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## LIST OF AUTHORS AND TITLES

- ALTUNA, BELÉN, *Una historia moral del rostro* (Essay)
- BARBA, ANDRÉS, *Muerte de un caballo* (Narrative)
- BERNIER JUAN, *Diario* (Narrative)
- CANTELI, MARCOS, *Es brizna* (Poetry)
- CRUSAT, CRISTIAN, *Breve teoría del viaje y el desierto* (Narrative)
- D' ORS, PABLO, *El estupor y la maravilla* (Narrative)
- HALFON, EDUARDO, *Mañana nunca lo hablamos* (Narrative)
- JARAMILLO, DARÍO, *Historia de Simona* (Narrative)
- JARAMILLO, JAIME, *Método fácil y rápido para ser poeta* (Essay)
- MAILLARD, CHANTAL, *Bélgica* (Narrative)
- MATEOS, JOSÉ, *Historias de un Dios menguante* (Narrative)
- MONTES, JAVIER, *Segunda parte* (Narrative)
- PARDO, JOSÉ LUIS, *El cuerpo sin órganos* (Essay)
- PINO, CAMILO, *Valle Zamuro* (Narrative)
- SCHOO, ERNESTO, *Mi buenos aires querido* (Essay)
- TRAPIELLO, ANDRÉS, *El gato encerrado* (Narrative)
- Apenas sensitivo* (Narrative)
- URIEL, PABLO, *No se fusila en domingo* (Narrative)
- VÉLEZ, NICANOR, *La vida que respira* (Poetry)



UNA HISTORIA MORAL DEL ROSTRO  
ALTUNA, BELÉN

ESSAY  
PAGES: 340  
ISBN: 978-84-92913-87-9  
PUBLICATION: 2011

“You, my invisible reader, have the face of a good person. Or maybe not. One of those faces of someone a little too clever, of not many friends, a little bit horsey or somewhat bird-like? Yet in any case you do have a face, that much is for sure. And this is what it is like to have a text written on your forehead. A text which is being written and rewritten constantly, a text which, it is not quite clear how, but everyone who sees it can read it with a greater or lesser degree of accuracy.”

The essay *Una historia moral del rostro* is both original and unusual. And this is because it proposes to integrate the most interesting aspects of such a wide range of sources (anthropology, sociology, psychology, etc.), subjects rarely combined and culminates in the foundations of the ethics of face.

BELÉN ALTUNA is a Doctor of Philosophy and lectures Cultural Ethics and Philosophy at the Universidad del País Vasco. The history of moral ideas has intrigued her in many ways, as reflected in her previous work, *Euskaldun Fededun* (Alberdania, 2003), which deals with the relationship between Catholic morality and political ideology in the Basque Country in the eighteenth and nineteenth centuries. In addition to this work, she has written other articles and chapters dealing with utopian thought and the idea of progress.



MUERTE DE UN CABALLO  
BARBA, ANDRÉS

NOVEL  
PAGES: 108  
ISBN: 978-84-92913-95-4  
PUBLICATION: 2011

An extraordinary novella that under an apparent tenderness hides a dark heart that unleashes one's hidden instincts.

A horse in its death throes after an accident, a couple who dares not love each other, a teenager. *Muerte de un caballo* revolves around these simple elements to set up a discourse on love and death as through the lens of a camera. The fear of loving, the experience of death, the difficult discovery of the other and of one's self in relation to the other.

Though the background is of brisk realism, the author focuses on the intimate thoughts and desires of the characters that spark from the suffering of a dying horse. They not only try to understand what has happened, but most of all they struggle to make sense of what they really want. The dying horse in the end becomes a centre of gravity that makes it no longer possible to lie, or to be lied to. It is a force which pushes the characters to finally live by their feelings and desires.

ANDRÉS BARBA (Madrid 1975), established his reputation in 2001 with his work *La hermana de Katia*, which was a finalist in the Premio Herralde awards and was adapted to a movie by Mijke de Jong. He then published an excellent collection of short stories and four more novels which confirmed him as one of the most important Spanish authors of his generation. The literary magazine *Granta* praised him as one of the best young narrators in the Spanish language. His work has been translated into eight languages.



