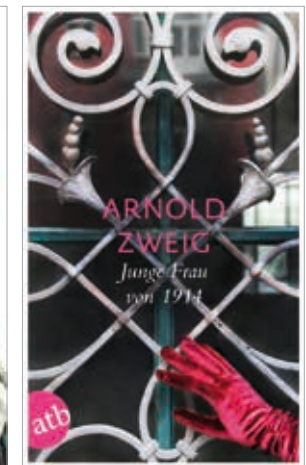


# Foreign Rights Guide

## Modern Classics

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 aufbau

 aufbau taschenbuch

 rütten & loening

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# 70 Years of Aufbau

## A Book for Every Day – Aufbau in a City of Ruins

The war had hardly come to an end when a troop of employees established a company called Aufbau Verlag GmbH, Berlin that was to become the largest literary publishing house in the GDR. On August 16, 1945, it was founded under the leadership of Johannes R. Becher. By the end of the year, it had published a quarter of a million copies of twelve titles.

## National Publisher of Literature

### A Literary Institution

The three most important pillars of Aufbau Verlag's program were present from the very beginning, and they still characterise the publisher to this day: Creating a new audience for the silenced voices of those writing in exile during World War II, as well as the resistance and »inner emigration«, publishing the works of Anna Seghers, Hans Fallada, Johannes R. Becher, Heinrich Mann, Egon Erwin Kisch, Lion Feuchtwanger and others.

Discovering new high-quality contemporary voices, such as Erwin Strittmatter, Christa Wolf, Christoph Hein, Brigitte Reimann and Helga Schütz.

Making the most important pieces of classic and contemporary world literature accessible to the German reader.

As a publisher located in the Soviet Sector, it translated a large amount of Russian literature such as Gogol, Turgenev and Gorki. As a counterweight, a broad spectrum of literature from western Europe and the Americas was also presented, e.g. Hemingway, Sartre, Robert Merle and Proust.

## Publishing on Shifting Ground

Like the rest of GDR society, Aufbau Verlag was thrown into a crisis by the 1976 expatriation of Wolf Biermann. From the first letters of protest, signed by five Aufbau authors (among others) the publishing house found itself in the middle of a conflict. In the years that followed, Aufbau's editors had to cope with ostracised authors, censorship, suspicion, and arduous struggles to receive permission from the authorities to print its books. When the GDR collapsed, Aufbau had published 126 million copies of 4,500 titles, indisputably bringing a significant quantity of East German identity and European culture into reunified Germany.

## Arrival in the Market Economy and Change on the Fly

In September of 1991, as publicly owned East German businesses were being privatised in the wake of reunification, the Frankfurt real-estate developer Bernd F. Lunkewitz bought Aufbau Verlag and Rütten & Loening. Aufbau Taschenbuchverlag was founded and the program was restructured: Aufbau remained the flagship trade publisher of quality classic and contemporary literature, while Rütten & Loening became a trade publisher of upmarket commercial fiction. Since then, Aufbau's great successes have included Victor Klemperer's diaries, as well as the works of Brigitte Reimann, Werner Bräunig and Hans Fallada.

After multiple legal disputes about its ownership and legal situation, Lunkewitz withdrew financial support 2008. Real-estate developer Matthias Koch took over, building a new headquarters for it in 2011, Aufbau Haus on Moritzplatz, which has developed into a creative hub in Berlin. In order to give new literature its own platform, in 2012 Blumenbar was added to the Aufbau family as a label for fresh literary voices and pop culture topics.

## A new look at worldwide success

Translated into 30 languages, readers from Sweden to Japan have feared for the life of the three-year-old child smuggled into Buchenwald in a suitcase. Millions saw the film adaptation, and the novel itself has a unique and troubling publication history that is still compelling today. Now we have the opportunity not just to reread the book, but to read it in a new, expanded edition.

### A child sways ideologues

»If we do someday move beyond this, then we will make sure that no wicked system of political criminals can demand from humanity hecatombs of the dead«, Buchenwald prisoner Bruno Apitz promised himself. In the mid-1950s, Apitz first wrote a screenplay outline, then the beginning of a novel about a Jewish child who had been saved in Buchenwald, based on a story he had heard while he was imprisoned there. But no one was interested in a film or a novel set in a concentration camp. And no one trusted the unknown author to successfully negotiate the difficult and provocative topic. Because Apitz described the dilemma of the communists in the concentration camp: if they hid the child, they would undermine their illegal resistance work. Yet many insisted on following their hearts despite all party discipline...

