After Franco’s victory, Dr Guillermo García goes on living in Madrid under a false identity. The documents that saved him from the firing squad were a gift from his best friend, Manuel Arroyo, a republican diplomat whose life he saved in 1937. He thinks he’ll never see him again, but in 1946 Manuel returns from exile with a dangerous secret mission. He is trying to infiltrate a clandestine organization: the network of fleeing war criminals and officials from the Third Reich that Clara Stauffer, a Spanish-German woman, masterminds from Madrid. Dr García lets his old friend recruit him into the effort, and the two of them cross paths with a Spanish boxer, Adrián Gallardo, who tasted fame and fortune as a professional fighter before enlisting in the Blue Division, later fighting as a volunteer for the SS and defending Berlin just before its fall. Gallardo lives a hard life in Germany, unaware of the fact that someone else is trying to steal his identity to flee to Perón’s Argentina. A thriller and a spy novel, this is Grandes’ most daring and international work to date: an ambitious narrative tying together real and unknown facts about WWII and Franco’s regime to create characters whose lives are wrapped up not only with Spain’s and Argentina’s destiny but also with the new Cold War order.

Almudena Grandes (Spain) became widely known as a writer in 1989 with her novel Las edades de Lulú, which won the XI Sonrisa Vertical Prize. She is the author of eleven previous novels and two books of short stories that have established her as one of the most solid and internationally-known narrators in contemporary Spanish literature. Many of her works have been taken to the big screen, and her novel El corazón helado, one of the most acclaimed and long-running successes in current Spanish literature, has received among other the Fundación Lara Prize, the prizes of the booksellers in Madrid and Seville, the Rapallo Carige in Italy and the Prix Méditerranée in France. Inés y la alegría was awarded the Critics Prize in Madrid in 2011, the Elena Poniatowska Prize 2011 and the Sor Juana Inés de la Cruz Prize 2011. As of her last novels, Las tres bodas de Manolita was the best-selling Spanish novel published in 2014, while Los besos en el pan sold 250.000 copies in the Spanish language and was number one in lists for weeks. She was awarded the National Prize for Literature 2018 for Los pacientes del Doctor García.

Praise for the author:
“Grandes has proved her natural capacity to tell stories. The experiences in the book come to life with great emotional force and reach their greatest power through a lucid exercise of memory.” El Periódico

“One of Spain’s leading writers, she reveals herself as a powerfully perceptive writer who understands the subtleties of human nature… this is a hugely intelligent, wise novel. It also tells a gripping story that, as the characters’ lives are gradually revealed, balances on the keen edge of danger.” Sunday Telegraph

“Grandes is a powerful writer, a wonderful director of actors, lavish in emotions, who has managed to write yet another enjoyable and moving book.” Qué Leer

“Grandes’ prose is impeccable. The reader will fully enjoy the author’s mastery of language and the smooth creation and development of scenes.” La Razón

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Mario Conde, now on the verge of 60, is feeling more skeptical, more alarmed about his country than usual when unexpectedly a request comes through from an old high school friend: help getting back a statue of a black Madonna someone has stolen from him. Conde soon discovers the piece is far more valuable than he’s been told, and his friend is forced to confess that it was the property of his Spanish grandfather, who took it from a hermitage in the Catalan Pyrenees. In the underworld of Havana, Conde hits on a suspect who winds up dead. Soon another of the accomplices falls victim to murder and inevitably the Havana homicide squad gets involved, but still Conde will uncover an unexpected web of foreign art collectors such as Karla Choy, an extremely attractive woman, half Cuban half Chinese. Along with Conde’s investigation, The Transparency of Time also tells the epic tale of the statue across the centuries: a black Madonna brought back from the last Crusade to a Pyrenees monastery by a certain Antoni Barral, only to be rescued when the Spanish Civil War breaks out by a different Antoni Barral who finds himself forced to migrate to Havana as a stowaway. Leonardo Padura is back and better than ever, with a novel that masterfully blends Conde’s investigation with the spectacle of a Havana in shambles, offering us a dazzling and extraordinary journey back in time that traces the origins of the object he is searching for.

Leonardo Padura (Havana, Cuba, 1955) graduated in Spanish Language and Literature from the University of Havana and has worked as a scriptwriter, journalist and critic. He is best known for his series of crime novels starring Detective Mario Conde, which have been translated into many languages and have won prestigious literary awards, such as the Café Gijón Prize in 1995; the Hammett Prize for best crime novel in 1997, 1998 and 2005; the Prix des Amériques Insulaires 2002 in France; the Brigada 21 Prizes; as well as several editions of the Cuban Critics Prize; the National Prize for Novel 1993 and the Raymond Chandler Award 2009. El hombre que amaba a los perros was awarded among others the Premio Francesco Gelmi di Caporiaco 2010 in Italy, the Prix Initiales 2011 and the Roger Caillois 2011 Prize in France and the Critics’ Prize 2011 in Cuba. Leonardo Padura was awarded the Cuban National Prize for Literature in 2012, and the Princess of Asturias Prize for Literature in 2015.

Praise for the author:
“As Cuba's greatest living writer and one who is inching toward the pantheon occupied by Gabriel García Márquez and Mario Vargas Llosa, Padura may well now be untouchable.” The Washington Post

“Leonardo Padura confirms his status as the finest crime-fiction writer in the Spanish language, a worthy successor to Manuel Vázquez Montalbán.” The Times

“Padura is a master at evoking atmosphere.” Latin American Review of Books

“Leonardo Padura is the Dashiell Hammett of Havana.” The Guardian

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Publishers of his previous works include: Sohn/Lindhardt (Denmark), Janet 45 (Bulgaria), People’s Literature Publishing House (China), Carmel (Israel), Al-Mada (Arabic language), Toledo (Estonia), Suiseisha (Japan), Noir sur Blanc (Poland)
Fernando Aramburu (Spain)

PATRIA (Fatherland)
Novel, 646 pages, September 2016, 32 trade ed. in Spain alone
830,000 copies sold / Several translations available

This novel recounts the story of two families, once friends and neighbours, who are pitted against each other by the ideology and violence of the terrorist group ETA, in Fernando Aramburu's dramatic re-imagining of events in the Basque Country over the last thirty years, from the unrelentingly grim 1980s to 2011, when the group announced an end to the violence. The day when Bittori, one of the mothers, hears about ETA's official communiqué, she pledges before the grave of her husband, an ETA victim, that she will return to their village home and find out whether over time people has come to regret the way they once persecuted them. She undermines the phony peace in the community and forces her children, who are reluctant to trigger resentment, to become involved, as well as her once friend, Miren, mother of an ETA activist in prison, suspected of collaborating in her husband's assassination, and Miren's invalided daughter, Arantxa. The lives of both families, with their grief and their beliefs, their mean moves and generous gestures, reveal how difficult it is to overcome the old traumas, how impossible it is to forget, and how necessary it is to forgive and achieve reconciliation in a community fractured by fanaticism and political violence.

Fernando Aramburu (San Sebastián, 1959) has a degree in Spanish Language and Literature from the University of Zaragoza. He currently lives in Germany, where he worked as a Spanish teacher since 1985. Considered one of the most outstanding writers in the Spanish language, he has won the Ramón Gómez de la Serna Prize 1997, the Euskadi Prize 2001 and, for his short story collection Los peces de la amargura, the XI Mario Vargas Llosa NH Prize, the Dulce Chacón Prize and the Prize of the Spanish Royal Academy 2008. The movie Bajo las estrellas based on his novel El trompetista del utopía won a Goya Prize in 2008 for best adapted screenplay. Among his most recent novels, Años lentos won the Tusquets Editores Prize for Novel 2011 and was named Book of the Year 2012 by the Booksellers of Madrid. Patria was also awarded the Ramón Rubial Prize.

Praise for Patria:
"Memorable, a great and deeply considered novel. What Galdós’s National Episodes accomplished, what Tolstoy’s War and Peace accomplished, Aramburu has also achieved here.” Babelia/El País
"To put it simply, a formidable novel… an example of great literature.” Culturas / La Vanguardia
“With mastery, the author corners the reader in a torrent of action that relentlessly bridges one situation after another all reaching the maximum degree of plot tension. A definitive, excellent novel.” La Razón
“Indispensable reading for anyone who wishes to understand the recent history of the Basque country. An extraordinary novel, sustains the narrative tension from start to finish, with an enormous and unsettling evocative power. Exceptional.” Diario Vasco

Rights sold to: Círculo de Lectores (bookclub, Spain), Ugo Guanda (Italy, preempt), Actes Sud (France, preempt), Rowohlt (Germany), Wereldbibliotheek (Netherlands), Sonia Draga (Poland), Brombergs (Sweden, preempt), Picador (English language, UK), Pantheon (English language, US), Dom Quixote (Portugal), Bazar (Norway), Patakis (Greece), Alma Littera (Lithuania), Corpus/AST (Russia), Botime Dudaj (Albania), Kafka/Epsilon (Turkey), Akropolis (Czech Republic), Gyldendal (Denmark), Shanghai Translation Publishing House (China), Fraktura (Croatia), Intrinseca (Brazil), Inaigue (Slovakia), WSOY (Finland), Litera (Romania) Television series rights sold to: Aitor Gabilondo / Alea Media, to be produced by HBO early 2019

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In the middle of a romantic crisis, the narrator of this novel returns to the episode that marked the abrupt end of her adolescence and her family’s happiest years: the unexpected death of her mother in a little-known Uruguay at the end of the nineteen sixties, when nothing seemed capable of darkening a life lived amid sophisticated parties in the open air, days on the beach, and trips out to the ranches. Obsessed by that sudden breach, the protagonist returns, years later, to see once more the friends of her childhood, the women who knew her fascinating and seductive father, and the ones who can tell her why she and her brother had to leave for Spain in a rush after her mother’s death.

The jury of the 14th Tusquets Editores Prize for Novel 2018 –chaired by Almudena Grandes and made up by Antonio Orejudo, Eva Cosculluela, Mariano Quirós, winner of the previous edition, and Juan Cerezo– has signaled the winning novel’s seductive evocation of cosmopolitan life, free and without prejudices, of a group of families in an unusual place –the Uruguay of the nineteen sixties– in contrast with the narrowness of Spain in those days, as well as its reflections on the experience of freedom, of sex, and of the passage of time for a woman who lived her teenage years in the carefree and seemingly happy paradise of adults.

María Tena (Madrid, 1953) spent her childhood in Dublin and Montevideo. She has a degree in both Law and Philosophy and Letters, with a specialization in Spanish Language Literature. As a professional working in public administration, she has always focused on cultural or educational projects. She is a regular contributor to literary journals in print and online, where she has published stories, articles, and interviews, and is the author of the novels Tenemos que vernos (shortlisted for the Herralde Prize 2003), Todavía tú (2007), La fragilidad de las panteras (shortlisted for the Primavera Prize 2010) and El novio chino (Premio Málaga de Novela 2016). She currently oversees a list of foreign contemporary literature at a publishing house and is a professor of Creative Writing.
Ginés Sánchez (Spain)
MUJERES EN LA OSCURIDAD
(Women in Darkness)
Novel, 590 pages, September 2018

Three hypnotic women, three frantic stories, halfway between Amores perros by Iñárritu and Thelma & Louise, and a fierce criticism of male world: the capstone of the work of one of the most visceral, talented narrators of the new Spanish novel

Julia, Estefanía, and Miranda live in the same city, but they don’t know each other. Julia is a reputed university professor with a weakness for fantasizing about young men. Estefanía, Tiff, is a waitress and a hopeless romantic. Miranda works at a highly exclusive gentlemen’s club, and is harried by ghosts from her past. What the three of them have in common is a hidden melancholy that is corroding them from within. That happiness we show on the outside, where is it, really? This is the question they seem to be asking themselves. They don’t know each other, but their lives converge inescapably, through men like Amadeo Fuster, a colleague of Julia’s; Christian, an old friend of Tiff’s; Goggles and The Little Preacher, two regulars of Miranda’s. When their lives crash together, the three of them must join forces to escape. They will flee across Europe carrying an object none of them knows anything about, on the lookout for a glimmer of hope.

Compared to Cormac McCarthy, Quentin Tarantino, and Juan Rulfo, Ginés Sánchez shows himself in Women in Darkness to be one of the most indispensable storytellers in contemporary literature.

Ginés Sánchez (Murcia, 1967) has a degree in Law and was a practicing lawyer for over ten years, until 2003 when he decided to leave everything behind and travel around the world. He was a columnist for the newspaper La Verdad and lived in Ireland for several years, as well as in Sicily, Cuba, Mexico and Costa Rica, working a wide variety of jobs. After a startling debut with Lobisón (Werewolf, 2012, named FNAC New Talent), he was awarded the Tusquets Editores Prize for Novel 2013 with his second work, Los gatos pardos (The Gray Cats) for which the jury emphasized “the narrative vigor of three raw stories that come together on a single summer night, told with a growing sense of vertigo.” It was followed by Entre los vivos (Among the Living, 2015) and Dos mil noventa y seis (Two Thousand and Ninety Six, 2017), «a novel that Rulfo would have signed.»

Praise for the author:
“In Women in Darkness there’s a thrilling plot, three moving women, the most unexpected finale, and the addictive prose of Ginés Sánchez. What else can you ask for from a novel?” Almudena Grandes
“One of the essential authors in Spanish literature in the years to come. The Grey Cats exuded literature and life in equal proportions, a spectacular social novel that is entertaining and critical at the same time.” Qué Leer
“One of the most original and interesting voices in the contemporary Spanish novel.” El Cultural
“Sánchez has consolidated his reputation as a storyteller with The Grey Cats. A staggering novel that marks him as one of the most interesting Spanish writers of the day. He is unique because he knows how to display the sinister everyday, the hidden folds of perversions that surpass all conventions about what should be displayed, and he does so with stylistic courage and a strong election of uncommon images.” ABC Cultural
“The Grey Cats is written with rage and intelligence that takes us to the most sinister and devastating part of the human soul, where the roots of love and violence converge.” La Vanguardia/ Culturas
“Ginés Sánchez is building up a solid reputation with novels that take risks and break with conventions… 2096 draws on all that is best in Cormac McCarthy and his post-apocalyptic The Road.” El Diario Vasco
“This confirms the great quality of an important writer. I read with the pleasure obtained from accomplished style, intelligence, but also aesthetic labor, a sense for narrative time...” Babelia/El País

Previous novel Los gatos pardos sold to: Galápagos Media (Film Rights)
Jota watches the trucks that come and go at the fruit and vegetable market where he worked until his retirement. Then one day, without breathing a word of it to anyone, he hops on a truck and heads for the French border. He is looking for the grave of Albert Ingham, a British soldier who fought at the Battle of the Somme with his friend Alfred in 1916. Both soldiers lived together through the horrors of the war, and they were buried, one beside the other, in a small cemetery in the north of France; but carved only on Albert Ingham’s gravestone is a series of enigmatic words dictated by his father when he discovered the circumstances in which his son died. Jota will travel there guided by the echo of these words. On the way, he reads the letters Albert sent to his father, a rending testimony to the isolation of the trenches interspersed with the verses of war poets. Jota will relive his relationship with his own father, and the family’s collapse in the wake of his mother’s strange illness, while held rapt by a hundred-year-old story that took place between a father and his son.

