



A C A N T I L A D O

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A C A N T I L A D O



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New Arrivals



Marta Carnicero

The Sky According to Google

The arrival of Naïma, the little girl that Júlia and Marcel have just adopted, is supposed to be the beginning of a full family life but the situation they are facing brings out a reality they are determined to ignore. “If we thought we were slowly dying, little by little, every day, we’d try to focus on what makes us happy. We’d love each other often and even allow ourselves to be hurt, as if we’d been given carte blanche to repair things, as if we had all the time in the world to aspire to happiness and were in no hurry to attain it.” Readers will find that this is an honest, ingenious, deeply moving novel, one that is full of wisdom and that speaks of love in all its forms.



MARTA CARNICERO (Barcelona, 1974) is an industrial engineer and teacher. She has published *El cel segons Google* (The Sky According to Google, 2016).

«An admirer of Alice Munro, Carnicero takes us into a domestic microcosm ‘where it seems that nothing happens, where there are no good or bad absolutes’». Sergi Doria, *ABC*

«It isn’t easy to speak of the conventional, the domestic, and everydayness and, still less, do so with the quality and mastery that Marta Carnicero shows in crafting her scenes».

Carlos Zanón

«This novel is a response to a disturbing question, always of great literary value, the one about what happens to us when nothing seems to be happening...». Carles Geli, *El País*

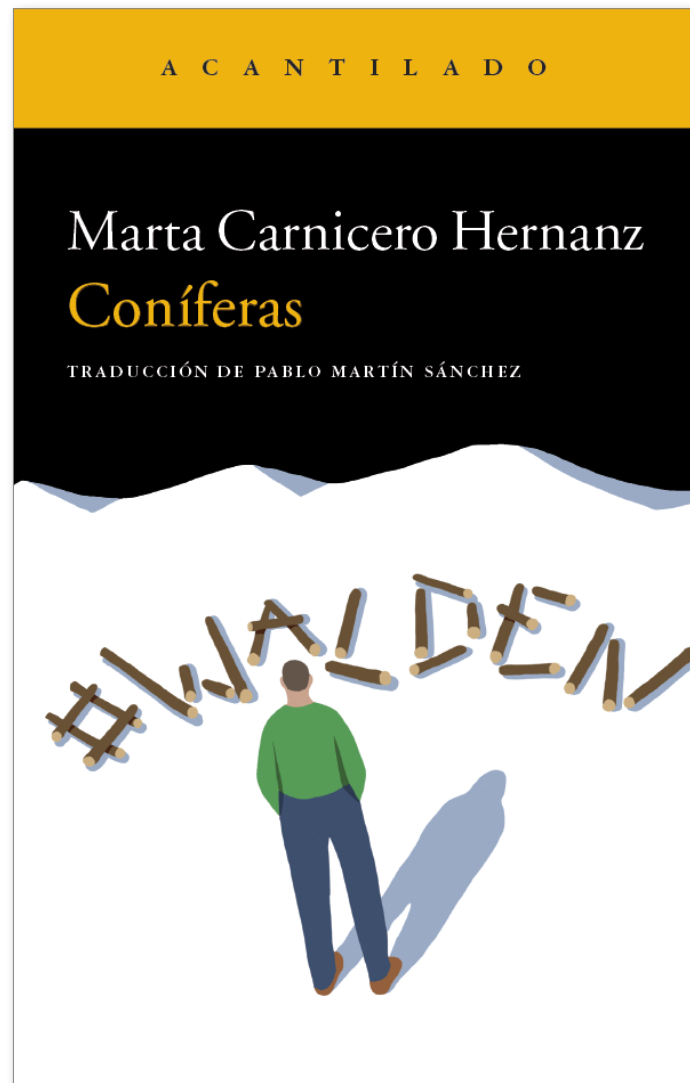
«*El cielo según Google* is an impeccable exercise in how to write fiction, one of these novels that leaves you with only one complaint: it ends too soon...». Laura Ferrero, *ABC-Cultural*

«Without making a noise, this book has become a small publishing phenomenon».

Juan Jiménez, *SModa El País*

«This is a stunning first novel, a debut that invites one to keep track of its author».

Diana Oliver, *El País*



Marta Carnicero

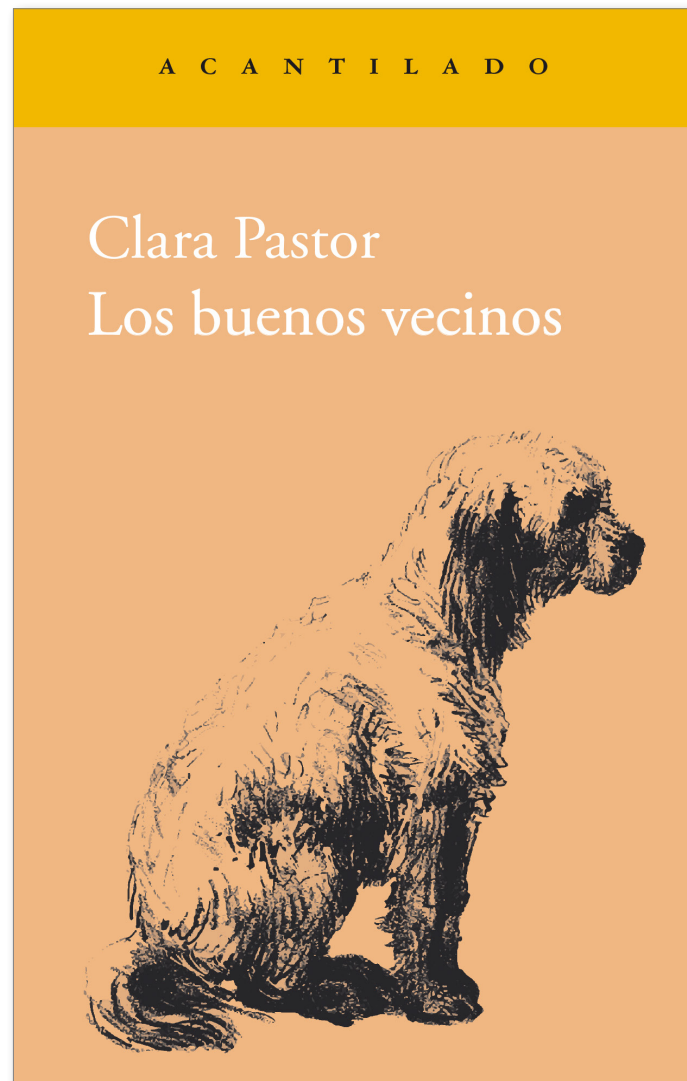
Coníferas

Joel lives in the Waldens, an idyllic community which, tucked away in a natural setting, rejects mobile phones and the latest technologies. Fascinated by a newcomer called Alina, and wanting to become acquainted with her, he starts sending a series of letters to himself but to her address. The plan works until one day he receives a letter that he has not written, with contents suggesting that the sender knows him better than he knows himself. As Joel and Alina's relationship develops, mistakes proliferate, as do the threats of a saboteur who is obsessed with coming between them. Slowly and without envisaging it, Joel becomes immersed in a world of mirrors where a person's reflection is more real than it seems.



MARTA CARNICERO (Barcelona, 1974) is an industrial engineer and teacher. She has published *El cel segons Google* (The Sky According to Google, 2016).

To be released in November 2020



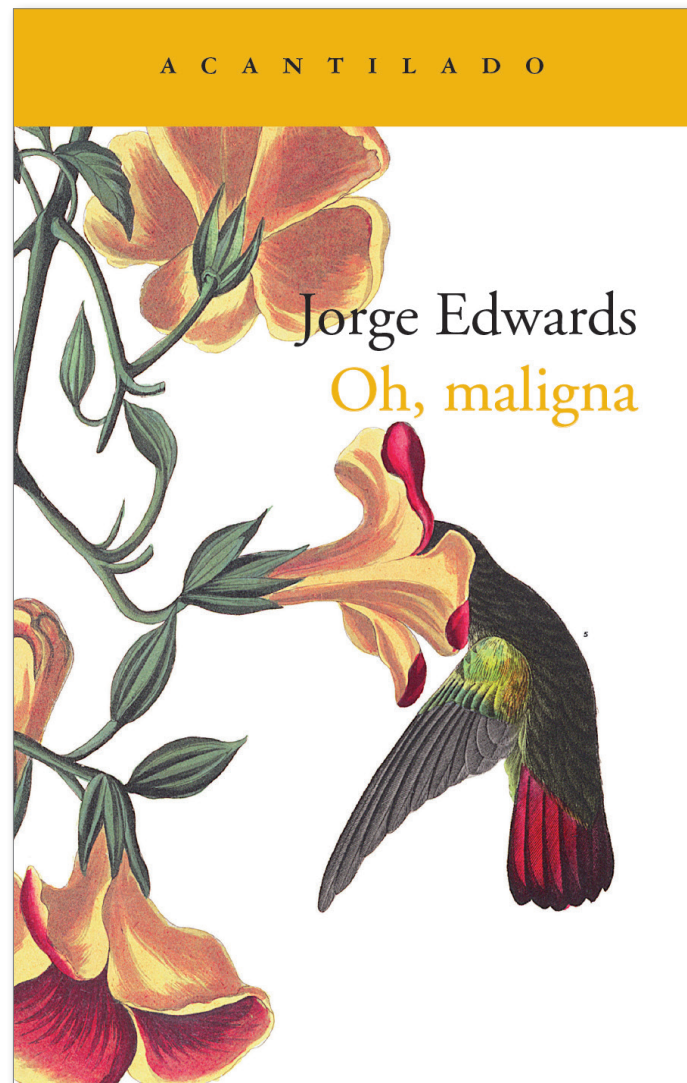
Clara Pastor

The Good Neighbours

The eleven stories in this book shape Clara Pastor's singular imaginary universe which covers several geographies but also very precise milieus that are recognisable because of the characters' feelings, which almost always emerge subtly because most of them try to avoid ruffling the calm surface of appearances. In many of these stories, things are born and die almost unnoticed by the characters unless, perhaps, when the latter are children.



CLARA PASTOR (Cambridge, Massachusetts, 1970) is a translator and editor. She studied International Relations in Barcelona and Comparative Literature in the United States, although she has never put either of her degrees to practical use. After living on both sides of the Atlantic for several years, she now resides in Barcelona. *The Good Neighbours* is her first book, and now she hopes to add to her literary production with a recipe book.



«A fragrant story of a poisonous love». *Faro de Vigo*

Jorge Edwards

Oh, Malignant

Oh, maligna follows the trail of the young poet Pablo Neruda in Burma (now Myanmar) where he arrived in 1927 to take up the post of Honorary Consul of Chile. There, he was to meet Josie Bliss—the Malignant, the Furious, as he called her—with whom he embarked on a relationship that was so fiery, so stormy, that he ended up being forced to flee to Ceylon (now Sri Lanka). The memory of this youthful love, which Neruda captured in one of his most famous poems “El tango del viudo” (The Widower’s Tango), stayed with him until his death. Jorge Edwards, Neruda’s compatriot and friend, offers a masterly re-creation of the story in this work, which is not only his personal tribute to Neruda but, also and especially, one to literature and the words with which it is created.



JORGE EDWARDS (Santiago de Chile, 1931) is one of the leading figures of Spanish-language literature today. He studied Law and Philosophy at the University of Chile and at Princeton University and, from 1957 to 1973, occupied various diplomatic positions in Latin America and Europe. He writes novels and stories as well as essays and his work has been translated into several languages. Among other awards, he has received the Chile National Prize for Literature and the Miguel de Cervantes Prize. Acantilado has published his book *La última hermana* (The Last Sister, 2016).

English sample
available



«A most beautiful essay on giving shelter and generosity, a turning inward of feeling and a capacity for life». *El País*

«His style is clear, precise, elegant, and rigorous but also a long way from the sometimes pointless aridity of a good part of academic production». *Mercurio*

«In Esquirol's literary style there is great persuasive power and the big issues of philosophy appear in his discourse as everyday, inevitable questions». Fulgencio Argüelles, *El Comercio*

Josep Maria Esquirol

The Penultimate Goodness

An Essay on Human Life

This essay subtly and surprisingly explores the human being's «essential infinitives»: to live, to think, and to love. Starting out from the concept of «withdrawal from feeling», this is an unquestionably valuable contribution to philosophy. Like fine rain, Esquirol's distinctive style serenely but tenaciously soaks into the reader, setting out a revealing itinerary through pages devoted to shock, desire, creation, friendship, revolution, and gratitude.

From the very beginning he signals the heart of the matter: «Out here, on the fringes, genesis and degeneration, life and death, the human and the inhuman—since only the human can be inhuman—closeness and indifference. Out here, on the fringes, evil runs very deep but goodness runs still deeper. Out here, on the fringes, nothing makes more sense than shelter and generosity. Out here, on the fringes, we don't just live, but we are capable of life».



JOSEP MARIA ESQUIROL (Alt Penedès, 1963) is a lecturer in Philosophy at the University of Barcelona, where he heads the research group Aporia. He has written numerous studies and gives seminars on contemporary philosophy at universities in several countries. In 2015, he published *Intimate Resistance*, for which he received the Ciutat de Barcelona Prize and the National Award of Essay.

Rights sold:

Italian
VITA&PENSIERO

English sample
available



«One of the most personal voices of her generation».
La Vanguardia

«A fascinating story, brimming with sensitivity and throbbing with creativity, enigmas and doubts. It should not go unnoticed». Pilar Castro, *El Cultural*

«*El lugar de la espera* is excellent. Sònia Hernández makes universal the perplexity of a generation that was promised it could be whatever it wanted. A work threaded through with a critical spirit». Enrique Andrés Ruiz, *El País – Babelia*

Sònia Hernández

The Place of Waiting

«Born around the same time as we were, democracy and the Constitution told us that we all had the right to do whatever we liked. The whole society, conniving to protect our wishes and desires, was in agreement. We were going to be what we wanted to be, and they were constantly asking us what we wanted to be when we were grownup».

In this choral novel, narrated in first-person plural, the characters share something more than the voice that speaks in all their names: they live in a single symbolic space, that of a generation not yet lost but gone astray because of waiting for a sign that would indicate the decisive moment to do the job or make the decision that would give sense to their lives. Maturity has brought to these accidental emulators of Beckett's burlesque characters an awareness that nobody is going to give them this sign, that nobody expects anything of them. If they have some opportunity to give purpose to their lives, perhaps it is to live them for themselves alone, in other words, simply act without an audience.



SÒNIA HERNÁNDEZ (Terrassa, 1976) has published four collections of poems—*La casa del mar* (2006), *Los nombres del tiempo* (2010), *La quietud de metal* (2018), and *Del tot inacabat* (2018)—two of short stories—*Los enfermos erróneos* (2008) and *La propagación del silencio* (2013)—and the novels *La mujer de Rapallo* (2010), *Los Pissimboni* (Acantilado, 2015), and *El hombre que se creía Vicente Rojo* (Acantilado, 2017). In 2010, *Granta* included her in its selection of the best young Spanish fiction writers. She is a frequent contributor to *Culturals*, the literary supplement of the daily *La Vanguardia*.

Rights sold:

El hombre que se creía Vicente Rojo

English Worldwide
SCRIBE AUSTRALIA

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A C A N T I L A D O

Fiction

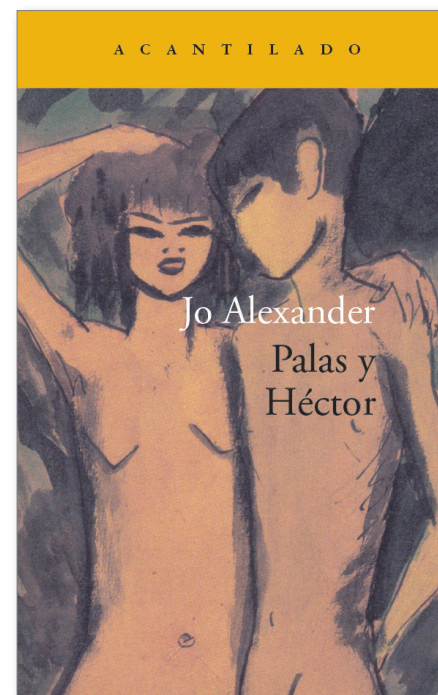


Isabel Alba *Sun Dance*

What with the economic crisis, loneliness, and lack of communication life is getting harder and harder so the Moscardó family decides to get away from their daily grind and spend a weekend at the coast. In the Solymar Hotel they will be drawn into the vicissitudes and conflicts of the other guests and employees, and the inexorable, merciless tragedy looming over their lives. In this extraordinary poetic, powerful, choral novel, Isabel Alba offers a multifaceted view of a fragmented world in which the collision of many different viewpoints seems preordained.



With a degree in Philosophy from the Complutense University in Madrid, ISABEL ALBA is a photographer, screenwriter, and novelist who now resides in Donostia. She has published two essays on film narrative and three novels, *Baby spot* (2003), *La verdadera historia de Matías Bran. El recinto Weiser* (The True Story of Matías Bran: The Weiser Property, 2011)—which was a finalist in the Euskadi Prize for Literature—and *65 % agua* (65 % Water, 2014).



Jo Alexander *Palas and Héctor*

Adult life has separated the attractive Palas from her younger stepbrother Héctor, who lives in London. However, a family matter brings them together again and will oblige them to recall why they seem condemned to be either totally separated or completely united because, for them, there is no way of being able to keep a prudent distance. Jo Alexander breathes life into these two characters who are driven by an inconceivable, enthralling passion which, as in classical tragedy, seems to defy the implacable gods. But will it be possible to triumph over the divinities in the modern world?

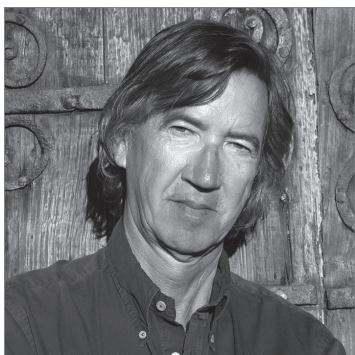


JO ALEXANDER (Barcelona, 1977) published her first novel *Extrañas Criaturas* (Strange Creatures, 1998) when she was twenty years old. This paved the way for her becoming a writer of scripts and reports for several television channels. Her stories for the women's writing collective *Las Germanes Quintana* preceded her second novel, *L'Hivernacle* (The Greenhouse, Quaderns Crema, 2009). She has also written for the print media.