### An author with moral conflicts

It was precisely this moral conflict that moved readers, and when the novel was finally published in 1958, its unusual success story began. The novel about saving the Buchenwald child was a fictional rendering inspired by a real event. But in the GDR, it was mainly read as a factual report, and it became a symbol of the antifascist resistance. Earlier versions of the manuscript show that Bruno Apitz originally envisioned the collaboration of the communists as discordant, but he allowed himself to be swayed to water down the conflicts. Based on the preserved manuscript, the new edition takes the author's original intentions into account. Related texts by Apitz are provided, along with an afterword on the publication history and previously unknown details of Apitz's imprisonment in the camp.



© privat



**Bruno Apitz** was born in 1900 in Leipzig and was imprisoned in 1917 for antiwar propaganda. He was trained as a bookseller, worked as an actor, and became a member of the Communist Party of Germany. Beginning in 1933, he was imprisoned multiple times, then spent eight years in Buchenwald until its liberation in 1945. After that, he worked as an editor, the administrative director of a theater, and as a dramaturge at DEFA, the publicly-owned East German film company. After 1955, he earned his living as a freelance writer in Berlin. He died in 1979. *Naked Among Wolves* was both his first novel and a world-wide success, filmed in 1963 by Frank Beyer with Erwin Geschonneck and Armin Mueller-Stahl.

**Susanne Hantke** is a historian. She wrote her dissertation on *Naked Among Wolves*.

»Simple humanity triumphs in *Naked Among Wolves*. [...] A song of praise to goodness and compassion.« MARCEL REICH-RANICKI

»This book encompasses so much that the shock of the plot is absorbed through the tempo, momentum and intensity of the storytelling.« BBC

»Protecting and saving this small Polish Jew child from the claws of the SS exemplifies the human greatness of the men.« ANTIFA



**Bruno Apitz**  
**Nackt unter Wölfen**  
**Naked Among Wolves**

Edited and with an Afterword  
by Susanne Hantke  
Novel, 512 pp.  
Clothbound  
Aufbau  
2012, March

**RIGHTS SOLD:**

Czech Republic (Euromedia)  
France (Denoël)  
Israel (Penn/Yediot/Pre-empt)  
Italy (Longanesi/Pre-empt)  
Netherlands (Cossee)

*The moving story of a three-year-old boy  
captivates the world*

## »Take up your pen, pal!«

**Werner Bräunig**, born in Chemnitz in 1934, was regarded as the great hope of GDR literature – until an extract from *Rummelplatz* was read at the eleventh plenum of the censoring central committee of the SED and met with a ferocious opposition that sealed its fate. Therefore, his major novel, which contained too much reality according to the repressive cultural politics, was banned by the East German censorship in 1965 and should only be published in full-length and to great acclaim in 2007.

Werner Bräunig had started writing in the mid-1950s after a difficult childhood, years of black market business and various short-term jobs including a stint at the Wismut-AG uranium mine. Regarded as a »worker-writer«, he was encouraged to play an active role in the Bitterfeld Conference in 1964, aimed at bringing artists and writers to the factories and workplaces. It was him who came up with the slogan »Take up your pen, pal, Socialist national literature needs you!« Bräunig studied at the Johannes R. Becher Institute of Literature (now the Leipzig Institute for German Literature).

He died in Halle in 1976 from alcohol related illness at the young age of forty-two, but left behind one of the most important works of post-war German literature.



© Billhardt/Camera Work

*»I read this realistically saturated prose with great emotion and growing astonishment.«*

CHRISTA WOLF

*»Rummelplatz is a grand German post-war novel. Had Bräunig continued to write he would without doubt have taken his place beside Günter Grass, Martin Walser and Heinrich Böll.«*

SÜDDEUTSCHE ZEITUNG

»A book that positively vibrates with sheer life.« LITERATUREN

Four years after the end of the war, the country is in ruins, but even worse is the social fragmentation and desolate conditions in which the people live. At Wismut AG, an enormous uranium mining operation, those who have returned home from war meet with soldiers of fortune, rebels and idealists, German miners and the Soviet mine management. This society within a society mirrors the situation in the newly founded Republic, with its dogged will to rebuild as well as its emerging failures. And yet there still remain a multitude of connections to the other side of the Iron Curtain, where life seems to be easier and more attractive thanks to care packages and the Marshall Plan, and where the recovery is being achieved in larger dimensions.

