



Hacia la Fundación

Isaac Asimov , Albert Solè (Translator)

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A stunning testament to his creative genius. *Forward The Foundation* is a the saga's dramatic climax -- the story Asimov fans have been waiting for. An exciting tale of danger, intrigue, and suspense, *Forward The Foundation* brings to vivid life Asimov's best loved characters: hero Hari Seldon, who struggles to perfect his revolutionary theory of psychohistory to ensure the survival of humanity; Cleon II, the vain and crafty emperor of the Galactic Empire,

Hacia la Fundación Details

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From Reader Review Hacia la Fundación for online ebook

ttrygve says

This was a great, if depressing, way to finish up the Foundation series (if read in published rather than chronological order, obviously). Not only did Asimov continue to improve on writing semi-realistically flawed characters, he also managed to start drawing this reader far more emotional perspectives than before (though I don't think he's really tried to do that before in this series, at least).

Most importantly to me, this book finally tied up one of the loose ends that had been nagging me since *Second Foundation*: that psychohistorians had somehow gone from a math that couldn't address individuals to a mental ability that only worked on individuals, even while they're math still couldn't venture there. It took four books to get there, but that seemingly large incongruity was finally resolved, and fairly satisfactorily too, allaying the last of my major quips with the series (aside from it not showing Seldon's or Eto's plan coming to fruition).

Davyne DeSye says

This is the perfect book to go between the first prequel to *Foundation* (*Prelude to Foundation*) and *Foundation* itself!

Of course, having read *Foundation* first (decades ago), it is difficult for me to look at this book in the same way a reader might who has not read *Foundation* first – I was constantly (and pleasantly) comparing the thought processes and younger life of the incomparable Hari Seldon in this book to the vision we are given of Seldon in *Foundation*, when he is established as an old and very wise demigod and thorough planner of human civilization for the next millennia.

The story is told (sort of) in the form of four novellas and a short story... which, of course, tie together seamlessly. I say this because the novel is, in fact, broken into five parts, with each part dealing with a new decade of Seldon's life (his 40s, 50s, 60s, 70s and 80s). Each decade sees Seldon having to deal with a new crisis and making new headway on his important psychohistory project (the statistical ability to predict the future). So, in this book we see how the "concept" of psychohistory (which is all that Seldon has in the previous book) develops into the finely-tuned instrument that is in use in *Foundation*.

The other thing that struck me with this book is Seldon's own inner thought processes as he ages. In his 40s, he has the inevitable "I'm getting old" that (in my experience) few 40-year-olds seem to escape. As the decades pass, he questions whether he really is up to the job mentally of continuing his research – against all evidence to the contrary and the beliefs of his colleagues, friends and family. Asimov manages to present this grinding down of self-confidence in a very real way. Most interestingly though, is the philosophic way Seldon accepts his old age and predicted death toward the end: A not-unhappy looking back on his life, appreciating his time with people he has loved, pondering whether he could or should have done things differently, and an acceptance that he is going to die. I think the reason this aspect of the book struck me as being so genuine is because Asimov finished this book just shortly before his own death. In a way, I could "feel" him looking back through his own decades and the different challenges he faced along the way. I could imagine him at least trying to face his own impending death with the same equanimity that Seldon faced his. (I hope he succeeded.)

Overall, this was an extremely well done building up of the legend of Hari Seldon that both enriches and

humanizes the character we come to love in Foundation. And I am now so excited to delve into Foundation!

Luca Ambrosino says

ENGLISH (Forward the Foundation) / ITALIANO

"Though Isaac Asimov was a remarkable scientific divulgator, we cannot forget that one of the most fascinating cycles of ancient science fiction, i.e. the Foundation series, was born from his pen. Thanks to his work, Asimov can be rightly considered one of the earliest and most direct inspiring of Hari Seldon, the founder of Psychohistory, the science of human behavior reduced to mathematical equations" ENCYCLOPEDIA GALACTICA

Second prequel of the Foundation series, the novel takes place on Trantor 8 years after the first prequel Prelude to Foundation. The main character is once again Hari Seldon, committed to the development and practical application of Psychohistory. Despite the time frame of the narration is quite long (basically the entire Seldon's life is narrated in this book), the rythm of events is intensive, and twists and turns are not missing. However, I would now like to make a clarification: my judgment is definitely not objective, 'cause I love Asimov's spying fantasy science and his fascinating theory of spatial colonization.

