amania**

Films film &amp; TV series rights

Manuscript in Spanish, French and Italian. English and German samples available.

- Pages **248**
- Published in **March 2023**

### Maddi y las fronteras

[Maddi]

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

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

Click on the image to check out the French edition



Almost  
**20,000**  
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### Shortlisted New Spanish Books

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

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

\_La lectura

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

*Maddi is a novel of borders, a novel within borders, revolving around a unique character. An exceptional novel!*

\_France Culture

*A feverish finale of deeply moving poetry.*

\_La Vie

*Anchored in a rich historical context, this story is a beautiful and moving portrait of a free, progressive, courageous woman who defends her values and goes to the end of her ideas.*

La Dépêche du Midi

*A novel that brings to life a heroine of the Resistance.*

\_Sud Ouest



RIGHTS SOLD TO

**Liana Levi** French**Voland** Italian**Sel Yayıncılık** Turkish

Manuscript in Spanish, French and Italian. English and German samples available.

- Pages **206**
- Published in **March 2021**

### Los ojos cerrados [With Eyes Closed]

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

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

*Between premonitions, nightmares, wolves and full moon, a novel that enters through the bones, speaks of the power of intuition, of the connection with others. An ascending, material, full-bodied writing, which hardly allows itself to be polished.*

\_L'Espresso

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

\_Público Diario

**EUSKADI PRIZE 2022**  
for Best Novel in Spanish

*Edurne Portela is unparalleled in her ability to express [the savagery of men] with a rough and captivating language.*

\_Télé Z

*Georges Bernanos would have applauded the poetically tragic style of the novelist.*

\_La Marseillaise

*The scars of the Spanish Civil War are recounted with great poetry by Portela, who explores the shame and guilt of people.*

\_Version Femina

*A political and poetic novel of great power.*

\_Baz'art

*Con gli occhi chiusi is a pearl of rare beauty for delicacy and at the same time violence.*

\_La Stampa



RIGHTS SOLD TO

**Lindau** Italian**Sel Yayıncılık** Turkish

Manuscript in Spanish or Italian. English sample translated by Tim Gutteridge available.

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

**Mejor la ausencia** [Absence is Better]

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

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

**Best Novel 2018 by Madrid Booksellers**

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

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

—El Español

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

—Zenda



RIGHTS SOLD TO

**Lindau** Italian

Manuscript in Spanish or Italian. English sample translated by Tim Gutteridge available.

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

**Formas de estar lejos**

[Ways of Not Being There]

*A journey through a traumatic and psychologically abusive relationship.*

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

**Etxepare Euskal Intitut GRANTS available.**

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

—El Periodico

**WHY PUBLISH EDURNE PORTELA**

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

**WHY DO WE LOVE HER WORK**

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

**Marketing and Publicity Tips**

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



### Monika Zgustova

Born in Prague, Monika Zgustova has lived in Barcelona, Spain, since the 1980s. Translator, writer and journalist, has collaborated with various national and international newspapers. She has also translated more than sixty Czech and Russian works into Catalan and Spanish; among these are feature the works of Bohumil Hrabal, Jaroslav Hašek, Václav Havel, Milan Kundera, Anna Ajmátova and Marina Tsvetáieva. She is the author of fifteen books, including novels such as *La mujer silenciosa*, considered one of the five best novels of the year in Spain, *La noche de Valia*, winner of the 2014 Amat-Piniella Award and the celebrated *Soy Milena de Praga*, on the figure of Milena Jesenská; and praised nonfiction titles such as *Vestidas para un baile en la nieve*, counted among the 75 Notable Books in Translation by World Literature Today. Her work has been published into ten languages, including English, German and Italian, and will soon appear in Romanian and Arabic. She has written two plays.

\* City of Barcelona Award \* Ángel Crespo Prize \*  
Cálamo Award \* Mercè Rodoreda Award

#### TITLES OF THE AUTHOR IN GALAXIA GUTENBERG

- 2014** Los frutos amargos del jardín de las delicias (The Bitter Fruits from the Garden of Earthly Delights)
- 2016** Las Rosas de Stalin (Stalin's Roses)
- 2018** La intrusa (The Intruder)
- 2019** Vestidas para un baile en la noche (Dressed for a Dance in the Snow)
- 2019** Un revólver para salir de noche (A Revolver to Carry at Night)
- 2022** Nos veíamos mejor en la oscuridad (We Saw Each Other Better in the Darkness)
- 2024** Soy Milena de Praga (I'm Milena from Prague)
- 2026** La traductora de Haikus (The Haiku Translator)

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

—Monika Zgustova



RIGHTS SOLD TO  
**Argo Czech**

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

■ Pages **288**

■ To be published in Spanish  
in **March 2026**

### La traductora de haikus

[The Haiku Translator]

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

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

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

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



READ AN EXCERPT FROM THE FOREWORD TO  
*The Haiku Translator* written  
especially by award-winning writer  
Radka Denemarková

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

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

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

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



## RIGHTS SOLD TO

**Elliot** Italian  
**Trei - Anasi** Romanian  
**Euromedia - Ikar** Czech  
**Disput** Croatian

## OPTION

**Other Press** English

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

- Pages **148**
- Published in **February 2024**

## Soy Milena de Praga

[I am Milena from Prague]

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

This is the story of Milena Jesenská, known to many as “Kafka's friend.” Those months of romantic and intellectual relationship marked both their lives, and above all, for Milena, nothing was ever the same again: her confidence in herself, in her writing, in her political stance in defense of feminism and democracy, and in her bold opposition to Hitler's regime changed. Obviously, Milena was much more than one of Kafka's dearest friends: she was a journalist, translator, writer, and an active member of the intellectual elite that could be found in the cafés of Vienna alongside Musil, Kraus, Werfel, and Broch. She was a member of the resistance when Nazi troops invaded her country, Czechoslovakia. Milena rebelled against the traditional order her father wanted to impose on her, against her husband's demands in their marriage, against the secondary role assigned to women in newspaper offices and in the world of work. And she was a generous lover, opposed to any limits imposed on love.

Based on her writings and the testimonies of those who knew her, Monika Zgustova reconstructs the story of this courageous and charismatic woman, restoring her complete identity and paying tribute to all those women who, in the tragic 1920s and 1930s, dedicated their lives to the struggle for women's dignity.

*Monika Zgustova has created a unique voice, that of a woman who struggled against all the restrictions of her time. Milena's voice never wavers, and it captivates us.*

\_Berna González Harbour, El País

*A magnificent novel.*

\_Andreu Navarra, Zenda

*Zgustova gives voice to Milena in the first person in a work*

*in which the documentary basis becomes a narrative fascinating from which emerges a free and courageous woman in search of her own way.*

\_Carmen R. Santos, ABC

*Monika Zgustova, narrator extraordinaire, gives voice in her magnificent novel to a key figure in European culture: Milena Jesenská, fervent feminist and courageous activist of the anti-Nazi resistance.*

\_Mercedes Monmany

*Zgustová's novel allows us, through the filter of literary fiction, to shake off the crystal ball for a moment and observe Milena in full light.*

\_Alessandro Catalano, La Repubblica



## RIGHTS SOLD TO

**Argo** Czech

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

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

## Nos veíamos mejor en la oscuridad

[We Saw Each Other Better in the Darkness]

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

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

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

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



## WHY PUBLISH ZGUSTOVA

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

## WHY DO WE LOVE HER WORK

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

## Marketing and Publicity Tips

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



RIGHTS SOLD TO  
**Other Press** English  
**Odeon** Czech  
**Arab** Éter  
**Italian** Elliot Edizioni

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

- Pages **150**
- Published in **September 2019**

## Un revólver para salir de noche

[A Revolver to Carry at Night]

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

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

**Booksellers Suggested Novel 2019**

**Shortlisted New Spanish Books 2022** - German Portal



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

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

*And the revolver in Véra's purse . . .*

Click on the image to check out the English edition



**A provocative take on an intriguing marriage.**

\_Kirkus Reviews

**A literary delight [...] This is just the kind of novel I love**

\_Sarah McCoy, New York Times, USA Today, and bestselling author of *The Baker's Daughter*

**A fearless, intimate portrait of the Nabokovs' complicated marriage and creative partnership, this is historical fiction at its finest.**

\_Whitney Scherer, author of *The Age of Light*

**What a fascinating, intimate look into the complex marriage of Nabokov and Véra, the woman not only behind the man but making the man. I couldn't put it down.**

\_Jeanne Mackin, author of *Picasso's Lovers*



RIGHTS SOLD TO  
**Other Press** English  
**Argo** Czech  
**Ninawa** Arab  
**Polish** Znak  
**Romanian** Polirom

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

- Pages **272**
- Published in **July 2019**

## Vestidas para un baile en la nieve

[Dressed for a Dance In the Snow]

*Interviews with female intellectuals who survived the Gulag.*

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

RIGHTS IN ROMANIAN RECENTLY SOLD

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

\_New York Journal of Books

**Cálamo Award 2017**

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

**New York Times**

**Globetrotting Selection 2020**

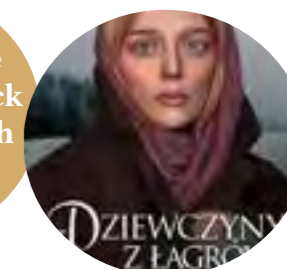
**Shortlisted New Spanish Books 2021** - Suggested for Translation into German

**10,000+ COPIES SOLD**

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

\_The Jerusalem Post

Click on the image to check out the Polish edition





**10,000+  
COPIES SOLD**

Manuscript in Spanish and Catalan. English sample available.

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

### **La intrusa** [The Intruder]

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

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



RIGHTS SOLD TO  
**Odeon** Czech  
**N2** Russian

Manuscript in Spanish, Catalan or English.

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

### **Las rosas de Stalin** [Roses from Stalin]

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

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

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



RIGHTS SOLD TO  
**Odeon** Czech  
**Európa Könyvkiadó** Hungarian  
**Suhrkamp Verlag** German  
**Wydawnictwo Dolnoslaskie** Polish  
**Hena Co** Croatian

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

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

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

*The first and most published biography of Bohumil Hrabal.*

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

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

## **Amat-Piniella Award 2014**

RIGHTS SOLD TO  
**Hena Co** Croatian

Manuscript in Spanish and Catalan. English sample available.