Joaquín Berges (Spain) (Zaragoza, 1965) has a degree in Spanish Language and Literature from the University of Zaragoza. His first novel, El club de los estrellados (The Club of the Starred, Best Debut Novel written in Spanish in 2009 at the Festival du Premier Roman in Chambéry, France) was followed by Vive como puedas (Live as You Can, 2011, a tribute to and update of classic screwball comedies selected by FNAC bookshops as a ‘new talent’) and Un estado del malestar (A State of Unrest, 2012, Cálamo Prize 2012) that confirmed his talent for comic novels and earned him the enthusiasm of readers and booksellers alike. His most hilarious work is Nadie es perfecto (No One is Perfect, 2015). In another line, close and emotive, Berges also captivated readers with La línea invisible del horizonte (The Invisible Line on the Horizon, 2014) about intimate secrets and the ability to overcome and Una sola palabra (A Single Word, 2017), a story of restrained emotion concerning relations between mothers and daughters and the importance those who surround us have in defining us. In 2015, he received the Premio Artes & Letras from the newspaper Heraldo de Aragón.

Praise for his previous works:
“What a wonderful novel! A book that is so surprising, so hilarious, and moving, and tender that you have to read it… please, promise me you are going to read it.” Almudena Grandes, El País Semanal
“A brilliant, ribald author with his own particular sense of humor, rooted in a deep literary culture and an audacious and brilliant facility with language” El Cultural
“A beautiful story about parents and children and recovered love. Readers, get ready to partake in one of the most moving scenes in recent Spanish literature.” Babelia / El País
“This work firmly situates Berges within the national literary scene. Contemporary subjects are treated from a humorous point of view as scathing as the Anglo-Saxon.” Diario La Razón
“It is refreshing to know that there are good novelists who set out to defy the readers with amusing works, with scenes that brim with humor and, at the same time, to move us with the narration. Berges is one of them.” La Opinión de Málaga
“Our very own Spanish Woody Allen.” Radio Euskadi

Publishers of his previous works include: Circulo de Lectores (Bookclub, Spain), Wereldbibliotheek (The Netherlands), Bastei Lübbe (Germany)
Friday, November 13, 2015, ten minutes to 10:00 PM, Bataclan concert hall, Paris. One thousand five hundred people are enjoying a rock concert by the band The Eagles of Death Metal. Three terrorists burst into the venue and the jarring report of a rifle drowns out the riffs of the electric guitars. For the narrator of this story, a Spanish resident of Paris who was on the scene with his girlfriend and some friends, this is the beginning of an odyssey that will not end even when he emerges, still alive. After the attack, he will set forth on a road of destruction and of recreation, abandoning his former life and rebuilding his personality.

Based on real events, the harsh echoes of which have still not died down, this first book by Ramón González, the unexpected culmination of a long literary quest, is a precise portrayal of the raw reality he lived through that November 13, and of all the things that didn’t make the front pages of the papers and only literature can deal with: the aftereffects of a traumatic experience after which his daily life will never be the same.

Ramón González (Daimiel, 1984) is a graduate in Chemical Engineering at the University of Castilla-La Mancha. He has lived in a number of European cities, among them Madrid and London, and has resided in Paris since 2011. For six years, he worked as an IT consultant, and currently teaches Spanish at the secondary level in Paris. Peace, Love, and Death Metal, the chronicle of an event that could easily have ended his life, is his literary debut.

“I started to write about my experience in Bataclan two weeks after the attack, at the end of November 2015, at the urging of a psychologist.

While I was writing Peace, Love, and Death Metal, my life changed profoundly. My way of seeing the world is no longer the same as it was: my humor, my social ties, the priorities I now have… Professionally, the change was radical. After the attack, my job as an IT consultant became existentially pointless. Was it worth it to devote eight hours a day to something I didn't love?

Something similar happened with my writing. When I started writing, back in my teenage years, I did it as a way of escaping, of putting on paper the things I didn't understand; later it became a way of interpreting the world, and eventually, I could no longer do without it. And so, Peace, Love, and Death Metal represents both the culmination of a long literary quest and the beginning of a new stage in my life which, I hope, will be shaped by literature.

From my perspective, Peace, Love, and Death Metal is, more than anything, a story about change. Changes in ways of perceiving and comprehending life, professional changes, even changes in things that the past seemed to have buried forever. But the most important of all is the change the novel begins with, which marked a profound alteration of the daily rules of reality: the moment when the thing I never thought could happen did.

After that, for better or for worse, nothing was ever the same.”

Ramón González, July 2018
Hugo Bayo, misunderstood genius and hairdresser by profession, tells his customers the story of his many adventures, from his adolescence in a neighborhood in Madrid to the present moment, when he is coming up on forty and is still searching for a meaning for his life. And so, he will remember his tormented, amoral relation with his mother, the ambiguous discovery of friendship and love, his numerous jobs and projects, his successes and failures, and his inexhaustible capacity to reinvent himself and to negotiate with his past to his own advantage, as well as with his conscience and his future, in an attempt to find a place in the world, a way to finally reconcile with himself and others.

After the success of *A Balcony in Winter*, Luis Landero returns with a hypnotic tale, an unforgettable story that touches on every narrative genre and register.

**Luis Landero** was born in Alburquerque (Spain) in 1948. He has a degree in Spanish Language and Literature from the Complutense University in Madrid. He worked as a literature teacher in the School of Dramatic Arts in Madrid and was a visiting professor at Yale University. He made a successful literary debut in 1989 with the novel *Juegos de la edad tardía* (*Games of the Late Age, Critics Prize* and *National Fiction Prize* in 1990), which was followed by *Caballeros de fortuna* (*The Fortunate Knights, 1994*), *El mágico aprendiz* (*The Magician’s Apprentice, 1998*), *El guitarrista* (*The Guitarist, 2002*), *Hoy, Júpiter* (*Today, Jupiter, 2007,* *XIV Arcebispo Juan de San Clemente Prize*), *Retrato de un hombre inmaduro* (*Portrait of an Immature Man, 2009*) and *Absolución* (*Absolution, 2012*), which was chosen as the best Spanish novel of the year by the literary critics of *El País*. His previous work, *El balcón en invierno* (*A Balcony in Winter*) sold 50,000 copies and was awarded the *Dulce Chacón Prize 2015* and was selected as *Book of the year 2015* by the Booksellers Association in Madrid, *best novel of 2014* by *El Cultural*, and one of the *best books of the year according to El País, El Correo and Qué Leer*. Translated into several languages, Landero is one of the essential names on the Spanish literary scene.

**Praise for La vida negociable:**
“With *Negotiable Life*, the best of Landero has returned. Friendly, sardonic, picaresque. Pure happiness. You will laugh many times with this novel, and it will always make you smile.” *ABC Cultural*
“His cruelest, most Quevedo-like narrative, which confirms him as one of Spain’s finest writers.” *Babelia / El País*
“A tale that has all the flavor of our best narrative tradition.” *Culturases / La Vanguardia*
“This mélange of idioms and characters marks the novel as the creation of a master in perfect command of his vocation, with doses of humor, pain, and joy. Like life itself.” *Infolibre*
“Landero’s greatest virtues as a writer shine through here. His Cervantes-like talent blossoms throughout, and his humor suffuses everything.” *El Cultural de El Mundo*
“Again, Landero shows he is an indispensable name in contemporary Spanish literature… His narrative is entertaining, full of life, and reflective at the same time.” *El Imparcial*

**Rights sold to:** Círculo de Lectores (Bookclub, Spain), Mondadori (Italy), Éditions du Rocher (France)
Eduardo Mendicutti (Spain)

MALANDAR (Malandar)


A novel of fidelity to a place and friendship, tender, amusing, unforgettable. The most enduring novel by Eduardo Mendicutti.

“Mendicutti is the moral reserve of irony and humor in Spanish literature.” Fernando Iwasaki

On the day when the young Miguel Durán waits for the train to go study in Madrid and take the world by storm, he knows he is leaving behind his best friends, Toni and Elena, and along with them, his childhood and adolescence, his excursions to the pine woods or the cinema, his days on the beach, the microcosm of a small city at the Guadalquivir estuary. Also the Cape of Malandar, a practically virgin landscape where Miguel and Toni spent a night alone when they were twelve years old, and where they dreamed of building a house and living with Elena in isolation from the world. Soon life will take them down very different paths, and Miguel’s wild days in Madrid, his success at work, his journeys with a multinational company, even the awakening of his social consciousness will contrast with his two friends and their marriage. The comings and goings will proceed for sixty years, until a final reunion where they will confess feelings kept hidden a long time. A delightful evocation of childhood and sexual awakening, an hilarious recreation of the years of excess in Madrid, and a heartwarming story of friendship and faithfulness to a place, Malandar is sure to be Eduardo Mendicutti’s most enduring, unforgettable story.

Eduardo Mendicutti was born in Sanlúcar de Barrameda (Cádiz) in 1948. In 1972 he moved to Madrid where he obtained a degree in Journalism and where he has lived ever since. He has published over fifteen books that have been translated into several languages and enthusiastically acclaimed by critics and readers alike, and won prizes such as the Café de Gijón and the Sésamo Prize. He was awarded the 2017 Pluma Literaria Prize «for his career and commitment to personal and professional visibility of the diversity of LGBT people». Two of his novels, El palomo cojo (The Limping Pigeon) and Los novios búlgaros (The Bulgarian Boyfriends), have been brought to the big screen, the first directed by Jaime de Armiñán and the second by Eloy de la Iglesia. His novel El ángel descuidado (The Careless Angel) won the Critics Prize in Andalucía in 2002, and his complete works were awarded the Nino Gennaro Prize in Italy in 2012. Among his recent works, after Otra vida para vivirla contigo (Another Life to Live it With You), without a doubt his greatest love story, he published Furias divinas (Divine Furies), one of his most hilarious books.

Praise for the author:

“Mendicutti goes straight to the heart.” Le Nouvel Observateur

“Eduardo Mendicutti is one of the most serious writers in contemporary Spanish narrative. Through the use of humor, idle subjects, frivolity and matters of the heart, his words always add salt to the open wound.” Luis García Montero

“Mendicutti will take the reader from a smile to a burst of laughter, all the while showing him the pain and bitterness and how time defeats us.” El País

“A great care for language has impregnated this writer’s style whose work is an X-ray of the evolution of the Spanish mentality.” Diario de Cádiz

“An author who has helped re-educate the reader’s moral sensitivity.” El Placer de la Lectura

Publishers of his previous works include: Pergaminho (Portugal), Voland Edizioni (Italy), GEMA Publications (Greece), Muza (Poland)
Initially conceived as a “making of” of Antonio Orejudo’s best short pieces, the present volume has taken on a life of its own in which, under the pretext of a pop concert, the author revisits and in many cases rewrites his own texts, in this way elaborating a narrative in which memory, life, and a theory of literary creation, of the rules of fiction, go hand in hand, and at times come to blows. Comedy, erudition, and transgression are characteristics of this extraordinary writer, and are the keys to enjoying this spectacle, with guest appearances by Cervantes, Philip K. Dick, and Marcial Lafuente Estefanía; a show of virtuosity and clear-sightedness that does beyond a mere live spectacle, compiling unpublished material into one of the most original and unique texts of his career. Turn off your cellphones. Watch and learn, read… The show is about to begin.

Antonio Orejudo was born in Madrid in 1963. He has a doctorate in Spanish Language and Literature and, for seven years, he worked as a Spanish literature professor in different universities throughout the United States. He is currently a professor at the University of Almería (Spain) and has spent a year as a visiting professor in the University of Amsterdam. His works have made him one of the most original and admired authors in contemporary Spanish literature. He is the author of Fabulosas narraciones por historias (Fabulous Narrations for Stories, awarded the XX Tigre Juan Prize 1997, and published by Tusquets Editores in 2007), Reconstrucción (Reconstruction, 2005, described as “the year’s most impressive Spanish book”, according to the Frankfurter Allgemeine Zeitung), Ventajas de viajar en tren (The Advantages of Train Travel, awarded the XV Andalucía Prize for Novel), Un momento de descanso (A Moment’s Peace, 2011) and Los Cinco y yo (The Famous Five and Me, 2017), where Orejudo renders an homage to his generation, of those born during the boom of the seventies, while at the same settling accounts with it.

Praise for the author:
“Orejudo’s books appear small on the outside, but they contain much more for the head than they weigh in your hands.” Rodrigo Fresán, Letras Libres
“Orejudo has a unique talent for threading together fantastic adventures and true stories…” El País
“An author who defies classification, with a very personal sense of humor of a kind almost unprecedented in Spanish literature.” El Periódico
“The great white hope of Spanish literature.” La Voz de Galicia
“If Orejudo is not the best novelist writing in Spain today, I will bet my honor that he is –far and away– the most interesting.” Estado crítico
“His works hook, amuse, teach, and entertain like those of the greats,” El País
“We need more writers like Antonio Orejudo.” Isabel Coixet, El Periódico

Publishers of his previous works include: Circulo de lectores (Bookclub spain), Knaus Verlag (Germany), Passage du Nord-Ouest (France), Neri Pozza (Italy), Dom Quixote (Portugal), Uitgeverij De Arbeiderspers (The Netherlands), Sodam&Taeil (Korea), AST Publishers (Russia)
Ramiro Pinilla (Spain)
LA HIGUERA (The fig tree)
Novel, 272 pages, October 2006

A masterful novel by the winner of the National for Fiction and Critics Prizes, the Euskadi and the Nadal Prizes about the unexpected ways in which History mocks us, now a film to be released in November 2017

In 1966 the construction of a new high school in Getxo (a town in the Basque Country) brings to life the story of a solitary man who, at the end of the Spanish Civil War, decided to confine himself to his land and care for a fig tree. His name was Rogelio Ceron, one of the men fighting on the national front who had gone door-to-door in Getxo taking men from their homes to execute them in front of the cemetery walls. During one of his house visits, Ceron had to endure a look of hatred from a little boy who resisted having his father taken away, and, at that moment, he knew for sure that, when the boy grew up, he would kill him. This feeling increased the following day when he found that someone had planted a fig tree on the common grave of the executed men. Ceron would never be the same again and, from that point on, he would carefully supervise the life of the boy, trying to distance him from Getxo, paying for his studies to avoid the malediction – the unbearable return of the guilt from his past.