Vote: 8

"Benchè Isaac Asimov sia stato un notevole divulgatore scientifico, non si può dimenticare che uno dei cicli più affascinanti della fantascienza antica, il ciclo delle fondazioni, sia nato dalla sua penna. Grazie alla sua opera, può essere di diritto annoverato tra i primi e più diretti ispiratori di Hari Seldon, il padre fondatore della psicostoria, la scienza del comportamento umano ridotto ad equazioni matematiche" ENCICLOPEDIA GALATTICA

Secondo prequel al ciclo delle fondazioni vero e proprio, il romanzo si svolge su Trantor a partire da 8 anni dopo il primo prequel Preludio alla Fondazione. Il protagonista è ancora una volta Hari Seldon, impegnato nello sviluppo e nell'applicazione pratica della Psicostoria. Nonostante l'arco temporale della narrazione sia piuttosto lungo, essendo spalmato per tutta la rimanente vita di Seldon, il ritmo rimane discretamente serrato, e non mancano i colpi di scena. Occorre però fare una precisazione: il mio giudizio è assolutamente non obiettivo, essendo un amante dello spionaggio fantascientifico di Asimov e della sua affascinante teoria della colonizzazione spaziale.

Voto: 8.

Eric says

The critical reviews of this book are astounding.

"The breathtaking conclusion to the greatest science fiction epic of all time" is a strange thing to say about a book that serves as a second prequel...and not the last of the series either.

"The Foundation series has enthralled readers for more than 40 years, and this work is a dramatic climax." Again, for a prequel, and, frankly, it's not particularly dramatic.

"A moving valedictory performance..." which means...I'm not sure what...

Little known fact: Asimov generated character names using a random number generator.

That said, the book isn't terrible. I find it to be a little pointless and increasingly implausible. But it fits into the series, and the series may well be the "greatest science fiction epic of all time". If it is, it's not because of the prose, the drama, or the characters. It's because of the concepts. The Universe in which stories occur is a magnificent tapestry. Even if the stories themselves fall short of this standard time after time, the occasional glimpses of Asimov's Universe make it worth the read, regardless.

Stephen says

4.0 to 4.5 stars. Excellent book and another good installment to the Foundation series. Not quite up to the level of the original trilogy, but still an excellent read. Recommended!!!

John says

This was the last novel Isaac Asimov completed before his death in 1992, and it is pervaded by an undercurrent of mortality. Not only does this volume tie up most of the remaining loose ends in the sporadic Foundation series, but by focusing on the latter half of Hari Seldon's life, it provides Asimov with a platform for expressing his own views on growing older.

There is a very clear progression in Asimov's writing style over the years. Although he never entirely overcame his fundamental geekiness, his style did become considerably more relaxed, less wooden with the passing of years, particularly with regard to characterization and dialogue. And, truth be told, in Asimov's case, even the geekiness holds a certain charm: apart from the characters, the plot, or the specifics of any given book, we, the readers, feel as if the author values our time, treats us well, and never talks down to us. Asimov's voice is that of a friend, and it has been missed in the intervening years.

Fans might question the need for what amounts to a second prequel to the Foundation trilogy, but Asimov supplies more than enough by way of the unexpected to both maintain the reader's interest and remain relevant to the larger overall story arc. This is not merely an excuse for an old man to muse in third person about the approach of death. That was just a side benefit of writing this story, and it is perhaps part of his genius that he devised a story that allows for both without sacrificing either.

How ironic, when reading Asimov's works, to realize that he did not live long enough to see the rise of the Internet or the construction of the International Space Station. Most personal computers were still running under DOS. Facebook and Twitter were decades in the future. In the end, however, as played out in the book's final scene, Asimov's regrets as he approached the end of his life had less to do with what the future might have held than with the indelible past.

JonSnow says

Let me start out by saying DO NOT READ THIS BEFORE THE ORIGINAL TRILOGY. I say this as a person who read the original 3 foundation novels before anything else. I decided to read everything in the "chronological" order. If I had not already read the original trilogy, Forward The Foundation would have spoiled everything for me!!! This is a book that is clearly written as a prequel, that is meant to be read AFTER the foundation trilogy, not before.

Onto the actual review. I loved this book. It filled in so much interesting history. It basically explains the whole road toward psychohistory and what leads up to the original trilogy. It's a great book to read afterwards, because it gives you all the background on how the galactic empire got to where it did. This book spans the life of Seldon from his 30s until his 80s. It's basically broken up into a decade at a time, give or take. You skip ahead a decade after each major plot twist. It's really well done as well. I was expecting this book to be a bore. People complain about it being boring a lot, and about it being unessential reading, and that we could easily skip it. I would say, this is ESSENTIAL READING. This book fills in so much stuff, it's quite impressive! Having read the whole series, I can see how this book shows what's to come, as well as what already came to pass. But you won't have a clue until you finish the very last sequel.