Rafael Argullol
The Enigma of Lea
An Opera

In some intermediate space and ancestral time, Lea is God's own possession, a creature for divine pleasure who cannot reveal her secret. Bearer of immortality, she is closely watched by two monstrous beings which, implacably judging her, ensure that she cannot free herself of her divine bondage. *The Enigma of Lea* describes her lonely wanderings through space and time until she meets a castaway from existence, the somnambulist Ram, whose company will change her destiny. This fascinating text, which has inspired an opera of the same name by Benet Casablanca, speaks of the union of reason and the senses or, in other words, Rafael Argullol's own aesthetic and vital credo.

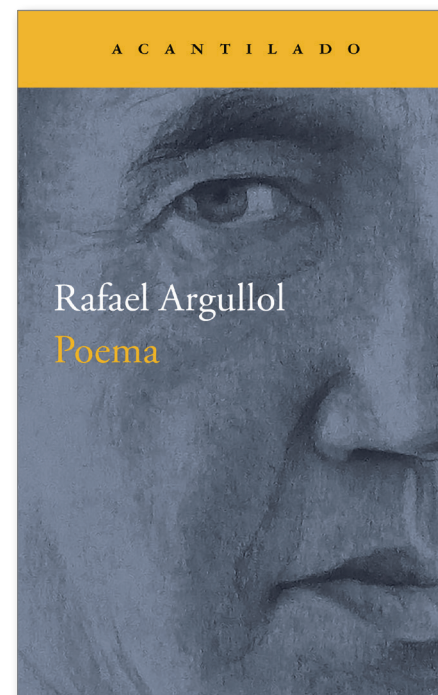


RAFAEL ARGULLOL (Barcelona, 1949), Professor of Aesthetics and Theory of Art at the University of Barcelona, is a writer, poet and essayist. He has written more than twenty-five books in diverse literary genres, including novels, essays and poetry.

«*El enigma de Lea* is a symbolist text, representing the quest for beauty as absolute».

Marta Cervera, *El Periódico de Catalunya*

«An opera about morality and mortality, freedom and control, reason and emotion, and the search for utopia. There is much to enjoy in the lyricism, the emotion, the passion, and the allusive humour of *El enigma de Lea*». Malcolm Miller, *Musical Opinion*



Rafael Argullol
Poem

It seems that, driven by some hidden need, Rafael Argullol has, with this book, set himself an exercise that is at once vital and literary: to write a fragment every day for three years. The work has been constructed day after day, capturing instants as reflections of life, Life with a capital L. The calls of beauty, evocation, fear, searching and love construct this extraordinary, intensely beautiful, profoundly human text which invites the reader to travel, with the author, in the mystery we all are. Thus *Poema* was born, a book full of books which sets a horizon for the reader and is an intimate companion.

«[...] written with insight and an intellectual curiosity that is quite rare among men of letters [...] A journey through unusual yet familiar territories that are both within and outside ourselves».

Hoy Extremadura



Rafael Argullol

The Reason for Evil

A strange phenomenon occurs in a prosperous cosmopolitan western city. Apparently just an annoying setback at first, it very quickly turns into a much more insidious threat, capable of overturning the citizens' most intimate convictions. With this chronicle of a phenomenon which affects every strata of society, Argullol re-creates the process of its disintegration, from denunciation, fear and suspicion through to pillage, magic and superstition. In the midst of chaos, an amorous relationship is serenely constructed, immersed in the time required to restore a mythological painting in which the artist dares to invite the viewer to dream of another destiny for Orpheus and Eurydice. Argullol reminds the reader of the all-important value of lucidity and memory. Looking back, as Orpheus did, after he had rescued his beloved from Hades, does not necessarily lead to condemnation.

English
translation
available

«The novel reflects on the dangers of irrationality and, more broadly,
on memory and oblivion». *El País*

«This is both an inquiry into evil and a reflection on irrationality». *La Vanguardia*

«This book has an allegorical feel». *El Mundo*

**Winner of the
Nadal Prize,
1993**

Rights sold: Italian
Serbian LINDAU
GEOPOETIKA



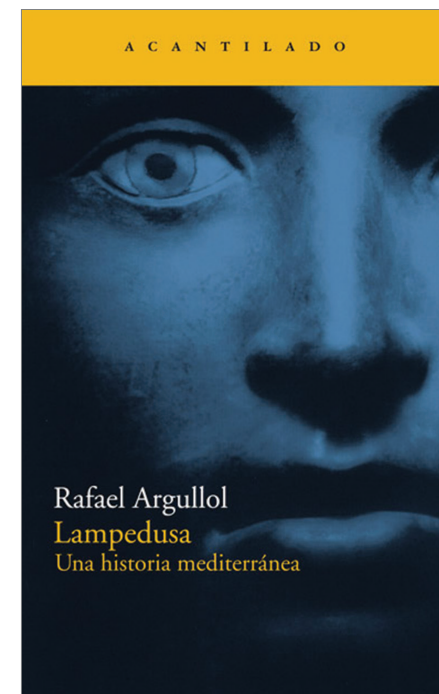
My Spectral Gaudí (2015) - LITERARY ESSAY
80 pages



Vision from the Bottom of the Sea (2010)
LITERARY ESSAY - 1216 pages - **City of
Barcelona Prize, 2010 and Cálamo Prize, 2010**



Flow Down, Invisible River (2009)
NOVEL - 128 pages



Lampedusa: A Mediterranean Story (2008)
NOVEL - 144 pages - Sold to: Italian (LANTANA),
Serbian (GEOPOETIKA)



Fulgencio Argüelles

The Autumn of Willows House

When Zígor, a mature man and successful entrepreneur who has married an aristocrat, learns that he is terminally ill he decides to bring together in his home the seven members of the terrorist commando unit with whom he once fought to overthrow the military regime which was in power before the establishment of the Republic. The Willows House group broke up after a failed attack and, since the end of the struggle twenty years earlier, none of them have had any news of the others. However, the years have not passed in vain for these eight people whose lives have been shaped by their old struggle. Now that they are reunited, remorse, feelings of guilt and resentment come to the surface with the devastating power of a torrent of water which has been dammed up for many years, sweeping them along and bringing them to a necessary catharsis. Fulgencio Argüelles' new, moving and suspense-laden novel is a deep meditation on the contradictions of the human condition, presented in his usual meticulous and highly individual style.



FULGENCIO ARGÜELLES (Asturias, 1955). After a long period in Madrid, where he studied Psychology, he returned to Asturias and settled in the village of Cenera, where he spent his childhood. He has written half a dozen of books and won numerous awards.



Fulgencio Argüelles

I Can't Find My Face in the Mirror

A storm is unleashed the day the aged priest Father Lubencio dies and María Casta and her teenage son Edipio try to escape the havoc it wreaks. Events like the arrival of the new priest, the appearance of the first wardrobe with a full-length mirror, or the announcement of the outbreak of the Civil War shape the life of the small mining village of Peñaforte, which is cut off from the world and slowly asphyxiating in the damp of never-ending rain. This is an extraordinary novel with fascinating glimpses of friendship, despair, tedium and mirrors that lie.

«Argüelles is a remarkably talented stylist. His prose is highly polished and the pace is gripping». *El País*
«You want it to be never-ending». *ABC*



Fulgencio Argüelles

The Blue Palace of the Belgian Engineers

One day in September 1927, Nalo began to work at the blue palace of the Belgian engineers as an apprentice gardener. Spring and revolutions reached the palace before they arrived anywhere else, initiating the young man into friendship and love, understanding and analysis. Through the tender gaze of his insightful narrator, Fulgencio Argüelles presents the personal and historic upheavals of the people who lived and worked in the blue palace, while also shaping a private world that moves beyond the personal and into the universal sphere.

«A novel that will disappoint very few readers». *El Periódico*
«A splendid, intense novel». *El País*

**Winner of the 2003 Café Gijón Prize
for the Best Novel in Asturian Literature
for the past forty years**

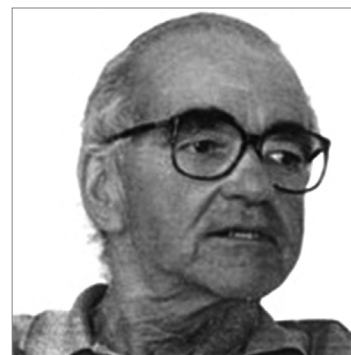


Julián Ayesta

Helena or the Summer Sea

When it originally came out in 1952, *Helena o el mar del verano* was considered by the many enthusiastic readers to be one of the best works of post-war Spanish fiction. The suggestive power and lyricism of Ayesta's writing continues to endure.

English sample
available



JULIÁN AYESTA (Gijón, 1919-1996) had degrees in Law, Philosophy and Literature and was a career diplomat. Author of several plays, he only wrote one novel, *Helena o el mar del verano* (Helena or the Summer Sea).

«This is an excellent, enduringly fresh novel, and the prose is masterly». *El País*
«One of the most beautiful books in post-war Spanish literature». *La Vanguardia*
«The reader is moved from page one onwards». *Diario de Sevilla*
«This novel is as little known as it is delicious». *ABC*

Rights sold:
Dutch
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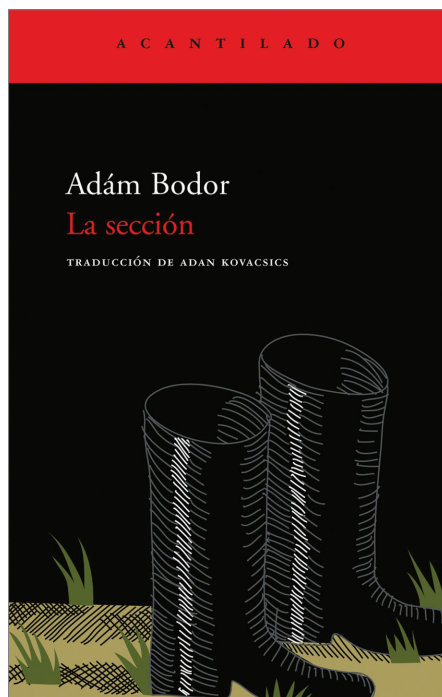
English
DEDALUS BOOKS

French
LE LIVRE
DE POCHÉ

German
C.H. BECK

Greek
EKDOSEIS

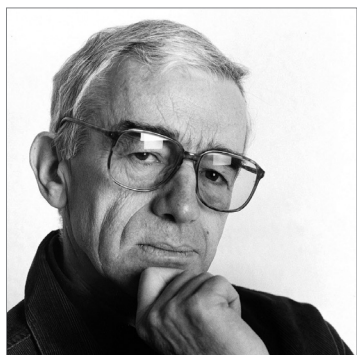
Italian
PASSIGLI EDITORI



Ádám Bodor

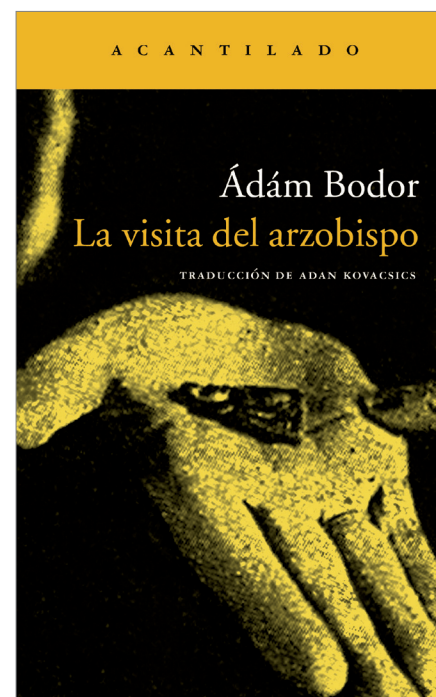
The Section

In *La Sección* there are small bottles and mouldy salamis. Neither clothes nor products have their own label and everybody wears muddy boots. The job of the Section inmates is to keep the temperature down in order to please the weasels, the real owners of the place. Gizella Weisz has been sent here but we are not told how or why. In Kafka only one person is chosen but in this brief, intense story Bodor incorporates the whole of society and everyone suffers the consequences.



ÁDÁM BODOR (Cluj-Kolozsvár, Romania, 1936) was arrested and imprisoned by the political police in 1952 but was released in 1954. He left his native Transylvania in 1982 to settle in Budapest, where he still lives, working as an editor. Considered by many to be one of the most important figures in contemporary Hungarian literature, he won the Hungarian Literary Prize in 2002. His highly-charged novels are very pithy and poetically condensed.

«The beauty of this marvellous treasure needs to be proclaimed. A true find».
La Vanguardia



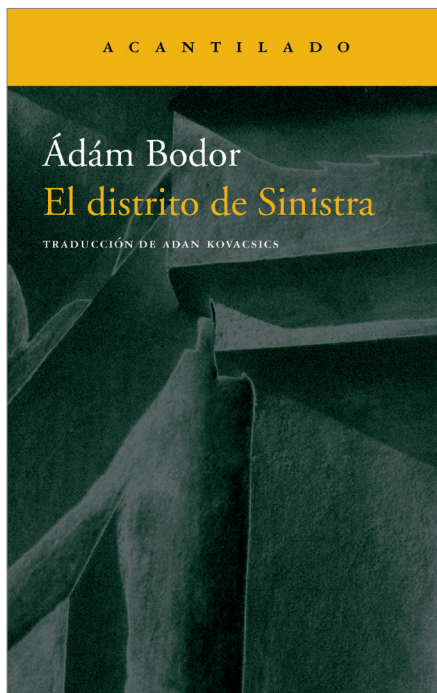
Ádám Bodor

The Archbishop's Visit

The inhabitants of a village in the Carpathian Mountains are getting ready for a visit from an elusive archbishop. Meanwhile, in the background, a *coup d'état* is being plotted while the main character Gabriel Ventuza goes to great lengths to retrieve the remains of his murdered father, the notorious human trafficker, Victor Ventuza.

«One of the most perfect books I have come across in recent years». *El País*
«A transgressive, exultant work». *La Vanguardia*
«A clear, refined style, verging on poetry». *El Periódico*

Rights sold to:
Basque
ELKARLANEAN



Adám Bodor

Sinistra's District

One day, Andrej Bodor, arrives in the Sinistra district, a closed, mountainous border area, in search of his stepson who, rumour has it, is living there in self-imposed exile. From this point on, his life will never be the same... This work is about an abandoned city where everyone seems destined for tragedy. People keep disappearing, as if by magic but they also come back showing no sign of abnormality. This is a dictatorship headed by a group of hunters who subjugate the mountain people. With its poignant beauty, *El distrito de Sinistra* is a last cry for help in the quest for humanity.

«With its stunning prose and black humour, this is an intense visual evocation of the harshness of nature». *Words Without Borders*

«Adám Bodor is a narrator of wonderful stories which are yet to be discovered». *Die Zeit*

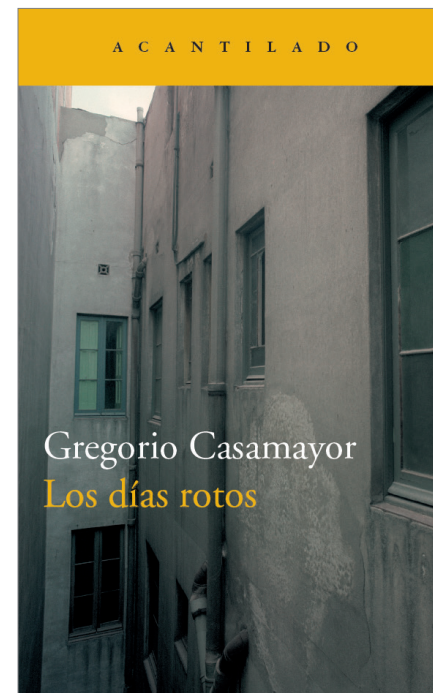
«It would be difficult to find in contemporary European literature a darker, more brutal yet more lyrical satire than this book». *El País*

***La Vanguardia's* Best
Book of Foreign
Fiction, 2003**

Rights sold:
English (Worldwide)
NEW DIRECTIONS

French
EDITIONS CAMBOURAKIS

Polish
CZARNE



Gregorio Casamayor

Broken Days

This is the story of seven months in the life of Tomás Sepúlveda who, at fifty-five, has taken early retirement. His two children live elsewhere and his father is in a nursing home. He is so unexceptional he almost seems to be a parody of normality. But his jottings, written perhaps to fill the many free hours of his new life, reveal an intense, lively character who is so lucid that his thoughts bear witness for a whole generation—that of men who feel like any other person but who are not in the habit of talking about it.



GREGORIO CASAMAYOR (Cañadajuncosa, Cuenca, 1955) was awarded the 2010 Memorial Silverio Cañada Prize for the Best Crime Novel at the Semana Negra in Gijón for his first novel, *La Sopa de Dios* (God's Soup). Meticulously paced, his novels shun all artificiality with prose that is always at the service of what needs to be explained.



Gregorio Casamayor
& A. G. Porta
*Another Life
in the Suitcase*

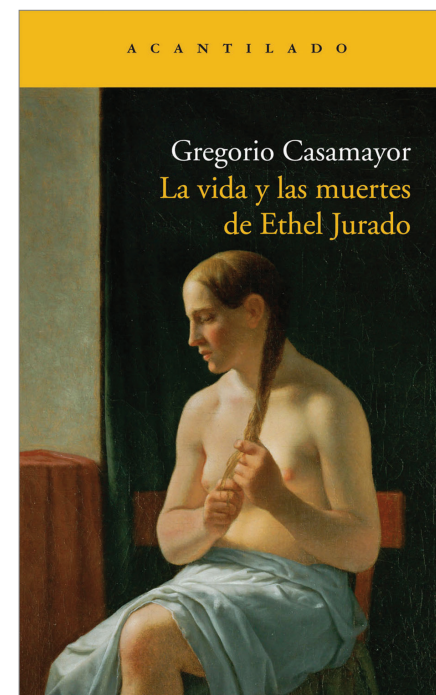
Co-authored by Gregorio Casamayor and A. G. Porta, this book tells the story of África Bonal, who after eight years in prison, decides to reveal to a couple of alleged journalists what she believes is the true story of her mother, Natalia Bonal, a writer who is better known by her pen name, Virginia Solano and whose life before her literary success is a mystery. This is the story of an innocent lie which, in order to not to be discovered, leads to other lies, half-truths, small distortions and whole range of falsehoods. África Bonal's life begins like this, with an innocent invention that conceals the dreams and frustrations of her mother. In the end, it will cause irreparable harm.

