

Eduardo Galeano

“An epic work of literary creation . . . There could be no greater vindication of the wonders of the lands and people of Latin America than *Memory of Fire*.” —The Washington Post Eduardo Galeano’s monumental three-volume retelling of the history of the New World begins with *Genesis*, a vast chain of legends sweeping from the birth of creation to the era of savage colonialism. Through lyrical prose and deep understanding, Galeano (author of the celebrated *Open Veins of Latin America*) recounts creation myths, pre-Columbian societies, and the brutality of conquest, from the Andes to the Great Plains. Galeano’s project to restore to history “breath, liberty, and the word” unfolds as a unique, powerful work of literature. This daring masterpiece sets the past free, weaving a new kind of history from mythology, silenced voices, and the clash of worlds. *Genesis* is the first book of the *Memory of Fire* trilogy, which continues with *Faces and Masks* and *Century of the Wind*.

Este libro rinde homenaje al fútbol, música del cuerpo, fiesta de los ojos, y también denuncia las estructuras de poder de uno de los negocios más lucrativos del mundo. "La tecnocracia del deporte profesional", escribe el autor, "ha ido imponiendo un fútbol de pura velocidad y mucha fuerza, que renuncia a la alegría, atrofia la fantasía y prohíbe la osadía. Por suerte, todavía aparece en las canchas, aunque sea muy de vez en cuando, algún descarado caracucia que se sale del libreto y comete el disparate de gambetear a todo el equipo rival, y al juez, y al público de las tribunas, por el puro goce del cuerpo que se lanza a la prohibida aventura de la libertad." Escribiendo este libro, Galeano ha querido hacer con las manos lo que nunca pudo hacer con las piernas. Cuando era niño, quería ser jugador de fútbol, pero sólo jugaba bien, y

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hasta muy bien, mientras dormía. La presente y definitiva edición incluye el texto que escribió Galeano referente al Mundial de 2014, celebrado en Brasil.

Cover note: Revised edition including commentary on the 2002 World Cup.

Ward Churchill has emerged over the past decade as one of the strongest and most influential voices of native resistance in North America. From a Native Son collects his most important and unflinching essays, which explore the themes of

«Un libro magistral. Parece obra de un fabulista, pero las fábulas son verdaderas.» Jean-Pierre Thibaudat, "Libération", Francia «Tiene la acidez y el humor de Jonathan Swift. ¿Qué otro escritor puede hacer que los esqueletos dancen, como Galeano hace?» The New Yorker, EEUU «Escuchar la voz de Galeano no sólo es útil. Es un placer.» Fernando Parra, "Le Monde Diplomatique", España «Eléctrico y estimulante. Galeano es un escritor de feroz integridad, un poeta de la condición humana...» Selección de los mejores libros del año de "The Village Voice", EEUU.

A follow-up to Patrick Madden's award-winning debut, this introspective and exuberant collection of essays is wide-ranging and wild, following bifurcating paths of thought to surprising connections. In *Sublime Physick*, Madden seeks what is common and ennobling among seemingly disparate, even divisive, subjects, ruminating on midlife, time, family, forgiveness, loss, originality, a Canadian rock band, and much more, discerning the ways in which the natural world (física) transcends and joins the realm of ideas (sublime) through the application of a meditative mind. In twelve essays that straddle the classical and the contemporary, Madden transmutes the ruder world into a finer one, articulating with subtle humor and playfulness how science and experience abut and intersect with spirituality and

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everyday life. For teachers who'd like to adopt this book for their classes, Madden has provided a number of helpful teaching resources, including a 40-minute lecture on his writing process and writing prompts for each of the book's essays. Access the free teaching resources. Watch a book trailer.

Galeano revisa la historia de la humanidad hasta hoy, y lo hace desde la óptica de los hechos y de las personas menos conocidas, de los que no figuran en los diarios ni en las fotos. Como dice el subtítulo del libro, se trata de una historia casi universal, de un inventario general del mundo que aparece iluminado por este escritor capaz de enlazar lo cotidiano, lo poderoso y la denuncia con lo más sencillo, con el humor o con la más exquisita ironía. En este libro se entremezclan los relatos que nos llevan, como sus propios títulos indican, desde la «Fundación del machismo», la «Resurrección de Jesús», «Las edades de Juana la Loca» o «La educación en tiempos de Franco» hasta «Los derechos civiles en el fútbol».

The author shares brief anecdotes about life in South America, memories of incidents from his own past, and meditations on reading, literature, and freedom

Este relato es una recreación libre de Eduardo Galeano apoyado en imágenes de Nivio López Vigil de algunos capítulos del Popoluh, el libro sagrado de los indios mayas quichés de Guatemala.