*Fairground* is a novel of epic proportions, in which the author mines language itself; pieces of ore glitter in each sentence, and philosophical passages emerge like flashing red cobalt. The publication of this great German post-war novel created a literary sensation. No other novel from the founding years of the GDR presents such an unidealised, stirring portrait of Germany with so much literary polish. Thirty years after his death, this first-rate author has been rediscovered, revealing him to be one of those who died too young, leaving behind an extraordinary body of work.

»Bräunig's ›Fairground‹ is a literary-historical event and one helluva novel.« DER SPIEGEL

»I am enthusiastic about this book. It is one of the most unique German novels.«

CHRISTOPH HEIN



Rummelplatz

Fairground

Novel. 768 pp.

First published in 2007

RIGHTS SOLD:

English/English World (Seagull Books)

Israel/Hebrew World (Keren)

Netherlands/Dutch World (Lebowski)

Selected for New Books in German (Forgotten Gems)

SELECTED PREVIOUS PUBLICATION:



Gewöhnliche Leute

Common People

Stories. 275 pp.

First published in 2008

Selected for New Books in German

Ordinary folk in extraordinary times. A varied, intelligent, atmospheric and highly readable panorama of life in the first two decades of the GDR.

## »Real love and real humanity«

HERMANN HESSE

**Hans Fallada** (1893–1947) achieved world renown for his sociocritical documentary novels dealing with post-World War I Germany. His contemporaries saw him as a leader of the »Neue Sachlichkeit«, the new German literary movement toward realism and objectivity.

Fallada's great success came with *Little Man, What Now?* a brilliant depiction of the petit-bourgeoisie in the Great Depression. When the book was published in 1932 it ran through 45 printings in its first year of publication. One year later the book had become a runaway bestseller. *Little Man, What Now?* was translated into over twenty languages. It was filmed twice within two years of its appearance, once in Germany and once in the USA by Universal Pictures.

Unlike most prominent German authors, who went into exile with the rise of Hitler, Hans Fallada remained in Germany. He did not openly criticize the Nazi government but rather retreated into »internal exile«. His withdrawal not only earned him harsh criticism, but also virtually killed his fame as a novelist in the outside world. Although he fell silent during the war, he never sympathized with the Nazis, as the novels *The Drinker*, written in a mental hospital in 1944, and *Every Man Dies Alone* reveal.

Tragically, nervous breakdowns and drug addiction consistently disrupted Fallada's life, and his last years were spent in and out of sanatoriums. While preparing the publication of *Every Man Dies Alone* in 1947, Fallada died of heart failure. His audience is wide and substantial and the success of recent translations in France, the US, Great Britain, Greece, Italy, and Spain has restored Fallada to his status as an international literary genius.



© Aufbau-Verlag, Archiv

»To read »Every Man Dies Alone«, Fallada's testament to the darkest years of the 20th century, is to be accompanied by a wise, somber ghost who grips your shoulder and whispers in your ear: »This is how it was. This is what happened.««

THE NEW YORK TIMES BOOK REVIEW

» »Wolf among Wolves« is an outstanding novel [about] an especially grim period in German history, the Weimar Republic...Much more entertaining than the tomes produced by the usual German suspects, Mann, Hesse, Grass, Böll.« THE TELEGRAPH

»A ›real gem‹.«

THE NATION

For the first time this international bestseller, which made Hans Fallada into an internationally acclaimed author overnight in 1932, is being published in its original version. It shows that Fallada had a clearer and more differential view as the so far known book reflected up to now. Fallada's masterpiece *Kleiner Mann – was nun?* was published in uncertain times. It was abridged and altered just before printing in 1932: text passages in which the author wrote politically differentiated were abraded or partially turned into the opposite. In the original version Hans Fallada has a much more politically nuanced view of Germany during the economic crisis. Finally, the novel will be published just as Fallada intended it to be.

Salesman Johannes Pinneberg marries his fiancée, Lämmchen, just as Germany is threatened by the worldwide economic crisis of the 1930s. Instead of living happily ever after, the young couple has to struggle to survive, always on the brink of disaster. But nothing in the world can destroy their mutual devotion and their love for their son, little Murkel. It is Lämmchen's kindness and courage that gives Pinneberg the strength to carry on when he is made redundant and threatens to give way to despair.