I really should give this 5 stars. In a way, Prelude to Foundation, which I gave 4 stars, was more engaging. It was fast paced. Exciting. This was exciting but not in as much of an action packed way, which I'm perfectly happy with. This book had some impressively emotional moments in it as well!

If you want to read foundation, read it all in publication order. I must stress that. For a first reading at least. If you wish to read chronologically, do so after having already read it in original publication order. You can skip the empire novels and read those later (read them, but maybe wait till you finish everything else first).

Don't listen to the people saying this book isn't good. I've read a lot of science fiction, and not a single one of asimovs books I've read displeased me in the slightest.

Steven Peterson says

In terms of Asimov's writing, this is the last work exploring the Foundation; the copyright date is actually after his death. As some have noted, there is something of a contradiction here. By the time the Foundation series ends (with "Foundation and Earth"), the Foundation is kaput in terms of the future, and Galaxia is to take its place. So, to make his last novel a Hari Seldon novel is a bit strange. Still and all, though, this is a fascinating novel.

There are a couple other books that link the Robot series with the Foundation series. In some senses, this represents the apogee of that linkage, as we see in the first part of the novel, "Eto Semerzel." This character is a top advisor to King Cleon I, one of the last competent royals of the already declining Empire. And, oh boy, what a link is revealed in this segment to the Robot series.

There are three other main episodes, one focusing on Cleon himself; one is entitled "Dors Venabili"; the final part is "Wanda Seldon." Then, a very brief segment representing Hari Seldon's last moments. The varying parts of this novel are not seamlessly welded together. However, by the end of his career, Asimov was capable of creating characters (compare with the essentially lifeless, cardboard figures of the original

Foundation trilogy). As a result, this work is fascinating in that it is also an index of Asimov's growth as a writer. He went from an academic teaching Chemistry (if memory serves) to a pretty skilled author.

Anyhow, the work is not tightly pulled together, but it is fascinating in its character development, its place in the Foundation series, its linking of the Robot series to the Foundation series. Surely not the best of the Foundation series, but one of the most intriguing.

Aldo Meza says

Noe gustó, espero que el siguiente ofrezca algo mejor.

Buck says

When I was young, Isaac Asimov was my favorite author. I read a lot of his books, science fiction and science fact, novels and short stories. I had decided that his short stories were better than his novels, that his novels were written like long short stories. I have forgotten most of what I had read of his books and in recent years I've been rereading.

Forward the Foundation was written after my youthful fanship. It does sort of confirm my early opinion. Asimov is not great at dialog. It is stiff, sometimes stodgy, and weak on inflection and nuance. In the audio book that I just heard, I think this was made to seem even more so by the narrator, Larry McKeever. R Daneel Olivaw made an appearance in Forward the Foundation, as he does in several of Asimov's late works. I think Asimov's dialog style suits Daneel, being a robot.

Hari Seldon, the developer of psycho-history, the basis of the Foundation series, is pretty much the same character as Elijah Baley, in the Robot series, and Golan Trevize in the Foundation sequels, and probably most of Asimov's leading characters in other novels.

So, having denigrated the object of my early SF literary admiration, let me say that I haven't read anything of Asimov's that isn't pretty good. (Which I can't say of his contemporaries I also admire, Philip K Dick and Robert A Heinlein, both of whom have written a couple of dogs.) Forward the Foundation is good old fashioned Sci-Fi and well worth the read, especially in the context of the Foundation Trilogy.

Raúl Omar says

Cuando el contenido vence a la forma: Hacia la Fundación

A menudo me preguntan por qué estudié Filosofía. A menudo bromeo: que porque mientras ingenieros y abogados se dedican a las cosas útiles, alguien debía ocuparse de las importantes, que porque era la única facultad que daba tantas becas, que porque quería bajar de peso... Para ser sincero, pocas veces termino respondiendo esta pregunta de manera seria. Y cuando lo hago, creen que bromeo: estudié Filosofía porque soy fanático de la Ciencia Ficción.

Sí. La literatura de Ciencia Ficción que leí los últimos años antes de entrar a la universidad me llevó a plantearme preguntas y considerar temas filosóficos que anteriormente me tenían sin cuidado. Isaac Asimov

es en gran parte responsable de mi gusto por la Filosofía. Si bien fueron sus cuentos los que me llevaron a plantearme más preguntas y toda su obra está profundamente cargada de planteamientos filosóficos, creo que en la saga de Fundación el tono filosófico es patente y tuvieron un impacto significativo en mi vida.