DIARIO  
BERNIER, JUAN  
EDICIÓN DE JUAN ANTONIO BERNIER

NOVEL  
PAGES: 516  
ISBN: 978-84-15297-12-3  
PUBLICATION: 2011

“For its clarity, transparency, bravery, sincerity and radical nature, *Diario* by Juan Bernier represents one of the summits of autobiographical literature in Spain”.

The fact that it remained hidden until shortly before his death, when he decided to edit it for subsequent publication, is an indication of the deepest sincerity with which he sought refuge in its pages during the darkest days of the Spanish Civil War and the post war period. Times described with enlightening insight by an intellectual freethinker and homosexual of the stature of Juan Bernier.

JUAN BERNIER was born in La Carlota in 1911 and died in Córdoba in 1989. In 1947, he founded the Córdoba-based magazine *Cántico*, where he worked as editor alongside Ricardo Molina and Pablo García Baena. In his professional life he dedicated his time to teaching, archaeology and history. He published four collections of poems: *Aquí en la tierra* (1948), *Una voz cualquiera* (1959), *Poesía en seis tiempos* (1977) and *En el pozo de yo* (1982). A complete collection of his poetry has been compiled in *Poesía completa* (Valencia, Pre-Textos, 2011).



ES BRIZNA  
CANTELI, MARCOS

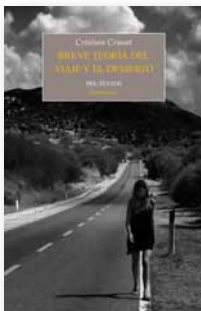
POETRY  
PAGES: 60  
ISBN: 978-84-15297-42-0  
PUBLICATION: 2011

*hoy a punto de desprenderse el cielo  
mi amigo me habló de las rodillas de su padre  
creció hacia adentro mi abuelo muerto*

*de las rodillas humanas la brizna  
la adormecida que adoramos*

MARCOS CANTELI

MARCOS CANTELI (Bimenes, Asturias, 1974) has published the following books of poems: *Reunión* (Barcelona: Icaria, 1999), *Enjambre* (Madrid: Bartleby Editores, 2003), *Sombrio* (Barcelona: DVD Ediciones, 2005), for which he was awarded the prize XXXI Premio de Poesía Ciudad de Burgos, and *Catálogo de incesantes* (Madrid: Bartleby, 2008). He has translated the work *Pedazos (Pieces)* by the North American poet Robert Creeley (Madrid: Bartleby Editores, 2005) and *Libro de jaikus (Book of Haikus)* by Jack Kerouac (Madrid: Bartleby Editores, 2007). He was a member of the editorial board of the journal *Solaria* and the collection *Nómadas de poesía*. He currently heads the e-magazine *escritura & poéticas* [www.7de7.net](http://www.7de7.net).



BREVE TEORÍA DEL VIAJE Y EL DESIERTO  
CRUSAT, CRISTIAN

NOVEL  
PAGES: 112  
ISBN: 978-84-15297-13-0  
PUBLICATION: 2011

*Breve teoría del viaje y el desierto*, awarded the Premio Internacional de Cuentos “Manuel Llano”, 2010, directly challenges the majority of the accepted conventions in our literature regarding what constitutes the formal nature of short story writing.

Thanks to an extraordinarily versatile prose, a nomadic style, which adapts to the different spiritual, physical or imaginary locations of each story and to the fragile individuality of their inhabitants, Crusat guides these buffeted characters through the abyss of fears, self-doubt and desires which make up the modern world. All of them are waiting for, searching for or exploring the possibility of a revelation which never appears in their numbed here-and-now.

CRISTIAN CRUSAT (1983) is the author of the books of short stories *Estatuas* (Pre-Textos, 2006) and *Tranquilos en tiempo de Guerra* (Pre-Textos, 2010). He has seen his essays, translations and articles on comparative literature published in a wide range of journals, such as *Revista de Occidente*, *Letra Internacional*, *Punto de partida* o in *Spain and Latin America*. He teaches the Spanish language abroad.