»Painfully true to life... I have read nothing as engaging as ›Little Man, What Now?‹ for a long time.« THOMAS MANN

»Fallada wrote a major social novel of the Weimar Republic, a book, that is province and metropolis novel. A bestseller.« DIE ZEIT

»One of the best ›biographies‹ of Germany of the economic crisis, the masses of unemployed, the glitter and brummagem of the ›Roaring Twenties‹, the world of department store employees and the street fights between communists and National Socialist.« DER TAGESSPIEGEL



**Kleiner Mann, was nun?**  
**Little Man, what now?**  
 Novel. 372 pp.  
 First published in 1932

International film rights sold

**RIGHTS SOLD:**

- |   |                                    |
|---|------------------------------------|
| Azerbaijan (Alatoran Literature Magazine) | Turkey (Everest)                   |
| France (Denoël/Gallimard Folio)           | USA/English World (Melville House) |
| Israel/Hebrew World (Penn)                |                                    |
| Italy (Sellerio)                          |                                    |
| Netherlands (Cossee)                      |                                    |
| Norway (Dinamo)                           |                                    |
| Portugal (Dom Quixote)                    |                                    |
| Serbia (Laguna)                           |                                    |
| Spain/Catalan (Ediciones de 1984)         |                                    |
| Spain/Spanish World (Maeva)               |                                    |
| Sweden (Lind & Co.)                       |                                    |



## »The greatest book ever written about German resistance to the Nazis«

PRIMO LEVI

Anna and Otto Quangel are an elderly couple living under Nazi rule in Germany. When their son is killed fighting to occupy France, they are shocked out of their complacency and begin sending postcards and pamphlets all over Berlin with the inscription »The Führer has murdered my son«. This earns them the ire of the Gestapo and a death sentence. With the help of friends, this brave couple manages to meet their deaths with a rare dignity. Fallada demonstrates the powerlessness of the individual in the face of state authority but also stresses the importance of individual courage to stand by one's beliefs and values. Written one year after the end of the war, *Every Man Dies Alone* provides a moving account of the lonely and hopeless crusade of political resistance under Hitler.

Now for the first time, *Every Man Dies Alone* is published in its original unabridged form. Following the book's worldwide success, an original manuscript containing a censored chapter has been discovered. Aufbau Verlag is publishing a new authoritative edition, with translations in many countries already underway.

»A signal literary event of 2009 has occurred... In a publishing hat trick, Melville House allows English-language readers to sample Fallada's vertiginous variety... [and] the keen vision of a troubled man in troubled times, with more breadth, detail and understanding... than most other chroniclers of the era have delivered.«

NEW YORK TIMES BOOK REVIEW

» »Every Man Dies Alone« [is] one of the most immediate and authentic fictional accounts of life during the long nightmare of Nazi rule.« THE NEW YORK OBSERVER



**Jeder stirbt für sich allein**  
**Every Man Dies Alone**  
**Alone in Berlin**

Novel. 627 pp.

First published in 1947

International film rights sold

### RIGHTS SOLD:

Brazil (Estação Liberdade)	Romania (Polirom)
Czech Republic (Euromedia)	Russia (Sindbad)
Denmark (People's Press)	Serbia (Laguna)
Finland (Gummerus)	Slovenia (Mladinska Knjiga)
France (Denoël/Gallimard Folio)	Spain/Catalan World (Ediciones de 1984/Club Editor)
Greece (Polis)	Spain/Spanish World (Maeva)
Hungary (Ulpius Ház)	Sweden (Lind & Co.)
Israel/Hebrew World (Penn)	Turkey (Everest)
Italy (Sellerio)	USA/English World (Melville House)
Netherlands (Cossee)	UK sublicense (Penguin Classics)
Norway (Dinamo)	
Poland (Sonia Draga)	

»A strikingly honest book, a piece of human history.«

FRANKFURTER NEUE PRESSE

Dr. Doll, a loner and ›moderate pessimist‹, lives in constant fear. The war is over, yet by night the writer is still haunted by nightmarish images of the bombsite in which he is trapped - he, and the rest of Germany. More than anything he wishes to vanquish the demon of collective guilt, but he is unable to right any wrongs, especially in his position as mayor of a small town in Northeast Germany that has been occupied by the Red Army. Dr. Doll flees this place for Berlin, where he finds escape in a morphine addiction: each dose is a 'small death'. He tries to make his way in the chaos of a city torn apart by war, accompanied by his young wife who shares his addiction. Fighting to save two lives, he tentatively begins to believe in a better future.

This unique novel that is nevertheless typical of Fallada is a *roman à clef* that perfectly captures the turbulent, troubled atmosphere of post-war Germany. No-one has written so powerfully about the transition from war to peace in 1945-6 in Berlin as the author of *Alone in Berlin*. Aufbau Verlag is now re-publishing this little-known, yet highly important work.

A roman à clef and an analysis of the times that sheds light on the troubled life of the author.



**Der Alpdruck**  
**The Nightmare**

Novel. 272 pp.