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

### **La noche de Valia** [Valya's Night]

*A journey through a traumatic and psychologically abusive relationship.*

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

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

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



### Jaime Bayly

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

\* Archbishop Juan de San Clemente de Santiago Literary Award 1996 \* Herralde Prize 1997 \* Shortlisted Premio Planeta 2005 \* Three time winner with the regional Emmy Award

TITLES OF THE AUTHOR IN GALAXIA GUTENBERG

2023 *Los genios* (The Geniuses)

2026 *Los golpistas* (Coup Leaders)

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

—Jaime Bayly



THE NEW NOVEL  
BY A WIDELY  
READ AND  
INDOMITABLE  
AUTHOR

Manuscript in Spanish. [English sample translated by Peter Bush available soon.](#)

■ Pages **240**

■ Release: **February 2026**

### Los golpistas [Golpistas / Coup Leaders]

*A critical, sharp, and hilarious look at a turbulent episode in recent Latin American history, which lays bare how power has truly been exercised in Venezuela, one of the most volatile regions in the world, for decades.*

Venezuela, 2002. A group of soldiers storms the Miraflores Palace, captures democratic elected president Hugo Chávez, and demands his resignation. The Venezuelan generals heatedly debate whether to execute Chávez for treason, put him on a flight to Havana or subject him to a summary trial and imprison him for life. Chávez fears for his life. Fidel Castro demands that Chávez be sent to Cuba. Against all odds, the coup fails and Chávez is returned to power by his captors barely 36 hours later. Why? Was it luck on Chávez's side? Or was it the incompetence of the conspirators? Fear of Castro's revenge? Or was it a case of "better the devil you know than the devil you don't"?

Through an ambitious and risky second narrative, *Los golpistas* also works as an absorbing and creatively juicy, yet realistic, X-ray of a model of the Latin American dictator, as represented by Chávez. We witness his journey from provincial obscurity to his dreams of becoming a famous baseball player or popular radio host, his early days at the military academy, and the crucial moment when Fidel Castro "mentally colonizes" him. But what was that decade like in which Chávez went from coup leader to elected president and then to the victim of the shambolic 2002 coup d'état?

*Los golpistas* reveals, with sharp lucidity and biting irony, the political conundrums of those who cling to power at all costs in regimes like Venezuela's, and portrays the inner workings of the military, economic, and religious forces that surround them. An absolutely unmissable novel that illuminates Venezuela while delivering a wickedly good laugh.



READ AN EXCERPT FROM *Los golpistas*  
translated by Peter Bush

*'Fidel, it's Hugo,' said Chávez. 'I'm fucked. There's been a coup.'*

*'I know,' said Castro. 'I've just watched that faggot and a half say you've resigned.'*

*'I haven't, brother!' groaned Chávez. 'It's a lie. I haven't resigned, nor will I ever!'*

*'Don't sign anything!' advised Fidel. 'But if they're going to kill you, sign whatever you must in order to save your life.'*

*Chávez said nothing.*

*'The most important thing is to stay alive,' continued Castro. 'Don't get killed. Sign whatever you have to.'*

*'Agreed, Fidel,' said Chávez.*

*'Don't dream of doing the madness Allende did,' Castro continued. 'Don't sacrifice yourself. Save your life. And ask them to send you to Cuba. I'll be expecting you here.'*

**Don't miss the novel about the most shambolic coup in Latin American history, which provides insight into Venezuela.**

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**Lebada Neagra** Romanian  
**Animus Central** Hungarian  
**Hayat Publishing** Arabic  
**Guangdong People's PH** Chinese  
**Brutal Media (BBC)** film & TV series

Manuscript in Spanish, Italian or German. English sample translated by George Henson available.

■ Pages **240**

■ Published in **March 2023**

**Los genios** [The Geniuses]

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

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

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

**80,000+**  
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*Los genios is one of those novels that people already have an opinion about without even opening it. Leaving this aside, the book, which is excellent, stands up for itself, like good jokes [...] It is the magic of gossip, gossipy realism. And not only for the content, but for the tone. The prose is loaded with lapidary phrases and melodramatic clichés, and so it flies with the lightness of things that are told after midnight in the corridors of a party where the waiter has already passed by several times. 'Se non è vero è ben trovato.'*

\_El Periodico

*A very funny novel, based on true and fictional stories. And a loving yet bold examination of the lives and works of men who were often and at the same time ridiculous machos – and two brilliant writers of the 20th century.*

\_Frankfurter Allgemeine  
Sonntagszeitung

*What Bayly has undertaken in Los genios is the elevation of pure gossip to literary category. This is a stupendous novel.*

\_Alberto Olmos, El  
Confidencial

*Bayly has an irrepressible sense of humor. At every turn he makes us laugh.*

\_Germán Gullón, El Cultural

*An entertaining answer to the question of how this famous friendship could have ended so brutally.*

\_KulturRadio

*A firework display of hilarious scenes, some invented, many true. Highly recommended!*

\_Event Magazin



### Martín Caparrós

Born in Buenos Aires in 1957, Martín Caparrós is a writer and journalist. He studied History in Paris and has lived in Madrid, New York, and Barcelona. He has worked in print, radio, and television journalism, directed literary and culinary magazines, and translated authors such as Voltaire, Shakespeare, and Quevedo. He has received a Guggenheim Fellowship and numerous prestigious awards, including the Planeta, Herralde, and Almudena Grandes novel prizes; the Tiziano Terzani and Caballero Bonald essay prizes; and the Ortega y Gasset journalism prizes, among others. He is the author of more than forty books, many of which have been translated into multiple languages, including Italian, French, German, Portuguese, English, and Polish.

\* Planeta Latin America Award 2004 \* Herralde Novel Prize 2011 \* Konex de Platino Award 2014 \* Caballero Bonald International Essay Prize 2016 \* Tiziano Terzani International Literary Prize 2016 \* Cálamo Extraordinary Award 2016 \* Miguel Delibes National Journalism Prize 2017 \* María Moors Cabot Prize 2017 \* Ítaca Prize 2019 \* Ortega y Gasset Award 2022 \* Archiletras Special Jury Prize for Language 2022 \* Premio Konex 2024 \* International Journalism Prize of the Manu Leguineche Chair 2025 \* José Manuel Porquet Journalism Prize 2025

FORTHCOMING THE RIVAROLA TANGO SERIES

**2026** Todo por la patria (Everything for the Fatherland)  
**2026** Horror de Buenos Aires (The Horror of Buenos Aires)  
**2026** Los suicidios de Gardel (The Gardel Suicides)  
**2026** Ojos que no ven (Out of Sight)  
**2027** La iglesia condenada (The Condemned Church)  
**2027** Viva la muerte (Long Live Death)

*Caparrós is the best in the slippery terrain where things don't fit into their correct moulds.*

\_Laila Guerriero

*Caparrós uses literature to lead us into an inferno made of a reality that we are often too distracted to see.*

\_Roberto Saviano

*Caparrós is the Argentine Balzac. He has done everything, tried everything. He is a rolling voice in an incessant parade, a commitment to infinity.*

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*Caparrós is one of the most ambitious and intelligent writers in our language.*

\_Juan Villoro

*One of the great Spanish-language writers of our time.*

\_Javier Cercas

*Caparrós is an absolutely unique writer.*

\_Enrique Vila-Matas

## The Rivarola Tango Series

NEW!

*The Rivarola Tangos*, one of Martín Caparrós' most beloved literary projects, brings together six crime and political novels set in the richly atmospheric Buenos Aires, featuring an unforgettable investigator: Andrés Rivarola, a young crime reporter with the soul of a tango lyricist, making his way through Argentina's capital in the turbulent 1930s. **Galaxia Gutenberg is proud to publish the full series for the first time simultaneously across Latin America and Spain, and also to represent its worldwide rights.**

Buenos Aires, 1930s. It is the decade in which Borges, Gardel, Evita, García Lorca and Alfonsina Storni all pass through the same streets. Their lives brush against that of Andrés Rivarola, the son of Italian immigrants, a hustler turned crime reporter by accident, drawn irresistibly to the city's music and its violence. In each novel, he is swept into the undertow of real historical events, as coups, conspiracies and betrayals reshape the society around him.

As the years go by throughout the saga, Caparrós unfolds a succession of cleverly crafted intrigues and a gallery of exciting characters, dialogues and scenes from a restless, volatile city in constant crisis, highly creative, and fiercely alive. It is the place of the countless bookshops along Avenida Corrientes, of smoke-laden cafés and cinemas, of milongas and shadowed salons; of underground journeys, clamorous newspaper offices, and dangerous football grounds, all beneath the newly rising silhouette of the Obelisco. Yet above all, shaped by its migratory pulse, we also meet a city steeped in nostalgia, its gaze turned anxiously towards the northern hemisphere, where the rise of Nazism and gathering political darkness foreshadow the catastrophe to come.

So, as we follow Rivarola's adventures, the great city in the process of formation slips in as another character. A city that discovers its myths. And at its heart, Andrés Rivarola—destined to become one of them.

*I am like a luxury gravedigger: one who buries you before thousands upon thousands of people, who summons them to your wake—utterly public—on a poorly printed sheet, with your name on the front page if possible, and, better still, with your photograph staring back at them.* \_Andrés Rivarola, crime reporter



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**Wagenbach** German  
**Einaudi** Italian

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

■ Pages **264**

■ First published in 2019 (Argentina only). **Spanish Worldwide, April 2026**

### Todo por la patria

[Everything for the Fatherland]

*Buenos Aires, 1933. Argentina's most famous footballer, Bernabé Ferreyra of River Plate, vanishes just as a beautiful young woman from Buenos Aires high society is found dead, bled dry. Is there a link between the two? This is fertile ground for the early adventures and investigations of Andrés "Tanguito" Rivarola.*

Andrés Rivarola—a hustler scraping by, a journalist by accident, a devotee of tango lyrics, and, by chance, a friend of the man who supplies the famous footballer Ferreyra with cocaine—sets out to find the answer. His search leads him through the city's many worlds: from the unmissable bar Los 36 Billares and the conventillos to the bookshops of Corrientes, the Café Tortoni, Police Headquarters, the slaughterhouse, and the circles of Jorge Luis Borges and Victoria Ocampo, to the *Crítica* newspaper office. And all this while Rivarola can't help but keep dreaming about Raquel, the woman who drives him crazy and slips away from patriarchal structures.