A re-creation of the conquest of the Americas and Latin America, divided into three parts. In the first are the myths of pre-Columbian America; in the second the history of America unfolds from the 15th to 19th century, and in the third 1900 to 1986. This trilogy differs from most in that it presents the making of the New World from the

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viewpoint of Latin America.

El libro de los abrazos Siglo XXI de España Editores

'[A] masterpiece of reportorial thoroughness, painstaking research, and serious reflection.' Edward Said

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This is not an official history of the world. It is about what happens between the cracks. It is about the forgotten, the overlooked, the marginalised. It contains a story from history for every day of the year: a journey, feast, tragedy, revolution or little-known occurrence that happened on that date but has slipped from memory. Resonant, unflinchingly radical, mordantly funny, it joins humanity's darkest hours to its sweetest victories. It is the story of our lives. 'Powerful . . . not to miss.' @margaretatwood 'Put it beside your bed and the bed of those you love.' John Berger 'Galeano's condensed history is, like life, at once dark and fascinating.' Mina Holland, Observer 'A kind of epigrammatic excavation, uprooting stories that have been mislaid or misappropriated, and presenting them in their full glory, horror or absurdity . . . with a wry and scathing wit.' Gary Younge, Guardian 'Deeply humane . . . he has produced literature that will endure, monuments to the imagination.' Toby Green, Independent

In a series of mock lesson plans and a "program of study" Galeano provides an eloquent, passionate, funny and shocking exposé of First World privileges and assumptions. From a master class in "The Impunity of Power" to a seminar on "The

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Sacred Car"—with tips along the way on "How to Resist Useless Vices" and a declaration of the "The Right to Rave"—he surveys a world unevenly divided between abundance and deprivation, carnival and torture, power and helplessness. We have accepted a "reality" we should reject, he writes, one where poverty kills, people are hungry, machines are more precious than humans, and children work from dark to dark. In the North, we are fed on a diet of artificial need and all made the same by things we own; the South is the galley slave enabling our greed.

In this witty and rebellious history of world soccer, award-winning writer Eduardo Galeano searches for the styles of play, players, and goals that express the unique personality of certain times and places. In *Soccer in Sun and Shadow*, Galeano takes us to ancient China, where engravings from the Ming period show a ball that could have been designed by Adidas to Victorian England, where gentlemen codified the rules that we still play by today and to Latin America, where the "crazy English" spread the game only to find it creolized by the locals. All the greats—Pelé, Di Stéfano, Cruyff, Eusébio, Puskás, Gullit, Baggio, Beckenbauer— have joyous cameos in this book. yet soccer, Galeano cautions, "is a pleasure that hurts." Thus there is also heartbreak and madness. Galeano tells of the suicide of Uruguayan player Abdón Porte, who shot himself in the center circle of the Nacional's stadium; of the Argentine manager who wouldn't let his team eat chicken because it would bring bad luck; and of scandal-riven Diego Maradona whose real crime, Galeano suggests, was always "the sin of being the

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best.” Soccer is a game that bureaucrats try to dull and the powerful try to manipulate, but it retains its magic because it remains a bewitching game—“a feast for the eyes ... and a joy for the body that plays it”—exquisitely rendered in the magical stories of Soccer in Sun and Shadow.

'Football is a pleasure that hurts' This unashamedly emotional history of football is a homage to the romance and drama, spectacle and passion of a 'great pagan mass'. Through stories of superstition, heartbreak, tragedy, luck, heroes and villains, those who lived for football and those who died for it, Eduardo Galeano celebrates the glory of a game that - however much the rich and powerful try to control it - still retains its magic. 'The Uruguayan whose writing got right to the heart of football ... readers were never in doubt of the warmth of the blood running through his veins' Guardian 'Galeano can run rings round our glamorous football intelligentsia' When Saturday Comes 'Stands out like Pele on a field of second-stringers' New Yorker

The Historical Dictionary of Latin American Literature and Theater provides users with an accessible single-volume reference tool covering Portuguese-speaking Brazil and the 16 Spanish-speaking countries of continental Latin America (Argentina, Bolivia, Chile, Colombia, Costa Rica, Ecuador, El Salvador, Guatemala, Honduras, Mexico, Nicaragua, Panama, Paraguay, Peru, Uruguay, and Venezuela). Entries for authors, from the early colonial period to the present, give succinct biographical data and an account of the author's literary production, with particular attention to their most

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prominent works and where they belong in literary history.

Genesis, the first volume in Eduardo Galeano's Memory of Fire trilogy, is both a meditation on the clashes between the Old World and the New and, in the author's words, an attempt to "rescue the kidnapped memory of all America." It is a fierce, impassioned, and kaleidoscopic historical experience that takes us from the creation myths of the Makiritare Indians of the Yucatan to Columbus's first, joyous moments in the New World to the English capture of New York.