First published in 1947

**RIGHTS SOLD:**

Denmark (People's Press)

English World (Scribe)

Netherlands (Cossee)

Poland (Sonia Draga)

Spain/Catalan World (Ediciones de 1984)

Spain/Spanish World (Maeva)

**PRAISE IN THE PRESS (1947):**

»In this splendid novel, Fallada portrays the despondency and apathy of the German people in this strange period. The last months of the war are described with masterly skill, as well as the subsequent capitulation, the arrival of the Russian troops, the way in which the middle class, the ›bourgeoisie‹ must adapt to this new environment, and the moral decline of the population.« ZWIEBELFISCH

»A densely-packed chronicle that is of both literary and historical value... That this is furthermore a gripping and brilliantly written work goes without saying.« BERLINER ZEITUNG

»›The Nightmare‹ is the symbol for everything that happened after the end of the war.«

DER TAGESSPIEGEL



**Der Bettler, der Glück bringt**  
**The Beggar That Brings Happiness**  
 Short stories. 330 pp.  
 Selection first published 2013

**RIGHTS SOLD:**  
 English/UK (Penguin)  
 France (Denoël)



**Ein Mann will nach oben**  
**Die Frauen und der Träumer**  
**A Man Tries to Make It**  
**Women and the Dreamer**  
 Novel, ca. 756 pp.  
 First published 1953

**RIGHTS SOLD:**  
 Bosnia and Herzegovina (Buybook)  
 Catalan (Edicions de 1984)  
 Poland (Sonia Draga)  
 Spain/Spanish World (Maeva)

## The best stories from the chronicler of the »little man«

An as yet undiscovered treasure in the Fallada canon is this collection of short stories. Written in the twenties as a way of making ends meet whilst he worked on his novels, these stories reveal another side to this acclaimed chronicler of the »little man«. Funny, bitter, brutally honest yet at times hopelessly romantic, these stories showcase Fallada in his element as an accurate and sensitive observer of his age. Whether portraying Berlin bureaucracy or political pettiness in provincial North Germany, Fallada displays a remarkable talent for capturing the language and atmosphere of a given milieu.

»In this form we discover the exact observer of his time, who could perfectly capture and describe his surroundings« BIRGIT VANDERBEKE

## A Berlin version of the American Dream

Determined to make something of himself, the young orphan Karl Siebrecht arrives in Berlin, hoping to conquer the city. He ends up transporting forbidden goods and shady characters around the city and thus becomes an observer of the darkest corners of Berlin society. Through the First World War, the depression of the post-war years, mass inflation and the Weimar Republik, Karl Siebrecht never gives up his dream of one day owning his own business. Encounters with various women help the ambitious fellow on his way in this story of a young arriviste who learns the price of wealth the hard way.

»Karl Siebrecht is one of Fallada's greatest inventions.« DIE ZEIT



**In meinem fremden Land Gefängnistagebuch 1944**  
**In My Foreign Country. Prison Diary 1944**

400 pp. Clothbound  
 2009, April  
 With 2 facsimiles

**RIGHTS SOLD:**

Denmark (People's Press)	Italy (Sellerio)
UK/English World (Polity Press)	Netherlands (Cossee)
France (Denoël)	Poland (Czytelnik)
Israel/Hebrew World (Penn)	Spanish World (Seix Barral)
	Sweden (Lind & Co.)

English translation available



**Wer einmal aus dem Blechnapf frisst**  
**Jailbirds never learn to fly**

Novel. 556 pp.  
 First published in 1934

**Complete English translation available**

**RIGHTS SOLD:**

Israel/Hebrew World (Kinneret)  
 UK & Commonwealth/English (Penguin)  
 US/English (Arcade)

## Hans Fallada – worldwide success for a twentieth century German classic

In the autumn of 1944, Hans Fallada recapitulated his life under the Nazi dictatorship – the time of »inner emigration« – from his prison cell, writing himself free from the nightmarish pressure of the Nazi era. His candid memoirs, a political reckoning in their own right. He writes of spying and denunciation, of the threat to his life, his literary work, and of the fates of many. Constantly under observation, he devised a kind of secret code to save precious paper and avoid censorship and punishment. In the end he managed to smuggle the manuscript out of prison.