EL ESTUPOR Y LAMARAVILLA  
D'ORS, PABLO

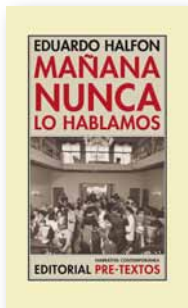
NOVEL  
PAGES: 415  
ISBN: 978-84-8191-843-4  
PUBLICATION: 2007

“The museum guard understands that the great mystery in life lies in knowing how to observe. This is an unusual, unique work. A splendid novel, full of such subtle, intelligent humour, which is so rare to find these days.” Manuel Arranz, *Posdata*.

Based on this simplest of plots, Pablo d’Ors constructs “an epopoeia of trivialities (...) excellently developed and impeccably written, full of narrative discovery.” Ricardo Senabre, *El Cultural*, supplement of *El Mundo*.

His “powerful, meticulous style and timelessness imbue the novel with a Central European air in which the influence of names such as Kafka, Robert Walser or Peter Handke are clearly evident.” Manuel Rico, *Mercurio*.

PABLO D’ORS (Madrid, 1963) is the grandson of the essayist and art critic Eugenio d’Ors. His literary debut was *El estreno*, published in 2000 which received a wide critical acclaim. He went on to publish *Las ideas puras*, a novel that was among the finalists for the literary award El Premio Herralde. He then published the novella *Andanzas del impresor Zollinger* (Anagrama, 2003), recently translated into Catalan by the publishing house El Funambulista. His third novel, also published by Pre-Textos, is *El estupor y la maravilla*.



MAÑANA NUNCA LO HABLAMOS  
HALFON, EDUARDO

NOVEL  
PAGES: 140  
ISBN: 978-84-15297-23-9  
PUBLICATION: 2011

“In this new series of childhood stories, Halfon, a master of elegant prose, has made great qualitative strides and is now considered a leading exponent of short story writing.”

“Every childhood has its exit doors. In every childhood there are moments or episodes -sometimes magnanimous, sometimes banal, sometimes brief and fleeting- that are like narrow alleyways toward the splendor of the future. We walk through them with innocent strides, filled with impetus and curiosity, not able to comprehend, of course, that those precarious footsteps are irrevocable, that there’s no going back. Now and then I think that’s why I write. To try to go back to the fragile and illusive purity of my infancy, in the Guatemala of the turbulent 1970s. To dip the quill in the ink of my childhood memory until I find there the moments that were my exit doors. To trace back my childhood footsteps and again walk through those narrow alleyways and perhaps now, in a handful of pages, and through the cloudy prism of memory and fiction, recover flares of my paradise lost.”

EDUARDO HALFON was born in 1971 in the city of Guatemala. He has published *El ángel literario* (Anagrama, 2004, Semi-finalist for the Premio Herralde de Novela), *Siete minutos de desasosiego* (Panamericana Editorial, 2007), *Clases de hebreo* (AMG, 2008), *Clases de dibujo* (AMG, 2009, XV Premio Literario Café Bretón & Bodegas Olarra), *El boxeador polaco* (Pre-Textos, 2008) and *La pirueta* (Pre-Textos, 2010, XIV Premio de Novela Corta José María de Pereda). In 2007 he was named one of the best young Latin American writers by the Hay Festival of Bogota.



HISTORIA DE SIMONA  
JARAMILLO, DARÍO

NOVEL  
PAGES: 192  
ISBN: 978-84-15297-09-3  
PUBLICATION: 2011

Darío Jaramillo Agudelo is recognized as one of the greatest Colombian poets of the last hundred years. To date, he has been awarded the Premio de poesía de Colombia (1978). *Historia de Simona* was awarded the Premio de Novela Corta “José María de Pereda”, 2010.

“Simona appeared in my life and we spent the six weeks recounted in the first part of this story without a history, without the passing of time, each and every movement governed by a single planet, a single season, a single unit of time, Simona the planet, Simona the season, Simona the clock. We never spoke of love. I never did because she never mentioned it. She never did because she refused to believe what we had together was love.”