This novel is a demonstration of Ramiro Pinilla at his best creative moment. *La higuera* is a masterful novel about vengeance and forgiveness, about defeat and humiliation, about the unexpected ways in which History mocks us, sentencing the destiny of all men.

**Ramiro Pinilla** (Bilbao, 1923-2014). After winning the Nadal and Critics Prizes in 1961 for his first novel, *Las ciegas hormigas* (The Blind Ants), and becoming a finalist of the Planeta Prize in 1971, he decided to stay away from commercial circles for over thirty years. In 2004, the publication of his exceptional trilogy *Verdes valles, colinas rojas* (Green Valleys, Red Hills) won the Euskadi Prize in 2005, and the National Critics Prize and the National Prize for Fiction in 2006. After that, Pinilla reaffirmed his prestige with four new novels: *La higuera* (The Fig Tree), *Aquella edad inolvidable* (That Unforgettable Age. Euskadi Prize 2013), a story of despair and filial love, and three volumes in his original crime series featuring Samuel Esparta, a Cervantine homage to noir fiction and popular novels, *Sólo un muerto más* (Just Another Corpse), *El cementerio vacío* (The Empty Cemetery) and *Cadáveres en la playa* (Bodies in the Beach). Tusquets has published not only his new works but is also rediscovering his previous novels and short stories books.

**Praise for La higuera:**
“A very unusual and special book that moves the reader without a need to be pretentious… A judgmental book, for it presents both victims and tormentors for what they are, and creates a strong symbol for the common memory: the fig tree.” **Albrecht Buschmann, Neue Zürcher Zeitung**

“A worldwide literary jewel.” **Lutz Bunk, Deutschlandradio Kultur**

“A confession that ices our blood but demands our forgiveness.” **J. Ernesto Ayala-Dip, El País**

**Rights sold to:** Circulo de Lectores (bookclub, Spain), Deutscher Taschenbuch Verlag-DTV (Germany), Uitgeverij Cossee (The Netherlands), Le Temps des Cerises (France), Fazi Editore (Italy) **Audiovisual (film) rights sold to:** Blogmedia / released in November 2017 in Spain

Tusquets Editores, S.A. – Diagonal 662-664, 08034 Barcelona - Spain - Tel. (34) 93 253 04 00
Foreign Rights: Alejandra Segrelles / e-mail: asegrelles@tusquets-editores.es
The Mute has lived for years in the outskirts of Colonia, a strange village in the north of Argentina, with his dog India. He came from the city of Resistencia and took up residence in a mysterious house in the middle of the forest, next to the Tragadero River. The Mute does his best not to mingle with anyone save Insúa, the owner of a warehouse and store, who tells him stories about the river and teaches him to hunt monkeys as well as other survival skills. All the Mute wants is to live in peace, and that is why he’s so bothered by the snooping of Soria, a shifty local who reports over and over to the Wildlife Foundation. When several young members of the foundation show up there, things become complicated.

In the middle of the rigors of the hostile landscape, among exotic birds, monkeys and alligators, the reader follows along; the tension grows with the dangers borne on the river and the menace of the strangers, whose true intentions we come to guess at, with concern, through the eyes of the protagonist, a man who didn’t want to bother anyone, and who had hoped that no one would bother him.

The jury of the Tusquets Editores Prize for Novel 2017 –made up by Juan Marsé, Almudena Grande, Antonio Orejudo, Daniel Ruiz, winner of the previous edition, and Juan Cerezo– singled out “the strength of this tale of a survivor stranded in a hostile countryside, its hypnotic power as the persecution and danger the main character faces unfold, and its brilliant composition, which leads the reader to reconstruct the origins of the events and the true motivations driving the characters as the pages turn.”

Mariano Quirós was born in 1979 in Resistencia, in the Chaco province in Argentina. He has published the novels Robles (Oaks, First Prize Bienal-CFI), Torrente (Torrent, awarded the Ibero-American Festival for New Narrative Prize), Río Negro (Black River, Laura Palmer Isn’t Dead Prize), Tanto correr (So Much Running, Franciscos Casavella Prize), and No llores, hombre duro (Don’t Cry, Tough Guy, Azabache Festival Prize and Silverio Cañada Memorial Prize at the Semana Negra in Gijón). His book of stories La luz mala dentro de mi (The Bad Light Inside Me) received the First Prize from the National Arts Fund. Along with Germán Parmelter and Pablo Black, he published the book of stories Cuatro perras noches (Four Bad Nights), illustrated by Luciano Acosta. Along with Pablo Black, he is the director of the imprint “Colección Mulita”.

Praise for Una casa junto al Tragadero:
“An excellent novel that offers as unprejudiced revision of the myth of the noble savage.” El Correo Español
“One of the most pleasant literary surprises of the season.” La Razón
“Its strength, passion, and beauty make it the kind of story one doesn’t forget easily.” Diario de Jerez
“A solid and affecting novel; a brutal X-ray of life marked by terrible and unredeemable primitivism. It lives up to the prize it has received.” Diario de Arousa
“A writer with a powerful style and a personal perspective that can tell stories without sliding into a predetermined genre.” La Opinión de Málaga
Childhood wasn’t easy for Pedro Ochoa. He grew up in an orphanage run by nuns with an iron fist, without any contact with the outside world and the enormous changes that were taking place there, although he did make a few friends he would keep for his whole life, like Escurín -whom he shares his readings of the Sandokan novels- or Pardeza -the first one to make it to the outside and enjoy freedom and the sexual revolution of the seventies. But Pedro’s destiny changes when he goes to live at his unexpected grandparents’ house and starts studying at a high school for the children of important families in the final years of the Franco regime. Pedro understands there that the society he’s forced to live in is divided into the attractive people, who are called to lead, and the invisible ones whose opinion doesn’t matter. So he decides to study law and get rich, and fortune smiles on him during the country’s economic boom. Even so, Pedro remains trapped in his childhood and in the orphanage where he forged unbreakable bonds and where he met Mercedes, the love of his life. Soon his past will push him into a police investigation that will put his career at risk. To Die All the Same is the crowning achievement of Rafael Reig, his most impressive and exciting novel, and his whirlwind return to pure fiction.

Rafael Reig was born in Cangas de Onís (Asturias, Spain) in 1963. He studied Philosophy and Literature at Madrid’s Autonoma University, and taught literature in New York, where he received his doctorate degree, and at several American universities. He is currently a bookseller, a chess player and a contributor to several publications. His novels include Sangre a borbotones (Blood on the Saddle) which won the Asturias Critics’ Prize and was chosen by the Lara Foundation as one of the five best novels written in Spanish in 2002, Todo está perdonado (All Is Forgiven) which won the VI Tusquets Editores Prize for Novel 2010, Lo que no está escrito (What is Left Unwritten), which won the Pata Negra Prize for the best noir novel of 2013, and Un árbol caído (A fallen Tree). He is the author of two brilliant novels about the history of literature, Señales de humo (Smoke Signals, III Solar de Samaniego Prize for the Novel) y La cadena trófica (The Food Chain), which make up his Manual de literatura para caníbales (Manual of Literature for Cannibals).

Praise for Un árbol caído:
“Excitement and irony, ferocity and tenderness, surprise and memory jump out at readers where they least expect them…A story where we all will recognize ourselves, like our reflection in our bathroom mirror.” Almudena Grandes, El País Semanal

“Melancholy, remembrance, tolerance, and critical acumen, all in one extremely accomplished novelIt is a novel that can be read many ways -a story of intrigue, of social critique, of psychological introspection, of a portrait of mores- and it offers unsuspected surprises.” La Razón

“A scalpel, inexorable, but at the same time compassionate, lucid and brilliant, cutting down to the marrow of the characters’ truths as they become tangled up in their actions, their errors, their victories, and their motivations.” Babelia (El País)

Rights sold to Éditions Métailié (France)
No one said life would be easy. But it’s far worse in Balseras, a neighborhood on the outskirts, where the possibilities to get ahead are few. In that grey, gruff landscape, recognizable in any big city, the characters in the three stories that make up this book fight to survive, to escape their environment, to keep their screams from being silenced in the dense thickets of deprivation and invisibility. An orphan child looks for the killer of his dog Bruto with the help of his cousin and a group of friends, gang members who, despite their youth, have already seen their best days pass them by. An appliance vendor, on one of his usual nights out, finds a woman’s severed hand, and despite the utter insanity of the idea, decides to take it home with him. A mentally handicapped maintenance man at a ritzy apartment building is willing to do anything for a girl named Sonia who lives there. Three novellas that make up a savage, violent, and extremely lyrical triptych.

Daniel Ruiz García (Seville, 1976) is a writer, journalist and specialist in communications. His first novel, Chatarra (Junk), obtained the Universidad Politécnica de Madrid Prize for Short Novel and, years later, was preselected for the 2006 Oscars. He continued with five novels, that obtained such awards as the fifth edition of the Villa de Oria Prize for Short Novel, the Onuba Prize for Novel and became finalist for RNE’s Ojo Crítico for Fiction among others. His previous novel, Todo está bien (Everything’s Fine), was enthusiastically received by readers for its critical vigor, freshness and mordancy. He has appeared in numerous short story anthologies and collaborates frequently with several print and digital media, including Estado Crítico of which he is one of the founders. His previous work, La gran ola (The Big Wave), a ferocious critique of business in the era of coaching, was awarded the Tusquets Editores Prize for Novel 2016.

Praise for previous work La gran ola:
“He employs humor and sarcasm with true mastery. His chronicle of the business world and its rituals is splendid. Reading it, you will laugh, laugh, laugh… but with a somewhat cringing spirit.” Babelia (El País)
“A vicious portrait of motivation techniques in the working world during times of crisis. A madly hilarious novel, appallingly realistic.” El Correo
“A lucid and ferocious satire, mordant but also restrained, about the aggressive entrepreneurial techniques that have emerged from the desolation of the economic crisis and about labor’s uncertain future.” La Razón
“A satire of ‘coaching’ as hilarious as it is bitter.” El Imparcial
“A mordant, acidic choral novel that portrays the inner workings of a model business. Well-paced, with growing fascination.” El Mercurio
“A captivating story of the business world… the rising trajectory of Ruiz García, acclaimed by critics and the public alike, is confirmed in these intimate, lively, and true-to-life pages.” La Opinión de Málaga
If there is one thing that distinguishes the killer, it is his environment, the people who surround him. In *Toño Ciruelo*, the investigation starts from the ground up, from childhood and youth, primary school, maturity, the minuscule complexities that compose the face of the monster, his peculiar process, because no killer is exactly like another. This novel is the result of painstaking exploration embodied in Eri Salgado: antagonist, chronicler of the monster’s history and yet another spiritual victim of his wantonness. This is a progressive and brutal unveiling of the faces the killer adopts before revealing his last and truest face to his victim.

A descent into the center of evil that absorbs readers and sucks them irresistibly in, but at the same time a journey upward to the summit of literature that reaffirms Evelio Rosero’s endless originality.

Evelio Rosero was born in 1958 in Bogota (Colombia), where he still lives. He studied Social Communication at the Externado University in Colombia. His work has been awarded prizes such as the II Pedro Gómez Valderrama Prize to the best Colombian novel published between 1988 and 1992 and the National Prize for Literature in Colombia in 2006. His internationally acclaimed novel *Los ejércitos* (*The Armies*) was awarded the II Tusquets Editores Prize for Novel, the Independent Foreign Fiction Prize in the United Kingdom, whose jury claimed, “It is a novel of love, war and pain written with utmost beauty”; and the ALOA Prize 2011 in Denmark. His previous novel *La carroza de Bolivar* (*The Bolivar Carriage*) was awarded the National Prize for Novel in Colombia in 2014.

Praise for the author:
“He is an excellent writer. There is something persuasive about him which is truly brilliant. Something that can turn a text into a sieve capable of filtering and purifying everything. This is his immense ability.” El País

“Rosero shares the condition of all good writers: to perfectly fulfill the expectations generated by his work by offering what he promises from the first to the last line.” La Voz de Galicia

“Evelio Rosero has dipped his pen in blood and written an epic in 215 pages. If anyone has wondered if there is life in the Colombian novel after magic realism, this is the evidence of the extraordinary power of that country’s literature.” The Independent

“Rosero succeeds in bringing his characters to a human level that recalls Philip Roth’s protagonists’s physical degradation and the moral abyss depicted by J.M. Coetzee. A great achievement.” El Periódico

“Los almuerzos demonstrates that Evelio Rosero is one of the most outstanding personalities within Latin American literature.” El Mundo

Publishers of his previous works include: Éditions Métailié (France), Berlin Verlag (Germany), Neri Pozza (Italy), MacLehose Press (English language), De Geus (The Netherlands), Gema Publications (Greece), Editura Ibu (Romania), Quetzal Editores (Portugal), Globo Editora (Brazil), New Directions (English language, USA), WAB (Poland), Sohn Publishing House (Denmark), Sakuhinsha Publishing Co. (Japan), Can Yayinlari (Turkey).

Rights sold to: Éditions Métailié (France), New Directions (English language, USA), Aurora Boreal (Denmark)
Fernando Aramburu (Spain)

AUTORRETRATO SIN MÍ
(Self-Portrait without Me)
Poetic prose, 192 pages, March 2018, 2nd ed. May 2018

The most personal and beautiful book by Fernando Aramburu. If you loved Patria, discover the author behind the phenomenon

This new book by Fernando Aramburu, following on the heels of the extraordinary global publishing phenomenon that was Patria, is not a novel and it is not an essay, either: it is perhaps his most personal and most intense text, and maybe also the riskiest. Without room for doubt, it is the most beautiful one. In Self-portrait without me, the reader suspects at first that Aramburu is talking about himself, but then discovers that he is talking about all of us. Without the least hint of exhibitionism, with just the right words and the right cadence, these prose pieces make up the story of a life told not through introspection, but through emotional, reflective, and poetic bonds with a world in which we recognize ourselves. In unforgettable scenes, its pages depict family ties, our links to our parents, love, children, the joys and sorrows all our lives are made of. Emotion and gratitude to life. All this makes it a book to be taken in slowly, one that is difficult to forget. Pure literary gold from a writer at the top of his craft.