En su novela Hacia la Fundación, Asimov nos plantea una problemática interesante: ¿Qué pasaría si fuera posible predecir los acontecimientos futuros?, ¿qué hacer cuando predices que la civilización (que se ha extendido por toda la galaxia) está destinada a colapsar? Estas preguntas que aparecieron previamente en Preludio a la Fundación, siguen presentes pero también las consecuencias son más graves: el psichistoriador Hari Seldon se enfrenta a nuevos enemigos y lucha por llevar a cabo su legado más importante: Fundación.

Hacia la Fundación es una novela conformada por una serie de relatos largos en los que se narra la vida Hari, Dors, Raych, Demerzel, años después de los acontecimientos en la novela anterior. Aunque en el formato a manera de relatos se parece más a Fundación, el estilo y narrativa recuerdan mucho a Preludio. Asimov hace mucho énfasis en los sentimientos de sus personajes, en la manera en que cada uno se percibe a sí mismo y en sus reflexiones acerca de cuál es el papel que desempeñan.

En este libro Asimov plantea preguntas sobre la democracia, la estabilidad política, la importancia del acceso al conocimiento y la cultura: cuestiones que para Asimov resultaban de suma importancia en su época y contexto y que creo que, con el auge de Internet y un mayor acceso a medios digitales de información, siguen siendo vigentes.

Si bien el estilo me pareció un tanto repetitivo (resulta cansado que cada vez que aparece Dors se mencione su agilidad y fuerza; siempre que aparece Hari, lo viejo que se siente, etc.) el valor de las novelas de Isaac Asimov radica no en su prosa ni su narrativa sino en su trasfondo filosófico.

Me parece que si su obra de ciencia ficción es tan reconocida, no es por el manejo de las palabras, sino por el manejo de los conceptos. La ciencia ficción es el lugar perfecto para 'experimentar' y plantearse escenarios que aunque nos puedan parecer lejanos o ridículos nos sirven para cuestionar y preguntarnos si a gran escala es sostenible el estilo de vida que llevamos.

Asimov es el claro ejemplo de que el fondo puede vencer fácilmente a la forma: Su estilo jamás será tan auténtico como el de Philip K. Dick, ni su humor tan ágil y cómico como el de Douglas Adams, ni su prosa tan bella como la de Bradbury. Pero aún así es memorable. No importa la manera tan llana en la que relate los acontecimientos, el fondo filosófico le da solidez a su obra. El argumento está bien planteado y sobre él se desenvuelven de manera ordenada y clara los problemas y su eventual resolución. No, no digo que sea mejor que K. Dick, Adams o Bradbury, ni que ellos carezcan de trasfondo filosófico. Mi punto es que Asimov, permanecerá siempre como uno de los grandes de la ciencia ficción, a pesar de tener una prosa y estilo que en terminos literarios y estéticos palidece si se compara la de otros autores.

Para quienes leímos Fundación y en especial, Segunda Fundación resulta interesantísimo conocer no solamente qué pasó antes de las Fundaciones sino qué es lo que pensaba Hari Seldon y cómo se fueron materializando poco a poco y a pesar de tantos enemigos, las ideas del psichistoriador. A pesar de haber sido la última novela del buen Patillas, en la cronología de la saga de Fundación, encaja perfectamente, como un vínculo que une al Seldon recién llegado a Trántor con el anciano Seldon de Fundación.

El hecho de que Hacia la Fundación se inserte de manera tan natural dentro de la saga de Fundación, hace que no sea un libro que recomiende a quienes no están familiarizados con la obra de Asimov: pertenece a un contexto muy particular y, hay que reconocerlo, no es la mejor de sus novelas. Sin embargo, para quienes ya han leído algo de Asimov, creo que puede ser un excelente punto de partida si quieren introducirse en la Saga de Fundación.

Puedes leer esto y más, en mi blog :D

Sesana says

Varies from not bad to pretty good. It almost feels more like a trio of connected novellas than one cohesive novel, which is not necessarily a bad thing. But for the most part, the sequences of events seem a little too convenient. That said, the characters are pretty decent, and the female characters are significantly more capable and well-rounded than I'm used to seeing from these Great Old SF Masters, and indeed from some of Asimov's own older works. Maybe I would have appreciated it more if I'd read the Foundation books in publication order instead of internal chronological order, but that's not how I approached it.

Simona Bartolotta says

"Credo che a un occhio non allenato questo turbine multicolore sembrerebbe soltanto un guazzabuglio di numeri, figure e forme, ma per me -e Yugo, e Wanda, e Gaal- questa è la Psicostoria sbocciata alla vita."