DARÍO JARAMILLO AGUDELO was born in Santa Rosa de Osos (Antioquia, Columbia) in 1947. He has published seven books of poems. He has seen three complete reprints carried out of his works and five representative selections. In prose, he has also published *Guía para viajeros* (1991); an autobiographical text, *Historia de una pasión* (Pre-Textos, 2006), and six novels: *La muerte de Alec* (1983), *Cartas cruzadas* (1993), *El juego del afiler* (Pre-Textos, 2002), *Novela con fantasma* (Pre-Textos, 2004), *La voz interior* (Pre-Textos, 2006) and *Memorias de un hombre feliz* (Pre-textos, 2010). In 2008, he published his only essay, *Poesía en la canción popular latinoamericana* (Pre-Textos).



MÉTODO FÁCIL Y RÁPIDO PARA SER POETA  
(VOL. I)

ESSAY

PAGES: 640

ISBN: 978-84-15297-41-3

PUBLICATION: 2011

“One of the first things that people attending a poetry workshops will ask themselves is this- if they really are poets. They intuitively know the answer, but they need to have it confirmed. In the workshop, the good poet can be recognized by his bad verses. Because these initial bad verses, if they indeed lack depth and expertise, overflow, however, with superficiality. As the writer observes the outer beauty of the world with attention, amazement and pleasure, he announces what his prodigious vision will be when things are revealed to him in the most essential of their meanings.

The artist feels no different. It is society which makes this distinction for him. At a certain moment, towards adolescence, he is nudged in the side and told, “You are not really one of us.” And he remembers that painful elbow in the ribs forever. So to be a poet is to have a permanent pain in your side. (...)

Selecting poetry is like deciding against common sense. It is in no way practical. Yet it has the peculiarity that it conquers after death, just like el Cid.”

“Ser poeta”, by JAIME JARAMILLO.



BÉLGICA  
MAILLARD, CHANTAL

NOVEL  
PAGES: 344  
ISBN: 978-84-15297-11-6  
PUBLICATION: 2011

“Ithaca, any Ithaca, is an inner place. That place of origin to which, at specific moments in our lives marked by an essential tiredness, we yearn to return. It is not a geographical place, nor is it metaphysical, it is a state. My Ithaca is, or was, Belgium.”

*Bélgica* is not an autobiography, nor is it a travel book. It is the journey of conscience. Chantal Maillard endeavours to provoke the reader by inviting him into the margins and to stray into the varying versions of reality to arise. Always crosscurrent, Maillard, whose writing spans a wide range of genres, vindicates the concise, synthetic yet open expression of our era against the aphorism of modernity.

At twelve years of age CHANTAL MAILLARD was a novelist and at the age of fifteen a poet. She is the author of twenty-five literary works, which include essays, prose and poetry. She is a Doctor in Philosophy and specialized in the Philosophy and Religions of India at Banaras University. Her latest essay, *Contra el arte*, summarizes her work in this period of her life. She was awarded the Premio Nacional de Poesía in 2004 for her work *Matar a Platón*, and for *Hilos*, 2008. She has also received the award Premio Andalucía de la Crítica and the Premio de la Crítica. Her trilogy of “Diaries”, *Filosofía en los días críticos* (2001), *Diarios indios* (2005) and *Husos* (2006) can now be accompanied by the addition of *Bélgica*, in clear representation of a style which is defined by its range of registers and the author’s use of her own conscience as the object of her reflections.



## HISTORIAS DE UN DIOS MENGUANTE

MATEOS, JOSÉ

NOVEL

PAGES: 154

ISBN: 978-84-15297-28-4

PUBLICATION: 2011

“In *Historias de un Dios menguante* the reader will come across a meticulous, yet suggestive prose, related in a voice which, without interlacing dark moments and catastrophes, conveys a love of life and of the characters portrayed within.”

Narrated in a style detached from all rhetoric, yet poetic and direct at the same time, *Historias de un Dios menguante*, reveals itself to be a fresco of our times, of our dreams and our contradictions.”

The accounts, the majority of which are set in the 1970s, following the Paris Spring of '68, relate the stories of idealist, rootless youth, of devastated mothers, disillusioned intellectuals, murders unable to bear the burden of their own guilt...

JOSÉ MATEO was born in Jerez de la Frontera in 1963. As a poet he gained acclaim with his book *Una extraña ciudad*, to which he has added works such as *Días en claro*, *Canciones* or *La niebla*, these latter three being published by Pre-Textos. In 2006, he compiled all his poetry published to date, including poems gathered together from journals and rare publications in a single volume under the title *Reunión*. He is also the author of a series of books of a singular style and difficult classification, in which the themes of life, thought and emotion, philosophy and poetry are intertwined, such as *Soliloquios y divinizaciones* and *La Razón y otras dudas*, both published by this same publishing house.