«A gorgeous novel about psychology and disillusionment, identitycrisis and being reborn».

El Comercio

«The latest surprise in co-authored Spanish fiction, Otra vida en la maleta is a chronicle of a traumatic awakening, the story of a family in which reality and fiction mingle». *La Vanguardia*

«A tense, questioning work of meticulous interrogative precision. The reader willingly surrenders to this passionate story». *El País*

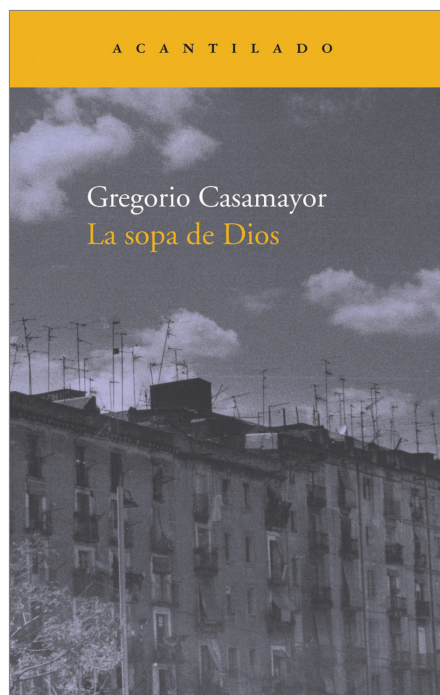


Gregorio Casamayor
*The Life and Deaths
of Ethel Jurado*

«Ethel Jurado had approached the group to beg for help» Marcos Recaj, one of the main characters of the book, reveals. «And we offered her our wholehearted support. Her need for help was so great, her situation so precarious that, without having planned it and perhaps unconsciously, Ethel insinuated herself into our lives, colonising them to such an extreme that, for a time, everything we did and everything we experienced revolved around her personal tragedy and, without our being aware of it, she changed our lives, or at least mine, forever. If we'd been really brave, we'd have limited ourselves to calling the police, as Laura suggested, but we didn't. We acted out some absurd role of friends, therapists and saviours, without any experience, without knowing what to do, with no notion of the repercussions it could have in our own lives, and that's how it was».

«Rarely have a few voices said so much about and spoken so clearly of another voice that opts for silence». *Qué Leer*

«This thrilling page-turner keeps the reader on tenterhooks». *El País*
«An astonishingly tense and perfectly structured novel». *Ara*



Gregorio Casamayor

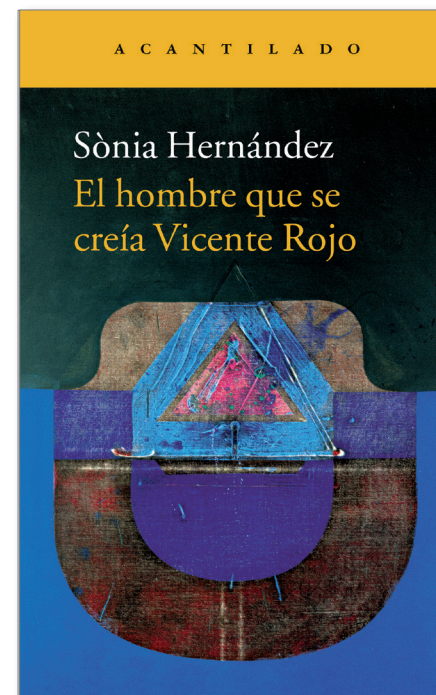
God's Soup

During his convalescence in a prison infirmary, Fede Cortés, former alcoholic from a dormitory town on the outskirts of Barcelona, revisits the events that led to his current imprisonment, after being charged with several counts of murder. Although no evidence has been found against him and, indeed, his advanced age and frail constitution would make him an unlikely serial killer, he has pleaded guilty, in bizarre circumstances. Fede's witty, pithy voice tells a stunning story, roaming back to his early years of poverty and solitude, his change of fortune, and a darkly humorous life from hanging around in a corner pub to running amok. *La sopa de Dios* shows how fortune and misfortune often come together and that happiness and suffering seem to be allotted in accordance with some kind of blind cosmic balance: «If I am happy, my neighbour is bound to have an excruciating toothache. This is how life works».

«Sarcastic, brilliant humour and spare, refined style».

La Vanguardia

**Silverio Cañada Memorial
Prize for the best crime
novel, 2010**



Sònia Hernández

The Man Who Thought He Was Vicente Rojo

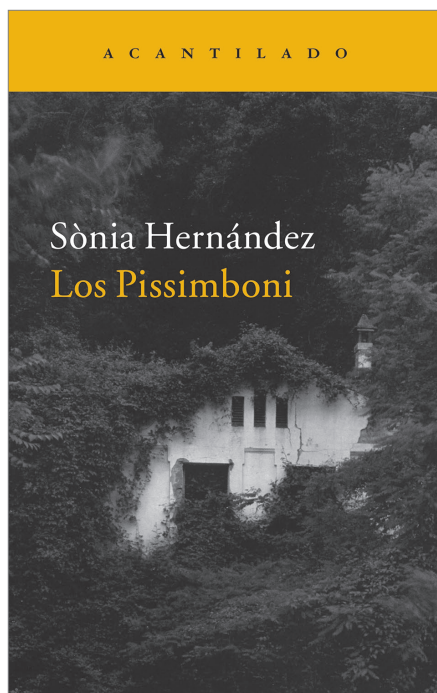
Berta believes that she is fated to have only disagreeable experiences in her life and is therefore searching for something that might give her a different view of reality. Her mother hides behind an appearance and decisions she does not always recognise as her own. A man comes into their lives, saying he is the well-known Mexican artist Vicente Rojo, thus setting off a surprising back-and-forth of identities in which it is difficult for the characters to recognise themselves or distinguish between what is within their reach and what is impossible: life gives an enigmatic lesson. «I can say that I have not only found peace but that I have done great work. I have worked hard for culture, the only thing that has interested me. I know of no more pleasurable sensation than that of reading a good poem, listening to music or looking at a beautiful painting. This is the only meaning of everything, the place from which we were expelled and what we spend our whole lives searching for».



SÒNIA HERNÁNDEZ (Terrassa, 1976) has published two collections of poems and several novels. In 2015 she published in Acantilado *Los Pissimboni* (The Pissimbonis), which was greatly appreciated by the critics. In 2010 Granta included her in its selection of best young novelists in Spanish. She is a regular contributor to «Cultura|s», the literary supplement of the newspaper *La Vanguardia*.

«Disturbing, unconventional writing, notable for its total independence with regard to the prevailing norms in Spanish fiction today».

El Mundo



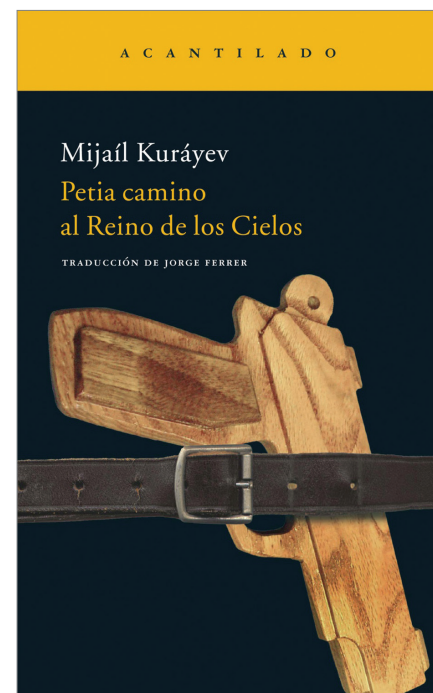
Sònia Hernández

The Pissimbonis

«Nobody loved the Pissimbonis. They lived in an ivy-covered house on top of a hill, far enough away from the other houses for everyone to consider that they didn't live in the town. There were many brothers and sisters in the family and nobody knew whether the patriarch, Ignacio Pissimboni, or his wife Martina were still alive. Nobody in the town had seen them and the locals had gotten used to forgetting all about them. No one loved them and no one cared about that family. Neither did they care about or love anyone». Sònia Hernández offers a surprising story with Kafkaesque overtones, skilfully defying the limits of fiction to fashion a beautiful metaphor for freedom.

«A strange novel, different. Fascinating». Enrique Vila-Matas
 «This is disquieting, unconventional writing, notable for its total independence from the prevailing codes in present-day Spanish fiction». *El Periódico*
 «Reflexive, hypnotic and uneasy». *Ara*

Rights sold:
 Serbian
 PARTIZANSKA KNJIGA



Mikhail Kurayev

Petya on his Way to the Heavenly Kingdom

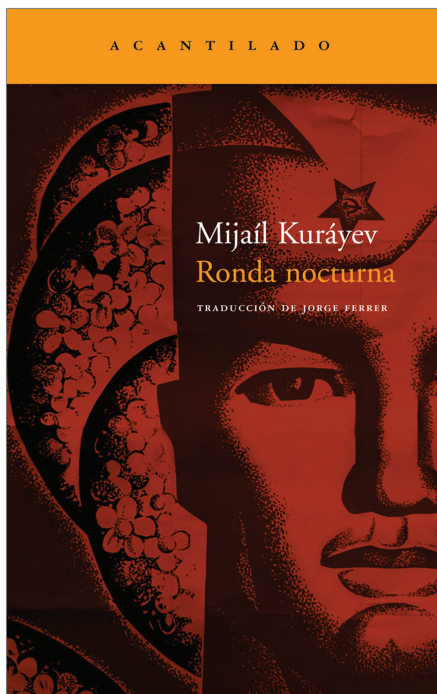
This is a particularly impressive story about the ways in which people put up with a long tyranny without getting discouraged. Its simple, spontaneous language is exceptionally well suited to this portrayal of the impenetrable, inscrutable, dark and oppressive world of Stalinism.



MIKHAIL KURAYEV (Saint Petersburg, 1939) published his first book, *Captain Dickstein* (titled *El capitán Dikshtein* in Spanish), in 1987 after many years working as a film scriptwriter. Since then he has become a major Russian writer, a real discovery for those who have not yet come across this author of intense, intelligent and delicate stories.

«An intelligent, sweeping novel in the style of the great European writers, it is tender, cruel and closer to Dostoyevsky than to Tolstoy». *El Mundo*
 «This book perfectly captures a world where routine terror and silence is the people's daily fare». *El Faro de Cartagena*

Rights sold:
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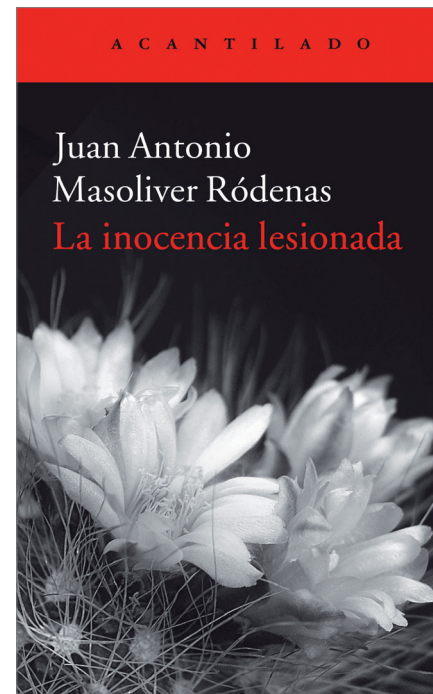
Mikhail Kurayev

Night Patrol

Kurayev simply and effectively describes the impenetrable, dark and oppressive world of Stalinism. What is particularly interesting about the story is the way it focuses on the unchallenged nature of his long reign.

«A short story of remarkable intensity and delicacy». *El Periódico*
 «An excellent, perturbing story». *ABC*

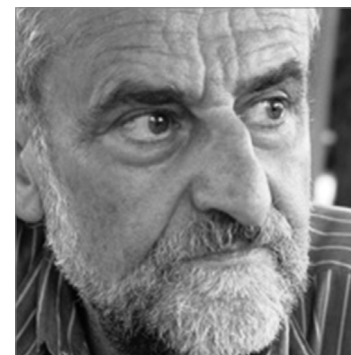
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English	ALBIN MICHEL	VOLK UND WELT	IL MELANGOLO
UNIVERSITY OF CAROLINA			



Juan Antonio Masoliver Ródenas

Wounded Innocence

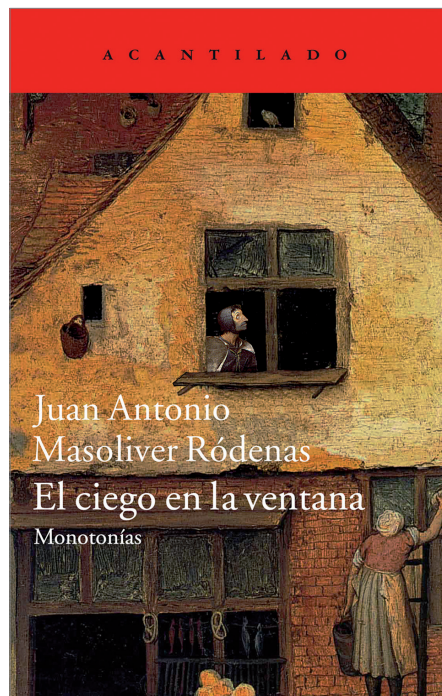
In the first decade after the Spanish Civil War, life in Masnou, a coastal village not far from Barcelona, sedately flows around a respectable middle-class family, symbol of domestic harmony. Carlos is immersed in this apparently friction-free world but rancour, violence, police reprisals and sexual brutality soon start corroding its idyllic facade. He begins to see the sordid reality of a tragedy which will end up devouring the whole town and, with it, the Oria dynasty. This is the most disconcerting, tender and painful novel Masoliver Ródenas has written to date.



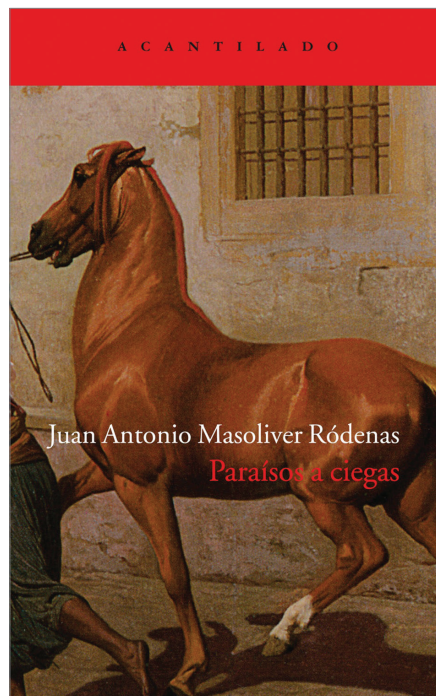
JUAN ANTONIO MASOLIVER RÓDENAS (Barcelona, 1939) is Professor Emeritus of Spanish and Latin American Literature at the University of Westminster in London. He has published a great number of essays, poems, short stories and novels and has translated authors such as Cesare Pavese, Giorgio Saviane, Carson McCullers, Djuna Barnes and Vladimir Nabokov into Spanish.

«A provocative novel in which Masoliver's greatest virtue as a writer shines through: freedom».
 «Masoliver sketches a devastating portrait of the closing years of the 1940s».
 «There is no emotional respite for the reader in this story».

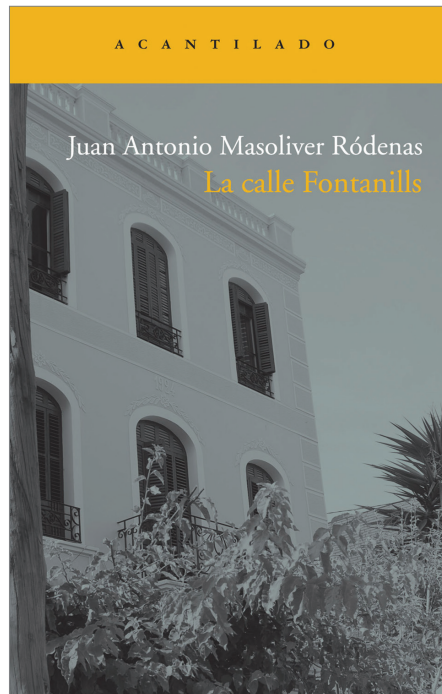
La Vanguardia



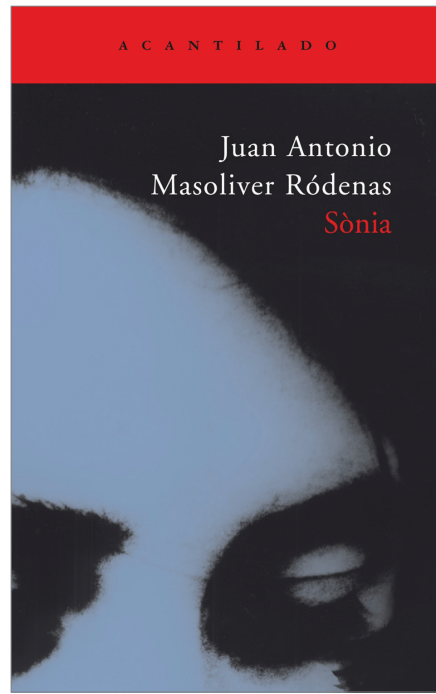
The Blind Man in the Window: Monotonies
(2014) - APHORISMS - 144 pages



Paradises Blindly (2012) - POETRY
96 pages



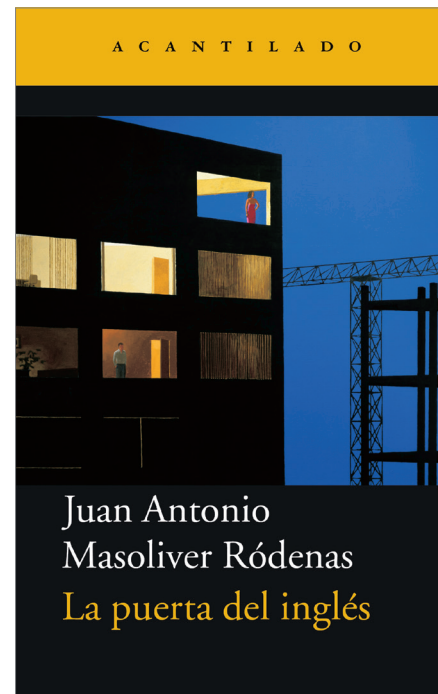
Fontanills Street (2010)
SHORT STORIES - 224 pages



Sònia (2008) - POETRY - 224 pages



The Night of Gunpowder Plot (2006)
SHORT STORIES - 232 pages



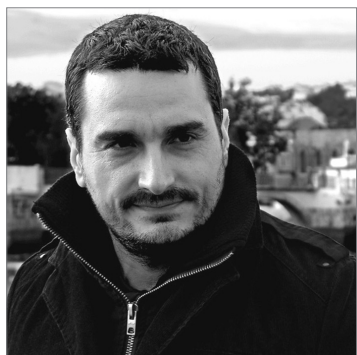
The Englishman's Door (2001)
NOVEL - 414 pages



Javier Mije

The Long Night

«He'd received Almeida's hand-written note in the producer's Barcelona headquarters. It looked like a page from a school notebook, or one ripped out of the Notes section of a diary and the big, untidily scribbled letters invaded the margins: the barest summary of a plot and the film's title, *The Long Night*. There were hardly any other instructions for writing the script, the first draft of which had to be ready within sixteen weeks [...] Although Almeida's note made no explicit mention of any historic episode, it vaguely reminded him of "The Long Night" of Madrid's resistance during the Civil War».