*»For the first time ever Fallada's hidden chronicles of the years from 1933 to 1944 see the light of day. This biography of the lone wolf Fallada at the same time reports of a collective fate.«*

FRANKFURTER ALLGEMEINE SONNTAGSZEITUNG

## Fallada's famous tragicomic story about a truly unlucky fellow

The tragic life of ex-convict Kufalt is one of the brilliant sociocritical novels for which Hans Fallada came to be famous all over the globe. After five years in prison, Kufalt bears the stigma of the social outcast and fails to find his way back into his middle-class world. Hounded by his prejudiced environment, he is doomed to failure. Deserted by his fiancée and shunned by crooks and respectable citizens alike, he has nowhere to go. When he is again sentenced to prison, he feels nothing but relief. Finally, he belongs somewhere – he is back home.

**Der Trinker**  
**The Drinker**  
Novel. 287 pp.  
First published in 1953

**RECENT RIGHTS SALES:**  
Azerbaijan (Alatoran), Brazil (Estacao Literdade), Bulgaria (Lettera), Czech Republic (Euromedia), France (Denoël/Gallimard Folio), Greece (Kichli Publishing), Israel (Penn), Sweden (Lind & Co.), Netherlands (Cossee), Poland (Czytelnik), Spain/Spanish World (Seix Barral), Turkey (Everest), USA/English World (Melville House)

The posthumously published *The Drinker* is an autobiographical novel of addiction, failure, and mental breakdown set in Germany toward the end of the Second World War. It provides a startlingly honest portrait of a man losing control, mercilessly charting its main character's headlong rush via alcohol into domestic violence, paranoia, and eventual self-destruction. In this novel, Fallada abandoned the objective third-person narrative of his earlier novels in favor of a ruthlessly subjective first-person account.

**Wolf Unter Wölfen**  
**Wolf among Wolves**  
Novel. 1247 pp.  
First published in 1937

**RECENT RIGHTS SALES:**  
Spain/Catalan World (Ediciones de 1984)  
Sweden (Lind & Co.)  
Turkey (Everest)  
USA/English World (Melville House)

It's another one of those oppressively hot mornings in the summer of 1923. A young couple wakes up in a back-street apartment building in Berlin. Only twenty-four hours later, Petra Ledig finds herself under arrest in the prison of Alexanderplatz. Meanwhile, her boyfriend Wolfgang Pagel, who makes his living gambling, is on an eastbound train heading for Neulohe Manor, accompanied by two former wartime comrades. Fallada depicts lives affected by the inflationary era and resurrects the spirit of the »roaring twenties«, when the whole world seemed to be going wild.

**Der eiserne Gustav**  
**Iron Gustav**  
Novel. 700 pp.  
First published in 1938

**RECENT RIGHTS SALES:**  
Israel/Hebrew World (Penn)  
UK & Commonwealth/English (Penguin)

Berlin, between 1914 and 1924: Gustav Hackendahl, called Iron Gustav, is a hackney carriage driver, stern with himself and with others. In the turbulent war and post-war years, his family breaks apart and his business can no longer hold its own in competition with automobiles. Thus he defiantly puts a dream into action: he heads out on one last journey, in the carriage from Berlin to Paris.

**Bauern, Bonzen und Bomben**  
**Farmers, Functionaries,**  
**and Fireworks**  
Novel. 656 pp.  
First published in 1931

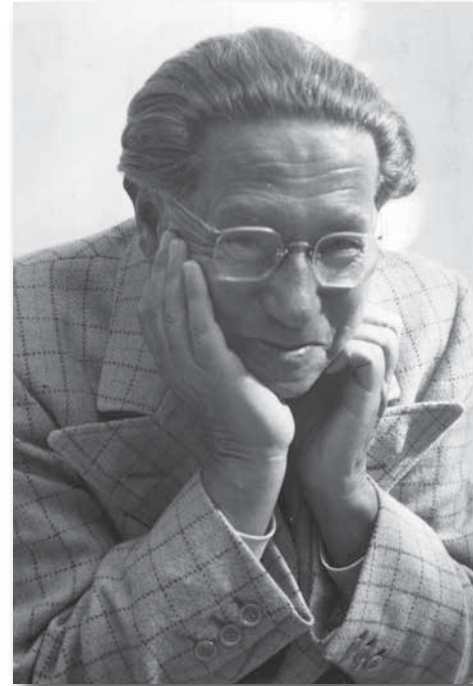
**RECENT RIGHTS SALES:**  
UK & Commonwealth/English (Penguin)  
USA/English (Arcade)

In the 1920s, Hans Fallada covered a trial in a small town in northern Germany that dealt with a tax increase imposed upon the local farmers. He turned his experiences into a suspenseful novel. None of the businessmen, police officers, journalists, or onlookers have a clean record, and they all know each other's dark secrets. Full of mutual suspicion and hostility, they do not shrink back from blackmail and betrayal – a small-town mafia of notorious fools, crooks, cowards, and hypocrites, a group of losers, depraved in their emotions and moral standards. Kurt Tucholsky referred to this satirical novel as a »political textbook on the fauna germanica, the best you can ask for.«

## Lion Feuchtwanger: chronicler, prophet, and bibliophile

**Lion Feuchtwanger** (1884–1958) was one of the few German writers to establish a large readership after he went into exile. His novels *The Jewess of Toledo* and *Goya or the Aggravating Way to Knowledge* brought him enormous success, not only in the United States but all over the world.