SEGUNDA PARTE  
MONTES, JAVIER

NOVEL  
PAGES: 192  
ISBN: 978-84-92913-53-4  
PUBLICATION: 2011

“The voice of JavierMontes is one of the most exciting in new Spanish narrative, as *Granta* points out”. Antonio Fontana, *ABC cultural*.

A couples' truncated relationship; an experimental filmdirector; the figure of Farley Granger, B-list actor and gay icon that takes a lead role in *Rope* by Alfred Hitchcock; the encounter of the main character with his double. Madrid and Rio de Janeiro, which we never come to see, are the urban backdrops around which the characters of *Segunda parte* move.

A novel that pays homage to cinema is necessarily a novel which transcends cinema itself. It is not just a movie transposed on paper, it is literature told through a cinematic eye; and it is a thriller which leads into the realms of the symbolic.

JAVIER MONTES (Madrid, 1976) graduated in History of Fine Arts (Universidad Complutense de Madrid and La Sorbonne Paris IV) and wrote, together with Andrés Barba, *La ceremonia del porno* (Premio Anagrama de Ensayo 2007). He has lectured in History of Fine Arts at the Colegio Español de Malabo (Equatorial Guinea) and regularly collaborates with cultural supplement *ABC*, *El Viajero* in *El País*, *Revista de Libros*, *Revista de Occidente*, *Cla Práctica*. He has translated works by Shakespeare (King Lear, Coriolanus and Cymbeline), Dickens, Apollinaire, Pasolini.



EL CUERPO SIN ÓRGANOS. *Presentación de Gilles Deleuze*  
PARDO, JOSÉ LUIS

ESSAY  
PAGES: 308  
PUBLICATION: 2011

The thinking of Gilles Deleuze constitutes a benchmark in philosophy in the latter half of the 20th century.

This book proposes following Deleuze's movement of thought, the way in which he elaborates his subject matter and his movement from one problem to another or his way of constructing and deconstructing questions. This could be considered to be the style of the thinker, something which places him light years ahead in terms of his characteristic dynamism, despite such a difference from other thinkers being limited in terms of content analysis. To read Deleuze is, to a great extent, to accompany him on this experimental journey through which we acquire the capacity to diagnose our present by virtue of engaging with the movement which defines the very uncompromising and not always friendly newness of our times.

JOSÉ LUIS PARDO (Madrid, 1954) is the author of the works: *Transversales. Texto sobre los textos* (1978); *La metafísica. Preguntas sin respuesta y problemas sin solución* (1989); *La banalidad* (1989); *Deleuze: violentar el pensamiento* (1990); *Sobre los espacios: pintar, escribir, pensar* (1991) and *La intimidad* (Pre-Textos, 1996, 2004). He is also the co-author of *Preferiría no hacerlo. Ensayos sobre Bartleby* in collaboration with Gilles Deleuze and Giorgio Agamben (Pre-Textos, 2000), and *Palabras cruzadas* together with Fernando Savater (Pre-textos, 2003).





VALLE ZAMURO  
PINO, CAMILO

NOVEL  
PAGES: 336  
ISBN: 978-84-15297-08-6  
PUBLICATION: 2011

“The Venezuelan writer, Camilo Pino, debuts with this work, described by Almudena Grandes as “extraordinary and splendid”, and for which Pino was awarded the XV Premio de Novela Carolina Coronado.

*Valle Zamuro* is a debut work set in the Venezuela of 1989, during the social explosion known as the Caracazo. Its pages immerse the reader in a feverish world and leave him enriched by an experience of collective values. This is a journey through the emotions found on the way, a rollercoaster of fortune which passes from the comic to the tragic, from the ridiculous to the sublime. A fugitive judge, a drug-using soldier, blind men- by choice, elderly ladies working as vigilantes, *Valle Zamuro* is mutating and nothing or nobody is what it seems.