Fernando Aramburu (San Sebastián, 1959) is already considered one of the most remarkable writers in the Spanish language. He has won the Ramón Gómez de la Serna Prize 1997, the Euskadi Prize 2001 and, for his short story collection Los peces de la amargura, the XI Mario Vargas Llosa NH Prize, the Dulce Chacón Prize and the Prize of the Spanish Royal Academy 2008. Among his most recent novels, Años lentos won the Tusquets Editores Prize for Novel 2011 and was named Book of the Year 2012 by the Booksellers of Madrid. But it is his novel Patria (Fatherland), a stunning success among readers and winner of unanimous acclaim (2017 National Prize for Literature, National Critics Prize, Euskadi Prize, F. Umbral Prize, International Prize for Journalism, Arcebispo San Clemente Prize, Strega Europeo Prize, Tomasi de Lampedusa Prize and others) that has distinguished him as a writer who will left his mark on the era.

Praise for Patria:
“It’s been a long time since I’ve read a book that was so persuasive and moving, so intelligently conceived.” Mario Vargas Llosa, El País

“Memorable, a great and deeply considered novel. What Galdós’s National Episodes accomplished, what Tolstoy’s War and Peace accomplished, Aramburu has also achieved here.” Babelia/El País

“To put it simply, a formidable novel… an example of great literature.” Culturas / La Vanguardia

“Indispensable reading for anyone who wishes to understand the recent history of the Basque country. An extraordinary novel, sustains the narrative tension from start to finish.” Diario Vasco

“Simply masterful. Aramburu shows he possesses a detailed awareness of the subtlest mechanisms of the human spirit.” Ignacio Martínez de Pisón, Ahora

Rights sold to Círculo de Lectores (bookclub, Spain) / Publishers of previous work, Patria, include: Círculo de Lectores (bookclub, Spain), Ugo Guanda (Italy, preempt), Actes Sud (France, preempt), Rowohlt (Germany), Wereldbibliotheek (Netherlands), Sonia Draga (Poland), Brombergs (Sweden, preempt), Picador (English language, UK), Pantheon (English language, US), Dom Quixote (Portugal), Bazar (Norway), Patakis (Greece), Alma Littera (Lithuania), Corpus/AST (Russia), Botime Dudaq (Albania), Kafka/Epsilon (Turkey), Akropolis (Czech Republic), Gyldendal (Denmark), Shanghai Translation Publishing House (China), Fraktura (Croatia), Intrínseca (Brazil), Inaque (Slovakia), WSOY (Finland), Litera (Romania) TV series rights sold to: Aitor Gabilondo/Alea Media, to be produced by HBO early 2019
Guillermo Altares (Spain)
UNA LECCIÓN OLVIDADA
(A Forgotten Lesson. Journeys through European History)
Essay, 480 pages, October 2018, 3rd ed. November 2018

A singular and fascinating voyage through the central settings and landscapes of European history, a must-read.

Europe is a dense web of stories, a crucible woven of millions of threads, but it is also a project still under construction. Its history brings together the epic and the private, the grandiose and the anonymous, individual achievements and collective tragedies: painful lessons we would prefer to forget.

_A Forgotten Lesson_ confronts us with the actors, settings, and episodes of European history and brings to the fore the push-and-pull between civilization and barbarity: for instance, the prehistoric caves of Chauvet, Lascaux, and Altamira; the bloody wars in the Balkans at the end of the foregoing century; the atrocities of Nero and Stalin, and the curtailed aspirations of the French and Russian revolutions; the tragic fate of the losers of the battles for Madrid and Berlin; the genius of Caravaggio, artist and murderer, in the treacherous Rome of the late Renaissance. Fascinating as these subjects are, the way they are told is even more gripping: an extraordinary travel chronicler, an absorbing historical storyteller, Guillermo Altares –an internationally acclaimed journalist who has covered many of the conflicts detailed in this book– presents us here with a highly personal biography of Europe that shines a light on unseen and surprising corners of our history.

Guillermo Altares (Madrid, 1968) is a journalist and a graduate in Information Sciences from the Complutense University of Madrid. In 2014, he was named a Chevalier de l’Ordre des Artes et des Lettres of France. He currently works for the newspaper _El País_, where he has occupied a number of responsible positions, among them editor-in-chief of the supplements _Babelia_ and _Ideas_, of the International section, and of elpais.com. As special envoy, he has covered dozens of events, from the wars in Afghanistan, Iraq, and Lebanon to elections, terrorist attacks, and even the capture of the mob boss Bernardo Provenzano in Corleone. He also worked for the agency France Presse and the now-defunct daily _El Sol_. He is the author of a book on war cinema, _Esto es un infierno (This is Hell, Alianza)_ , and has contributed to a number of essay anthologies, among them _Juego de tronos (Game of Thrones, Errata Naturae)_.

Enrique Bocanegra (Spain)

UN ESPÍA EN LA TRINCHERA

(A Spy in the Trenches. Kim Philby in the Spanish Civil War)


Comillas Prize for History, Biography and Memoirs 2017

The Brit Kim Philby (1912-1988) is considered the most important double agent in the history of the XX century. Recruited by the Soviets at barely twenty years of age, shortly after his graduation from Cambridge, he began to play key roles in the British intelligence service, the legendary MI6, from the 1940s onward. After deserting to the Soviet Union in 1963, his case became known to the British public and provoked an intense debate about how it had been possible for a high official of the British elite to betray his own country for decades. His case inspired journalists, thinkers, directors, and writers like John Le Carré, who took inspiration from Philby for the main character of his most celebrated novel, Tinker Tailor Soldier Spy.

The least-known chapter in his life is his first mission, when the Soviet authorities ordered him to take up residency in Spain in the midst of the Civil War. Credentialed as a correspondent for the Times on the Nationalist side, Philby, a Soviet agent, came to be decorated by Franco himself in April of 1938, after being wounded in the Battle of Teruel. Based on the articles Philby wrote for the Times as well as his correspondence with his editors (material that has remained largely unpublished up to now), this book analyzes his trajectory during the two-and-a-half years that he remained in war-torn Spain and the effects—fundamental, as Philby himself would recognize in his autobiography—that this experience had on his career as a spy.

The Jury of the 2017 Comillas Prize singled out the merit of examining in depth the little-known trajectory of the British spy Kim Philby in the Spanish Civil War, an experience that turned him into the most important spy of the XX century. The jury likewise wished to emphasize the originality of this text, which combines historical rigor in its treatment of documentation (most of it unpublished in Spanish) with narrative ability in a fast-paced reconstruction of the highest literary quality.

Enrique Bocanegra (Sevilla, 1973) studied Information Science at the University of Seville and received a Master in Defense Communication at the center for National Defense Studies (CESE DEN). He has worked as a journalist in Mexico, Spain, Morocco, Algeria, and Lebanon. As a cultural director, he has worked in managing positions at the Círculo de Bellas Artes de Madrid and, since 2007, he is the Cultural Coordinator at the Spanish Academy of Cinematographic Arts and Sciences.
Trial by Ordeal, or the “Judgment of God,” was a judicial process that appeared in Medieval Europe, one in which those denounced (for heresy, adultery, theft, etc.) were forced to demonstrate their innocence. The trials they were submitted to were numerous: grabbing a hot iron and withstanding the pain without being burned, being thrown into the water with bound hands and not drowning, or winning in armed combat. This book explores the moral, cultural, and anthropological prejudices hidden behind this judicial aberration and the mechanisms by which Power stigmatizes certain groups such as Jews, blacks or women, turning them into enemies. With references from history, anthropology, law, psychology, art, and literature, the author denounces society’s creation of sacrificial lambs and the designation of victims to be laid on the altar for its sins. His arguments draw on those classics of philosophy, world literature, and cinema that have turned their intelligence and their probity against bigotry toward the weak or different as a form of social cohesion. And finally, he raises the question of whether ordeals of this type, either transformed or sublimate, persist in the contemporary world, rendered digital or virtual in virulent attacks and online lynchings whose victims are incapable of defending themselves against insults and accusations that emerge as though from the ether.

Eugenio Fuentes was born in Montehermoso (Cáceres, Spain) in 1958. He is among the Spanish crime fiction writers with international projection thanks to the novels starring detective Ricardo Cupido: El interior del bosque (Inside the Forest), La sangre de los ángeles (The Blood of Angels), Las manos del pianista (The Hands of the Pianist), Cuerpo a cuerpo (One on One) and Contrarreloj (On Close Quarters). He has been awarded the Prize Extremadura a la Creación, the IX Alba/Prensa Canaria Award, and the Brigada 21 Prize for the best crime fiction novel written in Spanish in 2008. He is also the author of the literary essays La mitad de Occidente (Half of the Occident) and Literatura del dolor, poética de la bondad (The Literature of Pain, the Poetics of Kindness), and the novels Venas de nieve (Veins of Snow) and Si mañana muero (Should I die tomorrow), a novel about art destined for destruction, but also about the ability of music to give sense to our lives when everything around us seems to die.

Praise for Mistralia:
“How well a good writer suits the noir genre! A wonderful novel, with the best of noir literature... a view of contemporary everyday realities that is lucid without meaning it. I recommend this novel. You’ll enjoy it, because it offers much more than just entertainment.” J. M. Pozuelo Yvancos, Abc Cultural

“Mistralia is splendidly written. Eugenio Fuentes has laid out a complex plot, twisted like the culprit’s mind and suspended until the final pages from Cupido’s implacable intuition.” Babelia (El País)

“Detective Cupido has hit home. Fuentes’ novels are similar to his character: impeccable. He writes effective prose and presents mysteries well suited to contemporary Spanish reality.” Lluís Fernández, La Razón

“Fuentes weaves an intense, dark and lyrical story, with flashes of the opposition between voracious business world and the ecologist commitment.” Íñigo Urrutia, El Diario Vasco

Publishers of his previous works include: Feltrinelli (Italy), De Geus (The Netherlands), Goldmann (Germany), Arcadia (English language), Sudoeste Editora (Portugal)
Few authors have a mastery of the art of the aphorism comparable to that of the scientist and essayist Jorge Wagensberg, who offers us a new dose of wisdom about themes and topics that have occupied him for years: not only creativity, education, the war between mediocrity and excellence (in which the first one is winning), language, art, and the rights of animals, but also freedom, democracy, corruption, and happiness. As the author tells us in the foreword to this delightful book, while proverbs tend to silence arguments dogmatically, a good aphorism is a stimulant that inevitably promotes new and promising discussion. The aphorism doesn’t flee from paradox or surprise (“changing the answer is evolution; changing the question is revolution”), flirts with humor and irony (“humor is an evolutionary adaptation against the intellect’s despair”), and, in its characteristic brevity, not without beauty, tries to understand and compress the maximum of knowledge into its minimum expression: and is this not the essence of every scientific law?

**Jorge Wagensberg** (Barcelona, 1948-2018), Doctor in Physics, was a professor of Irreversible Process Theory at the University of Barcelona. Not only did he investigate and disseminate scientific thought, he was also a dynamic promoter of the debate of ideas, for which he was awarded, among other distinctions, Catalonia’s National Prize for Scientific Thought and Culture. He directed the Metatemas collection since its creation in 1983. After fifteen years as director of CosmoCaixa, a reference for science museums around the world, he was also scientific director of “la Caixa” Foundation and elaborated the project for a great science and art museum: The Barcelona Hermitage. He wrote twenty books which have had much success among readers and critics alike, as well as several research works on thermodynamics, mathematics, biophysics, microbiology, paleontology, entomology, scientific museography, and the philosophy of science.

**Praise for his previous works:**
“Wagensberg is a scientist with a humanist vocation that provokes the emotion which Aristotle referred to as the starting point of philosophy: admiration.” *El Periódico*
“Essential for those who are capable of finding delight in knowledge and science.” *Tomás de Andrés*
“A jewel that should be sincerely recommended.” *La Vanguardia*
“With this seductive text, Wagensberg manages to surprise and move the reader with the intelligibility of the world.” *El Periódico*
“This work includes so many brief and wonderful aphorisms that everyone – even the most difficult to convince – will come to doubt that good ideas can also be incredibly complicated, difficult and sometimes even impossible to summarize.” *El País*

**Publishers of his previous works include:** Editions du Seuil (France), Saraiva (Brazil)
BACKLIST:
SELECTED FICTION
In 1530, young Paolo Manuzio visits his widowed mother in a villa in the Modena countryside to show her a draft of a biography of Aldo Manuzio, his father and the most important printer of all time. He doesn’t know how radically the truth of his father’s life differs from the chronicle he hopes to write. From the time Aldo Manuzio arrived in Venice in 1489, with his plan of manufacturing exquisite editions of the treasures of Greek literature, he faced unexpected difficulties, from the theft of manuscripts to the commercial restrictions imposed by the owner of the print shop (the influential Andrea Torresani, who would later become his father-in-law) or the censorship of the powerful against the diffusion of epicureanism that Aldo’s young wife and collaborator, Maria, sought out with passion. With just the right dose of irony mixed with hidden erudition, with characters and details from the golden age of the pioneers of book printing, The Printer From Venice recreates the birth of the book business in a dazzling manner, in the midst of a city struck with madness –better suited to love affairs than to intellectuals– and a time of crisis and change in the very concept of the book, in which the challenges faced by publishers today are recognizable.

Javier Azpeitia (Madrid, 1962) is the author of the novels Mesalina (1989), Quevedo (1990), Hipnos (1996, Hammett Prize for Crime Fiction, film version by David Carreras), Ariadna en Naxos (2002) and Nadie me mata (Tusquets Editores, 2007). As literary editor he has published, among others, the anthologies Poesía barroca (1996), Libro de amor (2007), and Libro de libros (2008). He has served as literary director of the publishers Lengua de Trapo and 451 Editores and as professor in the Master’s in Creative Writing at Hotel Kafka and the Master’s programs in Publishing at the Universidad Autónoma de Madrid and the University of Salamanca. In 2015, he was curator of the exhibition 500 years without Aldo Manuzio, produced by the Spanish National Library, and participated in the exhibition The fortune of books at the Lázaro Galdiano Museum, where a Manuzio incunabula was among the key works on display.