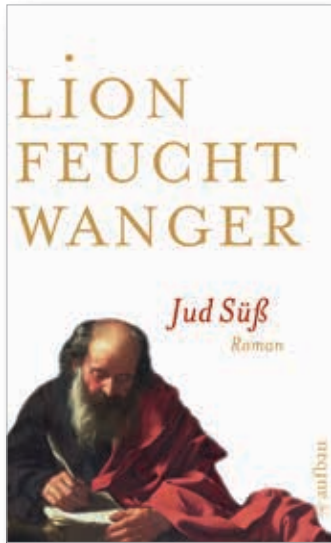
Lion Feuchtwanger, born in Munich, began his literary career as a theater critic and playwright in the 1910s and 1920s. He first gained international recognition for his historical novel *Jew Süss* published in 1925. He was informed of Hitler's takeover while on a reading tour in the United States in 1933, and was advised not to return to his home country. In 1941, after years of exile in France, he had to escape again as the Nazis occupied the country. He found refuge in the United States and lived in Los Angeles from 1941 until his death in 1958. During his seventeen years in Southern California, he wrote primarily historical fiction which often mirrored the prevailing situation of his time including: *Weapons for America* (later called *Foxes in the Vineyard*), *Goya or the Aggravating Way to Knowledge*, *The Jewess of Toledo*, and *Jefta and his Daughter*. During his long career as a writer, Feuchtwanger wrote 19 plays, 19 novels, and numerous short stories and essays. Feuchtwanger's works have been, and continue to be, published in many countries, and his works have been translated into more than thirty languages.



© Feuchtwanger Memorial Library

*Thomas Mann had to commit admiringly: »The highest praise that anyone could garner was: ›It's nearly like Feuchtwanger!‹ «*

*»He is the master of the historical novel.« WILHELM VON STERNBURG*



**Jud Süß**  
**Jew Süss**  
 Novel. 476 pp.  
 First published in 1925

**RIGHTS SOLD:**  
 Czech Republic (Euromedia)  
 France/French World (Belfond)  
 Hungary (Ulpius Ház)  
 Italy (Corbaccio)  
 Netherlands (Wereldbibliotheek)  
 Russia (AST)

## A tale of power, love, and decline

The inspired Jewish financier Josef Süss Oppenheimer helps the Duke of Württemberg to establish a state that delivers them both into immense wealth and power. The Duke, however, discovers Naemi, Süss's beautiful and intelligent daughter, who lives in seclusion in the countryside. During an attempted rape, he accidentally kills Naemi. Süss takes his sovereign's hand, held out for appeasement, but in secret he is determined to take revenge. In the end, however, the fate of Süss is closely connected to the Duke's downfall.



**Die Jüdin von Toledo**  
**The Jewess of Toledo**  
 Novel. 476 pp.  
 First published in 1955

**RIGHTS SOLD:**  
 Czech Republic (Euromedia)  
 Georgia (Sakartvelos Matsne)  
 Greece (Exandas)  
 Hungary (Ulpius Ház)  
 Poland (Swiat Ksiazki)  
 Russia (AST)  
 Spain/Spanish World (Edaf)

Selected for New Books in German (Forgotten Gems)

## »Love scenes of fervent passion...«

MARCEL REICH-RANICKI

*The Jewess of Toledo:* Raquel, daughter of Ibn Esra, a reputable Jew from medieval Sevilla working as a minister for King Alfonso VIII of Castilia, called »la hermosa«. Soon King Alfonso finds himself falling in love with this educated and politically sensitive young lady. For Raquel, what began as a tactical sacrifice for peace and her people develops into a passionate love. But while the Castilians recognize her as their queen, Dona Leonor, Alfonso's wife, drives the country into a war, the consequences of which are blamed on the Jews.