With a narrative pulse that moves between crime fiction, historical novel, and the poetry of tango, and set against the gathering shadow of fascism, *Todo por la patria* marks not only the birth of a singular and captivating investigator, but also the emergence of a mythology.

*A richly literary project, devoured with the urgency of a television series.* \_Jorge Carrión

*Caparrós is an expert, blessed with a unique writing style.* \_Der Spiegel



FORTHCOMING

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

- Pages **328**
- Forthcoming, **May 2026**

### Horror de Buenos Aires

[The Horror of Buenos Aires]

*Buenos Aires, 1934. Andrés Pibe Rivarola—our reluctant antihero, a hustler turned journalist by accident—has found work on the crime desk of the legendary newspaper Crítica. His editor sends him to a brothel to interview Dorita, a Polish prostitute who may hold the key to a killing. But Dorita is running out of time.*

Dizzy from gin and investigation alike, Rivarola moves between the city's underworld and its cultural circles. What begins as a routine assignment draws him into a labyrinth of blackmail, murder, and moral uncertainty, leading him to the Jewish mafia, Zwi Migdal, and to the murky frontier between police and press.

Along the way, he once again crosses paths with Borges and encounters the great tango composer Homero Manzi, as well as Federico García Lorca, visiting Buenos Aires and seeking his help against a blackmailer. In his search for the truth that might bring justice for Dorita's murder—and for the perfect tango lyric—Rivarola moves through a city shaped by migration, desire, and violence. In the background loom the Patriotic League, the gathering storm in Europe and the rise of Nazism, the Ku Klux Klan, while the shadow of the writer Leopoldo Lugones hangs over it all. And always there is Raquel—elusive, out of reach, so much brighter than him—the femme fatale who unravels him completely.

A thrilling detective novel and a portrait of a society on the brink, marked by the fervour and the horror of Buenos Aires.



FORTHCOMING

Manuscript available in Spanish. English sample available soon

- Pages **N/A**
- Forthcoming, **September 2026**

### Los suicidios de Gardel

[The Gardel Suicides]

*1935. Carlos Gardel dies in a plane crash in Medellín. All of Argentina—and Buenos Aires in particular—mourns his death, while the newspapers seize on the tragedy. Crítica, where our reporter with detective instincts, Andrés Rivarola, works, raises the stakes, claiming that, in the wake of the legendary singer's death, a wave of suicides has swept the country.*

Rivarola sets out to cover the story, tracing the final steps of the suicides, but soon finds himself drawn into a web involving union leaders and workers at a vast meatpacking plant in Avellaneda, where the owners are trying to conceal a series of suspicious deaths. These are times when Argentina is experiencing a deep crisis in its livestock and export sectors, marked by the scandal stemming from the Roca-Runciman Pact signed with the United Kingdom. With the foul-smelling waters of the Riachuelo in the background, the melancholy for Gardel's death wrestles with Rivarola's growing indignation, as he realises he is part of the *Cambalache*, as the most talked-about tango of the moment puts it: nothing more than a pawn in a corrupt system where power always prevails.

As if that were not enough, Raquel, Rivarola's untameable love, begins an affair with a true tanguero—the great composer Homero Manzi—and Rivarola is consumed by jealousy, though he refuses to surrender.



FORTHCOMING

Manuscript available in Spanish. English sample available soon

- Pages **N/A**
- Forthcoming, **December 2026**

### Ojos que no ven [Out of Sight]

*Caparrós triumphs once again in this novel, the fourth in the Rivarola Tango series, with one of his most relevant narrative trademarks: building intrigue as a way of revealing a background (war, corruption, mafia, femicide) that transcends simple events—a death, a disappearance, an abortion—and involves a complex political plot, thereby bringing it into the present.*

1936. As civil war erupts in Spain and Europe is shaken by yet another convulsion, a fortune teller is found dead in Buenos Aires. The supposed suicide of Madame Ducarré claimed by the police fails to convince Andrés Rivarola, who, against all expectations—even his own—now feels himself to be an established journalist, still relishing the dubious privileges of his trade, poised along that thin, uncertain line where reporting begins to resemble detection. Rivarola eventually discovers that the fortune teller's lover is a spy and fundraiser for Franco's military in Argentina, moving in the circles of the British ambassador Esmond Ovey and the writer Graham Greene. Events accelerate with the news of Federico García Lorca's murder and Andrés Rivarola's decision to travel to the front as a correspondent. In this tightening web of circumstance, Madame Ducarré's death draws him into a plot of complicity, arms smuggling, military secrets, and buried scandals.

### La iglesia condenada

[The Condemned Church]

Progress and modernisation are sweeping away the old stately homes of the city of Buenos Aires. Among them, the Guerrero estate in Barracas includes a chapel that appears to be threatened by demolition: the attention this arouses, and the alleged murder of a priest, uncover a network of abusive priests that Andrés Pibe Rivarola will attempt to expose—with the help of his *mamma*.

The political context is the conflict between the Catholic Church and the government of Agustín P. Justo, which promoted divorce legislation and the secularisation of education. Raquel, meanwhile, announces that she is getting married—and Borges appears again.

### Viva la muerte

[Long Live Death]

The unexpected death of Agustín Magaldi, the most popular tango singer of the moment, coincides with that of the wife of an unknown, depressed army lieutenant colonel, arousing suspicion about a very elegant sanatorium, the Alma Mater, where the babies of Buenos Aires' upper class are born. Our favourite journalist and antihero, Andrés Rivarola, teams up with the officer to find out what happened, and soon stumbles upon unsettling revelations about Nazism in Argentina, the trial of a woman killer, and the suicide of the poet Alfonsina Storni. Meanwhile, Raquel has returned to Rivarola's life—but will she stay with him?



FORTHCOMING

Manuscript available in Spanish. English sample available soon

- Pages **N/A**
- Forthcoming, **Feb 2027**



FORTHCOMING

Manuscript available in Spanish. English sample available soon

- Pages **N/A**
- Forthcoming, **April 2027**



### Pablo d'Ors

(Madrid, 1963) is a priest, writer and founder of Amigos del Desierto, a network of meditators with about a thousand followers whose purpose is to spread and further the contemplative tradition, connected to Tabor, a project of secular monasticism. His literary work, related among others to that of Hermann Hesse and Stefan Zweig, has been translated into the main European languages and is being republished in its entirety by Galaxia Gutenberg. Among his dozen titles are *El estupor y la maravilla*, a tribute to the everyday issues, *Entusiasmo*, a vibrant self-fiction, and his acclaimed *Biografía del silencio*, which with more than 350,000 readers is a milestone in the history of Spanish non-fiction. Currently, d'Ors is devoted to the study and practice of Hesychasm, and gives lectures and meditation retreats around the world.

#### TITLES OF THE AUTHOR IN GALAXIA GUTENBERG

- 2015** *Contra la juventud* (Against Youth) **Rights sold:** Arkadia (Italian)
- 2016** *El estreno* (The Premiere)
- 2017** *Entusiasmo* (Enthusiasm) **Rights sold:** Vita e Pensiero (Italian)
- 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)
- 2025** *Devoción* (Devotion)

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

—Pablo d'Ors



NEW!

Among the **Most Anticipated Nonfiction Books in Spain 2025**

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**Vita e Pensiero** Italia

Manuscript in Spanish. English sample available.

**NON-FICTION**

■ Pages **232**

■ Published in **February 2025**

### Devoción [Devotion]

*After the great response to his latest titles and the celebrated *Biografía del silencio*, *Devoción*, the new work by Pablo d'Ors, rises as humble as it is profound above the unequivocal vocation of definitively transforming its readers. This is a new step towards integral meditation.*

In the world of the spirit there are no frontiers; the absence of frontiers is what is properly spiritual. A mystic of today can feel a mystic of any past, feel and go through his doubts and searches, be it of his tradition or of another, and recognize him as a true brother. Pablo d'Ors reaches this conclusion, as simple as it is universal, through two literary gifts that are bound together in this book: his delightful version of *The Way of Pilgrim*, a classic of orthodox spirituality and devotional literature, followed by his *Brief Essay on Devotion*, where he gathers the main teachings on self-knowledge that he extracts from his study of the *Pilgrim*, arriving to the conclusion: “*Devoción* is the book I need to give to the world at this moment. A small contribution as a new step towards integral meditation, because the spiritual experience is essentially the same in any time and place.”

Among the  
**30**  
**BESTSELLING**  
**BOOKS IN SPAIN**  
(MARCH 2025)



READ AN EXCERPT FROM *Devotion*

*I was such a devout child that many Sundays I would remain fascinated for a long time before the trembling light of the tabernacle in one of the side chapels of the church where my parents used to take me. I used to join my hands and intertwine my fingers to entrust myself to Our Lady, I was no more than seven or eight years old; and I used to pray one Hail Mary after another with a recollection and a fervor that today, when I think back, I find moving. As a teenager, I was strongly attracted to meditation and orientalism; and I even dreamed of a trip to Tibet, which I made decades later. At that time, I felt the desire to go on great adventures both in the world and within myself, so I soon began to read philosophy and theology, even before going to university. I immediately experienced a notable interest in metaphysics and in the beyond; and, since that restlessness of mine was not merely theoretical or intellectual, I decided to cultivate myself daily, guided by companions even more fervent than I, what at that time was known as a life of piety [...] It was in this religious and sentimental breeding ground that the stories of *The Way of Pilgrim* fell into my hands, from which I have not detached myself to this day, more than forty years later. Only now I can assure that this text has been, without any doubt, one of the most decisive elements in the development of my personality. Although it may sound exaggerated, I do not know of a mystical journey, of any religious or philosophical tradition, narrated with as much grace as intelligence and, above all, capable of arousing so much emotion. [...] I want to begin this, my new book, entitled *Devotion* (and by devotion I mean not only the feeling of deep respect, affection and admiration that a person, cause or institution may arouse, but also religious fervor), by confessing that what I do now when I sit down to meditate is, in substance, the same thing I did more than forty years ago, when I was a very young theology student and piously recited the *Pilgrim's* prayer. The practice of hesychasm, which is essentially the link between the ejaculatory prayer or mantra, the heart and contemplative silence, has made me discover how the path of meditation and that of devotion are twinned.*



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**Vita e Pensiero** Italian

Manuscript in Spanish. English sample available soon.