Praise for El impresor de Venecia:
“Azpeita knows the background well and is a narrator with a very agile style, hence his recreation of that literary setting and of that society –of the theft of manuscripts, of merchants’ tricks, Epicurian fervor, cultured ladies, and erotic transports– is enormously alluring.” Babelia (El País)
“Thrilling historical recreation… Epicureanism, technical innovations, and grand humanists all in one excellent novel.” Esquire
“A bittersweet reading of its time and of our own.” Babelia
“Confirmed mastery… In this great novel, Azpeitia once again puts his best talents on display… An extraordinary novel, full of memorable moments.” Leer
“An homage to those who live by and for books.” La Vanguardia

Rights sold to: JC Lattès (France), Wereldbibliotheek (The Netherlands), Ugo Guanda Editore (Italy), Sakuhinsha (Japan)
Doctor Miguel Sanabria suffers from insomnia and is persistently concerned ever since he has retired. He feels that the political situation has poisoned his country, Venezuela, as well as his life, affected by the anti-Chávez extremism of his wife and the Bolivarian radicalism of his brother. The situation is aggravated when his nephew Vladimir, just arrived from Havana, asks him to hide a cell phone containing a compromising and secret recording of Hugo Chávez in an advanced stage of his illness. At the same time, Fredy Lacuna, an unemployed journalist attempting to investigate the president’s disease, is reluctant to leave his apartment claimed by its owner, a woman who has just returned from Miami; Madelaine, an American scholar, obtains an important contact for her essay on charisma. And Maria, a nine year-old girl who lives locked up at home with her mother due to their fear of the street violence, has finally made a friend online.

The jury made up by Juan Marsé, Almudena Grandes, Juan Gabriel Vásquez, Juan Trejo and Juan Cerezo noted the courage to narrate Venezuelan reality in a non-indulgent manner, as well as the author’s absorbing narrative pace that reflects the increasing anxiety and complications of such lives, conditioned by hysteria and the strains of a country dependent on a charismatic leader.

Alberto Barrera Tyszka was born in Caracas in 1960. He graduated from the School of Literature of the Universidad Central de Venezuela, where he currently works as a professor. He is the author of the novels También el corazón es un descuido (2001), La enfermedad (Premio Herralde, 2006) and Rating (2011); the books of short stories Edición de lujo (1990), Perros (2006) and Crímenes (2009); as well as the poetry collections Coyote de ventanas (1993) and Tal vez el frío (2000). He wrote, along with the journalist Cristina Marcano, the first documented biography of the Venezuelan president: Hugo Chávez sin uniforme. Una historia personal (2005). For years he worked as a television script writer for television in Venezuela, Argentina, Colombia and Mexico. He is a regular contributor to several Venezuelan and international printed media such as El País, Letras Libres, Etiqueta Negra, Gatopardo and others. Since 1996, he is a columnist of the newspaper El Nacional.

Praise for Patria o muerte:
“His devilish ability to bring together distinct storylines that converge in the apotheosis of a brilliant finale is proof of Barrera’s awareness of the finer points of deft and intelligent writing. More than fulfills the expectations of readers looking for an author who can take an X-ray of the desires and disappointments, the torments and the hopes of an entire country.” El Periódico

“Barrera’s prose is clear, rousing, borne of authenticity when it comes to expressing the contradictions of human beings.” Cultura/s (La Vanguardia)

“The best novel about charisma I’ve read in a long time. Everything it tells us rings true.” Babelia

“This has everything: well-drawn characters, rhythm, depth, a portrait of a country and of an epoch, timeless reflections on weighty themes.” El Correo de Andalucía

“Why is Barrera’s Patria o muerte so good? Because, from the first phrase to the last, he keeps us interested, curious, and concerned for what will happen. This flair of his reveals a great deal of cultivation, study, and insight into the art of creating suspense.” El Nacional

Rights sold to Gallimard (France), Hanser/Nagel&Kimche (Germany), Wereldbibliothek (The Netherlands), Porto Editora (Portugal), MacLehose Press (English language, UK), Kafka Kitap (Turkey), University of Texas Press (English language, US), Sonia Draga (Poland)
An eccentric and storied writer from Barcelona, getting on in years, shows up suddenly at her brother’s house, surly and impolite, and hisses at him: “As you might imagine, I’ve come here to die.” Another woman in her forties, in crisis – her marriage shattered, professionally adrift – throws herself into the arms of a lover in search of a desperate exit from the confusion that assails her. This novel recounts the meeting between these two women, who must help one another through hazardous straits. They know they have almost nothing in common, but in the course of the tale an intangible bond will be constructed in parallel. Driven to understand the older woman, the younger one searches through the writer’s past to arrive at the legend she became and to grasp, perhaps, how things came to this end. 

A portrait of an extraordinary and fascinating creator, and the rending, tragicomic chronicle of her decline, this novel moves through a succession of episodes of dementia and lucidity, tenderness and defeat, lit up by the hope of finding redemption through literature.

Eva Blanch was born in Barcelona in 1968. She studied photography and graphic design at the Escuela Superior de Diseño Elisava in Barcelona and the Parsons School of Design in New York, and studied three years in the Psychology department at the Universidad Autónoma de Barcelona. She has worked as a photographer and graphic designer and has written articles for such fashion and lifestyle magazines as Harper’s Bazaar and Marie Claire. She currently divides her time between graphic design and writing. She published her first novel, entitled Esto no está pasando, in 2011. Her second novel, Yellow Heart, Blue Blood, inspired by a magnetic, conflictive and boundless editor and writer in her final months, marks her beyond any doubt as one of the most original and promising voices in Spanish letters.

Praise for Corazón Amarillo, sangre azul:
“A heartrending and tender work… the result of which is much more than just a moving novel.” Matías Niéspolo, El Mundo
“A consummate work. Replete with sensitivity, impetuous and profound.” El Periódico
“A novel that speaks about family ties, aging, extremes of egoism, and the search for self. A book to be read with pleasure.” Última Hora
“What sticks out is the adept mixture of reality and fiction, the uninhibited exposure of the characters’ feelings, the skillful agility of the dialogue, the effective use of irony, and a welcome dose of sentimental lyricism. Eva Blanch has managed to produce a novel at once tender and harsh, brusque and emotional, rending and luminous.” La Razón
“Risqué, in the best sense, with an eerie ambience and feel.” El Comercio
“A very welcome surprise, of exceptional quality. A highly refined ear for dialogue and monologue, some of which is out-of-this-world. A great ability to narrate complex situations… A roman à clef that transmits emotion and sensitivity… and that broaches, with great skill, the taboo of aging and the death of a woman of personality… Hats off.” Gonzalo Herralde
Joaquín Berges (Spain)
UNA SOLA PALABRA
(A Single Word)
Novel, 432 pages, March 2017

A story of restrained emotion concerning relations between mothers and daughters, oblivion, formative experiences, and the importance those who surround us have in defining us

Recently out of the hospital, standing before her front door, Celia doesn’t remember her home. Accompanied by her daughter Paula, who tries to protect her from the truth, Celia will try to rehabilitate and to return to normal life after suffering a stroke and awakening from a coma with selective amnesia. It will be a rediscovery, of her habits and her environment, that will lead her to attempt to reconstruct the world she lived in, get to know the people she cares about, and discover who she really was, now that she feels she is someone else. A divorced journalist of strong character, with two children, a grandchild, a faithful dog and a Central American assistant, Celia now has some placid memories and many blanks that she’s afraid to fill with terrible events. With the pressing need to piece her biography back together and find the password that will help her open the files on her computer, a single word that will be key, Celia will travel with her daughter to the places where she knows she was once happy: her beach house, the village from her childhood, Paris...An intense, lyrical novel with impeccable emotional tension, about forgetting and the importance of those who surround us for knowing who we are.

Joaquín Berges was born in Zaragoza in 1965. He has a degree in Spanish Language and Literature from the University of Zaragoza. His first novel was El club de los estrellados (The Club of the Starred, Best Debut Novel written in Spanish in 2009 at the Festival du Premier Roman in Chambéry, France), a surprising first novel whose skill and freshness revealed a wonderful storyteller. His following novels, Vive como puedas (Live as You Can, 2011, selected by FNAC bookshops as a 'new talent') a tribute to and update of classic screwball comedies, and Un estado del malestar (A State of Unrest, 2012, Cálibo Prize 2012) demonstrated his talent for comic novels and, thanks to the enthusiasm of readers and booksellers alike, earned him lasting commercial success. His most hilarious work, Nadie es perfecto (No One is Perfect) appeared in 2015. In another line, intimate and emotive, Berges also captivated readers with La línea invisible del horizonte (The Invisible Line on the Horizon, 2014) about intimate secrets and the ability to overcome. In 2015, he received the Premio Artes & Letras from the Heraldo de Aragón.

Praise for his previous works:
“What a wonderful novel! A book that is so surprising, so hilarious, and moving, and tender that you have to read it… please, promise me you are going to read it.” Almudena Grandes, El País Semanal
“A brilliant, ribald author with his own particular sense of humor, rooted in a deep literary culture and an audacious and brilliant facility with language” El Cultural
“A beautiful story about parents and children and recovered love. Readers, get ready to partake in one of the most moving scenes in recent Spanish literature.” Babelia / El País
“This work firmly situates Berges within the national literary scene. Contemporary subjects are treated from a humorous point of view as scathing as the Anglo-Saxon.” Diario La Razón
“It is refreshing to know that there are good novelists who set out to defy the readers with amusing works, with scenes that brim with humor and, at the same time, to move us with the narration. Berges is one of them.” La Opinión de Málaga

Rights sold: Círculo de Lectores (Bookclub, Spain), Bastei Lübbe (Germany)
In 1874, Emeterio, a young man from the north of Spain, decides to emigrate to Mexico in search of his fortune, leaving his parents behind in their lost village in Asturias. On his arrival he will get a job as a shopkeeper, sleeping under the counter, before moving on to establish an emporium of alcoholic drinks. But his successful business efforts will be undermined by his sons, who will fritter away his fortune on high living and trips to Madrid, and his daughters, condemned by a patriarchal society. Many years after, one of his grandchildren, when reinvigorating the family’s economic drive, will be crippled by an unexpected and devastating threat: the loss of his memory. Only the youngest grandchild, determined to uncover the family’s story, will rebuild their exhilarating lives and experiences of triumph and failure, guilt and redemption. And he will do so driven by one need: to write a novel bursting with life, precision and feeling, to pay due homage to them all. *Metal and Slag* is an exceptional novel, stock full of detail, stories and atmosphere, of lives swallowed up by time, which moves forward with growing emotion. A gripping tale that uses literary ingenuity to trace the path of a family that embodies like few others the recent history of Mexico and its relationship with Spain: an extremely valuable and profound antidote to the mists of oblivion.

**Gonzalo Celorio** (Mexico, 1948) studied Spanish language and literature at the Faculty of Philosophy and Arts of the Autonomous National University of Mexico, where he is professor of Latin American Literature since 1974. He has also taught at the Iberoamericana University and in Mexico School. He is a member of the National System of Art Creators and is a number member of the Mexican Academy, which is follower of the Spanish one. He has has published ten books. Besides novels, his writings include essays, literature and architecture. Gonzalo Celorio has obtained Prizes such as *The Prix dés Deux Océans* in Biarritz, France (1997), or *IMPAC-Conarte-ITESM Prize* (1999), and his previous novel *Tres lindas cubanas* (Three beautiful Cubans) was Finalist for the Rómulo Gallegos Prize 2007. He was awarded the Mexican National Prize for the Science and Arts in Linguistics and Literature in 2010.

**Praise for Metal and Slag:**
“Celorio has written a book that you shouldn’t miss out on.” **Juan Cruz, El País**

“The reader holds in their hands a fresco of limestone and marble providing a moving representation of the shifts from the Porfirio regime to the Tragic Decade, from poverty to prosperity, from exploitation to vengeance, from love to collapse, from abandonment to clandestine conflict... The Metal and the Slag is another volley in the battle that literature has always waged against oblivion.” **La Razón de México**

“The narrator has the skill of enriching the perspective so much that he transcends the page and starts to whisper directly into your ear, the creative approach of which Italo Calvino approved, necessarily modifying contemporary narrative processes (...) Celorio’s prose is elegant, balanced, rich in language, ample, didactic and comic.” **Élmer Mendoza, El Universal**

“A multi-generational saga, a family photo album featuring images that the novelist has chosen to show us and make come alive.” **Sergio Ramírez, El Boomerang**

**Publishers of his previous works include:** Neri Pozza (Italy), GEMA Publications (Greece), Quetzal Editores / Bertrand (Portugal), The University of Wisconsin Press (English language).
Edgardo Cozarinsky (Argentina)

DARK (Dark)
Novel, 140 pages, February 2016
French translation available

“One of the essential authors in Spanish language literature.” Alberto Manguel, *El País*

What dark impulse feeds the friendship of an adolescent—a good student, son of completely normal parents unconcerned with his literary calling— with a man with no fixed dwelling, who squanders money of dubious origin and brings the boy into a world of unprecedented, risky, even sordid experiences? Between a young man anxious for danger, impatient to plunge into territories he has only previously read of, and the impenetrable character of a man marked by a life reeking of the marginal, there grow bonds of ambiguous affection, of manipulation, of fascination, that will survive their shared adventure. “What his parents would have called bad company had been the thing that would shape him, and if that education had taken forms considered aberrant by society, it could only be judged by the results.”

Edgardo Cozarinsky was born in Buenos Aires, Argentina, in 1939. In 1974 he moved to Paris and, since 1988, he has split his time between Buenos Aires and the French capital. Among his literary works, some of which feature introductions by Susan Sontag and Guillermo Cabrera Infante, one can find essays, books of short stories and novels. He is a film director as well as a writer and has directed numerous movies such as *La Guerre d’un seul homme*, *Le violon de Rothschild*, *Fantômes de Tanger*, and *Ronda nocturna*. His films have won awards and honours at the Musee du Jeu de Paume in Paris and prestigious international film festivals. He won the *Academia Argentina de Letras Prize for the best novel 2008-2011* with *Lejos de dónde* (*Far From Where*, 2009). His last novels include *La tercera mañana* (*The Third Morning*, 2010), *Dinero para fantasmas* (*Money for Ghosts*, 2012) and *En ausencia de Guerra* (*In the Absence of War*, 2014). He was awarded the *Trayectoria prize for Literature 2016* by the Argentinean Fondo Nacional de las Artes.