One of South America's leading authors shares a kaleidoscopic collection of reflections, memories, observations, and folklore that chronicles the author's own life story, from his family's immigration to Uruguay in the early twentieth century to his own literary endeavors and encounters with the world around him. 35,000 first printing.

Este libro ofrece una multitud de pequeñas historias que cuentan, juntas, una sola historia. Es una travesía por los temas más diversos: el amor, la infancia, el agua, la tierra, la palabra, la imagen, la música, el éxodo, el poder, el miedo, la guerra, la indignidad, la indignación, el vuelo... Sus protagonistas aparecen y se desvanecen para seguir viviendo, historia tras historia, en otros personajes que les dan continuidad. Tejidos por los hilos del tiempo, ellos son tiempo que dice: son bocas del tiempo.

"Pleno de gracia y de profundidad indudable." Germán Vargas, "Cronos", Colombia. "Este libro destila América por todos los poros. ¡Dichosa La tierra que tiene un trovador que La descubre a sus semejantes!" José Ángel Bermejo,

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Diario 16, España “Galeano recupera para la literatura la capacidad de recrear el mundo.” Josep Morrerres, Diario de Barcelona, España. “Una original manera de decir, una escritura eficaz que seduce al lector y establece con él un pacto secreto.” Ana Inés Larre-Borges, Brecha, Uruguay. “Los grandes escritores caminan en La cuerda del equilibrista y arriesgan el cuello con cada palabra. En Memoria del Fuego, Galeano fue un acróbata triunfante. En El Libro de los Abrazos, se desprende de la cuerda y levita en el aire. Alan Ryan, The Washington Post, USA. “Galeano no inventa: descubre. Lo real es, para él, más fantástico que La fantasía. Una obra inclasificable.” Erich Hackl, Deutsches Allgemeines Sonntagsblatt, Alemania. “Las historias más poéticas que he leído en los últimos tiempos. y también las más conmovedoras, y las más divertidas, y las más...” Herman de Coninck, De Morgen, Holanda. “Lea una historia por día y será usted feliz la mitad del año. Lea una historia por día y será usted triste la otra mitad. Cada página es tan hermosa como el libro. Koos Hageraats, HP/De Tijd, Holanda. “Estas fábulas inimitables pueden suscitar pocas dudas sobre el genio literario del autor.” Lucio Lami, Il Giornale, Italia.

The third volume of Eduardo Galeano's Memory of Fire trilogy, Century of the Wind offers a panorama of Galeano's singular vision of the past, turbulent century: from the bucolic New Jersey laboratory of Thomas Alva Edison to the

armies of Emiliano Zapata and Fidel Castro to the Reagan-era CIA “neutralizations” in the forests of Latin America. Dizzying, enraging, and beautifully written, *Century of the Wind* is a sweeping interpretation of the Americas no work of history has previously imagined.

Estos relatos breves, escritos y publicados hace casi cuarenta años, fundaron el estilo narrativo que haría inconfundible, en los libros siguientes, la obra del autor. "Un libro pequeño para tanta vida ancha que corre por sus páginas". Osvaldo Soriano, *La Opinión*, Argentina "Seco dramatismo, viril experiencia del dolor, ternura y violencia en cada página". José Miguel Oviedo, *El Comercio*, Perú "Hermoso y terrible". Jorge Ruffi nelli, *Marcha*, Uruguay "Un mundo tenazmente vivo, pocas veces sostenido con tanta imaginación y eficacia". María Luisa Cresta de Leguizamón, *Cosmos*, México "Magistrales relatos, plenos de imaginación y fuerza documental". Rieks Holtkamp, *Leeuwarder Crt.*, Holanda "Voces subterráneas, mundos escondidos: una pasión extraordinaria". Gabriel Saad, *Le Monde Diplomatique*, Francia

Este fascinante relato de la vida de Eduardo Galeano, la primera biografía que se ha publicado sobre él, es un juego de cajas chinas de donde, tras la reciente y triste noticia de su muerte, emerge la figura de un hombre político, de un periodista, de un escritor que ha entramado como pocos el transcurrir de una

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vida con la historia con mayúsculas. Para Fabián Kovacic, periodista y autor, la escritura de este único documento sobre la vida de un auténtico icono de la literatura latinoamericana, ha supuesto un medio y un fin. El fin es relatar la vida y la obra de una de las figuras más destacadas de las letras contemporáneas, y a la vez es un medio porque su relato sirve para pintar los dramáticos cambios políticos y sociales producidos en Latinoamérica tras la Segunda Guerra Mundial y a partir de la Revolución cubana. «Aquella noche me di cuenta de que yo era un cazador de palabras. Para eso había nacido. Esa iba a ser mi manera de estar con los demás después de muerto y así no se iban a morir del todo las personas y las cosas que yo había querido.» Eduardo Galeano

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Emery develops the concept of an "anthropological imagination" - that is, the conjunction of anthropology and fiction in twentieth-century Latin American literature. Emery also gives consideration to documentary and testimonial writings.