■ Pages **424**■ Published in **September 2023****Los contemplativos** [The Contemplative]

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

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

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

**20,000+**  
**COPIES SOLD**

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

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

\_ABC Cultural

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

\_Juan Marqués, La lectura, El Mundo



RIGHTS SOLD TO

**Vita e Pensiero**

Italian

**Secretario NAOP****Editora** Portuguese

Manuscript available in Spanish, Italian and English.

**NON-FICTION**■ Pages **596**

■ Published in

**February 2021****Biografía de la luz**

[Biography of Light]

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

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

NOTE FOR PUBLISHERS IN THE US AND THE UK

**English translation complete****Translation rights, covered****Manuscript available for reviewing**

*Biography of Light* is likely to be published as a series of two or three books with shorter pagination for greater success in the American or British market, and to suit publishing needs.

**48,000+**  
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*Pablo d'Ors outlines the basic structure of all spiritual quest. The proposal goes far beyond the relationship between the time of the events narrated in the Gospels and our time. It melts into a kind of existential struggle that has little to do with the progress projected for the quality of life. Reality, light, inner path. What else do we want?*

\_ABC



RIGHTS SOLD TO  
**Parallax** English **Euromedia**  
**Pragma** Czech **Gütersloher**  
**Verlagshaus** German **Bayard**  
French **Quetzal** Portuguese  
(Portugal) **Planeta** Portuguese  
(Brazil) **Vita e Pensiero** Italian  
**Syrtari Pub** Greek **Editura**  
**Sapienza** Romanian **Sandorf**  
Croatian, among others.

Manuscript available in Spanish,  
English, German, Catalan and Italian

**NON-FICTION**

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

## Biografía del silencio

[Biography of Silence]

*A bestseller about the benefits of meditation.*

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

*Biography of Silence, now a bestseller and a spiritual reference for thousands of people, comes to be embedded at the crossroads between the art of intuition and the geometry of knowledge.*

—El País

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**BARCELÓ**



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**Vita e Pensiero**  
Italian

Manuscript in Spanish and Italian. English excerpt available.

- Pages **398**
- Reissued in **April 2021**

## El olvido de sí

[The Forgetting of the Self]

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

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

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RIGHTS SOLD TO  
**Funambulista**  
Catalan  
**Wagenbach** German

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

- Pages **120**
- Reissued in **May 2020**

## Andanzas del impresor Zollinger

[The Adventures of Zollinger the Printer]

*A journey into finding one's own path.*

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

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



RIGHTS SOLD TO  
**Parallax** English  
**Quetzal** Portuguese  
(Portugal)

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

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

## El amigo del desierto

[Friend of the Desert]

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

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

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

–Jonathan Lethem, author of *Fortress of Solitude* and *Motherless Brooklyn*



RIGHTS SOLD TO  
**Quetzal** Portuguese  
(Portugal)

Manuscript in Spanish.  
English excerpt available.

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

## El estupor y la maravilla

[Astonishment and Wonder]

*A Museum guard discovers that art is everywhere in his rounds*

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

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



### WHY PUBLISH D’ORS

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

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

### WHY DO WE LOVE HIS WORK

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

### Marketing and Publicity Tips

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



### Vicente Luis Mora

Born in Córdoba in 1970, he is a writer, literary critic, professor in the Department of Spanish Literature at the University of Malaga. He has published the novel *Fred Cabeza de Vaca* (Sexto Piso, 2017), the poetry collections *Mecánica* (Hiperión, 2021) and *Serie* (Pre-Textos, 2015), the essays *La huida de la imaginación* (Pre-Textos, 2019) and *Construir lectores* (Vaso Roto, 2024), the monograph *El sujeto boscoso* (Iberoamericana Vervuert, 2016), the books of aphorisms *Nanomoralia* (Isla de Siltolá, 2017) and *Teoría* (Mixtura, 2022) and the hybrid between poetry and essay about silence *El libro blanco. Alfabeto de silencios* (La Caja Books, 2026). He has also ventured into theatre, *hoax* (Quimera 322, 2010), digital literature and literary critique in his blog *Diario de lecturas*. His novel, *Centroeuropa* (Galaxia Gutenberg, 2020), was acclaimed by both critics and readers and received the Malaga Prize. In 2022, it has been published *Circular 22* and in 2024, *Cúbit*, both in Galaxia Gutenberg.

**\* Malaga Prize 2019 \* Finalist XVI Dulce Chacón Novel Award 2021 \* Nollegiu Award 2022 \* PEN Translates Award 2022 \* Longlisted Queen Sofia Translation Award 2024**

#### TITLES OF THE AUTHOR IN GALAXIA GUTENBERG

**2020** Centroeuropa (Mittleuropa)

**2022** Circular 22 (Circular 22)

**2024** Cúbit (Cubit)

**2025** En esta red sonora (In This Network of Sound; LITERARY PROSE)

**2026** Nosotras (Me, Us)

#### SELECTION OF WORKS IN OTHER IMPRINTS

**2003/2007** Circular (Circular; Plurabelle / Berenice; FICTION)

**2010** Alba Cromm (Alba Cromm; Seix Barral; FICTION)

**2017** Fred Cabeza de Vaca (Fred Cabeza de Vaca; Sexto Piso; FICTION)

**2025** Construir lectores (Raising Readers; Vaso Roto; ESSAY)

**2025** El libro blanco (The White Book; La Caja Books; LITERARY PROSE)

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

—Vicente Luis Mora

FORTHCOMING

Cover Image Not Available

**Manuscript in Spanish AVAILABLE FROM MAY 2026.** English sample available soon

■ Pages **184**

■ Publication in **September 2026**

### Nosotras [Me, Us]

*A crazy, wickedly funny literary novel with the rhythm of a wild thriller that captures today's publishing world in all its allure and absurdity through the story of Coral P. Mengual, a rising star of Spanish literature caught in what feels like an endless Book Day. A novel where William T. Vollmann, Agota Kristof, Javier Marías, Mary Shelley, Juan Goytisolo, Philip K. Dick, and many other authors appear in ways they themselves could never have imagined. A truly Cervantesque novel for our times.*

Some days pass unnoticed; others change everything. Coral P. Mengual, a philosopher with a doctoral thesis that never seems to reach completion, has emerged as a striking new female voice in Spanish literature with her debut novel. Fatherless, in her thirties, and living on uncertain ground, she leads an ordinary life until everything changes in a single day: 23 April, Sant Jordi's Day, when she faces her first Book Day as a published author in Barcelona.

That Book Day sets off an unlikely chain of events that forces Coral to confront her family origins and to question everything she thought she understood about herself. Unexpectedly, she also discovers decisive clues related to the subject of her own research: the loss of a sibling and survivor's guilt in contemporary literature.

Both intimate and collective, *Nosotras* traces the mystery surrounding a woman full of contradictions while capturing the parody and paradox of today's literary and publishing ecosystem, through a gallery of unforgettable figures: wealthy publishers who do not read, authors obsessed with television series, the latest bestselling feminist writer of the moment, social climbers, an ever-charming press officer, rose sellers, booksellers, monsters, preachy literary critics, independence supporters, foreign literary agents who can't read their authors' language, slaughterers, and the many presences—past, present and future—that shape and haunt literature. Mora channels this chorus through a bold and original narrative structure that stretches and fractures time.

All of it unfolds across a single, feverish Book Day that seems as if it might never end.

*Mora's literature adventure has no reference in our current literature.*

—La Vanguardia

**Vicente Luis Mora once again displays his one-of-a-kind narrative gift, shaped by a sharp, playful wit and a rare erudition in contemporary fiction.**



RIGHTS SOLD  
**Peninsula Press**  
English (UK)

Manuscript in Spanish. [English sample translated by Rahul Bery available.](#)

■ Pages **184**

■ Published in **March 2024**

### **Cúbit** [Cubit]

*A creature that does not resemble anything known appears in a cave in the frozen Andean mountain range. The controversial engineer and scientist, once a Chilean hero, Alcio B., is chosen by the authorities to command the expedition around its discovery. Alcio names it Cubit. But what really is Cubit?*

Does Cubit come from here or from beyond? Is this astonishing creature real or artificial? Whatever it is, Cubit and Alcio must flee. Cubit's knowledge is too valuable assets. The struggle to control her will trigger a series of events linked to the survival of three species, including IAR (real artificial intelligence), and the geopolitical fit of a world in crisis, which will also cause, in the midst of the ecological maelstrom, another relevant conflict: who should tell this story and how.

With *Cúbit*, Vicente Luis Mora succeeds again. Through a narrative with high doses of humor, full of sonorities and metalanguages, he confronts us with what we are and what we fear to be as human beings. Both *Cúbit* the creature and the novel manage to take various forms. Elusive, they fly over the limitations of natural classifications and literary genres. Like volcanic matter, *Cúbit* glides ardently until it finds its form as a compelling work in which the most salient features of literary fiction converge. (\*)

(\*) [Being science fiction, anthropological fiction, humanistic fiction, contemporary, utopian and dystopian fiction, mineralist fiction (if it was ever a genre), AI-generated fiction (if it can even be considered already as a genre), or whatever ridiculous category Amazon wants to tag this haunting novel into.]



READ AN EXCERPT FROM *Cúbit*  
translated by Rahul Bery

10  
(Alcio)

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

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

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

*'They found me.'*

*Cúbit is a more than interesting cartography on the possibilities of the novel as an inspiration of the possible, that is, as a device capable of telling the world in all its complexity and evolution. Vicente Luis Mora succeeds, once again with one foot placed on Cervantes, in transferring this question to the purest amenity and ludism. The fact that we can talk about the novel with less gravity does not mean that the experience it provides us with is less marvelous.*

\_Diario de Sevilla

***Cúbit* proves that complex literary novels can also be acid, pentagonal, funny. Mora's unique narrative confirms him as one of the most esteemed authors in Spanish.**

*I loved Cúbit. I am fascinated, as always, by Vicente Luis Mora's moments. He and his writing and rewriting in real time knocks out me.*

\_20 Minutos, Octavio Gómez Milián

*Cúbit is a novel as fluid and elusive as the imagination. Mora's latest literary artifact is an hybrid structure where all genres have a place, with a superb theoretical basis behind it and a suggestive polyphonic narration, with characters that are perfectly assembled.*

\_Elios Mendieta, Letras Libres



**NOLLEGIU  
AWARD 2022**  
for Best Novel in  
Spanish

Manuscript in Spanish.  
English sample translated  
by Rahul Bery and reading  
reports available.