JAVIER MIJE (Seville, 1969) has degrees in Theory of Literature and Comparative Literature.

«A novel to keep you awake. Javier Mije's finely wrought prose shines in this book where some truly impressive pages will make you want to get out your pen and underline them from start to finish». *ABC*

«Brilliant style. Splendid, deep, luminous and dark». *El País*

«Mije's literature is subtle. There is nothing gratuitous about it». *La Opinión de Málaga*



Javier Mije

The Fabulous World of Nothing

Everything is tolerable if one lacks imagination, or if one only plays the white keys of the piano without touching the black ones which conceal the more strident sounds. At what point does the score narrow down to the final limits of a monochord melody, and at what point does life start to make decisions for you? These pages are full of love, violence, loneliness and failure, traversed by bewildered hearts, stars which keep pulsing out pain long after they are extinguished, signs that warn of the end of time, and clocks that invariably stop at the same cruel hour. This is a book which embraces South London residential neighbourhoods, a night train to Lisbon and the most chic Barcelona which, without warning, descends into the stench of a fair-ground stall.

«A beautiful, subtle book with nothing redundant about it». *La Vanguardia*

«A hundred pages replete with literary beauty». *El País*

«Short, intense stories, full of wrecked, unbalanced, stubborn, solitary, selfish characters who are desperate for love». *elboomeran.com*

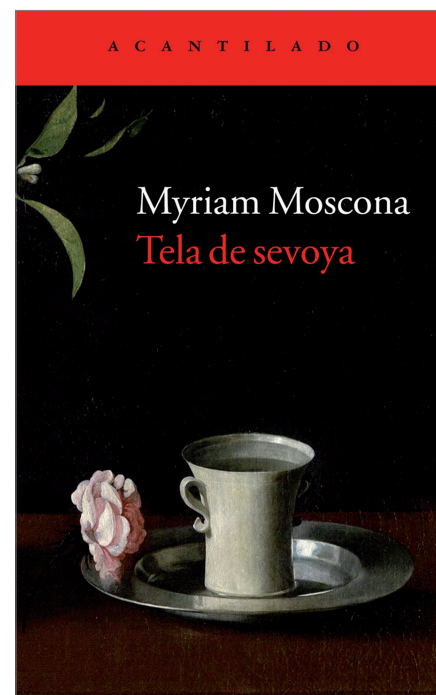


Javier Mije

The Path of the Caterpillar

Like an open curtain that unveils the most silenced reality, these short stories explore the dark side of characters who are spied on in their hideaways where normal eyes cannot see, where decency would counsel going no further. In his first book, Javier Mije probes the depths of the obscurest human condition with great determination and skill. With a style rich in imagery, he builds his stories on these foundations, entering the recondite rooms in which we hide, reaching the core of dark secrets wrestling with the structures of our own conventions.

«Anyone who loves true literature should read this book immediately». *La Vanguardia*
 «Meticulous, dreamlike prose». *El País*



Myriam Moscona

Onion Skin

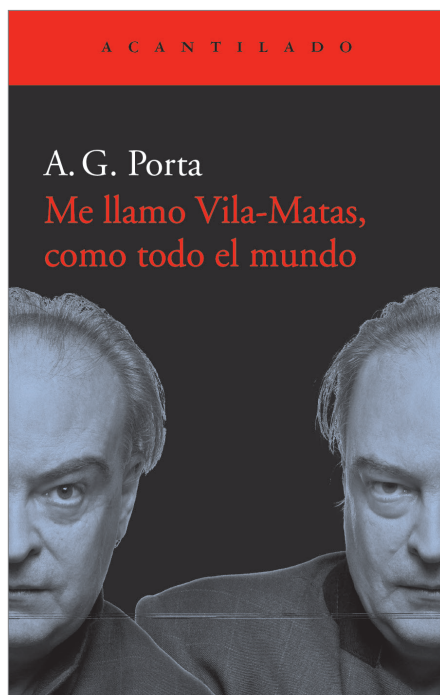
Somewhere between novel, poetry and memoir, this extraordinary book delves deep into the secret realms of the word and its power of salvation. In this process, the Sephardic Jewish writer Myriam Moscona revives the shadowy figures and voices of her past. Ladino, the ancient Spanish language which is still spoken today by Sephardic Jews, becomes a valuable travelling companion on her journey to Sofia, Plovdiv, Istanbul, Smyrna and Salonika, where family ghosts reside.



MYRIAM MOSCONA (Mexico, 1955) is a Mexican writer from a Bulgarian Sephardic family. Author of several collections of poems, she has received awards from the Academy of American Poets and PEN International Center for the English translation of her book *Negro marfil* (Ivory Black) by Jen Hofer.

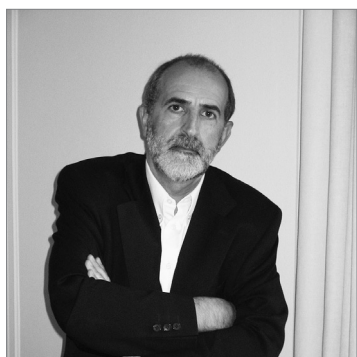
«*Tela de sevoya* is an absolutely extraordinary text». *La Vanguardia*
 «A story with astonishing and startling ramifications». *El Periódico*

Xavier Villaurrutia
 Prize, 2012



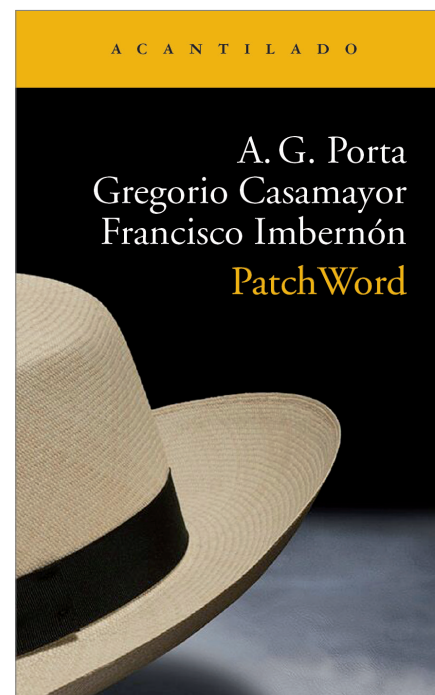
A. G. Porta
*I'm Called Vila-Matas,
 Like Everyone Else*

Enrique Vila-Matas announces to Porta that he's been invited to take part as an actor in an Off-Broadway show. However, the heart and soul of the project, a woman called Allison, has vanished and neither Vila-Matas nor his New York-based friend Eduardo Lago can find her. Saying goodbye and engrossed in an increasingly absurd conversation, Porta and Vila-Matas fantasise about the possibility that the play-induced madness could end up with two texts titled *Looking for Alison* and *Off Off Off Broadway*. When he gets back home, Porta writes a parody of the conversation. He thinks about sending it to Vila-Matas but then doesn't. Hence, *Me llamo Vila-Matas, como todo el mundo* appears and, true to the absurdity that engendered it, this dialogue will bring the reader closer to the personal world of Enrique Vila-Matas.



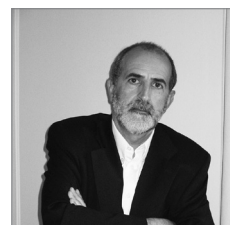
A. G. PORTA (Barcelona, 1954) was awarded the Literary Scene for Fiction Prize in 1984 for the book, co-authored with Roberto Bolaño, titled *Consejos de un discípulo de Morrison a un fanático de Joyce* (Advice from a Disciple of Morrison to a Fan of Joyce). He also received the 2005 Café Gijón Prize for his novel *Concierto del No Mundo* (No World Concerto). Acantilado has published all his fictional work.

«A delirious dialogue. It probes the very essence of literature, understanding it as a game, as boundless space». Anna Maria Iglesia, *El Mundo*



A. G. Porta,
 Gregorio Casamayor
 y Francisco Imbernón
PatchWord

The narrator of this literary artefact, none other than a hat most recently named Athanasius Per-nath, describes the adventures of the motley characters it has accompanied over the years. The story of this Genuine Panama Hat 58 takes the form of a compendium of things it has heard and perceived, while it also offers its opinions about the world and even the reader, who won't be indifferent. Hence, if you, patient readers, dare to reach the last page, you'll understand something you may not know yet: stories don't only exist when someone tells them but, also and especially, when someone reads them.



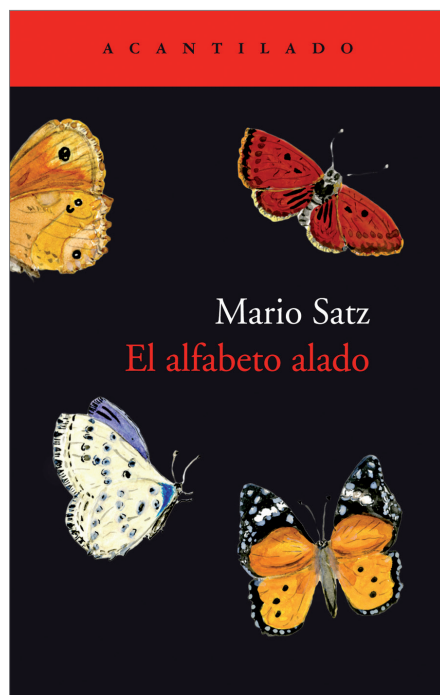
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GREGORIO CASAMAYOR (Cañadajuncosa, Cuenca, 1955) was awarded the 2010 Memorial Silverio Cañada Prize for the Best Crime Novel for his first novel *God's Soup*. Meticulously paced, his novels shun all artificiality with prose that is always at the service of what needs to be explained.



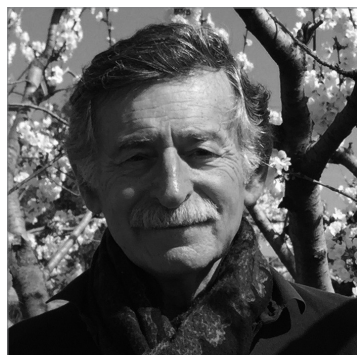
FRANCISCO IMBERNÓN (1952) is a professor of Didactics and Educational Organization at the University of Barcelona. This is his first novel.



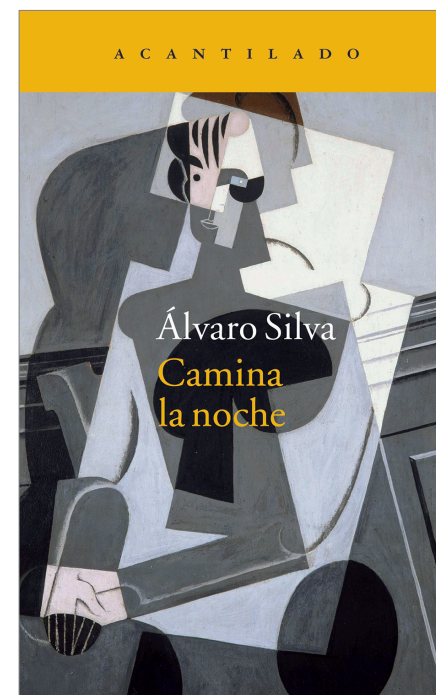
Mario Satz

The Winged Alphabet

There is a close relationship between the human soul and butterflies: what in one is oscillation and ascent is, in the others, fluttering and colour. Aristotle was the first to coin the word psyche to represent this nexus and, after him, poets and painters represented a winged, fragile, elusive yet lovely soul. Today it is photography that documents the lives of these splendid insects whose miraculous existence shows in turn how volatile and extraordinary human life is. Brief and intense, the stories that Mario Satz has brought together in this very beautiful book relate the adventures and misadventures of these winged jewels that have inspired so many the myths, legends, and fables that are worthy of being recorded.



MARIO SATZ (Buenos Aires, 1944) is a philologist, essayist, poet, novelist and translator. After completing secondary school in Argentina, he travelled widely in South America, the United States and Europe. Between 1970 and 1973 he lived in Jerusalem where he studied the Kabbalah, the Bible, anthropology and the history of the Middle East. In 1977, the Italian Government awarded him a scholarship to study the work of the Renaissance humanist Giovanni Pico della Mirandola. Mario Satz writes on a regular basis for numerous Spanish and American magazines and has published several essays, poetry collections and novels.



Álvaro Silva

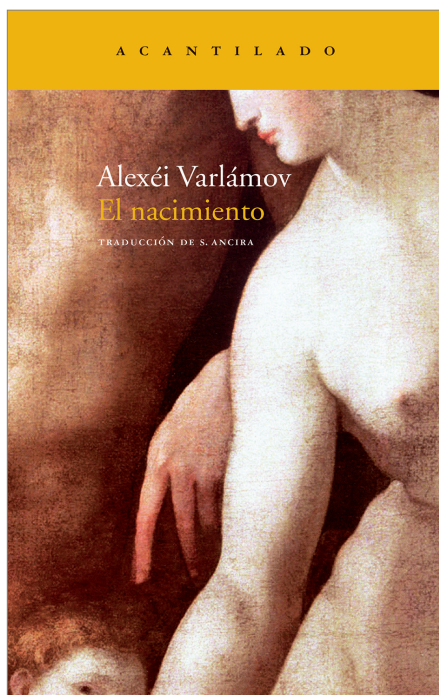
The Night Walks

Isabel's father disappeared in the early days of the Civil War and the mysterious figure of the absent man has marked her existence ever since. One day she receives a strange phone call which signals a turning point in her life. The narrator then goes back in time to reveal the highs and lows of love and the decisions that determine the destiny of the characters. This is a subtle novel and a penetrating inquiry into the consequences of our acts.



ÁLVARO SILVA (Vitoria, 1949) has written *Tomás Moro: un hombre para todas las horas* (Thomas More, a Man for All Hours, 2007) and has edited several works by More, including those he has titled *Piensa la muerte* (Thinking about Death, 2006), *Carta a un monje* (Letter to a Monk, 2009) and *The Last Letters of Thomas More* (2001 – published as *Últimas cartas*, Acantilado, 2010).

«A subtle novel and deep reflection on the consequences of our acts». *La Vanguardia*
 «A beautiful parable about forgiveness and second chances». *El Mundo*



Aleksei Varlamov

The Birth

An estranged middle-aged couple share a rundown apartment paying little attention to one another. Almost mindlessly they conceive a child. Through this development, they rediscover themselves and their relationship flourishes, strengthened by fear of a miscarriage. The portrayal of the couple's life is succinct, without dwelling on details, and an engaging atmosphere is conveyed through the most delicate and austere of narrative styles. Varlamov describes the power of love that knows no fear.



ALEKSEI VARLAMOV (Moscow, 1963) made his debut as a writer in 1987 with the short story «Roaches» and subsequently attained fame in 1995 with the novel *The Wild Olive*. He has received numerous awards, including the Solzhenitsyn Prize in 2000. *El nacimiento* (The Birth), published for the first time in 1995, definitively consolidated his reputation as a writer.

«Varlamov is one of the most interesting Russian fiction writers today. Not to be missed». *La Vanguardia*
 «Varlamov's art as a fiction writer is astounding, balance, emotional and genuine». *El País*

Rights sold:
 Vietnamese
 WOMEN'S PUBLISHING HOUSE

Serbian
 ŠTAMPAR MAKARIJE



Berta Vias Mahou

They Came Looking for Him

Jacques, alter ego of Albert Camus, re-creates the last years of his life. Well-known for his opposition to any form of violence, not only to the death penalty and the terrorism that has grown out of the opposition in his country to the French colonial regime, but also to the notion that the end justifies the means, he comes into direct confrontation with the majority of the intellectuals of his time. After receiving numerous death threats, the Algerian-born writer is persecuted—as he has described in his novel *The First Man*—by a nightmare that frequently assails him in different forms but with only one theme: his executioners come looking for him.

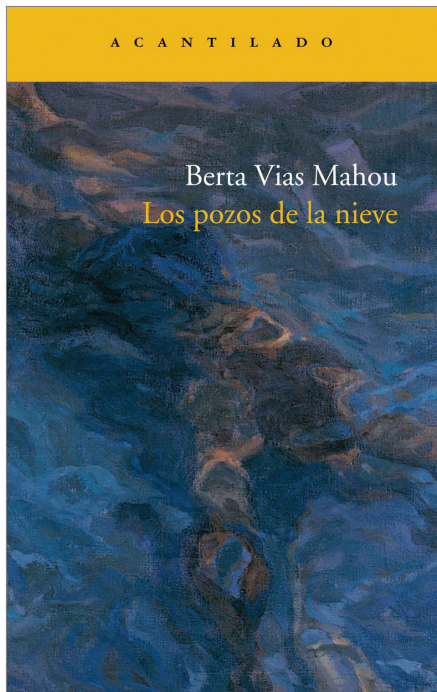


BERTA VIAS MAHOU (Madrid, 1961) has a degree in Ancient History. She has translated Ödön von Horváth, Stefan Zweig, Arthur Schnitzler, Joseph Roth.

«A book mingling history and fiction, reviving different aspects of Albert Camus». *Diario Vasco*
 «An exceptional novel. Superb». *ABC*
 «A text of great literary merit». *El Mundo*
 «One of the best books of the year». *elplacerdelalectura.com*
 «An interesting reflection on violence». *El Mundo*

Dulce Chacón Prize
 for Spanish Fiction, 2011

Finalist for the Critics'
 Prize, 2011



Berta Vias Mahou

Snow Pits

Intent on capturing whatever past he can derive from the objects around him (not unlike Walter Benjamin in the city of Paris), the narrator delves into the lives of a number of people who were embroiled in some of the murkiest events of the twentieth century, including the Spanish Civil War and the Second World War. Trapped between the voices of the masses and the conscience of the individual, the narrator, disillusioned with words, is paradoxically left with only his own voice.