Praise for the author:

“One of those unique creators who conquers an audience that feels touched by both the voice and the talent.” *Luis Antonio de Villena, El Mundo*

“Cozarinsky is one of the most original and audacious, “youngest” veteran writers in the Spanish language. A novel about appearing ghosts that is perfect to freeze over the summer heat.” *Javier Montes, ABC Cultural*

“Cozarinsky offers us a literary excellence that is little known in Spain. We should look to him more often.” *J. Ernesto Ayala-Dip, El País (Babelia)*

“Cozarinsky masterfully creates stories within other stories… Scenes and brilliant characters that can easily be recognized as his diverse alter egos who represent different stages of his life… An unsettling novel in the very perfection of its prose.” *J.A. Masoliver, La Vanguardia (Cultura/s)*

Publishers of previous works include: Ugo Guanda (Italy), Editions Grasset & Fasquelle (France), Kastaniotis (Greece)

Rights sold to: Editions Grasset & Fasquelle (France)
Abilio Estévez (Cuba)

**EL BAILARÍN RUSO DE MONTECARLO**
(The Russian dancer from Montecarlo)
Novel, 194 pages, May 2010 / French translation available

*Lire en Sorbonne Prix 2017*
New Spanish Books UK Panel’s choice
By the author of the acclaimed *Thine is the kingdom*, Best 
Foreign Book Award in France in 2000

Constantino Augusto de Moreas has received an invitation to visit a Spanish university, after having spent his entire life in Cuba dedicating himself to the scholarly investigation of the life of the poet José Martí. But without giving it much thought, he decides to skip the congress and continues the ride to Barcelona. He is very interested in seeing how people live in his idolized Europe, but he also obeys a desire to breathe some sense into his faint life, to recover old dreams, old loves that have been cast aside by time and modesty. He settles into a cheap boarding house and slowly begins to discover that reality is tougher than he had ever imagined. A ghostly image goes through his mind time and again: the image of an old workmate from the sugar harvest in Cuba, a classical dancer that promised to make it into the Russian Ballet of Montecarlo. With irony, tenderness and growing emotion, it shows in five movements perhaps the final opportunity the main character gives himself.

**Abilio Estévez** was born in Havana in 1954 and lives in Barcelona. He has a degree in Spanish Language and Literature and he also studied Philosophy in his native city. He has written four critically-acclaimed novels which have been translated into several languages: *Tuyo es el reino* (*Thine Is the Kingdom*, 1997), winner of the Cuban Critics Prize in 1999 and of the Best Foreign Book Award in France in 2000; *Los palacios distantes* (*The Distant Palaces*, 2002), *Book of the Year* in 2004 by the Spanish newspaper La Vanguardia; *El navegante dormido* (*The Sleeping Seafarer*, 2008) and *El bailarín ruso de Montecarlo* (*The Russian Dancer from Montecarlo*, 2010). He has also been awarded the Luis Cernuda Prize in 1986 and is the author of several plays.

**Praise for El bailarín ruso de Montecarlo:**
“A brilliant landscape painter of a lost Havana. His literary vocation is an overwhelming capacity to photograph the scenery.” *El Periódico*

“Abilio Estévez’s most recent novel is an excellent example of his exquisite prose and capacity to recreate environments and states of mind.” *El Correo español*

“A delicate love story, in the most intense sense.” *Diario de León*

**Previous novel El navegante dormido:** Grasset et Fasquelle (France), Inostranka (Russia)

**Right sold to:** Éditions Grasset et Fasquelle (France), Runa (Czech Republic).
The body of a woman is found hanging from one of the blades of the modern wind turbines being installed in a previously idyllic landscape. It’s Esther Duarte, an engineer at Mistralia, the company building the turbines. Was it murder or suicide? When detective Ricardo Cupido gets a call from Mistralia he has no idea how complicated the subsequent investigation is going to be. The wind park has been and still is extremely controversial among local residents: many of them are taking advantage of it to sell their land, while a pair of ecologists from the capital are refusing to sell and threatening to blow the whole deal. The building site has been vandalized and workers harassed, seemingly by a group of youths from the area. But things aren’t even clear-cut among the company executives. The detective will hear about Esther’s complicated love life and the internal tensions at the workplace from Senda, the young engineer who replaces her, to whom Cupido can’t help but be attracted, just as he can’t help preventing the appearance of another body.

This is the long-awaited new case for Ricardo Cupido, a detective who relies on psychological deduction and knowledge of all those involved to solve the mystery, and that here will be distracted from his investigations by a love story of his own.

Eugenio Fuentes was born in Montethermoso (Cáceres, Spain) in 1958. He is among the Spanish crime fiction writers with international projection thanks to the novels starring detective Ricardo Cupido: El interior del bosque (Inside the Forest), La sangre de los ángeles (The Blood of Angels), Las manos del pianista (The Hands of the Pianist), Cuerpo a cuerpo (One on One) and Contrarreloj (On Close Quarters). He has been awarded the Prize Extremadura a la Creación, the IX Alba/Prensa Canaria Award, and the Brigada 21 Prize for the best crime fiction novel written in Spanish in 2008. He is also the author of Si mañana muero (Should I die tomorrow) a novel about art destined for destruction, but also about the ability of music to give sense to our lives and allow us to live on when everything around us seems to die.

Praise for Mistralia:
“How well a good writer suits the noir genre! A wonderful novel, with the best of noir literature... a view of contemporary everyday realities that is lucid without meaning it. I recommend this novel. You’ll enjoy it, because it offers much more than just entertainment.” J. M. Pozuelo Yvancos, Abc Cultural

“Mistralia is splendidly written. Eugenio Fuentes has laid out a complex plot, twisted like the culprit’s mind and suspended until the final pages from Cupido’s implacable intuition.” J. Ernesto Ayala-Dip, Babelia (El País)

“Detective Cupido has hit home. Fuentes’ novels are similar to his character: impeccable. He writes effective prose and presents mysteries well suited to contemporary Spanish reality.” Lluís Fernández, La Razón

“Fuentes weaves an intense, dark and lyrical story, with flashes of the opposition between voracious business world and the ecologist commitment.” Íñigo Urrutia, El Diario Vasco

Publishers of his previous works include: Feltrinelli (Italy), De Geus (The Netherlands), Goldmann (Germany), Arcadia (English language), Sudoeste Editora (Portugal)
A new girl, Felisa Wilmer, enters the all-girls religious school to the north of Buenos Aires. She has just arrived from London and quickly becomes the center of attention due to her rebellious attitude and bad behavior, as well as to the “poetic” aura that surrounds her artistic tendencies, perfect English and independent and inscrutable personality. At least that is how López sees her, the narrator and main character who will soon befriend her. Both girls live between the weird (to a greater or lesser extent) legends that schoolmates tell each other about the history of their school and some “real dangers” that they find in the surrounding areas. Little by little, López will come to know the story of her friend, how Felisa’s mother died in an accident and the reasons for her eccentric, suicidal and “possessed” behavior.

As the jury of the Tusquets Prize for Novel 2012 stated, Betina González skillfully weaves a plot that combines diverse genres and elements, the non-indulgent recreation of the sexual awakening during adolescence and a defiant attitude to the inheritance of adulthood, as well as the atmosphere of a religious school that ends up becoming a subtle reflection of a country just stepping out of a dictatorship, all of this narrated with a sweeping and original style of very high literary quality.

Betina González (Buenos Aires, 1972) has a doctorate degree in Latin American Literature from the University of Pittsburgh and a master in Creative Writing from the University of Texas El Paso. She is currently a professor at the University of Buenos Aires, where she works as a researcher in the area of New Media and Literature and where, among other subjects, she teaches Creative Writing and Semiotics of Contemporary Genres. She won the Clarín de Novela Prize for her first book in 2006. That same year, she was awarded the second prize of the Certamen Nacional de Libros de Cuentos, given by the Argentinean National Foundation for the Arts. Her essay La conspiración de la forma was awarded the Lozano Prize from the University of Pittsburgh and will be published by the International Institute of Latin American Literature.

Praise for Las poseídas:
“What distances Las poseídas from other works about life in an all-girls school is that it has the virtue to be understood as testimony of a time marked by previous convulsed events, but also by the hope of a less somber future. And this confirms the unquestionable talent of the author.” Ricardo Senabre, El Mundo
“A tale of family enigmas with an often dream-like atmosphere... whose narrative excellence comes from the constant oscillation between what we know through the narrator and what she wants to know but cannot. In her writing we can recognize Sabato, Onetti, Nabokov, Fleur Jaeggy. In short, a pleasure.” J. Ernesto Ayala-Dip, El País
“We can breathe in the agitated life of two adolescents but also, and by extension, the life of an entire country: Argentina in the 1980s. A writer that must be followed closely.” Ricardo Baixeras, El Periódico
“A wonderful example of the need to affirm oneself in a hostile world full of prejudices, fears and closed doors. A disturbing novel, both dark and luminous.” J.A. Masoliver Ródenas, La Vanguardia

Rights sold to: Ponte Alle Grazie (Italy)
This is the story of a neighborhood that struggles to remain itself in the eye of the hurricane, the crisis that threatens to turn everything upside down but still hasn’t managed to do so: two friends hear a man sobbing in the apartment next door; an old woman decides to push Christmas forward and celebrate it in September to cheer up her grandson, who comes eat with her from time to time; a family goes back to work in the country, where they’ve decided to start a farm; a divorced woman finds a secret admirer in a bar; a pensioner joins a group of young people to denounce a flagrant injustice; an immigrant gets finally her visa... *Kisses on Bread* tells the story of a year in the lives of families and neighbors, young people and old, parents and children, normal people who arm themselves with bravery to try and get ahead. Some make it thanks to their acquaintances’ unexpected solidarity, others by giving themselves a second chance; all of them are resilient, like people of old who used to kiss their bread as a sign of gratitude. From these threads, the novel weaves together bittersweet moments, subtle stories of love and crossed destinies that emerge to paint a moving portrait of our present.

Almudena Grandes
(Madrid, 1960) became widely known as a writer in 1989 with her novel *Las edades de Lulú*, which won the XI Sonrisa Vertical Prize. She is the author of eleven previous novels and two books of short stories that have established her as one of the most solid and internationally-known narrators in contemporary Spanish literature. Many of her works have been taken to the big screen, and her novel *El corazón helado*, one of the most acclaimed and long-running successes in current Spanish literature, has received among other the Fundación Lara Prize, the prizes of the booksellers in Madrid and Seville, the Rapallo Carige in Italy and the Prix Méditerranée in France. *Inés y la alegría* was awarded the Critics Prize in Madrid in 2011, the Elena Poniatowska Prize 2011 and the Sor Juana Inés de la Cruz Prize 2011. As of her last novels, *Las tres bodas de Manolita* was the best-selling Spanish novel published in 2014, while *Los besos en el pan* sold 250,000 copies in the Spanish language and was number one in lists for weeks. She was awarded the National Prize for Literature 2018 and the Liber Prize 2018 for *Los pacientes del Doctor García*.

Praise for *Los besos en el pan*:
“’It’s not easy to condense the complexity of a harsh and ever-changing reality into the lives and vicissitudes of present-day people, the anonymous heroes of battles no one will mention in the future. Almudena shows them with all her abundant tenderness. And she accompanies them in their uncertainties, in their feelings of rage and frustration, and in their strategies to face up to reality.’ El País

“One of her most penetrating novels, for its ability to reflect with maximum concision this map of the world we have before our eyes. A keenly traced human fabric whose honesty moves us and leaves us shaken.” The Huffington Post

“Immense little interwoven stories, a vivid and emotional account of what is happening, of what is shaking us, of the resistance necessary to survive uncertainty, deeply emphatic. A book about dignity, solidarity, and people’s capacity to awaken from lethargy.” Librería Muga

Rights sold to: Círculo de Lectores (Bookclub, Spain), Ugo Guanda (Italy), Signatuur (The Netherlands), Sonia Draga (Poland), Patakis (Greece), Carl Hanser Verlag (Germany)
Nino, a nine year-old boy and the son of a policeman, lives on police headquarters in a small town of Andalucía’s Sierra Sur, and he will never forget the summer of 1947. During that summer, he will become friends with Pepe the Portuguese, a mysterious and fascinating stranger who recently moved into the watermill, with whom he will spend many afternoons talking by the river. It is also the summer when Nino will promise himself never to become a policeman like his father, and will begin working on his future by taking typing lessons at the home of the Blondes, a family of women, all widows and orphans, whose men had been executed. With Pepe and the Blondes, and with a passion for reading a never-ending list of adventure novels that he discovers during his typing lessons, Nino will become aware that the adults are not telling him the whole truth. There is a war going on in Sierra Sur and the local bandits led by Cencerro are the enemies. After that summer, however, Nino will consider them something more than brave outlaws.

Almudena Grandes (Madrid, 1960) became widely known as a writer in 1989 with her novel Las edades de Lulú, which won the XI Sonrisa Vertical Prize. She is the author of eleven previous novels and two books of short stories that have established her as one of the most solid and internationally-known narrators in contemporary Spanish literature. Many of her works have been taken to the big screen, and her novel El corazón helado, one of the most acclaimed and long-running successes in current Spanish literature, has received among other the Fundación Lara Prize, the prizes of the booksellers in Madrid and Seville, the Rapallo Carige in Italy and the Prix Méditerranée in France. Inés y la alegría was awarded the Critics Prize in Madrid in 2011, the Elena Poniatowska Prize 2011 and the Sor Juana Inés de la Cruz Prize 2011. As of her last novels, Las tres bodas de Manolita was the best-selling Spanish novel published in 2014, while Los besos en el pan sold 250,000 copies in the Spanish language and was number one in lists for weeks. She was awarded the National Prize for Literature 2018 and the Liber Prize 2018 for Los pacientes del Doctor García.