■ Pages **638**

■ Published in  
**September 2022**

**Circular 22** [Circular 22]

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

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



EXCERPTS FROM THE  
EDITOR'S NOTES by  
Monika Sobolewska

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

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

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

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

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

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

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

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

\_Letras Libres

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

\_Jesús Ferrer, La Razón

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

\_Bestia Lectora

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

\_La Vanguardia - Culturas

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

\_Masoliver Ródenas, La Vanguardia

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

\_Andreu Navarra, El Español

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

\_ABC Cultural

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

\_Ricardo Baixeras, El Periódico



RIGHTS SOLD TO  
**Peninsula Press** English UK  
**Bellevue** English US  
**Maurice Nadeau** French  
**Vacilando Kitap** Turkish  
**Act si Politon** Romanian

Manuscript in Spanish, French (translated by François-Michel Durazzo) and English (translated by Rahul Bery)

- Pages **184**
- Published in **September 2020**

### **Centroeuropa** [Centroeuropa]

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

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

**WINNER**  
**MÁLAGA PRIZE**  
 Best Novel 2019

**PEN**  
**TRANSLATES**  
**AWARD 2022**

Longlisted **QUEEN**  
**SOFIA TRANSLATION**  
**AWARD 2024**

Finalist XVI Dulce Chacón  
 Novel Award

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**Make sure you don't miss out on one of the best novels written in Spanish this century!**



READ AN EXCERPT FROM *Centroeuropa*  
 translated by Rahul Bery

“Male, Prussian, Hussar soldier, frozen.

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

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

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

*Mora populates [Centroeuropa] with a cast of memorable characters on the way to a last act that features both nightmarish imagery and a stirring finale. The result will appeal to readers who like their historical novels with an eccentric twist and a dash of Nabokovian playfulness.*

\_Publishers Weekly

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

\_ABC

*Impeccable, from beginning to end.*

\_ Carlos Zanón, Babelia

*Vicente Luis Mora has created an Aleph with respect to Europe [...] This is a truly dazzling novel.*

\_Rodrigo Blanco Calderón

*A romantic parody of 19th-century literature, from which it borrows its style, Mittleuropa, blends history and fantasy, offering a grim and detailed description of a Central Europe ravaged by conflict. It also skillfully addresses, in light of the past, the thorny issue of identity.*

\_ Le Monde des Livres

*What an intriguing opening! [...] Written in the style of a pastiche d'époque, with ornate language and directly addressed to the reader, Mittleuropa, an excellent novel, is part Calvino-esque fantasy, part adventure story, part historical novel, and part mystery novel, with a secret foreshadowed by multiple clues and revealed only at the end. [...] But behind the seriousness and erudition illustrated by its main character, Redo, it is a taste for fun and mischief that dominates and makes his notebooks, Mora's first translated book, so delightful*

\_LIRE Magazine



### Pilar Adón

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

**\* Ojo Crítico Prize (Radio Nacional de España) \***  
**New FNAC Talent for *El mes más cruel* \***  
**Book of the Year by the Madrid Booksellers Guild for *Las órdenes* \***  
**XII Francisco Umbral Prize for Best Book of the Year \***  
**XXII Cálamo Award (category *La obra mirada*) \***  
**National Critics Award 2022 \***  
**National Literature Award 2023**

#### TITLES OF THE AUTHOR IN GALAXIA GUTENBERG

**2015** *Las efímeras* (The Mayflies)  
**2017** *La vida sumergida* (A Submerged Life)  
**2022** *De bestias y aves* (Of Beasts and Fowls)  
**2025** *Las iras* (The Wraths)

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

\_Pilar Adón



**NEW!**

Among the **BEST BOOKS OF 2025** according to El Cultural, La Vanguardia and El País

RIGHTS SOLD TO **Wallstein Verlag** German (OPTION)

Manuscript in Spanish. English sample translated by Katie Whittemore.

■ Pages **208**

■ Published in **September 2025**

### Las iras [The Wraths]

*Following her award-winning novel, Of Beasts and Fowls, Pilar Adón presents a volume of spiky and hypnotic short stories about female wrath, and the duel between beauty and horror. Young women who long for calm, a home, to embrace happiness, love, friendship. But what happens when their expectations are frustrated? Adón's unique literary world exudes a feminine aura of psychological threat and darkness that is totally absorbing.*

The characters of the tense, strange and visionary stories by Pilar Adón delve into the mythological concept of wrath, swinging between innocence and perversion, paradise and hell. For these angel-like monsters, after frustration and disappointment all that remains is transgression.

*Las iras* are the stories of the daughters of error. Earthless creatures who wander eternally under the weight of heaven. Nymphs with a fatal destiny. Serpent virgins. Devouring sisters. Adorable first friends driven to tragedy by inherited shame. Blazing girls succumbing to the rapture of scream and flight. Simple fanatics. There are also rotten fruits that society must keep a special eye on, even if it is against their will. They are seclusion and the search for calm after extreme revenge. And we, at their side, witness the corruption of paradise, the relentless battle between candor and the terrible, serenity and fierceness, also looking into the immensity of the abyss.

In each story, twists and turns will unnerve and surprise, revealing dark truths about our sense of love, of belief, of limits, of fidelity, of belonging, of disappointment, and of the fragility of our connections with others.



*Pilar Adón is our Kafka. She is so because of the estrangement to which she submits her creatures, emerging in narratives that are simple in form, as if they were elementary, primitive stories, but which hide in their elementality the construction of another disturbing world, ravaged by universal values of exclusion of the other. Adón is radical and is always herself.* \_ABC

*These are extraordinary stories.* \_La Opinión de Málaga

*Disturbing and personal stories. A book that captures the reader with great interest.* \_La Vanguardia  
*Excellent stories with an impeccable literary technique and a refined and confidential style.*

\_El Correo



## RIGHTS SOLD TO

**Open Letter** English US  
**Wallstein Verlag** German  
**Dom Quixote** Portuguese  
 (Portugal) **Muza** Albanian  
**Trei/Pandora M** Romanian  
**PIW** Polish **Les Éditions du**  
**Typhon** French **Voland** Italian

Audiovisual film rights **BOOKED!**

Manuscript in Spanish, English and Portuguese. Japanese, German, Italian and French samples and reading reports, available.

■ Pages **208**

■ Published in **September 2022**

**De bestias y aves** [Of Beasts and Fowls]

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

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

## NATIONAL LITERATURE AWARD 2023

**NATIONAL CRITICS AWARD**  
for Best Novel of 2022

**XII UMBRALAWARD**  
for Best Book of 2022

**XXII CÁLAMO AWARD**  
La Otra Mirada

Longlisted **QUEEN SOFIA TRANSLATION AWARD 2025**

*A funerary poem about a bird flying underground; a psychodrama of two sisters drowning in the mirror of memory; a center of a necrophilic labyrinth; Virginia Woolf's Rhoda lost in John Hawkes's Travesty. Pilar Adon's novel is the most haunting I've read in years.*

\_Mircea Cartarescu

*The novel's dream logic is as intoxicating as the secluded setting. [...] A beguiling literary thriller.* \_Publishers Weekly

*A haunting and haunted utopia [in which] lurks a mystery and many secrets.* \_Necessary Fiction

*Everyone who loves literature should read De bestias y aves.*  
\_Babelia, El País



## RIGHTS SOLD TO

**Open Letter** English  
(Forthcoming 2026)

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

■ Pages **280**

■ Published in **December 2015**

**Las efímeras** [The Mayflies]

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

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

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

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

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

\_BABELIA

One of the **10 Best Novels of the Year** listed by the critics

**Booksellers Recommend Book of the Year**

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

\_Estado Crítico



## Matías Gotelli

He is a writer and musician born in Buenos Aires in 1989. He is a member of the Andean rock band Trapalanda and the band Bis Serán. He performs as a vocalist, bassist and guitarist in both projects. He is currently developing his solo project, Mato, with which he released the album *Ezeiza* in 2022. He studied philosophy at the University of Buenos Aires. *Alimento para puma* is his first novel.

## The discovery of a great writer.

\_Ignacio Martínez de Pisón



## II DIANA ZAFORTEZA International Award

Best Novel 2025 -  
Voices Under 43

Manuscript in Spanish. [English sample translated by Robin Myers available](#)

- Pages **216**
- Publication in **October 2025**

### **Alimento para puma** [Puma Food]

*With hints of Western fiction and sustained suspense, this remarkable debut novel introduces us to the bold-est of Argentine neo-ruralist literature through an unexpected friendship and the tenderness and brutality of the forces that drive us to explore our souls.*

Much against his will, Miguel, a musician and nomad in his thirties, returns to the half-abandoned house of his father, with whom he has not spoken for years, in a remote village in rural Argentina. But his father is not there. He has disappeared. Miguel soon finds himself surrounded by a harsh and hostile environment, a pack of dogs and Celso, the Paraguayan who looks after the farm and turns out to be an inexhaustible source of alcoholic excess and shifting beliefs.

Driven by the contradictions that shape this savage world, and the mystery surrounding his father's whereabouts, Miguel invokes: "May something happen to me. Something that changes me. Something irreversible." Perhaps it is a matter of luck. Or it is a matter of sharpening one's gaze to see beyond the obvious and unravel one's own existence, where strangeness begins when one is unable to hear oneself. Or maybe it's about accepting a world that is as alien as it is stunning.

The overwhelming beauty and brutality of real life and Miguel and Celso's devoted and unlikely friendship will rebel and flourish amid rural disputes. It is in this fertile ground for solidarity, mistrust and revenge that Miguel will experience the thrill of doing the unexpected for the first time.

Gotelli's original, curious and humorous literary voice, and the universe he created, made him the unanimous winner of the II Diana Zaforteza Prize. The jury was composed of Mónica Ojeda, Héctor Abad Falcione, Aixa de la Cruz, Azahara Alonso and Ignacio Martínez de Pisón, and was chaired by Eurne Portela.



## Pablo Gallego Boutou

Born in Madrid in 1989, he is an actor, writer and cultural mediator. He has written the poetry books *Oboedescere* (XXVIII Poetry Prize of the National Contest of Young Creators of the Community of Madrid) and *Nival* (XXIV International Poetry Prize Luis Feria). *Bar Urgel* is his first novel.