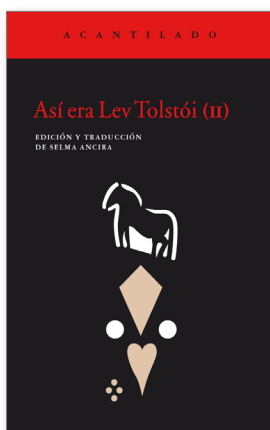
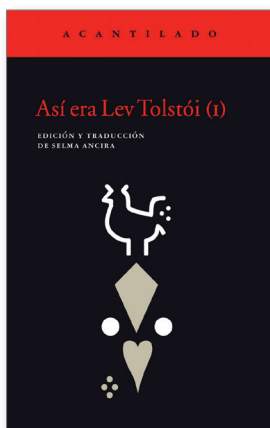
ACANTILADO

Non-Fiction

«A moving novel». *El Mundo*
 «A book that will not be ignored». *Público*
 «A small literary gem». *El País*

Sintagma Award, 2008

Finalist for the Critics Award, 2008



This Was Lev Tolstoy (I, II)

The complex, multifaceted figure of Tolstoy has fascinated both his contemporaries and those who come to his works today. The writer, moral thinker, ascetic, count, landowner, farmworker and, more than anything else, the man who was able to inspire sincere admiration in anyone who met him, are all reflected here in these testimonies of people who knew him, dealt with him or simply observed him for years. Each one shows an aspect of his vast, captivating personality, like tiles creating an intricate mosaic, one by one.

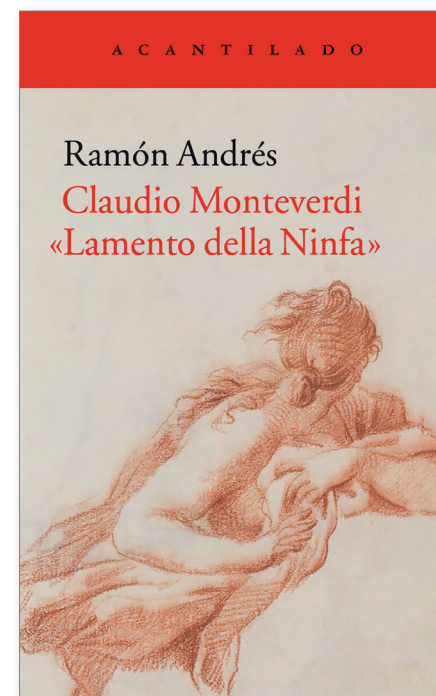
The series *Así era Lev Tolstói* (This Was Lev Tolstoy) brings together the accounts of friends, acquaintances and other people who had the opportunity to speak with him. Through their singular chronicles we discover not only the great writer but the great man that he was.



SELMA ANCIRA (Mexico City, 1956) is a translator of Russian and Modern Greek literature. Among the authors she has translated are Pushkin, Dostoyevsky, Bunin, Bulgakov, and Pasternak, as well as Seferis, Kazantzakis, Ritsos, Kambanellis and Maria Iordanidou. She has also introduced Spanish readers to the work of Marina Tsvetaeva, whose prose she has translated almost in its entirety, and has received major awards throughout her career, including the Pushkin Medal—the most prestigious Russian state decoration for foreign artists—the Angel Crespo Prize for Translation, the Marina Tsvetaeva Prize for Literature, the Maximilian Voloshin Prize for Literature, the National Prize for Translation, the Tomás Segovia Prize for Literary Translation, and the Read Russia Literary Prize.

Rights sold:

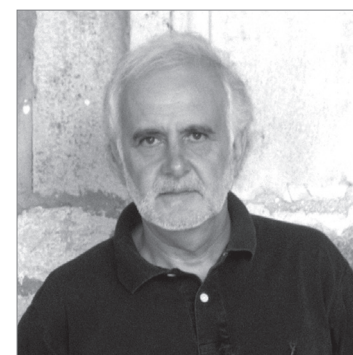
Turkish
ÇEVIRIBILIM



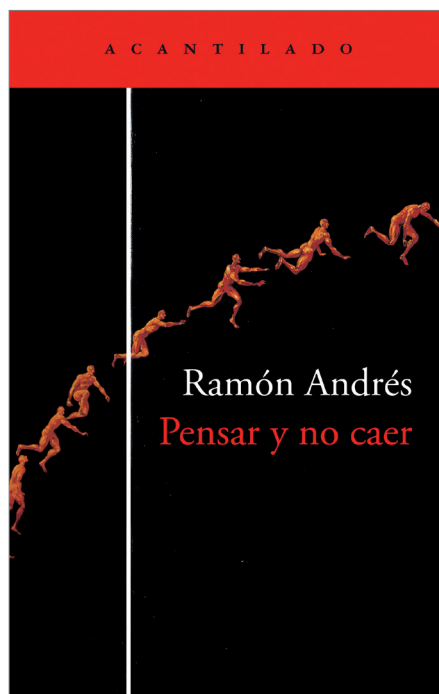
Ramón Andrés *Claudio Monteverdi* *«Lamento della Ninfa»*

The nymphs, daughters of Zeus and Thetis, live «in a fountain's first foam, in the sparkle of a jet of spray, in reflections on the water when the foliage lets sunrays peep through. They bathe downstream, leaving the wake of their bodies [...] They sing, play their instruments and dance. They do not want to be seen and yet are yearned for by hidden eyes of gods and men, lying in wait behind the bushes. They are loved and only sometimes do they love».

Claudio Monteverdi, leafing through the *Poesie del sr. Ottavio Rinuccini*, noticed the canzonetta which, fortunately, was to become the *Lamento della Ninfa*, a work of delicate, unforgettable, singular beauty. Only such a transgressive musician, who aspired to achieving in melody an appropriate match for emotion in order to make audible what had previously been silenced, could give voice to the torn existence of creatures living between two worlds but not wholly belonging to either. Through art, literature and music, this beautiful text tells the story of the magical meeting of the Italian maestro and his nymph. This work is an incomparable tribute to love for beauty.



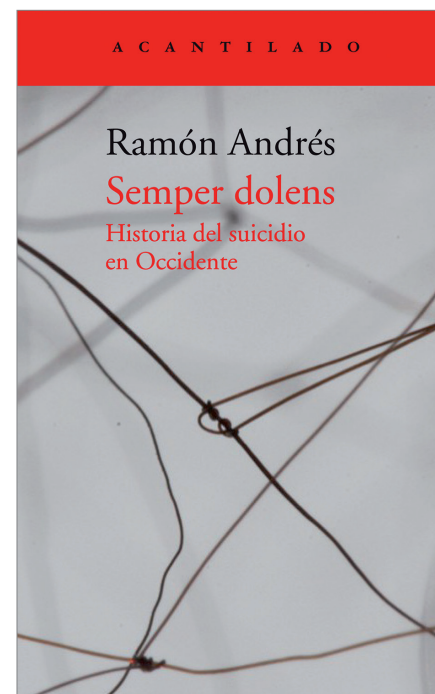
RAMÓN ANDRÉS (Pamplona, 1955) is a thinker, essayist and poet. He has written numerous articles and books about music and literature for which he has received many awards.



Ramón Andrés

To Think and Not to Fall

With this book, Ramón Andrés offers ten essays or meditations on a range of subjects, although the reader recognises a single sensibility in all of them, the same subtle, patient, penetrating gaze. Starting out from works of literature, music or film, with a selection (ranging from Sebald's poem *After Nature* to Béla Tarr's film *The Turin Horse* by way of Ligeti's «Requiem») which, in itself, is nothing less than a message to the reader, he ponders matters like the values entailed in breaking bread at the table, the relationship between humanity and animality, the chimeras of today and yesterday, calumnies, death, nothingness and exclusion and, through them all, he keeps whispering a diagnosis of our times.



Ramón Andrés

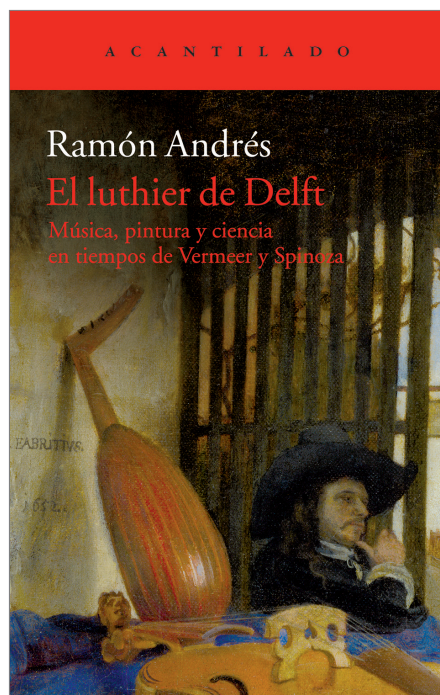
Semper dolens

A History of Suicide in the West

According to the World Health Organization, suicide is the leading cause of violent death in the world, ahead of murder and armed conflicts. Many psychiatric studies in recent years suggest that ninety per cent of suicides are the result of mental illness. However, reducing the voluntary act of suicide to pathology only means simplifying one of the most decisive aspects of human experience: pain. A history of suicide in the West should therefore be a history of pain, taking into account all the forms of our fragility.

«An admirable, moving book. A necessary moral treatise». *Ara*
 «Andrés reflects in a subtly combative way about present-day society». *La Voz de Galicia*
 «An extraordinary reading of our society and our times». *Faro de Vigo*

«His enormous erudition allows him to leap with natural elegance from science to letters and the arts, and thus to dazzle us». Francisco Calvo Serraller, *El País*
 «An incomparable voice of the contemporary Spanish essay». Iker Seisdedos, *El País*

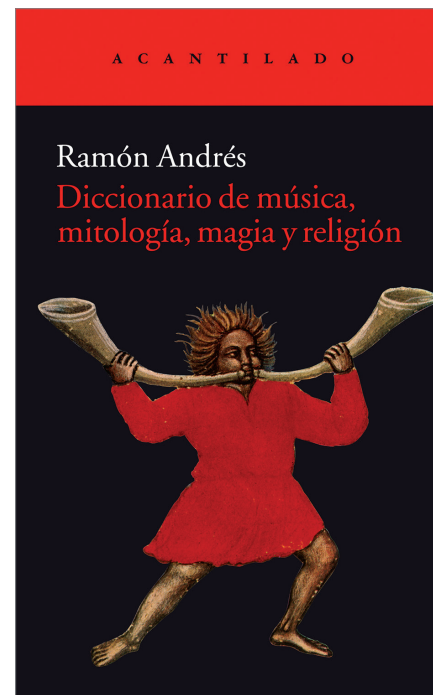


Ramón Andrés

*The Luthier of Delft**Music, Painting and Science
in the Times of Vermeer and Spinoza*

El Luthier de Delft examines seventeenth-century music (but also art and science), with particular attention to Dutch culture. The book revolves around three main characters, the painter Jan Vermeer, the philosopher Baruch Spinoza and the musician Jan Pieterszoon Sweelinck. They guide the reader through the construction of musical instruments with all their woods and varnishes, the presence of women in art and music, the lives of painters and the symbolic world of their works, and studies in optics and the popularisation of the telescope. This book abounds in resonances and harmonies, wisdom and subtlety.

«A succulent and erudite explosion of refined humanism». *El País*
«An essay of exuberant erudition». *El Mundo*



Ramón Andrés

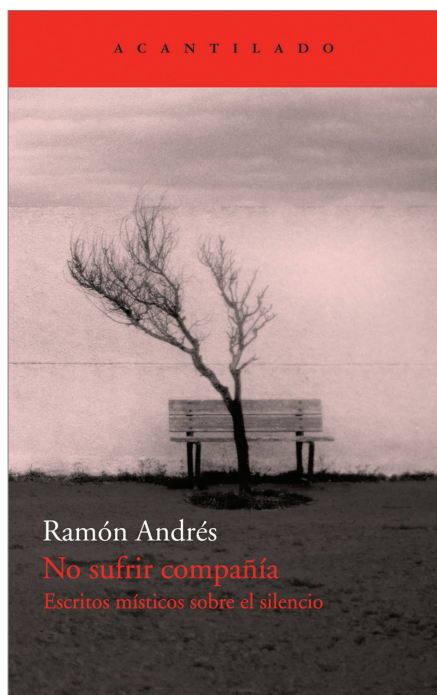
*Dictionary of Music,
Mythology, Magic
and Religion*

This book examines the relationship of music with mythology and religion, which is to say the origins of the art of music as a vehicle for ideas and ancient beliefs. Drawing on the Indo-European cultures as well as the decisive presence of ancient Egypt, it takes music as its unifying theme in order to delve into the origins of present-day culture in its most diverse aspects. Readers, thus presented with the keys to their past, can learn about religions and customs as well as the moral and ethical foundations of today's world in ancient Greece, Persia and India, and also in the Celtic, Roman, Germanic and Scandinavian realms, where music had a very significant role.

«An extraordinary reference work and, moreover, a delicious intellectual and creative adventure». *El País*
«A book that is destined to become a major work of reference». *El Mundo*
«A gigantic work. Poetic, erudite, absorbing». *La Vanguardia*

El País Best Essay of 2012

Shortlisted by *La Vanguardia* as
one of the top 10 essays of 2012



Ramón Andrés

Company Unwelcome

Mystical Writings on Silence

Silence, which means more than an interruption of sounds or seeking the reverse of oral language, possesses, though it may seem contradictory, a powerful communicative dimension and a strange capacity for facilitating access into the world of the spirit, thought and the arts. It is, as much as speaking is, a form of knowledge, the key that gives access to the complexity of consciousness. From silence one may analyse another angle of human conduct, critically interpret culture and explain subtly and in quite an atypical fashion any metaphysical construction. This book, in which the wide-ranging preliminary study discusses the origins and development of spiritual and philosophical traditions of East and West, offers a painstaking selection of writings on silence, the work of the great masters of Spanish mysticism of the 16th and 17th centuries, representatives of the apogee of European spiritual literature.

«A fascinating anthology of texts».
Gara



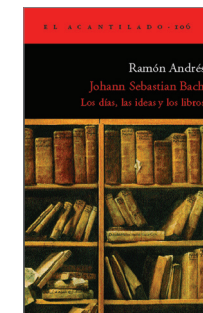
Ramón Andrés

A World in the Ear

The Birth of Music in Culture

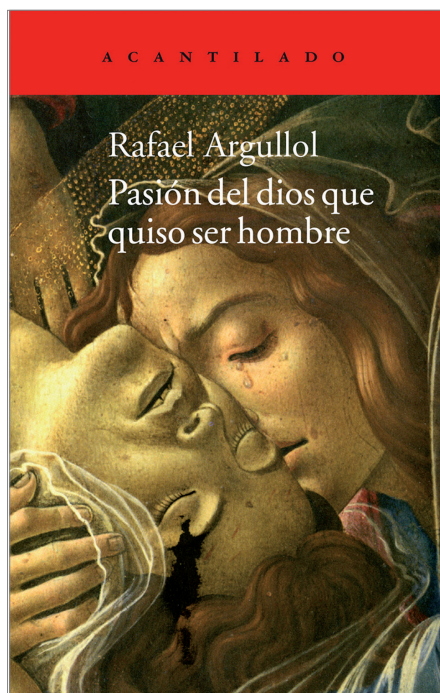
When was music born? This is the question that guides Ramón Andrés' work, from the earliest human encounters with sound through to works of contemporary composers, via China, Mesopotamia, India, Egypt, Greece and Rome. *A World in the Ear* is both a richly documented essay and a thrilling, intense tour through a discipline that, century after century, has proven to be a matchless source of knowledge and delight. Music is a key element of human culture. Not only does it contribute towards our understanding of the cosmos but it also has a healing function which transports us to other worlds and opens our minds to other states of consciousness. To quote the author: «There is no culture anywhere in which music does not serve as a precious means to knowledge».

Other works in non-fiction by the author:
Johann Sebastian Bach: Days, Ideas and Books
(2005) - ESSAY - 344 pages
City of Barcelona Prize, 2009



«A skilfully and zestfully told story which conveys its passion to the reader». *El Mundo*
«An impressive work that shouldn't be missed by any music lover». *ABC*

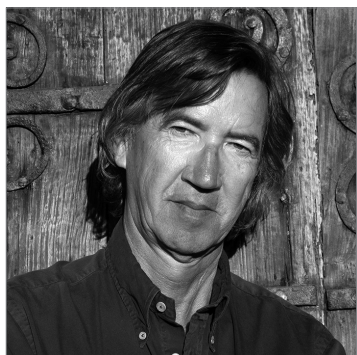
Rights sold:
Italian
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Rafael Argullol

Passion of the God Who Wanted to Be Man

Rafael Argullol examines the death of Jesus of Nazareth. His account is equally nourished by the Gospels and successive images based on the story bequeathed to us by artists. Christ is like the hero in a Greek tragedy, a profoundly human figure around which every aspect of existence is in turmoil. Love, friendship, eroticism, freedom and betrayal are stages along an itinerary marked out by an exceptional destiny. *Pasión del Dios que quiso ser hombre* is a moving text shining with the beauty of a disturbing and highly fascinating story.



RAFAEL ARGULLOL (Barcelona, 1949), Professor of Aesthetics and Theory of Art at the University of Barcelona, is a writer, poet and essayist. He has written more than twenty-five books in diverse literary genres, including novels, essays and poetry.

«This is a gripping, provocative book, vibrant with brilliant intuitions and, in cultural terms, impeccable». *La Vanguardia*

«A little gem of a book». *Ara*

«Brief but intense». *El País*



Rafael Argullol

Damn Perfection

Writings on the Sacrifice and Celebration of Beauty

Argullol is always concerned about the relationship between man and artistic inquiry, in each and every one of its disciplines, as a path to knowledge. This time he embarks on a journey of twenty-two stops in which one finds, among other characters, phenomena and places, Michelangelo, Honoré de Balzac, Goethe, Lucretius, Dante, Thomas Mann, Victor Hugo, Montaigne, Shakespeare, Dürer, Picasso, Nietzsche, Rilke, Dostoyevsky, Mantegna, the Cappella Sansevero, the Soyuz spacecraft, the sculptor's stone, spectres, mountains and silence. This is a book full of echoes summoned up by one of our most brilliant writers.