Trovo che Asimov sia un autore fondamentale per un numero di ragioni talmente grande che, fantascientificamente parlando, neppure i trentamila anni di storia umana necessari per arrivare alle Fondazioni sarebbero sufficienti a esporle tutte e sviscerarle debitamente. Come è superfluo far notare, è uno scrittore di fantascienza: nei suoi libri ci sono gravitassì (suppongo che la traduzione sia alquanto datata), ascensori a repulsione gravitazionale, ipernavi, robot umanoidi; nei suoi libri, il particolare scientifico è curato al minimo dettaglio. Ma ciò che mi lascia sempre sorpresa e ciò che costituisce il motivo forse principale per cui io ritengo che la mia vita senza le storie di Asimov sarebbe più vuota è che, nei suoi libri, ad essere curata al minimo dettaglio è anche la componente umana.

Non mi riferisco propriamente ai comportamenti, alle emozioni o ai sentimenti dei singoli, o al modo in cui parlano o gestiscono la loro vita privata -non mi riferisco, in poche parole, al quotidiano. Sarebbe inutile negare che molti personaggi asimoviani mancano di spessore, altri a volte si lanciano in spiegoni che stanno a sentire soltanto loro, quasi tutti spesso tendono a iper-reagire. Non si tratta di figure molto realistiche, ma paradossalmente questo le rende anche più vere. Asimov fa con i suoi umani quel che fa con i suoi robot: ne accentua l'emotività per mostrare la natura dell'animo umano, ne esalta l'ingegno per ridurre la tridimensionalità della mente alle sei facce di un cubo appiattite su un tavolo con il solo scopo di riassembelarle in qualcosa di diverso, per quanto l'impresa sembri impossibile. Entrambe queste operazioni, accidentalmente o volutamente, lo portano sempre a produrre delle storie eccellenti.

Gli episodi di *Fondazione anno zero* (benché l'ordine cronologico sia molto importante, le quattro parti in cui il romanzo è diviso possono considerarsi autoconclusive in sé) sono tra le storie più intelligenti che Asimov abbia mai scritto, specialmente il primo e il secondo, che vedono il geniale matematico Hari Seldon alle prese con i problemi che si incontrano nella gestione di un impero di venticinque milioni di mondi -normale amministrazione, insomma. Nel corso di queste avventure Seldon dà prova di un'astuzia e una scaltrezza di cui, basandomi sui miei ricordi di *Preludio alla Fondazione*, non l'avrei considerato capace. Lo stupore non ha fatto altro che aumentare il piacere e il divertimento che ho provato nel seguire la serie di stratagemmi, trucchi e manipolazioni di cui Seldon si rende, gioco forza, degnissimo artefice.

Nella terza e nella quarta parte, invece, si fa chiaramente più consistente il fatto emotivo, e neanche qui Asimov si spreca. Non fosse stato per l'indiscutibile impenetrabilità del mio cuoricino -questa frase ha tanti buchi quanti un colabrodo- avrei pianto un paio di volte, e una di queste sarebbe stata per un robot. Esatto,

quest'uomo è capace di far piangere la gente per il destino di una macchina. Spero che il mondo si renda conto di cosa questo significhi.

E a questo proposito, avrei voluto più Demerzel. Quanto mi mancano i vecchi tempi in cui Daneel e Bailey se ne andavano in giro a braccetto a risolvere omicidi su pianeti random, quando ancora c'erano gli Spaziali che vivevano trecento anni e i mondi erano tutt'al più cinquanta.

Ebbene sì. Asimov mi fa persino diventare nostalgica.

Peter says

"Forward the Foundation", Asimov's last novel (written just before his death, published just after), suffers from all the problems of "Prelude to Foundation" only magnified tenfold. Once again, Hari Seldon is transmogrified into an action hero to save the crisis of the day in a prequel to the older and vastly superior Foundation novels. Unlike Prelude, however, there's not enough going on outside the short-term arc to make this one worthwhile. It's just plain silly. Part of what makes the Foundation stories so great is their ability to both offer a good story and present the idea that the individual events pale in significance to the overarching history that Seldon has planned. "Forward the Foundation" accomplishes neither.

Ajeje Brazov says

Settimo ed ultimo capitolo della saga della Fondazione: capitolo, senza dubbio, inferiore ai precedenti, però comunque ha il suo perchè. Primo perchè chiude il cerchio, tutto viene spiegato, tutti i personaggi vengono caratterizzati per una chiara comprensione della storia. Secondo perchè appena si leggono i trafiletti tratti dall'"Enciclopedia Galattica" come si fa a non proseguire con la lettura. Terzo perchè lo stile di Asimov è ineguagliabile, ha una scrittura talmente delicata, accogliente e poetica che non si può non essere colpiti.