*A tribute to the bar, one of Spain's quintessential institutions, that portrays with empathy and humor the conflicts caused by the normalization of hate speech.*

\_Diana Zaforteza Award's Jury

*Bar Urgel paints a city with its difficulties and its bar life. Written under the influence of coffee and tortilla snacks, it is one of the great debuts of the season.* \_El Confidencial

*A good coming-of-age novel whose poetry manages to express itself, and can even do so in any bar in Carabanchel.* \_ABC Cultural



## I DIANA ZAFORTEZA International Award

Best Novel 2024 -  
voices under 43

Manuscript in Spanish. English sample available soon.

- Pages **208**
- Published in **October 2024**

### **Bar Urgel** [Bar Urgel]

*Between tortilla pinchos and beers, improvised sermons in the thread of the television talk show, a coming-of-age novel set in a Madrid where exclusion and poverty coexist with the ethylic perorations of macho, xenophobic roots and unbridled homophobia. In this Madrid, which few want to see, and which is inherited, a history that sticks in our stomach like a living organism in the path of liberation and the sense of belonging.*

A young man from Madrid spends his days taking care of his sick mother, wandering the streets with his friend El Gordo and writing down unconnected sentences in the Bar Urgel, driven by a vague ambition to find meaning to his fateful existence. It is in that atmosphere, surrounded by men who embody what he hated most and what he feared most in his late father, that his silent search gradually crystallizes. He sometimes feels cornered by a choral mass that only confirms the insufferable political and social decadence that he sees around him. At other times, however, he finds an unsuspected poetry in this group of characters that welcomes him as one of them. In this coming-of-age novel, winner of the I Diana Zaforteza Novel Prize, Pablo Gallego Boutou surprises with different styles combining lyricism and orality to illuminate the tragedy with beauty, tenderness and humor. In a web of disenchantment, literature and art dispel fears and illuminate a path that allows us to unravel our own contradictions, resist great disappointments and reveal the unfathomable that makes us fall.



### Xavier Güell

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

#### TITLES OF THE AUTHOR IN GALAXIA GUTENBERG

**2015** *La música de la memoria* (The Music of Memory)  
**2017** *Los prisioneros del paraíso* (Prisoners in Paradise)  
**2019** *Yo, Gaudí* (I, Gaudí)  
**2021** *Béla Bartók en el exilio* (Béla Bartók in Exile)  
**2022** *Richard Strauss y el nazismo* (Richard Strauss and the Nazis)  
**2024** *Shostakovich contra Stalin* [Shostakovich against Stalin]

*Music and literature are two artistic vocations that I have lived as a continuity. When I write I give words sound and interpret my characters. I know them deeply, I have played their greatest creations as if they were my own and I aspire to be the medium that gives life to their intimate worlds.*

\_Xavier Güell



RIGHTS SOLD TO

**Act si Politon**  
Romanian

Manuscript in Spanish.  
English sample translated  
by Rahul Bery available.

■ Pages **416**  
■ Published  
in **May 2024**

### Shostakovich contra Stalin

[Shostakovich Against Stalin]

*Xavier Güell raises a hymn to musical creation in this novel in which he narrates the struggle of the Soviet composer to prevail against the dictator. A struggle as unequal as it is memorable in a reading that cannot be put down.*

On January 26, 1936, Dmitri Shostakovich's opera *Lady Macbeth of Mtsensk* was performed for the umpteenth time at the Bolshoi Theater in Moscow. It was not just any performance. That night, hidden behind the curtains of one of the boxes, Comrade General Secretary Iosif Stalin kept watch. The next day, everyone in Moscow knew that the dictator had not liked the opera and had left the theater before it was over. The *Pravda* newspaper - official organ of the Communist Party of the Soviet Union - of January 28 published an editorial on the third page with the headline: "Chaos instead of music", written, it was said, by Stalin himself. It could be the death sentence for the composer of *Lady Macbeth*. Thus begins a time of deep anguish for Shostakovich; a titanic struggle between him and Stalin, between creative freedom and totalitarian power. While one desperately tries to develop his music until it becomes one of the most important of the 20th century, the other seeks to bend him so that he dedicates his works to extol his figure and legitimize Soviet culture. He wants to turn him into the "red Beethoven".

**10,000+**  
**COPIES SOLD**

*An ambitious literary artifact that combines the perfect doses of erudition with well-crafted dialogues and situations that move at a cinematic pace.*

\_El Mundo, La lectura

*A magmatic and fascinating novel that recreates the pathological relationship between the composer and the tyrant, with all the creative and existential contradictions.*

\_El Confidencial (\*\*\*\*\* five stars)

*A masterpiece [...] Written in the first person, it reveals an extraordinary use of literary technique, especially in the creation of scenes, dialogues, time jumps and ellipses. [...] A hypnotic novel you can't put down.*

\_ABC

*Fascinating*

\_El Cultural

*A great novel written with the blood of the defeated.*

\_Todo Literatura



### Shortlisted New Spanish Books 2022

- Suggested for  
Translation into  
English (US)

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

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

### Richard Strauss y el nazismo

[Richard Strauss and the Nazis]

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

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

*This is an excellent literary creation. The great novelistic and musical tetralogy of the writer and musician Güell is unique in our literature. In this novel the literary and the musical merge in an indissoluble and precise way, taking the voice of Strauss himself. I would highly recommend reading this magnificent book while listening to the symphonic poems: perhaps also the crepuscular Four Last Songs. But above all I think of A Hero's Life, that kind of Nietzschean fresco. Also Thus Spoke Zarathustra, again Nietzsche. But above all Metamorphosen and Death and Transfiguration seem to me basic to understand his poetic power.*

\_La Razón

*Güell is one of the most valuable narrators in Spanish. He places us before a work that follows in the wake of literary ambition, possesses strength, impetus, and knowledge on which revolves one of the vertebral elements of his work as a whole: melancholy.*

\_ABC

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

\_Todo Literatura



### Booksellers Suggested Novel 2021

Manuscript in Spanish.  
English sample available.

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

### Béla Bartók en el exilio

[Béla Bartók in Exile]

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

*Cuarteto de la guerra* tells the story of four great composers who fight for their lives and their music when totalitarianism and war ravage Europe. New York, Berlin, Munich, Moscow, Barcelona and Los Angeles are the settings for their epic confrontation with political power, to prevent their work from being subjugated and used, while trying to survive. This novel recalls Béla Bartók's voluntary exile to the United States, risking his emotional, family and professional stability, to record his radical opposition to the dictatorships of Horthy, Hitler and Mussolini. However, Bartók never managed to fully integrate in America. The rejection produced by his work encountered in the American public, his reserved character, the progressive deterioration of his health, his economic difficulties and the pathological disorders of his wife led him to an extreme situation, while he composed some of his most extraordinary works.

*Masterful tetralogy on the lights and shadows of the 20th century.*

\_José Enrique Ruiz-Domènec

## War & Music Quartet

Vol. IV

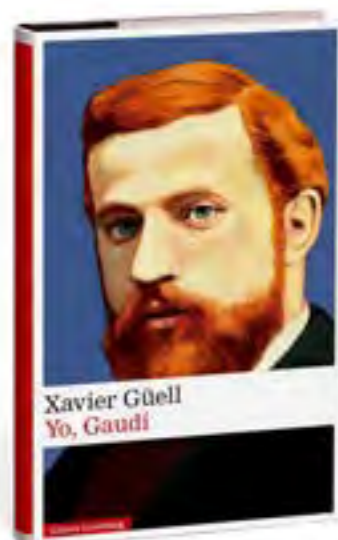
### Schönberg o la belleza es para los mediocres

[Schönberg or Beauty is for the  
Mediocre]

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

Manuscript will be available  
in Spanish

PUBLICATION NOVEMBER 2026



**2026**  
CENTENNIAL  
of Gaudí's  
death

Manuscript in Spanish,  
Catalan and English.

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

### Yo, Gaudí [I, Gaudí]

*The life of the great genius, finally unveiled.*

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

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

\_Architectural Digest España

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

\_TodoLiteratura



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

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

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



Xavier Güell  
*Los prisioneros del paraíso*

### Shortlisted New Spanish Books 2021

- Suggested for  
Translation into  
English (US)

RIGHTS SOLD TO

**Wydawnictwo  
Czarna Owca** Polish

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

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

### Los prisioneros del paraíso

[Prisoners of Paradise]

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

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

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



Xavier Güell  
*La Música de la Memoria*

Manuscript available in  
Spanish. English excerpt  
available.

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

### La música de la memoria

[Memory's Music]

*Art and romance in the lives of classical musicians.*

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

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

\_El Cultural



### Adolfo García Ortega

Born in Valladolid in 1958, Adolfo García Ortega has lived in Madrid since 1982. He has been involved in the world of books and literature since 1980, as translator from French, literary critic, journalist (El País), and editor. As a writer, his works enjoy the highest reputation. He has written the novels *Mampaso* (1990), *Café Hugo* (1999), *Lobo* (2000), *El comprador de aniversarios* (The Birthday buyer, 2003), *Autómata* (Desolation Island, 2006), *El mapa de la vida* (2009) and *Pasajero K* (2012). His last five novels have been published by Galaxia Gutenberg (see list below). He has won several awards and some of his works have been translated into English, Italian and Hebrew, among other languages.

\* **Finalist for the Literature National Prize for *The Birthday Buyer*, 2004** \* **Dulce Chacón Award for *The Birthday Buyer*, 2004** \* **Critics Award of Castilla y León for *Desolation Island*, 2007** \* **Samuel Haddas Prize by the State of Israel, 2012** \* **Málaga Novel Prize 2018 for *A Tomb in the Air***

#### TITLES OF THE AUTHOR IN GALAXIA GUTENBERG

**2016** El evangelista (The Evangelist)

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

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

**2022** El gran viaje (The Great Journey)

**2025** Madre mujer muerta (Mother, Woman, Dead)

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

—Adolfo García Ortega



**NEW!**

Manuscript in Spanish.  
English sample available soon.