Throughout his career, Eduardo Galeano has turned our understanding of history and reality on its head. Isabelle Allende said his works “invade the reader's mind, to persuade him or her to surrender to the charm of his writing and power of his idealism.” Mirrors, Galeano's most ambitious project since Memory of Fire, is an

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unofficial history of the world seen through history's unseen, unheard, and forgotten. As Galeano notes: "Official history has it that Vasco Núñez de Balboa was the first man to see, from a summit in Panama, the two oceans at once. Were the people who lived there blind??" Recalling the lives of artists, writers, gods, and visionaries, from the Garden of Eden to twenty-first-century New York, of the black slaves who built the White House and the women erased by men's fears, and told in hundreds of kaleidoscopic vignettes, *Mirrors* is a magic mosaic of our humanity.

Since its U.S. debut a quarter-century ago, this brilliant text has set a new standard for historical scholarship of Latin America. It is also an outstanding political economy, a social and cultural narrative of the highest quality, and perhaps the finest description of primitive capital accumulation since Marx. Rather than chronology, geography, or political successions, Eduardo Galeano has organized the various facets of Latin American history according to the patterns of five centuries of exploitation. Thus he is concerned with gold and silver, cacao and cotton, rubber and coffee, fruit, hides and wool, petroleum, iron, nickel, manganese, copper, aluminum ore, nitrates, and tin. These are the veins which he traces through the body of the entire continent, up to the Rio Grande and throughout the Caribbean, and all the way to their open ends where they empty into the coffers of wealth in the United States and Europe. Weaving fact and

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imagery into a rich tapestry, Galeano fuses scientific analysis with the passions of a plundered and suffering people. An immense gathering of materials is framed with a vigorous style that never falters in its command of themes. All readers interested in great historical, economic, political, and social writing will find a singular analytical achievement, and an overwhelming narrative that makes history speak, unforgettably. This classic is now further honored by Isabel Allende's inspiring introduction. Universally recognized as one of the most important writers of our time, Allende once again contributes her talents to literature, to political principles, and to enlightenment. The second volume of Eduardo Galeano's Memory of Fire trilogy, Faces and Masks is an astonishing Latin American-eye view of the New World in the making. Here is the tangled, cataclysmic history of our hemisphere from the 1700s up to the dawn of our present century, told through characters as resonant and compelling as Simon Bolívar, Toussaint L'Ouverture, and Billy the Kid. With its brilliant and imaginative blend of journalism, scholarship, and political passion, Faces and Masks is a panoramic interpretation of the Americas no work of history has previously imagined. This vast three-volume Encyclopedia offers more than 4000 entries on all aspects of the dynamic and exciting contemporary cultures of Latin America and the Caribbean. Its coverage is unparalleled with more than 40 regions discussed and a time-span of 1920 to the present day. "Culture" is broadly defined to include food, sport, religion, television, transport, alongside architecture, dance, film, literature, music and sculpture.

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The international team of contributors include many who are based in Latin America and the Caribbean making this the most essential, authoritative and authentic Encyclopedia for anyone studying Latin American and Caribbean studies. Key features include: * over 4000 entries ranging from extensive overview entries which provide context for general issues to shorter, factual or biographical pieces * articles followed by bibliographic references which offer a starting point for further research * extensive cross-referencing and thematic and regional contents lists direct users to relevant articles and help map a route through the entries * a comprehensive index provides further guidance.

'Not since Guy de Maupasant has the short literary form been imbued with such grace, elegance and poignancy . . . these quintessential and often poetic pearls astonish, inspire reflection and entertain' Morning Star The internationally acclaimed last work by the bestselling Latin American writer Master storyteller Eduardo Galeano was unique among his contemporaries (Gabriel Garcia Marquez and Mario Vargas Llosa among them) for his commitment to retelling our many histories, including the stories of those who were disenfranchised. A philosopher poet, his nonfiction is infused with such passion and imagination that it matches the intensity and the appeal of Latin America's very best fiction. Published here for the first time in an elegant English translation by long-time collaborator Mark Fried, Hunter of Stories is a deeply considered collection of Galeano's final musings on history, memory, humour, tragedy and loss. Written in his

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signature style - vignettes that fluidly combine dialogue, fables, and anecdotes - every page displays the original thinking and compassion that made Galeano one of the most original and beloved voices in world literature.

Eduardo Galeano--the single most important literary voice to come out of Latin America in the last decades.

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