«One of this year's great books». *Diario de Sevilla*

«A splendid collection of essays». *El Mundo*

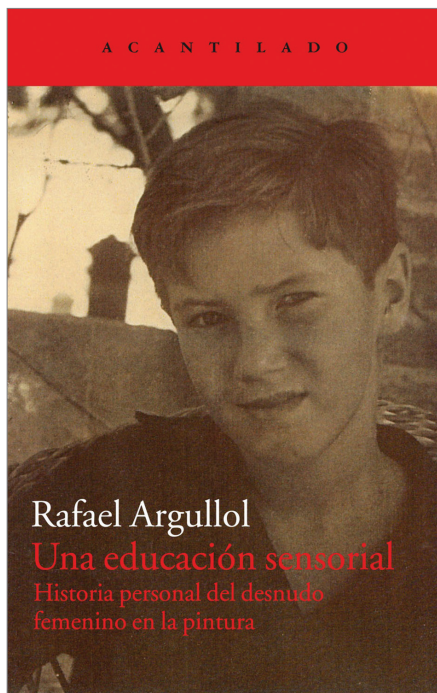
«An intelligent, essential book». *La Vanguardia*

«Delicious perfection». *El País*

Rights sold:

Slovenian

LUD LITERATURA



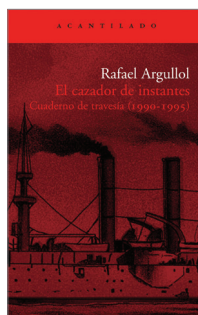
Rafael Argullol

A Sensory Education

*A Personal History of the Female
Nude in Painting*

Una educación sensorial is not only a title but also an exact description of this book's contents, delivered through the experience of a teenager who discovers in art what life has so far failed to offer, and of an adult who recalls, years later, what was an exceptional and, in many senses, a magical apprenticeship. The subtitle, too, is accurate since, as the reader will find, Argullol also reflects on eroticism, offering a veritable history of nudes in painting based on his own subjective experience.

Other works in non-fiction by the author:
The Hunter of Moments: A Travel Journal (1990 - 1995)
(2007) - ESSAY - 136 pages



«A rich, enjoyable book». Luis Antonio de Villena
«An exceptional essay». *La voz de Galicia*

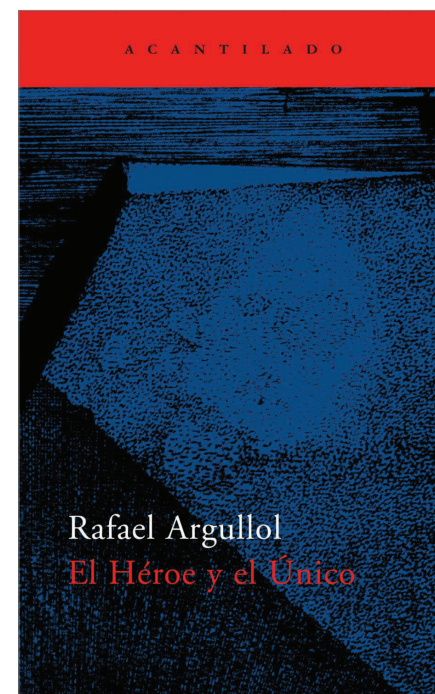
**Casa de America Prize
for the Best Essay, 2012**



Theological-Erotic Treatise (2016)
SHORT NOVEL - 96 pages



Adventure: A Nomadic Philosophy - (2008)
ESSAY - 120 pages



The Hero and the One - (2008) - ESSAY
480 pages - Sold to: Portuguese (Portugal)
(NOVA VEGA)



The End of the World as a Work of Art
(2007) - ESSAY - 160 pages



P. A. Balcells

Self-Portrait of Mozart

Quite apart from his condition as a musical genius, the human figure of Mozart is so extraordinary, exuberant, and contradictory—submissive yet rebellious, prankster and exacting, idealistic, proud and emotionally needy—that he has often been misleadingly presented by oversimplifying clichés. In portraying what we know about his character, this book draws on exceptional, unmediated documentation: his correspondence. P. A. Balcells, a connoisseur with thoroughgoing knowledge of Mozart and his work, has used this source to offer a complete and accurate portrait of the composer. *Autorretrato de Mozart* is not a chronological biography (although the data concerning his life and works are provided in an Appendix) but, rather, a rigorous, attractive account of the different aspects of a fascinating character.



P. A. BALCELLS (Barcelona, 1957) is a musician, piano teacher, and lecturer in Musical Analysis. He has worked at the Barcelona Centre for Musical Studies and with L'Escolania (Boys' Choir) of Montserrat. As a musical populariser he has also worked with several institutions including the Barcelona Auditorium and the Gran Liceu opera house. Moreover, he has been a scriptwriter and commentator on concerts by the Barcelona Symphony and Catalonia National Orchestra for the radio programme *Catalunya Música*.

«An interesting approach and inspirational work, bringing us closer to the personality of the great musician».

Jorge de Persia, *La Vanguardia*

«Balcells has achieved a fascinating, demystifying approach to the music and to the man».

Pablo Meléndez-Haddad, *ABC*



María Belmonte

The Paths of the Sea

A Journey on Foot

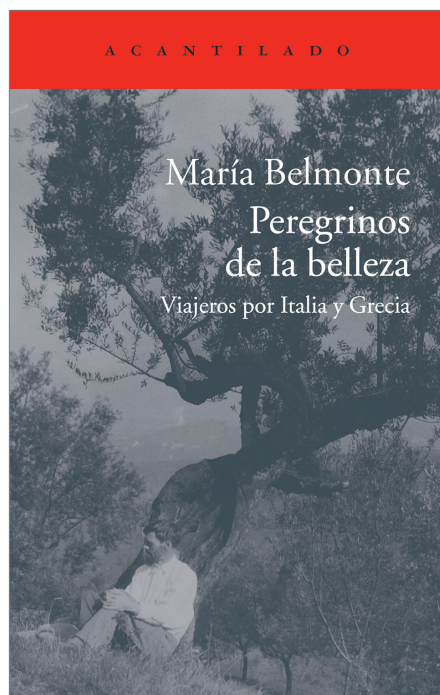
In the company of Aristotle, Goethe, Victor Hugo, Darwin, Jane Austen and many other writers, painters and adventurers, María Belmonte invites her readers to walk along the Basque coast. A sentimental journey to the places of her adolescence becomes an exploration of old coastal paths, a trip through human and geological history, recorded in a particularly revealing way in the landscapes and stones of the coast, the primordial threshold where two worlds meet. This is an inspiring text which urges us to observe nature and delight in it, to contemplate the subtleties of life in their pure state and to feel their deep throb.



MARÍA BELMONTE BARRENECHEA was born in Bilbao and has a PhD in Anthropology from the University of the Basque Country. She works as a translator and interpreter, and lives near the Mediterranean. *Peregrinos de la belleza* is her first book.

«An inspirational text urging us to observe nature and feel the heartbeat of life».

Faro de Vigo



María Belmonte

Pilgrims of Beauty

Travellers in Italy and Greece

In the eighteenth century, Italy and Greece became places of veneration and obligatory pilgrimage for young aristocrats whose education was not considered to be complete without visiting these countries to ponder their beauty in situ. Books like Goethe's *Italian Journey* made a decisive contribution towards it, in particular as it was one of the first works to express the transformations that inhabitants of northern lands were going to undergo after coming into contact with Mediterranean essences.

«This book instructs and delights. Who could ask for more?». *El Mundo*
 «This treasure trove of a book will surprise the reader with its many marvellous passages, dazzling anecdotes and exquisite sensibility». *El País*
 «Masterly». *La Razón*

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 Portuguese (Brazil)
 MARTINS EDITORA



Josep Maria Esquirol

The Penultimate Goodness

An Essay on Human Life

This essay subtly and surprisingly explores the human being's «essential infinitives»: to live, to think, and to love. Starting out from the concept of «withdrawal from feeling», this is an unquestionably valuable contribution to philosophy. Like fine rain, Esquirol's distinctive style serenely but tenaciously soaks into the reader, setting out a revealing itinerary through pages devoted to shock, desire, creation, friendship, revolution, and gratitude.

From the very beginning he signals the heart of the matter: «Out here, on the fringes, genesis and degeneration, life and death, the human and the inhuman—since only the human can be inhuman—closeness and indifference. Out here, on the fringes, evil runs very deep but goodness runs still deeper. Out here, on the fringes, nothing makes more sense than shelter and generosity. Out here, on the fringes, we don't just live, but we are capable of life»

English sample
 available



JOSEP MARIA ESQUIROL (Alt Penedès, 1963) is a lecturer in Philosophy at the University of Barcelona, where he heads the research group Aporia. He has written numerous studies and gives seminars on contemporary philosophy at universities in several countries. In 2015, he published *Intimate Resistance*, for which he received the Ciutat de Barcelona Prize and the National Award of Essay.

Rights sold:

Italian
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«A most beautiful essay on giving shelter and generosity, a turning inward of feeling and a capacity for life». *El País*
 «His style is clear, precise, elegant, and rigorous but also a long way from the sometimes pointless aridity of a good part of academic production». *Mercurio*



Josep Maria Esquirol

Intimate Resistance

Essay on a proximity of philosophy

La resistencia íntima is a percipient, profound essay on the human condition. Esquirol reveals how proper care of oneself gives light and warmth to those around us, protecting them and showing the way ahead. «We recognise that intimate resistance is what we call an experience belonging to the region of proximity; a region that is not visited in a day, but where one tends to stay. Yet today it is hard to remain there. Proximity is not measured in metres or centimetres. Its opposite is not distance but, rather, the ubiquitous monochrome of a world in thrall to technology. We have seen how everyday matters, and what is communicated by a home are extremely important modes of the experience of proximity».

English sample
available

French sample
available

German sample
available

«A work that is read with real enjoyment. A splendid book!». *La Vanguardia*

«Thoughts are expressed in accessible words with this unusual and profound proximity to things which an autonomous human being can attain». *El Mundo*

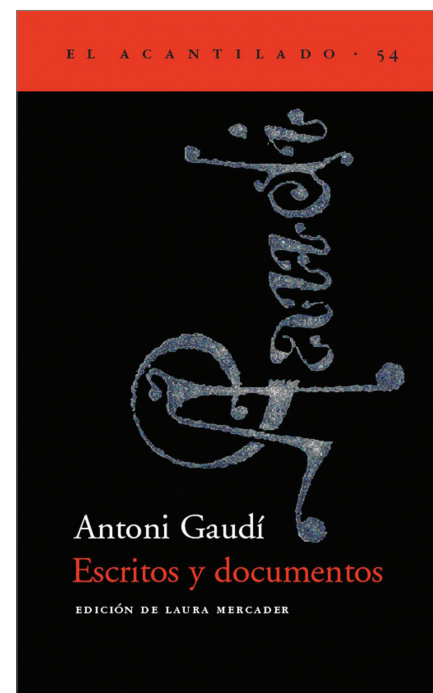
National Award
of Essay 2016

Ciutat de
Barcelona
Prize for the Best
Essay 2015

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(see page 116)

Italian
VITA&PENSIERO

English Worldwide
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Antoni Gaudí

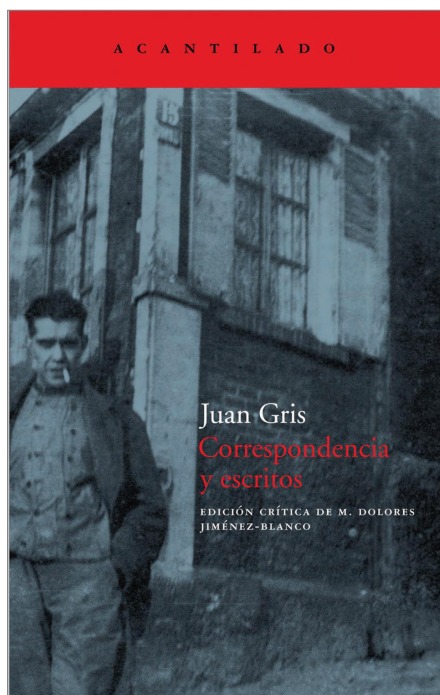
Writings and Documents

Gaudí very rarely expressed in writing his ideas on architecture, construction and ornamentation or his favourite architectural types, namely, the temple and the hearth. Laura Mercader now offers the first critical edition of the written legacy of one of the twentieth century's greatest architects, including a number of unpublished texts. This is a major historical document in which Gaudí shows his interest in writing as a means of presenting his ideas, a key essay that will shine a new spotlight on his architectural work.



ANTONI GAUDÍ (Reus, 1852-1926) is one of Spain's most famous architects, both nationally and internationally. Born in Reus, he graduated in Barcelona in 1878. His fame derives not only from the originality of his technical solutions, but also from the audacious design of his buildings, furniture and decoration. Combining tradition, crafts and the most resolute innovation, his works show great brilliance and efficiency in terms of their construction.

Rights sold:
Italian
ELECTA

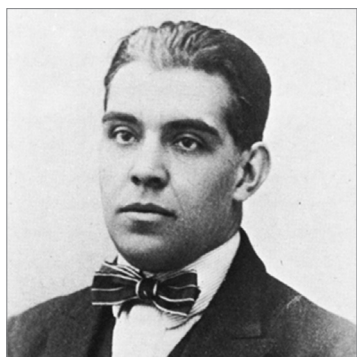


Juan Gris

Correspondence and Documents

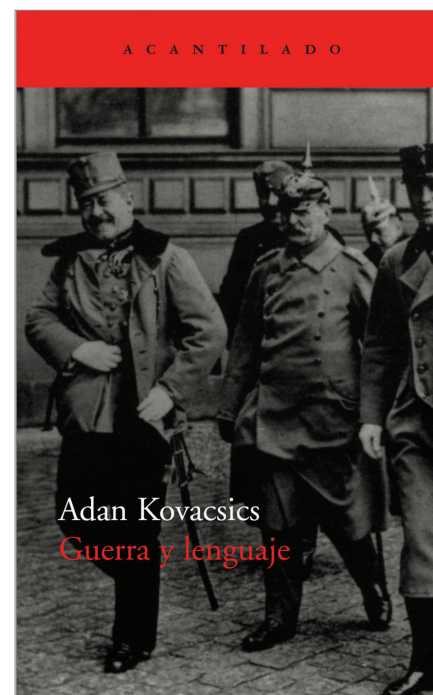
Although Juan Gris, a cubist *par excellence*, is one of the most important painters of the twentieth century many people today are ignorant of the artist and his work. This book reveals intimate details of Gris's life, while also portraying art and culture in Paris in the early years of the last century. Celebrities of all sorts offer a sweeping vision of a time of vertiginous changes in a world marked by a swift succession of avant-garde movements and the impact of war. His correspondence with Pablo Picasso, Daniel-Henry Kahnweiler, Léonce Rosenberg, Gertrude Stein, Maurice Raynal, Pierre Reverdy, Jacques Lipschitz, Tristan Tzara and Picabia, amongst others, reveals his intimate knowledge of the aesthetic trends of his time. Like other celebrities, including Gerardo Diego, Guillermo de Torre, María Blanchard and Vicente Huidobro, Gris also shows his interest in the new work being done in Spain.

Now available for the first time in Spanish, this book includes previously unpublished material, including the correspondence between Gris and Josep Maria Junoy after 1912 as well as some theoretical writings by the painter.



JOSÉ VICTORIANO (CARMELO CARLOS) GONZÁLEZ-PÉREZ (1887-1927), better known as Juan Gris, was a Spanish painter and sculptor who was born in Madrid but lived and worked in France most of his life. His works, which are closely associated with the emergence of an innovative artistic genre, namely Cubism, are among the most distinctive produced by the movement.

«A great testimony to Juan Gris's many relationships with other celebrities of his time». *El País*



Adan Kovacsics

War and Language

In four separate texts, Adan Kovacsics analyses the role of the press during wars, the impact of war on literature, its influence on language, and how modernity affects the ways in which people express themselves. No writer is unaffected by the impact of war on language, as demonstrated in the work of Rainer Maria Rilke, Ludwig Wittgenstein, Walter Benjamin, Paul Celan, Elfriede Jelinek and Ingeborg Bachmann. Kovacsics examines how wars are born and bred in the power of words and discusses the interesting case of Colin Powell's presentation before the United Nations justifying his country's attack on Iraq and thereby exemplifying Karl Kraus's early alert about language propaganda in the United States. As Kovacsics puts it, «War consists not only of actions and sufferings, but also of a stream of words».



ADAN KOVASICS (Santiago de Chile, 1953) is the author of *Guerra y lenguaje* (War and Language) as well as being a translator from Hungarian and German. He has received several awards from the Austrian Ministry of Education and Culture for his translations of works by Karl Kraus, Heimito von Doderer, Hans Lebert, Joseph Roth, Stefan Zweig, Ingeborg Bachmann and Ilse Aichinger. He was also awarded the Ángel Crespo Prize for his translation of Ádám Bodor's *El distrito de Sinistra* (Sinistra District), the Second Imre Kertész Translation Prize and the National Prize for Translation.

«This is a magnificent book and now more pertinent than ever». *ABC*

«A caustic essay with marvellous narrative touches illustrating the disastrous consequences of the corruption of language». *El País*

«A literary gem». *Diario de Levante*



Marta Llorente

The City: Traces in Inhabited Space

Humanity has not always known or, of course, inhabited the city. Neither could humans imagine or desire it. The city is not a mere structure that passively acquired dimensions from beginnings as a simple spore. It is much more than that. Marta Llorente traces a history of the city as an abstract conception that defines the condition of the civilised human, one who is aware of being inscribed in a space that is radically different from natural space. This is an essential text for anyone who wishes to understand our evolution as human beings.



MARTA LLORENTE (Girona, 1957) is an architect. She has also studied music and painting. In 1992, she obtained a PhD in Architecture from the Barcelona School of Architecture, where she is a tenured lecturer in Composition. She has taught courses in Theory of Architecture and the Arts and has introduced the course Anthropology of the City. She has also given a workshop on reading and writing.