■ Pages: **256**

■ Published in **October 2025**

### Madre mujer muerta

[Mother, Woman, Dead]

*The author tells that the seed for this novel and the character of Galia Cervino came from a message on Instagram that connected him to the story of a great-grandmother he knew almost nothing about. From there, many other characters from the late 19th century begin to emerge, reminding us how impossible it was to be a woman, and moreover, single and pregnant. The doctor who will treat her will awaken a search that immerses us in our most disturbing origins.*

Late 19th century. Young Galia Cervino is searching for a place in the world where she can be happy. However, the world she lives in is a tangle of obstacles that foreshadow drama, both socially and physically. Galia's life will cross paths with that of Luis Selva, a cultured and tormented homosexual doctor who will rescue her from her fate. Selva will reconstruct Galia's story with unpredictable consequences, reaching a limit that is not always easy to cross: he will want to be her, as redemption and as revenge.

Set in a Castile that is just beginning to open up to industry and social conflict, and also at the dawn of feminism, this exciting realistic novel, charged with symbolism that remains relevant today, takes an original approach to issues such as motherhood, social classes, love, and women's liberation in a context of hardship and inequality.

READ AN EXCERPT FROM *Madre mujer muerta*

*'Boil the needles,' Dr. Selva ordered, asserting himself.*

*Galia—agonising, young, deathly pale—took two more hours to give birth on the bed in a small, cold, clean cell. Selva did what he could, given the circumstances.*

*Thus, on Tuesday, 8 October 1889, young Galia Cervino gave birth to a girl. It was a difficult delivery. The bloodstained sheets were a bad omen.*

*The baby survived, but despite all efforts, the mother died shortly after giving birth.*

*The complications that Selva had foreseen had arisen: obstetric haemorrhage, uterine atony, extreme weakness, delays, clumsiness. All this plunged Selva into confusion, as he had tried in vain to bring her back to life.*

*'The miserable girl had lost a lot of blood,' was the succinct conclusion reached by the nuns, a simplistic explanation for the doctor.*

*Miserable? The word irritated Selva, revolting him inside. Why miserable? Did anyone know anything about her, about her happiness or unhappiness? He didn't ask because he sensed there would be no answers.*

*A surprising book [...] Another interesting rescue from the past by García Ortega.*

—Berna González Harbour,  
El País



Manuscript in Spanish  
English sample  
translated by Charlott  
Coombe available.

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

### **La luz que cae** [The Falling Light]

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

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

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



**WINNER**  
**MÁLAGA PRIZE**  
Best Novel 2018

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

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

- Pages **336**
- Published in **2019**

### **Una tumba en el aire** [A Tomb in the Air]

*A thrilling novel that portrays the essence of terrorism.*

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

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



### **Jesús Ruiz Mantilla**

Writer and journalist born in Santander (1965). He has worked for the newspaper El País since 1992 and collaborates with several other media. In 1997 appeared his first novel *Los ojos no ven*, followed by *Preludio*, the story of the pianist León de Vega, obsessed with the work of Chopin, reedited by Galaxia Gutenberg in 2019. With his novel *Gordo* he won the Sent Sovi prize for gastronomic literature. It was followed by *Yo, Farinelli, el capón* (reedited by Galaxia Gutenberg in 2017), the essay *Placer contra placer* and the trilogy on the 20th century based in Cantabria formed by *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*, in 2020 *El encuentro*, a booklet that reconstructs a possible conversation between William Shakespeare and Miguel de Cervantes, and in 2021 the novel *Papel*, about the challenges of journalism in the twenty first century. *Fraco y yo* is his latest novel

TITLES OF THE AUTHOR IN GALAXIA GUTENBERG  
**2017** Yo, Farinelli, el capón (I, Farinelli, the castrato)  
**2019** Preludio (Prelude)  
**2021** El encuentro (The Encounter)  
**2023** Papel (Paper)  
**2025** Franco y yo (Franco and I)



**NEW!**

Manuscript in Spanish.

- Pages **480**
- Published in **May 2025**

### **Franco y yo** [Franco ad I]

*The author invokes: You, a Spaniard like me, if you have been born in a generation prior to this millennium, you have an intimate relationship with Francisco Franco. You, a European, if not with Franco, you may have had one with any despot on the continent. You, Latin American, you know perfectly well where that dark torrent comes from that has brought so many Tiranos Banderas, so many Perons, Trujillos, Fidels, Videlas and Pinochets into the world. I wrote this book for me, for you, for all of us.*

In this novel, Jesús Ruiz Mantilla, through the figure of Francisco Franco as a symbol of Western authoritarianism and his personal relationship with him, takes a journey through the dictator's private and public life, delving into the forces that have marked and continue to mark the lives of the Spanish people and the Spain he ruled.

*A silent earthquake. One of those books that changes our understanding. Mantilla gives us the most disturbing Franco: the ghost haunting Spanish dining tables. There is something deeply cinematic about the way he constructs scenes that feel both intimate and universal.* \_ Isabel Coixet



## Gustavo Martín Garzo

A native of Valladolid, he has published more than fifteen books, including novels, essays and juvenile literature. Many of his works have won relevant awards, such as *El lenguaje de las fuentes* (1993, National Narrative Award), *Marea oculta* (1993, Miguel Delibes Award), *Las historias de Marta y Fernando* (1999, Nadal Award), *Tres cuentos de hadas* (2004, National Award for Children's Literature), *El jardín dorado* (2008, Castilla y León Literature Award) or *Tan cerca del aire* (2010, Torrevieja Novel Award). He also won the Vargas Llosa Prize for short stories. His most recent novels are *Donde no estás* (2015), *No hay amor en la muerte* (2017), *La ofrenda* (2018), *La rama que no existe* (2019), *El árbol de los sueños* (2021), *El país de los niños perdidos* (2022) and *El último atardecer* (2023). His works have been translated into French, Greek, Danish, Italian, Portuguese and German.

\* National Narrative Award 1993 \*  
 Miguel Delibes Award 1993 \* Nadal Award 1999 \*  
 Castilla y León Literature Award 2008 \*  
 Torrevieja Novel Award 2010

TITLES OF THE AUTHOR IN GALAXIA GUTENBERG  
**2023** *El último atardecer* (The Last Sunset)  
**2021** *El árbol de los sueños* (The Tree of Dreams)  
**2018** *La ofrenda* (The Offering)



Manuscript in Spanish.  
 English sample available soon.

■ Pages **176**  
 ■ Published in **Sept 2024**

## El cuarto de los sombreros

[The Hat Room]

*Two beautiful stories about uncertainty and the flight of the human being from it by the award-winning writer Gustavo Martín Garzo, considered by many as the last romantic and utopian voice of Spanish literature.*

In *El cuarto de los sombreros*, two young women live for a while in the same house. They share walks and projects, they tell each other everything. But one day life separates them and they stop seeing each other. Years go by and one of them, who is now an old woman, learns by chance that her old friend wrote, shortly before her death, a book about the time they shared. It is a love story between the two of them. A story that never happened and yet seems more real to her than all her memories of the time. In *La mentirosa* [The Liar], a girl believes she sees something in the darkness of a cave, a vision that will change her life and that of the community in which she lives, to the point of causing her misfortune.

In neither of the two stories, things are what they seem. And so, to the astonishment of two friends, a storage room where old hats are kept is unexpectedly transformed into an enchanted room and the rickety room of a cinema becomes one of those places where the union between darkness and light, reality and dream, and life and death happen. All these places, like the gloom of a cave where a girl experiences a vision, speak of those regions of intangible and sacred nature that still survive in the world. Martín Garzo's stories speak of what returns to us mysteriously intact. Doubts and uncertainty are the key to a literature that does not offer answers, but simply poses the big questions.



## Eva Díaz Pérez

Born in Seville in 1971, she is a writer and journalist. Among her novels are *El sueño del gramático*, *El color de los ángeles*, *Adriático* (Malaga Novel Prize and Crítica de Andalucía 2013), *El sonámbulo de Verdún*, *El club de la memoria* (Finalist of the Nadal Prize 2008), *Hijos del mediodía* and *Memoria de cenizas* (Miguel de Unamuno Prize). She is also the author of several essays, among others, *Travesías históricas*; *La Andalucía del exilio*; *El polvo del camino: el libro maldito del Rocío* and *Rutas del exilio español en Londres*. She worked in *El Mundo* and collaborates with *ABC* and *El País*. She won the Andalusia Prize for Journalism, the Unicaja Prize for Journalistic Articles and the Francisco Valdés Prize for Cultural Journalism. She is a member of the Real Academia Sevillana de Buenas Letras and the Real Academia Hispanoamericana de Ciencias, Letras y Artes de Cádiz. She has been director of the Centro Andaluz de las Letras.

*A beautiful book.*

\_Andrés Ibáñez, ABC



Manuscript in Spanish.  
 English sample translated by Alice Banks available.

■ Pages **168**  
 ■ Published in **November 2023**

## Los viajeros del continente

[Travellers of the Continent]

*A powerful, rare and unforgettable metaphor of what is, or perhaps was, the dream of Europe.*

Hugh de Galard, a travel writer, takes a trip through Europe in what will be the last voyage of his life. An itinerary that he makes with his wife, Violet Archer, and in which he recalls his life in London while they cross a continent that seems to wander in uncertainty. On boats, trains, cars, walks and *flâneries*, they discover the metaphor of a Europe in premature ruins with old seaside resorts, forgotten stations, abandoned water parks and closed cemeteries. In this sense, it is a horizontal journey that begins in Portsmouth and ends in Geneva, a city where significant life decisions can be made, including the decision to end one's life, and stops in Le Havre and Honfleur. A journey that also bears the imprint of previous trips and writers, such as Shelley, Flaubert, Maupassant and Paul Valéry in Languedoc. A trip as if it were a palimpsest of times and settings, while sensory hallucinations, pervaded by the memories of a childhood in the West End, in the London of the Second World War, circulate. This is the final tour in search of European memory and a refuge from what is about to disappear.



### Mohamed El Morabet

Born in 1983 in Alhucemas, in the Moroccan Rif, El Morabet has lived in Spain since he was a teenager. His first novel, *Un solar abandonado* [An Abandoned Plot] was published in 2018. *El invierno de los jilgueros*, the winner of the 2021 Málaga Prize, is his second novel. In June 2025, he was joint winner of the Hammam Al Ándalus International Short Story Prize with his story *Siete mares* [Seven Seas]. *Ecos en la nieve* is his third novel. He regularly contributes to the Spanish cultural press and also translates from Arabic into Spanish (Dima Wannous and El Hassan Belarbi, among others).