CAMILO PINO was born in Caracas in 1970. He studied Journalism at the Universidad Central de Venezuela and Communications at Westminster University, London. He participated in the poetry workshop at the Centro de Estudios Latinoamericanos Rómulo Gallegos. He has worked as a journalist, television scriptwriter and diplomat. He currently resides in Miami, where he wrote *Valle Zamuro*, his first novel.



## MI BUENOS AIRES QUERIDO

SCHOO, ERNESTO

ESSAY

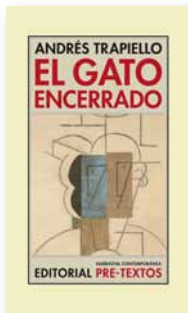
PAGES: 148

ISBN: 978-84-15297-30-7

PUBLICATION: 2011

Presented with the challenge of writing about today's complex city, and the impossibility of covering all of its closely-woven urban fabric- indeed, it is made up of various different cities, each with its own characteristics, unmistakably different from the next adjoining neighbourhood-, I felt that there was only one choice open to me: to refer to "my" city (this is where the title of this book comes from), that ring-fenced space in which I had spent my already long life. After rereading my definitive and totally subjective journey through the streets, places and buildings that are familiar to me, I notice the boundaries, perhaps somewhat limited, of my Buenos Aires adventures: the barrio Norte, la Recoleta, Palermo, something of the centre, parts of the more up-market neighbourhoods, like Belgrano or Flores. Not much more: there are entire districts of the city which are alien to me, and I regret this. Yet I want to remain faithful to the backdrops I know so well and not claim ecumenical citizenship, that good fortune to be a true porteño, that imaginary aspiration of so many a stale bard.

ERNESTO SCHOO was born in Buenos Aires on 12th October, 1925, and since 1948 has dedicated his life to journalism, specializing in culture, the arts and performance arts. In 1988 he was awarded the Guggenheim scholarship; between 1996 and 1998 he worked as the general and artistic director of the Teatro de San Martín in Buenos Aires and was a member of the board of directors of the Fondo Nacional de las Artes between 2000 and 2004. He has been awarded the title of Knight of the Order of Arts and Letters by the Ministry of Culture of France and the Order of Merit of the Italian Republic.



EL GATO ENCERRADO  
TRAPIELLO, ANDRÉS

NOVEL  
PAGES: 200  
ISBN: 978-84-92913-92-3  
PUBLICATION: 1990 / 2011

“Andrés Trapiello has made a life for himself at the same time that he has given life to his work. Because his work is his life and his life is his work. I have keenly followed his steps until he disappeared from my view. But by then I had already understood. The charm and wit of his diaries is natural; there are no tricks or illusions.”

MIGUEL DELIBES, Valladolid, June, 2008.

This “novel in progress”, which, although it is not, works like one. It is akin to the redemption of the reader’s flat, grey memories, which needed only the brushstroke of the diarist to make them lustrous. Everything is day-to-day, yet with a streak of the prodigious, and at a time when it is becoming increasingly difficult to believe in novel-style accounts, we can see that this certificate of proof of life and existence is nothing short of enthralling. This is literature which tells no lies, without the run-of-the-mill tall stories. Only the “teachings of age”, as a poet once said, the twists and turns of life itself.



APENAS SENSITIVO  
TRAPIELLO, ANDRÉS

NOVEL  
PAGES: 384  
ISBN: 978-84-15297-07-9  
PUBLICATION: 2011

“I have never really known how to explain that strange association which led me to link that timepiece to the title of this book, nor how to make night out of day. Could it be that the letter e has disappeared from the word *sileo* in the Latin saying (*Sine sole sileo*- Without the sun, I’m silent.) just as if the very word itself felt compelled to set an example if it was to remain in this world? Or is it that the time which a sundial measures, and that of all clocks for that matter, is just a part of time itself, only the least sensory form of it? Who can say for sure? No less mysterious are the corridors in these books which connect life and death, laughter and sorrow, happiness and sadness or all those other passageways we travel along daily, pretending, to a greater or lesser degree, to be something we are not in order to survive.”