«Llorente's impeccable prose, with its admirable compilation and assimilation of documentation, flows along lines that are never conventional». ABC



José María Micó

Understanding Góngora

José María Micó, who has devoted a good part of his life to studying Góngora, brings together in this volume his key writings on the poet from Cordoba, combining philological and historical rigour with the finely wrought style of the literary essay. In this endeavour to understand Góngora, he reconstructs the context in which his texts were written and circulated, offering keys to his poetry against the background of his times together with in-depth analysis of some of his best poems (with particular attention to the so-called «great poems», namely «Polyphemus» and «The Solitudes»). This meticulous study enables Micó to demonstrate that Góngora's poetry, one of the high points of literary creation in any language, is intelligible and that there are very few paths as pleasurable as that leading to full understanding of his work.



JOSÉ MARÍA MICÓ (Barcelona, 1961) is a poet, translator and professor of Literature at the Pompeu Fabra University of Barcelona. His philological work includes books on Spanish writers – Alemán, Cervantes, Góngora and Quevedo – annotated anthologies of Spanish poetry, studies and essays, the most recent among them being *Las razones del poeta* (The Poet's Reasons) and *Clásicos vividos* (Classics I have Lived). He has also translated some of the great European classical authors including Petrarch, Jordi de Sant Jordi, Ausiàs March and Ariosto. His translation of Ariosto's *Orlando furioso* (The Frenzy of Orlando) was awarded the National Prize for Translation in both Spain and Italy.

«An essential essay for anyone wishing to learn more about one of the greatest works of poetry in any language». *Quimera*
«This approach to his work becomes much more patent and potent, making its accessibility much more possible». *El Diario Vasco*



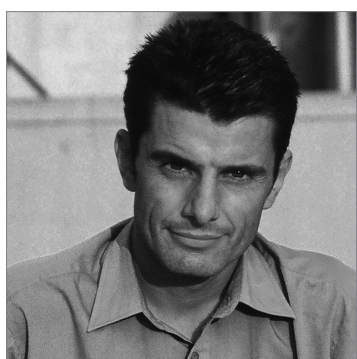
Pedro Olalla

De senectute politica

Letter to Cicero without Response

«It is precisely this other consolation in the face of old age [...] which moves me now [...] to write you this long letter from Athens. [...] You have made it clear in your work, when telling us that the difficulties of age do not derive so much from a person's years as from character and outlook on life, and that ageing is, to a high degree, an ethical endeavour. And I would like us to reflect now on whether, depending on how our society is or is not organised and equipped to make this endeavour possible, ageing is a political matter».

Old age has existed since humankind has existed but, by contrast with what happened in Cicero's day, our societies are unable to contemplate old age without associating it with decrepitude. In this letter without a response, Pedro Olalla strikes up a lively conversation with a thinker of Antiquity who was as committed as he is to the destiny of his community and, with this, he demonstrates that the passing of time does not always mean falling into decline.



PEDRO OLALLA (Oviedo, 1966) is a teacher, writer, Hellenist, photographer and filmmaker. He has gained the admiration of audiences and the respect of prestigious institutions like the Academy of Athens, the A. S. Onassis Foundation and Harvard University. Among other prestigious awards, Pedro Olalla has been conceded the title of Hellenist Ambassador.

«*De senectute politica* is an appeal for humanising the economy which is all too often confused with mathematics». Sergi Doria, *ABC*

«A moving, intelligent, necessary work in praise of old age. Olalla constantly reminds the reader of the enduring relevance of the works of the wise men of classical times». *La Verdad*



Pedro Olalla

Greece in the Air

Legacies and Challenges of Ancient Athenian Democracy as Seen from Athens Today

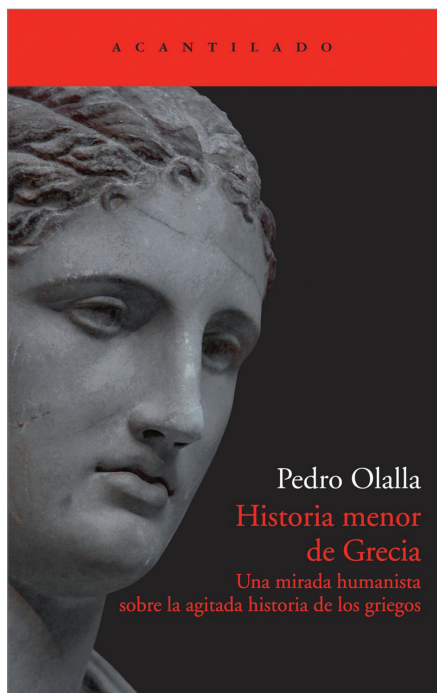
«From the very start of this Greek effort to construct an artificial human space where justice would be possible and the peoples' common destiny would be governed by the will of men, the citizens were the city and hence the state. There was no such thing as a state detached from the citizens. Ever since Solon's bold measures aimed at involving everyone in decision-making, the state had appeared as an organisation geared to defending the common interest, upholding individual rights against private interests and the arbitrariness of powerful families and their instruments of subjugation ... It therefore still makes sense, even today, to scour the corners of this indefatigable city in search of clues that might suggest what led to this impressive achievement».

«An unclassifiable work. A passionate defence of the humanism that is increasingly ignored by the urgent roar of utility». *El Periódico*

«His succinct, precise prose shuns any superfluous digression in a comparative exercise which, in its quest for the vestiges of true democracy, could become a life-saving feat». *El Norte de Castilla*

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German
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Pedro Olalla

Greece's Minor History

A Humanist Look at an Agitated Past

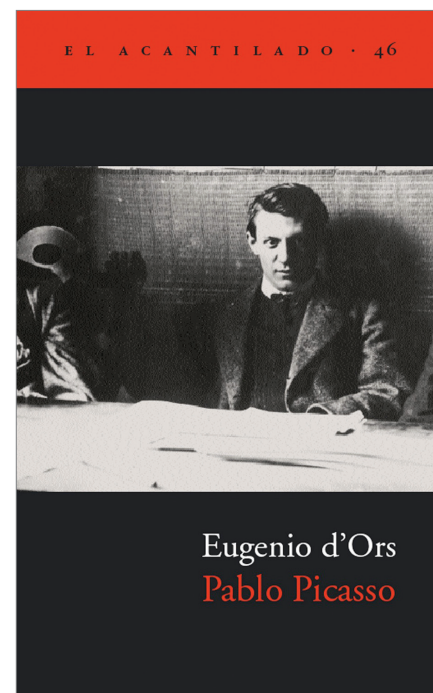
Historia menor de Grecia goes directly to historical sources to capture in literary form a revealing collection of human gestures: decisions, testimonies, examples of good behaviour, history's minor facts and «second-fiddle» characters all of which illustrate the shaping and survival of the humanist spirit from Antiquity through to the present day. This is a vibrant account of minor episodes, all of them surprising and hitherto unknown. Their heroes are not Greek or Persian, but men. *Historia menor de Grecia* is a warning about the fragility of culture and helps us to understand that the only possible civilisation is one that unites men against barbarism.

«An indispensable book». *El País*

«*Historia menor de Grecia* is an exceptional, perfectly accessible book that will endure through time. It instructs, delights, invites reflection, while also acting as a warning». *El Correo*

«Each small chapter is like a Polaroid snapshot in which the literary imagination unites with the most serious historical knowledge». *El País*

«This splendid book, of essential cultural importance, takes the form of a series of brief vignettes». *La Vanguardia*



Eugenio d'Ors

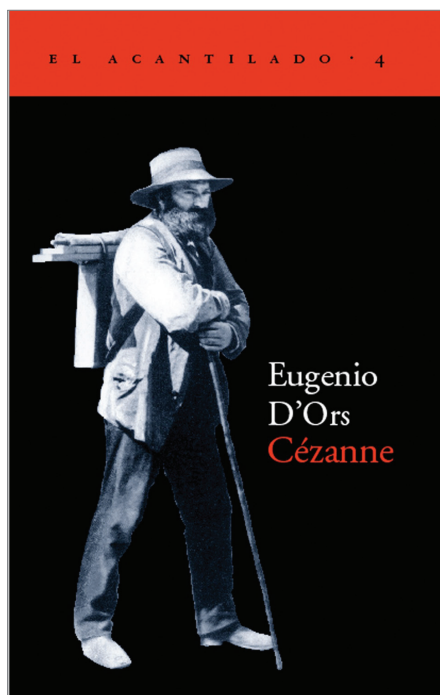
Pablo Picasso

Pablo Picasso was first published in Spanish in 1946, although its origins go back to the 1930 French edition on which Ors worked closely with Picasso. The present edition combines the text of the Spanish edition and 37 illustrations from the French edition. Rather more than offering material for a critical analysis of Picasso's work, these documents represent the culmination of a friendship. This book is an essential work for anyone who wishes to learn more about the artistic thought of two key figures of the 20th century.



EUGENIO D'ORS (Barcelona, 1881-1954) is the most influential Catalan intellectual figure of the first three decades of the twentieth century. Philosopher, essayist, art critic and journalist, he is also author of such works as *La Ben Plantada* (A Fine Figure of a Woman, 1911), *Oceanografía del tedi* (Oceanography of Tedium, 1916), *Tres horas en el Museo del Prado* (Three Hours in the Prado Museum, 1923), and the immense, widely acclaimed *Glosari* (Glossary).

«A wonderfully lucid approximation to Picasso's early period». *La Razón*
«A brilliant, passionate exercise in art criticism». *El País*



Eugenio d'Ors

Cézanne

From an early age, Eugenio d'Ors found in Paul Cézanne a worthy counterpart in his search for order, balance and structure as his resolute response to the anecdotal, subjective and musical art of the nineteenth century. Cézanne was the precursor and master of a whole new generation of artists who would transform the artistic landscape of the twentieth century. Eugenio d'Ors describes one of the most exciting adventures in modern art.

«A magnificent critical study and deep reflection on the artist's creative activity». *La Vanguardia*
 «A combative, incisive, programmatic book». *ABC*



Jordi Pons

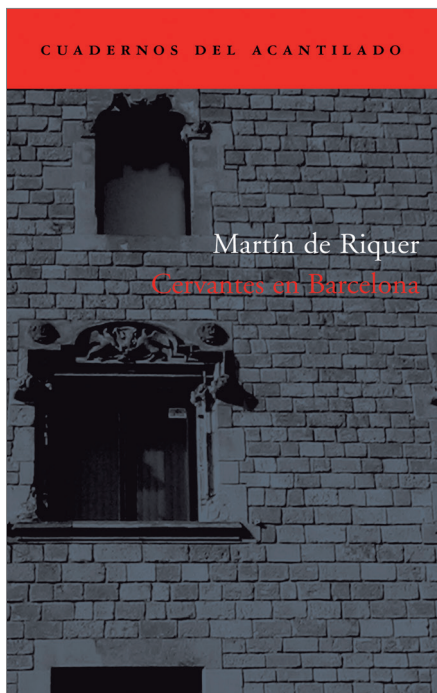
The Way to Form

Goethe, Webern, Balthasar

Thanks to Goethe and, in particular, his essay *The Metamorphosis of Plants*, Webern and Balthasar learned to contemplate the original phenomenon which would come to inspire both the composer's mature, exceptionally beautiful music which still speaks to us today, and the theologian's extraordinary philosophical work. This enduring phenomenon is the form or figure, the organised whole or Gestalt. For Goethe, Webern and Balthasar deep understanding of the being depends on perception of the indivisible figure, and only the beauty of artistic forms are able to convey this conclusively, infusing us with the certainty that we are contemplating the expression, the incarnation and finally the revelation of the One, of God.



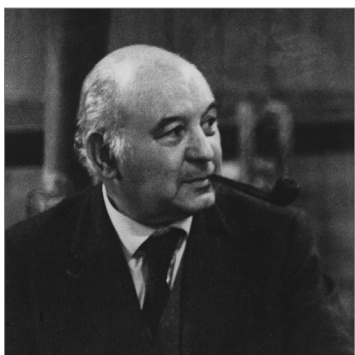
JORDI PONS (Tarragona, 1960), who has a PhD in the Humanities and a Higher Degree in Music, currently works and teaches in the fields of philosophy and aesthetics. Acantilado has also published his book *Arnold Schönberg. Ética, estética, religión* (Arnold Schönberg: Ethics, Aesthetics, Religion, 2006).



Martín de Riquer

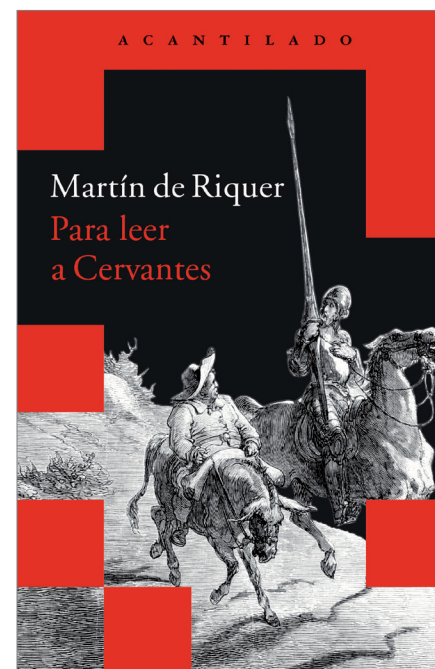
Cervantes in Barcelona

Cervantes' praise of Barcelona in his great work *Don Quixote* and his comment that he would eventually reside at number 2, Paseo de Colón is evidence that he spent some time in Barcelona. The historian Martín de Riquer offers a detailed study of Cervantes' life in the city at the beginning of the seventeenth century. Through a meticulous reading of *Las dos doncellas* and chapters from the second part of *Don Quixote*, he definitively establishes that Cervantes lived in Barcelona in the summer of 1610, and very probably in the house that still bears his name. This study is a decisive contribution to the biography of Cervantes and the history of the city of Barcelona.



MARTÍN DE RIQUER (Barcelona, 1914-2013) was a member of the Spanish Royal Academy and recipient of prestigious several awards including the National Essay Prize and the Prince of Asturias Prize. His vast bibliography includes major works on many aspects of medieval literature and society. He has written highly significant works on *Don Quixote*, the troubadours, *Tirant lo Blanch*, the story of the Holy Grail, the *Song of Roland* and many other literary themes.

«This is an essential work for anyone wishing to learn about Don Quixote's adventures in the seventeenth-century city». *El Periódico*



Martín de Riquer

Reading Cervantes

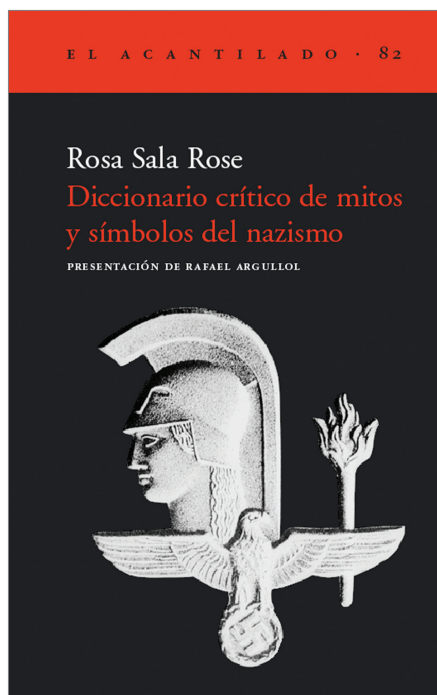
An internationally renowned Cervantes scholar, Martín de Riquer was also a well-known authority in the fields of medieval literature, heraldry and weaponry. An eminent philologist with a passion for literature, a field to which he devoted more than sixty years of study and research, he produced works of major importance. This fascinating, stimulating book brings together the best of his studies which are particularly notable for their clarity.

«An essential work for anyone wanting to read Cervantes». *El País*
«Fine, intelligent and playful prose». *El Mundo*

Bartolomé March
Award for the best
book of Literary
Criticism, 2003

Shortlisted by
La Vanguardia
as one of the best
books of essays
in 2003

Rights sold:
Italian
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Rosa Sala Rose

Critical Dictionary of Myths and Symbols of Nazism

With rigorous analysis and literary skill, Rosa Sala delves into the darkest depths of National Socialism. It is important to face this horror in order to acknowledge its atrociousness, without philistinism or intellectual abdication. Condemnation is not enough to ensure that it will never happen again. True bravery lies in understanding.



ROSA SALA ROSE (Barcelona, 1969) has degrees in German and the Romance languages. As an expert on German culture and language, she has translated works by Goethe and Thomas Mann, including J. P. Eckermann's *Conversaciones con Goethe* (Conversations with Goethe, 2005). Rights for her *Diccionario crítico de mitos y símbolos del nazismo* (Critical Dictionary of Myths and Symbols of Nazism, 2003) have been sold for three languages.

«This discussion of the foundations of barbarism takes the form of an expert analysis of the iconography of Nazism». *El Mundo*
 «A brilliantly written study of profound erudition». *La Vanguardia*
 «A splendid analysis of the iconography of Nazism». *El Periódico*
 «A book that is bound to become an essential reference». *El País*

Shortlisted by
El Mundo as one of
 the best books
 of essays for 2003

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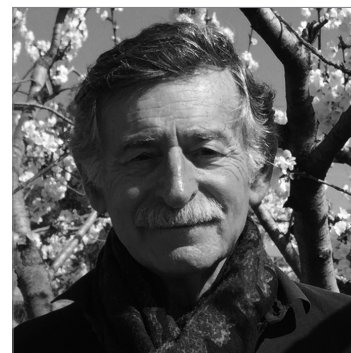
Spanish Club
 CÍRCULO DE LECTORES



Mario Satz

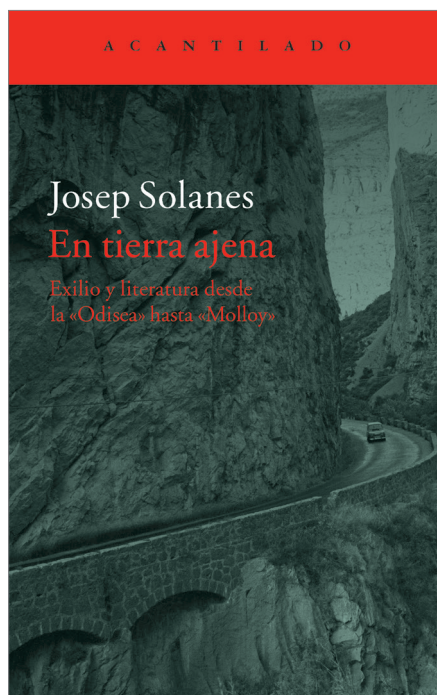
Small Paradises *The Spirit of Gardens*

Throughout the centuries and in all cultures from Babylonia, Greece, Persia and China to Japan, human beings have created, patiently and sometimes making enormous efforts, verdant monuments with irrigation channels carved into stone, seeking to evoke a mythical, leafy, ideal place where spring is eternal, where animals are placid, humans few and peaceable, and food is abundant. In brief, impassioned chapters, Mario Satz explores the construction of these vegetal works of art which, even today, surprise and impress us. Yet a garden is rather more than a delicate expression of nostalgia since we do not only pursue paradise in the past but also project it into the future, in the hope that it still endures, for anyone able to perceive it, in our surroundings. Perhaps paradise never disappeared from Earth and we only need to learn how to see it.