\* Málaga Prize Winner 2021

#### TITLES OF THE AUTHOR IN GALAXIA GUTENBERG

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

**2025** *Ecos en la nieve* (Echoes in the Snow)

*I write because I enjoy it and because it is another way, perhaps a somewhat elaborate one, of reading. In each story I always try to write from the perspective that arises from the periphery.*

\_Mohamed El Morabet

**Mohamed El Morabet belongs to a generation of young Maghrebi writers who came to Spain as children and have chosen to write in their adopted country's language. El Morabet is praised for his sensitivity and the sharpness of his poetry, and has become one of the most promising Spanish-language writers today.**



**NEW!**

Manuscript in Spanish.  
English sample available soon

- Pages **144**
- Published in **September 2025**

### **Ecos en la nieve** [Echoes in the Snow]

*On a mountain. In winter. In a hut. A young Arab woman. Solitude. It is in the eloquent silence that permeates everything that resides much of the strength of the story she will tell her unborn child.*

A woman has been living in an abandoned mountain hut for days. In the distance, she can hear the murmur of a stream. It is cold and raining incessantly. Lying on a mat, the woman can barely see the top of a cedar tree through the window. Her only visitors are animals and insects: a cat, a lizard, a wasp, some ants, a thrush. Her existence has been reduced to the bare minimum; it is simply a matter of survival. The woman is pregnant and tells her unborn child the story of her life because she believes that people are made up of stories, secrets and tales. Her own story is permeated by silence.

*Echoes in the Snow* immerses us in disturbing yet poetic prose that is precise to the point of brilliance. Here, the action pauses on the tiniest of details, and everything falls silent. El Morabet draws us into an oppressive atmosphere, offering an intimate portrayal of what it means to live in fear told through a narrative that is raw, light, and tense in its harshness.

*A feminine symphony [...] This short novel about unease and survival is simply beautiful.* \_Zenda



**WINNER  
MÁLAGA PRIZE**  
Best Novel 2021

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

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

- Pages **288**
- Published in **May 2022**

### **El invierno de los jilgueros**

[The Winter of the Goldfinches]

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

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



## Garazi Albizua

Born in 1985 in Santurtzi, she is a graphic designer, comic scriptwriter and writer. She also worked as an announcer for the literature program Irakurrieran (Bizkaia Irratia). She currently combines writing, especially children's and young adult literature (she has published four solo titles to date), with her work as a communication technician in the literary association Euskal Idazleen Elkarte. She has also participated in several collective works among others, *La Séptima Musa*, edited by Jotdown in 2019. *Termita* is her first novel aimed at an adult audience.

*A short and powerful novel in which there is no room for bitterness*

\_El Imparcial

*Termita has been a complete surprise. I had a feeling I was going to like it, but not as much as I have.*

\_Babelio



## EUSKADI PRIZE 2025

Best Novel

RIGHTS SOLD TO

**Erein** Euskera  
**Serbian** Blum

Manuscript in Spanish.  
English sample available soon.

■ Pages **136**

■ Published in **November 2024**

### Termita [Termite]

*In literature, a grandmother is usually a secondary character normally represented with tenderness and nostalgia because she belongs to the supposedly idyllic territory of childhood. Termita's grandmother is, on the contrary, a grandmother-bug, rough, who escapes conventions, as does her granddaughter, the protagonist of this singular novel of a sad punk aura.*

A first person account of the daily life of a not-so-young woman who lives with her grandmother and works as a telemarketer with a voice as rebellious and macabre, ironic and unpredictable. She does not meet any of the expectations that patriarchal society imposes on women: her non-normative body, her voracious sexuality, her rejection of the role of caregiver and her condition of non-mother make her, in the eyes of others, a pariah. But the narrative voice rebels against this marginality, it does not speak from the condition of victim, it does not pretend of pity, nor does it appeal to empathy. It expresses itself without any kind of commiseration in short chapters of distilled and rotund writing, handling ellipsis and silences with great intelligence. She crudely reflects on her relationship with food, sex, labor exploitation, affections; on how poverty and social exclusion are inherited, how past violence is reproduced, generation after generation, in the bodies of the less privileged. And it also expresses, with great originality, the love between a granddaughter and her grandmother. *Termita* is a challenge to social and family conventions, to the working and affective obligations of capitalism. It is also a challenge to the expectations and structures of novel and fiction.



## Joaquín Pérez Azaústre

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

\* Winner of Malaga Prize 2022 \*  
Andalusia Critics Prize 2024

TITLES OF THE AUTHOR IN GALAXIA GUTENBERG

**2022** *El querido hermano* (Dear Brother)



## MÁLAGA NOVEL PRIZE 2022

ANDALUSIA CRITICS AWARD 2024

Sélection **LE GRAND CONTINENT AWARD 2023**

RIGHTS SOLD TO

**DAR ALMADA** Arabic

Manuscript in Spanish. English excerpts available soon.

■ Pages **264**

■ Published in **May 2023**

### El querido hermano

[Dear Brother]

*This is a novel about a different kind of love: brotherly love. And even more special, brotherly love between two poets: Manuel and Antonio Machado.*

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

*A must-read.*

\_El Cultural, El Español

*A beautiful book.*

\_El Cultural, ABC



### Manuel Longares

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

\* **Premio Nacional de la Crítica for *Romanticismo***  
 \* **Ramón Gómez de la Serna Award** \* **NH Award for short stories** \* **Francisco Umbral Award for *Las cuatro esquinas*** \* **Madrid Booksellers Award for *Las cuatro esquinas***

#### TITLES OF THE AUTHOR IN GALAXIA GUTENBERG

**2013** *Los ingenuos* (The Naive)  
**2014** *La vida de la letra* (The Life of the Letter)  
**2016** *El oído absoluto* (The Absolute Pitch)  
**2018** *Sentimentales* (Sentimental)  
**2019** *Romanticismo* (Romanticism) – first edition 2001  
**2021** *Las cuatro esquinas* (The Four Corners) – first edition 2011  
**2022** *La escala social* (The Social Scale)

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

—Manuel Longares



NEW!

Manuscript in Spanish.  
English excerpt available soon.

■ Pages **120**  
 ■ Published in **February 2026**

### Cortesianos

[Courtiers]

*To cover historical events and the spaces where they unfold with literature in order to highlight their comical, absurd, insane, and human sides. This is the purpose of this new novel by Manuel Longares.*

The story here is that of the Spanish monarchies of the Habsburgs and Bourbons, with their courts and courtiers. From the golden centuries of the Spanish Empire to the 19th century, a century of civil strife and military uprisings, passing through the enlightened Age of Enlightenment. Monarchs, almost all of whom are presented to us in these pages, who are less concerned with peace, war, or uncharted territories than with the powers of God.

The setting is Madrid, which monarchs and courtiers shape to their liking, or so they believe, while another Madrid, working-class and sharp-tongued, where the sovereign people reign, tries to break free from the embrace of power. And, omnipresent, the river of Madrid, which brings everything but water, but “is ours,” a metaphor for wanting to have everything even when there is nothing.

Manuel Longares offers us what is undoubtedly one of his best novels. *Cortesianos* shows his deep understanding of human beings, whatever their place on the social ladder. A literary feast crafted with some of the richest Castilian Spanish being written today and with a refined sense of humor and grotesqueness that will bring more than a few laughs to the reader’s face.



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

■ Pages **160**  
 ■ Published in 2011.  
 Reissued in **2021**

### Las cuatro esquinas

[Four Corners]

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

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



## NATIONAL CRITICS AWARD

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

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

### **Romanticismo** [Romanticism]

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

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

Among the  
**50 BEST BOOKS OF  
THE 21<sup>ST</sup> CENTURY**  
according to Babelia

*This is the great  
novel of the Spanish  
transition.*

\_Luis Mateo Díez

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

\_El Periódico



Manuscript in Spanish.  
English excerpt  
available soon.

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

### **Sentimentales** [Sentimental]

*Music and literature meet in this light yet powerful novel.*

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

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



Manuscript in Spanish.  
English excerpt  
available soon.

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

### **El oído absoluto** [The Absolute Pitch]

*A novel about literature, its workers and its lovers.*

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

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



### 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 catalogue *The Eye and the Index. Against Barthes* (2021) has been published in English by MACK Books (2025). His latest essays, *La furia de las imágenes* and *Desbordar el espejo* have been published by Galaxia Gutenberg.

#### TITLES OF THE AUTHOR IN GALAXIA GUTENBERG

##### NONFICTION

**2020** *La furia de las imágenes* (The Fury of Images) **Rights sold:** Einaudi (Italian).

**2024** *Desbordar el espejo* (Overflowing the Looking Glass) **Rights sold:** Einaudi (Italian).

*There is no longer any need to insist on the concordance between words and images, because contemporary art is now literature and literature is now art. They have engulfed each other. And this cross-metamorphosis places us in a hybrid, uncomfortable and promiscuous terrain.*

*Relatos revelados is an experiment that does not seek to pay homage to my photographic work, but rather to sabotage it.*

Joan Fontcuberta

(from the prologue to *Relatos revelados*)

**\* 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**



### Authors

Pilar Adón  
Jorge Carrión  
Iván de la Nuez  
Miguel Ángel Hernández  
Alicia Kopf  
Valentín Roma  
Irene Solà

Manuscript in Spanish.

■ Pages **180**

■ Release: **Nov 2025**

### Relatos revelados [Developed Stories]

*A unique initiative in contemporary Spanish art: Joan Fontcuberta, one of the most brilliant contemporary artists, invites seven internationally renowned Spanish writers whom he admires, and gives them carte blanche to choose any of his photographic works to inspire them to compose a story. The result is a deeply haunting book where the boundaries between photography and literature disappear.*

Seven unique voices in Spanish fiction — Irene Solà, Valentín Roma, Alicia Kopf, Miguel Ángel Hernández, Iván de la Nuez, Jorge Carrión and Pilar Adón — take on the challenge of writing unpublished stories inspired by the work of Joan Fontcuberta, the artist who has most exquisitely transitioned photography from literal to literary. The result is a kaleidoscope of evocative stories in radically different styles, which engage in dialogue with visual creations that act as poetic triggers or catalysts. In short, it is a narrative constellation centred on the great creator of imaginaries, who has transformed photography into a storytelling medium, as evidenced by the varied selection of images that bring each text to life.



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