ANDRÉS TRAPIELLO was born in Manzaneda de Torío, León, in 1953. He has resided in Madrid since 1975. He is the author of the novels *La tinta simpática* (1988), *El buque fantasma* (1992), *La malandanza* (1996), *Días y noches* (2000), *Los amigos del crimen perfecto* (2003) and *Al morir don Quijote* (2004); a book on the anti-francoist Spanish Maquis in Madrid, *La noche de los Cuatro Caminos* (2001), and a diary titled *Salón de los pasos perdidos*, of which fifteen instalments, including this one, have all already been published by Pre-Textos. His published work as an essayist includes *Las vidas de Miguel de Cervantes* (1993), *Las armas y las letras. Literatura y guerra civil (1936-1939)* (1994), *Los nietos del Cid. La nueva edad de oro (1898-1914)* (1997), *El arca de las palabras* (2006) and *Imprenta moderna. Tipografía y literatura (1874-2005)* (2006). His first four collections of poems are titled *Las tradiciones* (1991), *Acaso una verdad* (Pre-Textos, 1993), *Rama desnuda* (2001) and *Un sueño en otro* (2004).



NO SE FUSILA EN DOMINGO  
URIEL, PABLO

NOVEL  
PAGES: 444  
ISBN: 978-84-8191-703-1  
PUBLICATION: 2005 / 2008

“A text whose deep human qualities, dramatic character and sobriety of narration are deeply moving [...] I have read numerous accounts regarding the repression exercised on both the Republican and National sides [...], yet none exceeds what is portrayed on the pages written by Pablo Uriel [...]. Substance, deliberation, a total lack of Manichaeism [...] a deep desperation brought about by the evil and stupidity of men [...] in short, an admirable work, with many moments which will remain etched on the memory, as if they had been experienced personally.”

From the preface by IAN GIBSON.

1936. A young doctor assigned to a small village in Aragon is caught unaware by the National Uprising whilst canoeing down the Ebro river.

This is how the Spanish Civil War begins for Pablo Uriel, who graduated in Medicine at the Universidad de Zaragoza. He was a member of the Real Academia de Medicina de Galicia, elected to the position of first president of the Ateneo de la Cultura in recognition of his vast human qualities and cultural contributions.

This novel based on the author's memories of the Civil War provides a lucid analysis of both warring factions, the national and the republican, and a shrewd characterization both of characters and situations in equal measure. It is an impassioned account of breathtaking simplicity.



LA VIDA QUE RESPIRA  
VÉLEZ, NICANOR

POETRY  
PAGES: 80  
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NICANOR VÉLEZ (Medellín, 1959) is the author of two books of poems: *La memoria del tacto. Instantes para Gruchenka* (Badajoz, Ediciones del Oeste, 2002; México, Ediciones Sin Nombre, 2007) and *La luz que parpadea* (México, Ediciones Sin Nombre, 2004). In 2008, the Escuela de Arte de Mérida (Spain) published an artist's book with illustrations by Vicente Rojo, which included a selection of poems, titled *Huellas*. As an essayist he has written on José Asunción Silva, Pablo Neruda, Octavio Paz, Gonzalo Rojas, José Ángel Valente, Juan Ramón Jiménez, Eduardo Milán, Giovanni Quessep, in addition to his general studies on poetry. After leaving Columbia in 1981, he resided in Paris, where he graduated from the École des Hautes Études en Sciences Sociales. Since the latter part of 1984 he has resided in Spain, where he graduated in Spanish Philology at the Universidad Autónoma de Barcelona and was awarded the DEA in Poética del Verso y de la Prosa at the Universidad de Barcelona. Since 1989 he has worked as a publisher. He founded and directed the poetry collection of the publishing house Galaxia Gutenberg/Círculo de Lectores, for whom he has edited fifty volumes dedicated to the great poets of our times; for the same publishers he was also the executive editor for the complete works of Borges, García Lorca, Paz, Neruda, Cortázar, Valente, Nerval, Rubén Darío and Gil de Biedma.



EDITORIAL PRE-TEXTOS

LUIS SANTÁNGEL 10, 1-C  
46005 VALENCIA  
ESPAÑA

Telf. 963 333 226

Fax. 963 955 477

e-mail: [info@pre-textos.com](mailto:info@pre-textos.com)

[www.pre-textos.com](http://www.pre-textos.com)