MARIO SATZ (Buenos Aires, 1944) is a philologist, essayist, poet, novelist and translator. After completing secondary school in Argentina, he travelled widely in South America, the United States and Europe. Between 1970 and 1973 he lived in Jerusalem where he studied the Kabbalah, the Bible, anthropology and the history of the Middle East. In 1977, the Italian Government awarded him a scholarship to study the work of the Renaissance humanist Giovanni Pico della Mirandola. Mario Satz writes on a regular basis for numerous Spanish and American magazines and has published several essays, poetry collections and novels.

«A neat, documented and sagacious essayist».
La Vanguardia



Josep Solanes

In Distant Lands

*Exile and Literature from
Odyssey to Molloy*

Anyone going into exile leaves behind people, places, landscapes and objects, all of them inseparable from personal experiences and memories. Josep Solanes, begins this lovely text by speaking of the need to reflect upon his own reality in order to explore and fathom the figure of the expatriate as a paradigm of the human condition. Through a range of philosophical and literary works, he identifies the true dimensions of the experience of being uprooted, revealing it in all its ambivalence, and offering the reader his beautiful, lucid, timeless thoughts on exile.



JOSEP SOLANES (Pla de Santa Maria, 1909-Valencia, Venezuela, 1991) graduated in Medicine from the University of Barcelona in 1932. After the Civil War he went into exile in France where he worked in producing several Catalan publications. In 1949 he went to live in Caracas where he became a well-known psychiatrist and his work, devoted to the figure of the exile, was widely discussed in the domains of education, research and medical practice.

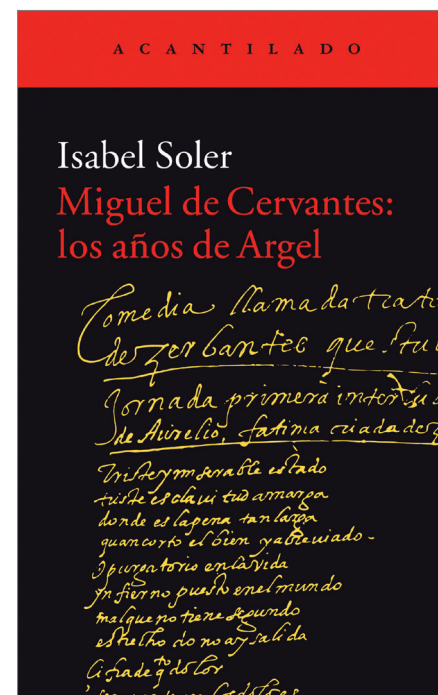
«Readable and apt for anyone looking for pleasure and food for thought». *Ara*

«An enriching journey through the texts». *El Diario Vasco*

«This is a valuable, intense, Mediterranean book». Enrique Vila-Matas

«A book that is as saddening as it is enlightening». *La Opinión A Coruña*

«A delicious book». *Ara*



Isabel Soler
Miguel de Cervantes:
los años de Argel

Isabel Soler

Miguel de Cervantes: The Algiers Years

This hybrid, innovative and fascinating text sheds light on one of the lesser known episodes in the life of Miguel de Cervantes: the five years he spent in the prisons of Algiers during which he led four breakout attempts. The reader will find accounts by direct witnesses of the time who, testifying to his exemplary behaviour and courage, deemed him worthy of the ransom paid for his release. This is a dazzling document consisting of twenty-five questions and their answers, which Isabel Soler has restructured and fused into a harmonious whole through which the different voices are interspersed. The result is a gripping biographical account of the vicissitudes of a soon-to-be great writer.



ISABEL SOLER (Barcelona, 1964) is a lecturer in Portuguese Literature and Culture at the University of Barcelona and translator, inter alia, of Jorge Amado, Manuel Rui and Vergílio Ferreira. She also writes for several literary magazines. Her research and studies on Portuguese journeys and letters of the Renaissance have culminated in the works *El nudo y la esfera* (The Knot and the Sphere, Acantilado, 2003), *Los mares naufragos* (Shipwreck Seas, Acantilado, 2004) and *Derrota de Vasco de Gama* (Defeat of Vasco de Gama, Acantilado, 2011).

«A hybrid, innovative and fascinating work, it gives the reader a glimpse of one of the least known episodes in the life of Miguel de Cervantes». *El Faro de Vigo*

«Novelistic boldness». *Diario de Jerez*

«A dazzling document». *El Faro de Vigo*



Isabel Soler *The King's Dream*

*Journeys and Messianism in
the Peninsular Renaissance*

This book deals with the forced dovetailing of imagination and authenticity in an attempt to understand the consequences in the West of the stories of all the travellers who set out to see the world. It seeks to discover how imagination is also born from the real, and how it rebels before the prospect of being restricted to the space of the fictional or the creativity of fiction. In theatrical terms, the imagination shapes a complex and frequently paradoxical representation of the real, and this is where *El sueño del rey* has sought to understand, from the most generically classical sense, the tragic re-enactment staged by the routes of Renaissance ships.

«A veritable master class on sixteenth-century voyaging and culture».
El Mundo



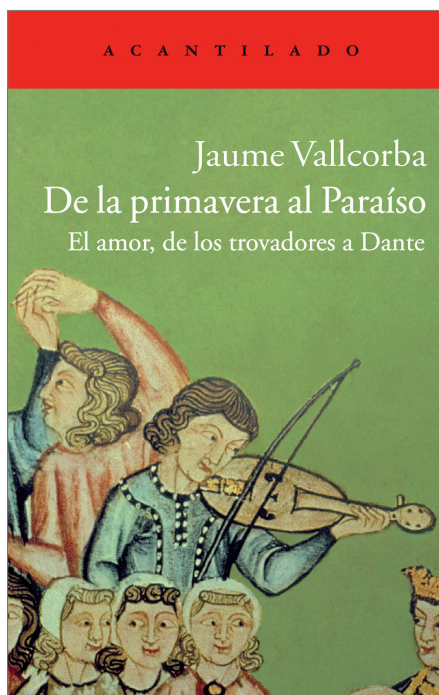
The Eternity of a Day *Classics of German Literary Journalism (1823-1934)*

This is an attractive, wide-ranging, revealing anthology of articles by great German novelists and thinkers (H. Heine, K. Kraus, R. Walser, S. Zweig, J. Roth, T. Mann, H. Hesse, *inter alia*), published from the earliest days of literary journalism at the beginning of the nineteenth century through to the rise to power of National Socialism.



FRANCISCO UZCANGA MEINECKE has a degree in German and Romance Philology from the University of Tübingen and a PhD in the Arts from the University of Konstanz. He has taught in several European universities and is presently director of the departments of Spanish and Cultural Studies in the Centre for Languages and Philology at Ulm University. Most of his publications are concerned with literary journalism as a genre, an outstanding example being the anthology of articles from *El censor* (The Censor), which was one of the most emblematic publications of enlightened eighteenth-century Spain.

«Audacious prose, capable of thinking without the slightest repression; powerful journalism in the form of free cultural criticism». Enrique Vila-Matas
«A little gem of a publishing event». *El Mundo*

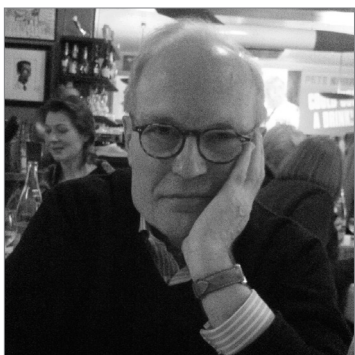


Jaume Vallcorba

From Springtime to Paradise

Love, from the Troubadours to Dante

It is generally agreed that the troubadours—those twelfth- and thirteenth-century Mediterranean poets who composed refined poems in everyday language and set them to music—gave expression to a form of love that was to have enormous consequences in the realms of literature and social mores. In this book, Jaume Vallcorba analyses the substance of their innovation together with some aspects of the forms in which it lingered on Italian soil until the appearance of Dante Alighieri. Addressed to the non-specialist reader, Vallcorba's book takes into account and explains the contrast between run-of-the mill experience and this special kind of love, shedding light on its nature and specificities.

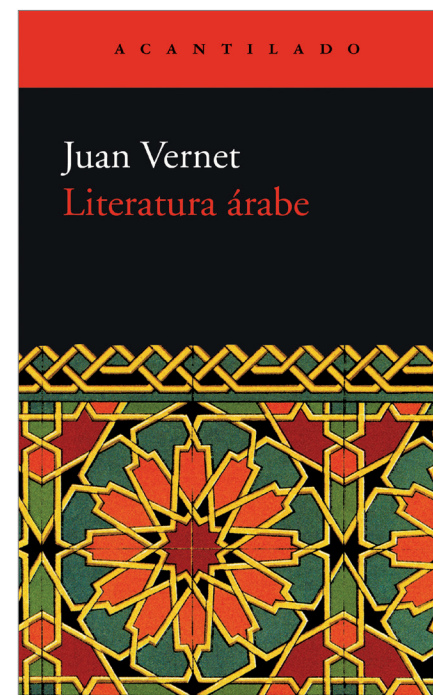


JAUME VALLCORBA PLANA (Tarragona, 1949 - Barcelona, 2014), founder of the publishing houses Quaderns Crema (1979) and Acantilado (1999), was a permanent member of the Royal Academy of Doctors of Catalonia and a scholar of medieval aesthetics and literature. In 2002 the Ministry of Education and Cultural Affairs awarded him the National Prize for the Best Individual Contribution to Publishing, and in 2005 he received the Barcelona City Council Gold Medal for Cultural Merit. He also received the Grand Order of Merit for Cultural Contribution from the Republic of Poland. In 2010 he was presented with the Publishing Merit Award at the Guadalajara International Book Fair (Mexico), and in 2014 he received the Catalan National Prize for Culture.

«An excellent way to enter the world of troubadour poetry». *El Mundo*

«A gem of a work». *La Vanguardia*

«A revealing essay». *El País*



Juan Vernet

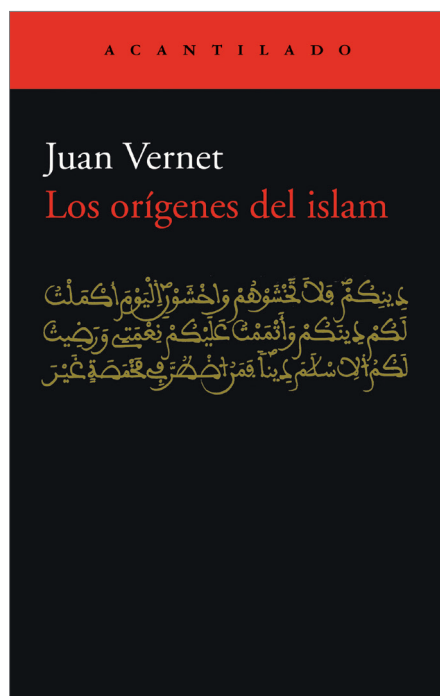
Arabic Literature

This book, a clear synthesis and overview of Arabic literature, offers many surprises in its discussion of a little-known culture. Moving from pre-Islamic poetry to the most relevant twentieth-century authors, Vernet has added a number of texts that not only illustrate the literary corpus in Arabic but also draws attention to links between the Arab and European civilisations.

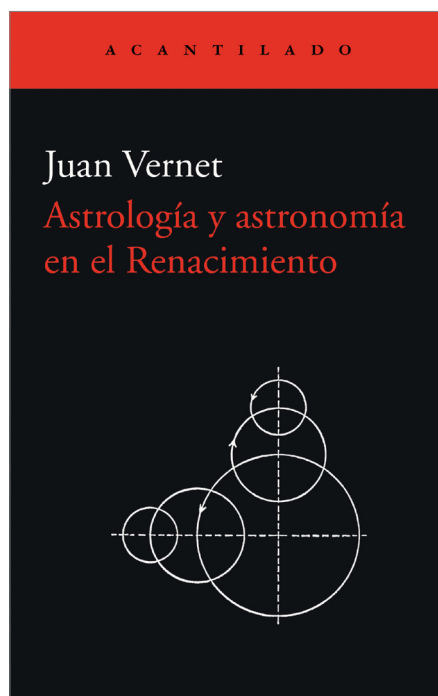


JUAN VERNET (Barcelona, 1923-2011) was an international authority on Arabic science. He was Professor of Arabic Language and Literature at the University of Barcelona, a member of the Royal Academy of Literature and the Institute for Catalan Studies of Barcelona and also of the International Académie des Sciences and the Royal Islamic Strategic Studies Centre in Amman. He was an honorary member of the Royal Asiatic Society in London and the Société Asiatique in Paris.

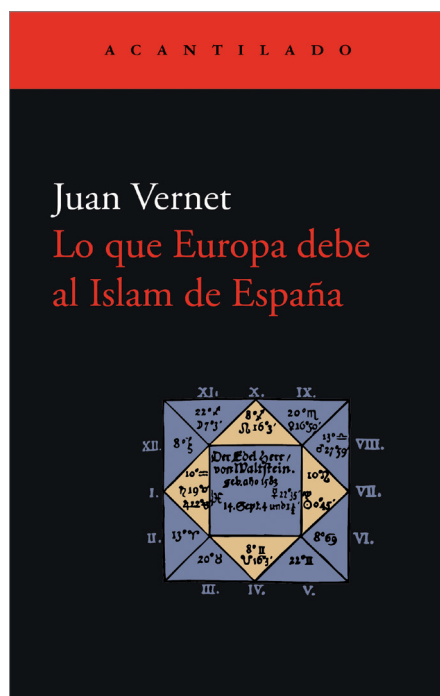
«This title should become a major work of reference because of the clear understanding of Arabic literature it will give to students». *ABC*



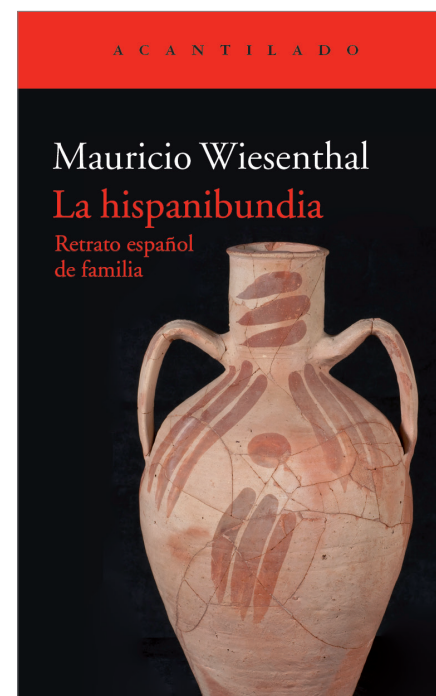
The Origins of Islam - (2001)
ESSAY - 264 pages



Renaissance Astrology and Astronomy
(2000) - ESSAY - 176 pages



What Europe Owes to Spanish Islam
(1999) - ESSAY - 562 pages



Mauricio Wiesenthal

Hispanibundance

A Spanish Family Portrait

«It is possible that hispanibundance is nothing more than *vehementia cordis* (the ardent heart) which, in Pliny's view, was a distinctively Spanish trait. Counterreformation theologians responded to Luther's theses with hispanibundance. Driven by the fever of hispanibundance, the conquistadors ventured into the deserts, sacred mountain ranges, and forests of the New World. Hispanibundance propelled the Invincible Spanish Armada to attack the coasts of Great Britain and Ireland. And with the pain of hispanibundance the best pages of our literature were written. Hispanibundance is the vibrant energy the Spaniard produces on being alive, whether believing that he is Spanish or not, accepting it or not, whether in forced exile or attempting to be a stranger in his homeland, a foreigner amongst his own people».

Convinced that peoples can only change when they make an honest effort to know their history, Mauricio Wiesenthal makes his contribution in seeking to understand this complex reality which has been taking shape for centuries. For better or worse, we are part of it and heirs to it.

«Presenting a tour through the history and clichés of Spain, Wiesenthal does not lose sight of the European horizon which he has explored in such detail in earlier works».

Toni Montesinos, *La Razón*

«In this essay with more than fifty years of work behind it, Wiesenthal aims to explain Spanishness within the European paradigm». Carlos Sala, *La Razón*



Mauricio Wiesenthal

Rainer Maria Rilke

(The Seer and the Unseen)

Rainer Maria Rilke, cult poet of a fascinating, complex personality, always protected by women—in whom he sought shelter and instruction—and frequently adored by them, was a long way from the romantic, angelic image which tradition tends to offer us. After years of attentive reading and careful study of Rilke's work, letters and documents, some of them hitherto unpublished, Mauricio Wiesenthal delves into the man and comes up with a much more intricate, subtle and human portrait of the prophet of the requiems and the elegies.



MAURICIO WIESENTHAL was born in Barcelona in 1943. Author of many books, he has also been a lecturer in Cultural History and a guest speaker in several universities. His titles include *Imagen de España* (Image of Spain, 1984), which Golo Mann described as «a contribution to European culture comparable with Ortega y Gasset's essays». In *La belle époque del Orient Express* (The *belle époque* of the Orient Express, 1979) he evokes the history and legend of the most famous train of all time. In 1985 he published the novel *El testamento de Nobel* (Nobel's Will) which, in the words of Camilo José Cela is «brimming with talent and, what is even more difficult, brimming with culture». A passionate traveller, he has published travel books and studies on pre-Colombian cultures and Latin-American countries.

«You wish it would never end». *La Vanguardia*

The translation of this dossier
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the Institut Ramon Llull

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ramon llull**
Catalan Language and Culture

2002 NATIONAL PRIZE FOR BEST
PUBLISHING CONTRIBUTION

AWARDED BY THE SPANISH
MINISTRY OF EDUCATION,
CULTURE AND SPORT

PUBLISHING MERIT AWARD
GUADALAJARA INTERNATIONAL
BOOK FAIR, 2010

JAUME VALLCORBA
2014 NATIONAL PRIZE FOR
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