Praise for El lector de Julio Verne:  
“A homage to literature.” J. M. Pozuelo Yvancos, ABC Cultural  
“She has done it again. El lector de Julio Verne is an enthralling novel.” Álvaro Colomer, Yo Dona  
“Almudena Grandes in a state of grace.” Mariano Rebollo, Heraldo de Aragón  
“An effectively entertaining and moving novel… The chronicle of a coming of age nurtured by the novels of Jules Verne, where the recreation of the past assumes the characteristics of an adventure novel.” Domingo Ródenas, El Periódico  
“A deeply moving plot which paralyzes the reader every step of the way with its narration of dramatic events.” Santos Sanz Villanueva, El Cultural

Rights sold to: Circulo de Lectores (Bookclub, Spain), Signatuur (The Netherlands), J.C. Lattès (France), Ugo Guanda (Italy), Carl Hanser Verlag (Germany), Modan (Israel), Bertrand Brasil/Grupo Record (Brazil), Norstedts (Sweden), Hoerbuch Hamburg (audio book, Germany), Le Livre de Poche (pocketbook, France), DTV (pocketbook edition, Germany), Alfa Yayinlari (Turkey).
Luis Felipe Lomelí (Mexico)

**INDIO BORRADO (Rubbed Out)**

Novel, 171 pages, July 2014 (Mexico) / English sample available

One of the 25 essential books according to FIL Guadalajara 2014, the author was named one of the best young Mexican writers by the Mexico20 project run by the Hay Festival and the British Council

As a rubbed out Indian, El Güero is one of a new wave of forgotten people in a world mired in violence. Here, chaos reigns, even in his own family: he can’t stand the crying of El Cabrito – his sister’s child – or the bags under his mother’s eyes, or his father’s stink. Drawing comfort from his memories of childhood, when he sold wooden snakes with his sister Leidi, his uncle Absalón’s advice and the voices of ghosts that tell him about the history of his town and ancestors, El Güero must face the transition to adulthood and get control of his anger. Deeply marked by his role in the Rats gang and his first job as a builder, hypnotized by Lina’s feline eyes, El Güero will have to find his place in the world and in doing so he will reveal his deepest desire: his father hasn’t come home yet but the time has come to drive away the shadow that has been filling him with anger and resentment for years.

**Luis Felipe Lomelí** (Etzatlán, Mexico, 1975) is an Engineering Physicist, Ecologist and Doctor of Science and Culture by the Universidad Autónoma de Madrid. He has been a writer in residence in South Africa (invited by Nadine Gordimer), an industrial consultant in Colombia, an observer at Hsinchu University (Taiwan) and the Max Plank Institute (Dresden, Germany), and head of literature and academic affairs at the Mexican Embassy in Washington, D.C. His literary work has earned him several awards such as the **Premio Nacional de Literatura de Bellas Artes**, the **Premio Latinoamericano de Cuento “Edmundo Valadés”** and he is one of the youngest ever writers to join Mexico’s Sistema Nacional de Creadores de Arte. His texts have been translated and published in magazines, newspapers and anthologies in several countries. The critics have praised his use of language, gender issues, and dramatic tension and hailed him as one of the best portrayers of the violence of processes of globalization in Latin America.

**Praise for the author:**

“Lomelí’s fiction harnesses expansive forces such as defiance, fantasy, roughness, delirium, a sense of the absurd and mystery.” **Daniel Sada**

“Lomelí knows how to find the moments that transform an existence and use them to construct scenes and fill each piece full of tension.” **Eduardo Antonio Parra**

“It is the depiction of these larger relationships, the de-territorializing effects of globalization, that elevates Lomelí’s text to the level of significant artistic achievement.” **Paul L. Goldberg, Revista de Literatura Latinoamericana, Arizona State University**

“Humour, fierceness and compassion for the newly forgotten.” **Lydia Cacho**

“As in Pedro Páramo, fifty years later, the rigour and talent of Lomelí demand that we acknowledge the dead in their underground mirror.” **Julio Ortega, Boomerang**

“Lomelí has created an unforgettable character in El Güero, a tarnished symbol of the tensions of our time.” **Jorge Volpi, Boomerang**

“Rubbed Out is the story of contemporary mestizo Mexico.” **Marco Lara, +Cultura**

“Lomelí’s style is like that of Juan Rulfo. Its essence is distilled in a masterful economy and language that make it one of the best novels of the decade.” **Rafael Acosta, Frontal**
At the end of the 18th Century, the young Creole woman Antonia de Salis lives with her cousin Teresa in Crimea. It is there that they receive a visit from a fascinating Latin American soldier, Francisco de Miranda, forerunner of the independence that stirs the colonies, who is visiting Russia to forge an alliance with Potemkin. Antonia is completely seduced by this idealist and passionate character who has a reputation for being a Don Juan and who is a wonderful story teller with the dames. She feels so strongly that, after a few furtive encounters, she decides to follow him to Saint Petersburg, unaware that he is being hunted down by a Spanish diplomat determined to capture him. Thirty years later in a prison in Cádiz, an ill General Miranda, who has been betrayed and abandoned by everyone, will receive the visits and the care of a mysterious woman.

Basing her story on real facts, Mayra Montero invites us along on a fascinating journey to Europe at the end of the Old Regime and to the America of Independence, through the battles and political wars that serve as a framework for the lives of her characters. An intriguing love story, full of adventures, that also narrates the sentimental education of an independent and courageous woman.

Mayra Montero was born in Havana in 1952 and has lived in Puerto Rico for over thirty years. She is the author of the erotic novels La última noche que pasé contigo (The Last Night I Spent with You, finalist for the XIII Sonrisa Vertical Prize in 1991) and Púrpura profundo (Deep Purple, XXII Sonrisa Vertical Prize in 2000), as well as of the novels Del rojo de su sombra (From the Red of His Shadow), Tú, la oscuridad (In the Palm of the Darkness), which established her internationally as a writer after being published in the United States, Como un mensajero tuyo (The Messenger), El capitán de los dormidos (The Captain of the Sleeping), and Son de almendra (Almond Song).

Praise for El caballero de San Petersburgo:
“Along with a notable writing style, the mix of wit and meticulousness make this novel an accomplished miniature. Mayra Montero carries out an illustrated and charming game.” El Correo Español
“A trip to Saint Petersburg, tempestuous meetings with Potemkin, conspiracies by the Spanish ambassador against Francisco de Miranda, the life of the Russian aristocracy… With all of these elements, Mayra Montero builds a colorful icon of the time with scenes full of passion and sex. We could not expect any less from this Cuban writer.” Joaquín Arnáiz, La Razón
“A fascinating trip through Europe at the end of the 18th Century and through the America of independence. A very recommendable literary adventure.” Mia

Publishers of her previous works include: Gallimard (France), HarperCollins (USA), Carl Hanser (Germany), Harvill (UK), Feltrinelli (Italy), Patakis (Greece), Wereldbibliotheek (The Netherlands), Northern Light Publishing Co. (China), Asa (Portugal), Editura Paralela 45 (Romania), Plato Books (Serbia)
Toni feels he is a writer who doesn’t write, and a teacher who doesn’t teach. He grew up reading the adventures of the Famous Five by Enid Blyton, books that gave him something Spain was incapable of offering in the years immediately preceding and following the death of Franco: diversion without supervision, freedom of movement, and ginger beer; in other words, that world without limits that his intensely lived transition into adolescence demanded. In the course of this novel, those characters Toni envied so much as a boy seem to become beings of flesh and blood like him, while he experiences the opposite, turning into something he always longed to be: one of them. The Famous Five and Me is an astonishingly original novel, at times disguised as an unsettling memoir of childhood, at others as a disturbing fictional invective, turning from anecdote to satire to a personal theory of narrative. Antonio Orejudo pays homage to his generation, but at the same time settles scores with it: with the people born during the demographic boom of the sixties who were left out of the transition from dictatorship to democracy.

Antonio Orejudo was born in Madrid in 1963. He has a doctorate in Spanish Language and Literature and, for seven years, he worked as a Spanish literature professor in different universities throughout the United States. He is currently a professor at the University of Almería (Spain) and has spent a year as a visiting professor in the University of Amsterdam. He is the author of Fabulosas narraciones por historias (Fabulous Narrations for Stories, awarded the XX Tigre Juan Prize 1997, and published by Tusquets Editores in 2007), Reconstrucción (Reconstruction, 2005, described as “the year’s most impressive Spanish book”, according to the Frankfurter Allgemeine Zeitung), Ventajas de viajar en tren (The Advantages of Train Travel, awarded the XV Andalucía Prize for Novel) and Un momento de descanso (A Moment’s Peace, 2011). His works have made him one of the most original and admired authors in contemporary Spanish literature.

Praise for the author:
“Orejudo’s books appear small on the outside, but they contain much more for the head than they weigh in your hands.” Rodrigo Fresán, Letras Libres
“Orejudo has a unique talent for threading together fantastic adventures and true stories…” El País
“An author who defies classification, with a very personal sense of humor of a kind almost unprecedented in Spanish literature.” El Periódico
“The great white hope of Spanish literature.” La Voz de Galicia
“If Orejudo is not the best novelist writing in Spain today, I will bet my honor that he is –far and away– the most interesting.” Estado crítico
“His works hook, amuse, teach, and entertain like those of the greats.” El País
“We need more writers like Antonio Orejudo.” Isabel Coixet, El Periódico

Publishers of his previous works include: Circulo de lectores (Bookclub spain), Knaus Verlag (Germany), Passage du Nord-Ouest (France), Neri Pozza (Italy), Dom Quixote (Portugal), Uitgeverij De Arbeiderspers (The Netherlands), Sodam&Taeil (Korea), AST Publishers (Russia)
In 1939, the S.S. Saint Louis, a ship carrying nine hundred Jews who had managed to escape from Germany, remained anchored in Havana’s harbor for several days awaiting permission to disembark its passengers. Daniel Kaminsky, a child at the time, and his uncle waited at the quay for their family to step off the ship, trusting that the hidden treasure in their possession, a small canvas attributed to Rembrandt which had accompanied the Kaminskys since the 17th century, would be their safe-conduct. But the plan failed and the ship returned to Germany, thus destroying any hope of a reunion. Many years later, in 2007, when the same canvas is to be auctioned in London, Elias, Daniel’s son, travels from the United States to Havana in an attempt to clarify what became of the painting and of his family. Only someone like Mario Conde will be able to help him, and Elias will discover that Daniel was tormented by a crime. He will also learn that the man depicted by Rembrandt as Christ in the lost canvas was, in fact, another Jew, one that risked it all to work in Rembrandt’s workshop and learn the trade at the side of the master.

Leonardo Padura (Havana, Cuba, 1955). He graduated in Spanish Language and Literature from the University of Havana and has worked as a scriptwriter, journalist and critic. He is best known for his series of crime novels starring Detective Mario Conde, which have been translated into many languages and have won prestigious literary awards, such as the Café Gijón Prize in 1995; the Hammett Prize for best crime novel in 1997, 1998 and 2005; the Prix des Amériques Insulaires 2002 in France; the Brígada 21 Prize to the year’s best novel; as well as several editions of the Cuban Critics Prize; the National Prize for Novel in 1993 and the Raymond Chandler Award in 2009. El hombre que amaba a los perros was awarded the Premio Francesco Gelmi di Caporiaco 2010 in Italy, the Prix Initiatives 2011 and the Roger Caillois 2011 Prize in France, the Premio Casino da Póvoa 2012 in Portugal. Leonardo Padura was awarded the Cuban National Prize for Literature in 2012, the Princess of Asturias Prize for Literature in 2015 and a Doctorate Honoris Causa in 2017 from UNAM University in México.

Praise for Herejes:
“The perfect mix between a historical, social and crime novel. An adventure that will leave you breathless. The best of the eight novels written by Padura with Conde as the main character… Enjoy it.” El País
“In Herejes, Padura ambitiously puts two of his best tools to work: his talent for detective plots and notable historical research… The narrative tension is maintained through very many shortcuts and jumps in time. An appealing intrigue.” El Mundo
“A crime novel that grows to become a first-rate historical novel.” El Correo Español
“Guts is what Leonardo Padura has needed to write and recreate History. He did it with El hombre que amaba a los perros and has done it again with his last novel, Herejes.” ABC Cultural

Rights sold to: Círculo de Lectores (Bookclub, Spain), Éditions Métailié (France), Unionsverlag (German language), Bompiani (Italy), Sohn Publishing House (Denmark), Porto Editora (Portugal), Kastaniotis (Greece), Farrar Straus Giroux (English language, USA), Bitter Lemon (English language, UK), Boitempo (Brazil), Carmel Publishing (Israel), Éditions Noir sur Blanc (Poland)
Leonardo Padura (Cuba)

EL HOMBRE QUE AMABA A LOS PERROS
(The Man Who Loved Dogs)


2015 Princess of Asturias Prize for Literature

In the year 2004, Iván, an aspiring writer who runs a veterinary clinic in Havana, looks back on an episode in his life that took place in 1977, when he met a mysterious man walking two Russian greyhounds on the beach. The “man who loved dogs” started to trust Iván with stories about the killer of Trotski, Ramón Mercader, a close friend of his about whose life he knew many intimate details. Thanks to these revealed secrets, Iván is able to reconstruct the vital trajectory of Liev Davidovich Bronstein, also known as Trotski, and of Ramón Mercader. Moved by some sort of macabre predestination, they become victim and executioner of one of the most revealing crimes of the 20th century. Both stories gain full sense when Iván projects upon them his own experience in modern-day Cuba, his vital and intellectual processes, and his destructive relationship with “the man who loved dogs”. An ambitious and fascinating historical investigation of the reasons why the great utopia of the 20th century became corrupted.

Leonardo Padura (Havana, 1955) obtained a degree in Spanish Language and Literature from the University of Havana, and has worked as a scriptwriter, journalist and critic. He is best known for his series of crime novels starring Detective Mario Conde which have been translated into many languages, and have won prestigious literary awards such as the Café Gijón prize in 1995, the Hammett Prize for best crime novel in 1997, 1998, and 2005, the Prix des Amériques Insulaires 2002 in France, the Brigada 21 Prize, as well as several editions of the Cuban Critics Prize, the National Prize for Novel in 1993, and the Raymond Chandler Award in 2009. Leonardo Padura was awarded the Cuban National Prize of Literature in 2012, the Princess of Asturias Prize for Literature in 2015 and a Doctorate Honoris Causa in 2017 from UNAM University in México.

Praise for El hombre que amaba a los perros:

“If Gabriel García Márquez’s Love in the Time of Cholera turned the romance novel into literature, and Mario Vargas Llosa, with Conversation in the Cathedral, applied French 1950s nouveau roman techniques to the political thriller, the Cuban writer Leonardo Padura, known for detective thrillers, has made his entrance to the Latin American Modernist canon by writing a Russian novel.” The New York Times

“The publishing of this book represents not only an impressive artistic achievement but also an act of bravery” Miami Herald

“A novel that, like Grossman’s, is a prodigious catalogue of war and upheaval, littered with references to fate, and underpinned by the enjinder to show individual kindness” Times Literary Supplement

“Best historical novel of the year. The assassination of Trotsky with an ice axe as the starting point of one of the best romans noirs about the 20th century.” Lire

“A great novel that is skillfully constructed upon a very rigorous historical base.” Livres Hebdo

Rights sold to: Circulo de Lectores (Bookclub, Spain), Éditions Métailié (France), Porto Editoras (Portugal), Kastaniotis (Greece), Farrar Straus & Giroux (English language, USA), Unionsverlag (German language), Sohn Publishing House (Denmark), Bitter Lemon Press (English language, UK), Janet 45 (Bulgaria), Ediciones Unión (Cuba), Boitempo (Brazil), People’s Literature Publishing House (China), Hena (Croatia), Suiseisha (Japan), Al- Mada (Arabic language), Laguna (Serbia), Éditions Noir sur Blanc (Poland) / Film rights: Compagnie des Phares et Balises (France)
Souto Menaya, “Boots”, is a soccer player who once knew glory and has now come to know hell. After a historic goal during the final of the Copa del Rey in 1944, his career came to an abrupt end due to an injury that left him with a limp and handicapped. He went from being a construction worker to a professional soccer player that jumped from the local teams to his dream team, the Athletic de Bilbao, but he now needs a sit-down job and ends up accepting one stuffing collectible picture cards into envelopes. This will mean, in a twist of dark humor, having to find his own picture within the collections of soccer cards. Since his change of luck, Souto knows that the best years of his life are behind him, that he must give up his girlfriend Irune, and that he will not be able to retire his parents as he had wished. He does not even get any comfort from those unforgettable years of childhood, when his father took him by the hand to see the Athletic while he used to laugh and cry. Just then, a journalist comes knocking on his door and makes him a tempting offer that can mean a possible solution for his own future and his family’s.

Ramiro Pinilla (Bilbao, 1923-2014). After winning the Nadal and Critics Prizes in 1961 for his first novel, Las ciegas hormigas (The Blind Ants), and becoming a finalist of the Planeta Prize in 1971, he decided to stay away from commercial circles for over thirty years. In 2004, the publication of his exceptional trilogy Verdes valles, colinas rojas (Green Valleys, Red Hills) won the Euskadi Prize in 2005, and the National Critics Prize and the National Prize for Fiction in 2006. After that, Pinilla reaffirmed his prestige with four new novels: La higuera (The Fig Tree), a portrayal of the Spanish Civil War that has achieved success abroad, Aquella edad inolvidable (That Unforgettable Age, Euskadi Prize 2013), a story of despair and filial love, and three volumes in his original crime series featuring Samuel Esparta, a Cervantine homage to noir fiction and popular novels, Sólo un muerto más (Just Another Corpse), El cementerio vacío (The Empty Cemetery) and Cadáveres en la playa (Bodies in the Beach). Tusquets has published not only his new works but is also rediscovering his previous novels and short stories books.

Praise for Aquella edad inolvidable:
“One needs all of the skill in the world to write a story as complex as this one, concealing so much wisdom behind such apparent simplicity.” Javier Goñi, El País (Babelia)
“A great novelist. Pinilla is one of the few novelists that will still matter decades from now.” Ricardo Senabre, El Mundo (El Cultural)
“An essential Pinilla, more compassionate than ever of his characters.” J.M. Pozuelo Yvancos, ABC Cultural
“An exemplary story. Ramiro Pinilla has not lost the ability to put together an exemplary fable and to keep the reader glued to the book.” Domingo Ródenas, El Periódico

Publishers of his previous works include: Deutscher Taschenbuch Verlag-DTV (Germany), Uitgeverij Cossee (The Netherlands), Media Rodzina (Poland).

Rights sold to: Círculo de Lectores (Bookclub, Spain), Uitgeverij Cossee (The Netherlands)
Carlos, a divorced father, picks up his fourteen year-old son Jorge to leave on a weekend trip to the mountain and, as if by mistake, leaves the manuscript of his recently finished novel to his ex-wife, Carmen. The reading of the manuscript, a crime fiction novel about extortion, will be very revealing to her about the intentions of her ex-husband. Meanwhile, Carlos must overcome a communication problem with his son, a panicky adolescent. Carmen becomes more and more frightful and anxious about what may be going on in the mountain… Or is it the reading of the manuscript that is provoking these feelings? “In living with someone, as in writing, one reveals himself,” thinks one of the characters. In reading too, when we interpret that which is left unwritten.

The novel brings together the resentment of amorous relationships, the unsettling nature of the mountain and the woods, and parental guilt and its reflection in adolescents. It is shaped as a psychological thriller where the winding paths of reading and the projection of our own fears create a horror plot constructed from different perspectives.

**Rafael Reig** was born in Cangas de Onís (Asturias, Spain) in 1963. He spent his childhood in Colombia and studied Philosophy and Literature at Madrid’s Autonoma University. He gave literature classes in New York, where he received his doctorate degree, and in several American universities. He currently teaches at the Hotel Kafka, a school of creative writing in Madrid, and is a contributor to several publications, both in digital and paper formats. From among his novels, *Sangre a borbotones* (*Blood on the Saddle*, 2002) was awarded the Critics’ Prize in Asturias and was chosen by the Lara Foundation as one of the five best novels written in Spanish in 2002, and his previous novel, *Todo está perdonado* (*All Is Forgiven*, 2011), was awarded the VI Tusquets Editores Prize for Novel 2010.

**Praise for Lo que no está escrito:**

“With a stylistic nerve that is not common to our narrators… and memorable scenes, the tension in *Lo que no está escrito* is not born from the plot alone but it is also accompanied by very careful phrasing that makes it the best novel by Rafael Reig.” **J.M. Pozuelo Yvancos, ABC Cultural**

“An enthusiastic recommendation: *Lo que no está escrito*, by the great Rafael Reig. His best novel. Tremendous.” **Isaac Rosa**

“A warning to the reader of this novel: He will probably find himself unable to put it down and will have to read it from beginning to end, non-stop. In the same way that we cannot stop reading that which tells an intriguing story, but also that which talks to us about our own lives.” **Joaquín Arnáiz, La Razón**

“A precise and intense literary artifact that will keep you uneasy until the very last page.” **Íñigo Urrutia, El Diario Vasco**

“A genuine revelation, this psychological thriller creates a horrifying atmosphere and sense of increasing malevolence… Reig has burst onto the scene with a superb thriller with an intrigue that skilfully tucks a novel into a novel.” **Le Monde Des Livres**

**Rights sold to:** Éditions Métailié (France), Marcos y Marcos (Italy)
Julían Márquez has reached his limit. And not just because of his problems at home, which are considerable, but also because of those at work. He is director of one of the sales divisions at Monsalves, a growing, family-owned firm, and the company is pressuring him because the numbers don’t add up. Almost nothing adds up in his life, which blends completely into his work. Because above all else, living means surviving. This is crystal clear to the new hire, Ribera, a hustling commercial real estate agent on the skids after the crisis, who now sees an opportunity to put things back together. At Monsalves, Ribera finds the employees subjected to the latest trends in the work world under the leadership of Estable, a life coach with ambitions of revolutionizing everything through the technique of positive thinking. The Big Wave is a bitter and relentless vision of new businesses, captivated by the dazzling and not always healthy mantras of motivation, leadership or the ability to overcome, and an unforgettable portrait of the prevailing havoc in corporations during these recent years of economic crisis.

The jury made up by Juan Marsé, Almudena Grandes, Juan Gabriel Vásquez, Alberto Barrera Tyszka and Juan Cerezo praised in this novel the corrosive, unrelenting, and original narrative treatment of a business world peopled by characters of all classes and conditions, and its caustic depiction of New Age mantras that hold sway in the work environment, covering up a sometimes sordid struggle for survival in the midst of crisis.

Daniel Ruiz García (Seville, 1976) is a writer, journalist and specialist in communications. His first novel, Chatarra (Junk), obtained the Universidad Politécnica de Madrid Prize for Short Novel and, years later, was the inspiration for a short film by Rodrigo Rodero that won numerous international prizes and was preselected for the 2006 Oscars. He continued with five novels, that obtained such awards as the fifth edition of the Villa de Oria Prize for Short Novel, the Onuba Prize for Novel and became finalist for RNE’s Ojo Crítico for Fiction among others. His previous novel, Todo está bien (Everything’s Fine), was enthusiastically received by readers for its critical vigor, freshness and mordancy. He has appeared in numerous short story anthologies and collaborates frequently with several print and digital media, including Estado Crítico of which he is one of the founders.

Praise for La gran ola:
“He employs humor and sarcasm with true mastery. His chronicle of the business world and its rituals is splendid. Reading it, you will laugh, laugh, laugh… but with a somewhat cringing spirit.” Babelia (El País)
“A vicious portrait of motivation techniques in the working world during times of crisis. A madly hilarious novel, appallingly realistic.” El Correo
“A lucid and ferocious satire, mordant but also restrained, about the aggressive entrepreneurial techniques that have emerged from the desolation of the economic crisis and about labor’s uncertain future.” La Razón
“A satire of ‘coaching’ as hilarious as it is bitter.” El Imparcial
“A mordant, acidic choral novel that portrays the inner workings of a model business. Well-paced, with growing fascination.” El Mercurio
“A captivating story of the business world… the rising trajectory of Ruiz García, acclaimed by critics and the public alike, is confirmed in these intimate, lively, and true-to-life pages.” La Opinión de Málaga
In the year 2056, social services collapse and nations pull away from broad swaths of the earth. The population flees from hunger and epidemics. In an average city, a group of families closes the well next to their dwelling and join a flood of displaced people. Thirty years later, the area is nothing more than ruins with minuscule pockets of population threatened by drought and famine. A boy lives there, Enis, the last survivor of his group. Andera, the girl with the transparent eyes, will live there. Together, they will leave the city and walk through a world of solitude and endless deserts. Always north, always searching for precious water. Until they reach an extraordinary city inhabited by the mysterious Taner tribe.

With a frenetic rhythm, visionary and highly disturbing, this is a perfect dystopic novel, a marriage of Cormac McCarthy and William Golding.

Ginés Sánchez (Murcia, Spain, 1967) has a degree in Law and was a practicing lawyer for over ten years, until 2003 when he decided to leave everything behind and travel around the world. He lived in Ireland for several years, as well as in Sicily, Cuba, Mexico and Costa Rica, working a wide variety of jobs. After a startling debut with *Lobisón (Werewolf, 2012)*, for which he was named a FNAC New Talent, Ginés Sánchez published a second novel, *Los gatos pardos (The Gray Cats)*, which won the Tusquets Editors Prize for Novel 2013. In its commendation, the jury emphasized “the narrative vigor of three raw stories that come together on a single summer night, told with a growing sense of vertigo.”

Praise for 2096:

“Sánchez is earning a solid reputation with novels that break way from conventions, because they take risks. 2096 is indebted to all that is best in Cormac McCarthy and his post-apocalyptic The Road.” Diario Vasco

“With *Werewolf* and *Among the Living* he became one of the most interesting voices in contemporary Spanish-language literature. After reading 2096, I know that he is a brave, daring writer who isn’t afraid to step outside his comfort zone and gamble everything in each new book. I finished the book with awe, I admired the style with awe, I enjoyed the language with awe, I was awed at how the characters sucked me in.” La Opinión de Murcia

Praise for Los gatos pardos:

“Intensely original. The effort of witnessing the rough recreation of a frightening world is fully compensated and allows us to get to know this author who has a bright future ahead.” El Cultural

“This confirms the great quality of an important writer. I read Los gatos pardos with the pleasure obtained from accomplished style, intelligence, but also aesthetic labor, a sense for narrative time and the configuration of profiles of human evil as the invisible neighbors that surround us. Babelia, El País

“An overwhelming novel that confirms him as one of the most interesting contemporary Spanish writers. He is unique because he knows how to display the sinister everyday, the hidden folds of perversions that surpass all conventions about what should be displayed. And he does so with stylistic courage and with a strong election of uncommon images.” ABC Cultural

“Written with rage and intelligence that takes us to the most sinister and devastating part of the human soul, where the roots of love and violence converge.” La Vanguardia

Previous novel *Los gatos pardos* sold to: Betrand/ Record (Brazil) / Film Rights Galápagos Media

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Juan Trejo (Spain)
LA OTRA PARTE DEL MUNDO
(The Other Part of the World)
Novel, 256 pages, April 2017

«A unique and unforgettable love story, as well as the great novel about Barcelona in the 21st century.»
Mathias Enard

This is a love story that begins when everything has ended. Mario, a successful architect plunged into a severe personal crisis, decides to bring his travels to an end and return to Barcelona to meet his adolescent son. Returning to the city where he spent the most intense years of his life will mean for him a much more fraught odyssey than he imagines. Because all that is left in Barcelona are the ruins of what was once his life. Mario will be obliged to trace out a tortuous map in an attempt to find his way out of the labyrinth he has landed in: a map like Dorothy’s in The Wizard of Oz, which will bring him back home.

A novel of loss and recovery, The Other Part of the World is an unforgettable fable about love in the XXI century.

Juan Trejo (Barcelona, 1970), has a degree in Spanish Language and Literature from Barcelona University. He was in the editorial board of the now disappeared magazine Lateral and was co-director of the literary magazine Quimera between 2006 and 2009. He is a literary translator and professor, while he is also a contributor to the supplement Cultura/s of the newspaper La Vanguardia and Altair magazine. His first novel, El fin de la Guerra Fría (2008), to be soon published in France, was received by critics as a “superb exercise in reaffirming emotions written with new tools”. In 2014 he was awarded the X Tusquets Prize for novel with La máquina del porvenir (The Hereafter Machine) for its “formidable narrative display and storytelling ambition”.

Praise for La máquina del porvenir:
“A well-crafted exercise of transgressive imagination that, between parallel universes and time paradoxes, becomes fascinating.” J. Ferrer, La Razón
“If Juan Trejo has written a novel as powerful and intense as La máquina del porvenir, then without a doubt, we can expect works from him that will prove even more relevant for the future of our literature. Remember his name. A singular and attractive novel, which shows an ambition and -above of all- a quality above average.” José Martínez Ros, El Imparcial
“With no doubt, a work that runs for being one of the best novels this year.” Anna Maria Iglesia, El Asombrario
“At a time when many affirm that literature is dead, along comes this discreet Catalan to declare with his pen that imagination is not only possible, but is, above all, necessary.” Violeta Serrano, Página 12

Publishers of his previous works include: Actes Sud (France)
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