**Erfolg**  
**Success**  
Novel. 784 pp.  
First published in 1930

**RECENT RIGHTS SALES:**  
Netherlands (Wereldbibliotheek)  
Russia (AST)  
Spanish World (Galaxia Gutenberg)

**Die Geschwister**  
**Oppermann**  
**The Oppermanns**  
Novel. 340 pp.  
First published in 1933

**RECENT RIGHTS SALES:**  
Italy (Skira)  
Netherlands (Wereldbibliotheek)  
Romania (Hasefer)  
Russia (AST)  
Sweden (Nilsson)  
Spain/Spanish World (Edaf)

**Jefta und seine Tochter**  
**Jefta and his Daughter**  
Novel. 277 pp.  
First published in 1957

**RECENT RIGHTS SALES:**  
Netherlands (De Vuurbak)  
Russia (AST)

**Goya oder Der arge Weg**  
**der Erkenntnis**  
**Goya or The Aggravating**  
**Way to Knowledge**  
Novel. 597 pp.  
First published in 1951

**RECENT RIGHTS SALES:**  
Czech Republic (Euromedia)  
Georgia (Sakartvelos Matsne)  
Italy (Lit Edizioni)  
Japan (Quintessence)  
Poland (Swiat Ksiazki)  
Russia (AST)

Martin Krüger, the director of a museum in Munich, has a number of enemies who would like to get rid of him, and this is why he is accused of perjury. He also has friends, however, who try to help him prove his innocence. The attempts to save or to destroy Krüger's reputation are the focal points of this brilliant novel about political and cultural life during the time when the Nazis first attempted to seize power in Germany.

The Oppermanns, like many others, underestimated the unscrupulousness of the German fascists: Gustav, a journalist, only flees after the Reichstag goes up in flames. Martin is arrested by the Nazis; the youngest brother, Edgar, is driven out of the clinic where he works. They survive, but Martin's only child is tormented so badly by his Nazi teacher that he commits suicide. Gustav finally ends up in a concentration camp. With uncanny clairvoyance, Lion Feuchtwanger wrote this novel about the persecution of Jews in the Third Reich.

Jefta is a judge and a military leader whose achievements are widely praised. When the country is threatened by invaders, Jefta decides to make a pact with Jehovah, promising to sacrifice the first person he encounters on returning home from the victorious battle. This person, however, happens to be his beloved daughter.

The paintings *The Caprichos* by Francisco de Goya were delivered to the Spanish Inquisition: heretical drawings, impressions of horror, visionary pictures of accusation. Brutal, barbaric, tasteless – says the Duchess of Alba, the woman Goya is most closely connected with. The poet Quintana on the other hand, praises Goya's power to visualize the fear that paralyzes the country. But it seems to be only a matter of time before the Holy Tribunal destroys the heretic painter and his work. Finally, Goya's art prevails against clerical pettiness.



**Die Füchse im Weinberg**  
**Foxes in the Vineyard**  
Novel. 864 pp.  
First published in 1947–48

**RECENT RIGHTS SALES:**  
Czech Republic (Euromedia)  
Poland (Swiat Ksiazki)  
Romania (Allfa)  
Russia (AST)

**Der Teufel in Frankreich**  
**The Devil in France**  
Novel. 864 pp.  
First published in 1942

**RECENT RIGHTS SALES:**  
Denmark (Almansor)  
France (Belfond)

**Narrenweisheit oder**  
**Tod und Verklärung**  
**des Jean-Jacques Rousseau**  
**'Tis folly to be wise or**  
**Death and Transfiguration**  
**of Jean-Jacques Rousseau**  
Novel. 412 pp.  
First published in 1952

**RECENT RIGHTS SALES:**  
Czech Republic (Euromedia)  
Russia (AST)  
Spain/Spanish World (Edaf)

**Josephus-Trilogie:**  
**Der Jüdische Krieg**  
**Die Söhne**  
**Der Tag Wird Kommen**  
**Josephus-Trilogy:**  
**The Jewish War**  
**The Sons**  
**The Day Will Come**  
Novel.  
First published in 1931–41

**RECENT RIGHTS SALES:**  
Czech Republic (Euromedia)  
Italy (Lit Edizioni)  
Russia (AST)  
Serbia (Logos/Algoritam)

One of Feuchtwanger's most opulent historical novels. 1776: At the court of Versailles, two rivals meet who couldn't be more different, but want the same thing: the French comic poet and bon vivant Beaumarchais and Benjamin Franklin, the respectable delegate of the American Congress both want Louis XVI to support the rebels overseas. Schemes are unraveled in lavish settings, plots are hatched, and passions acted out. However, world history finally takes a step forward.

Lion Feuchtwanger's biographical report. On the orders of the French authorities, Lion Feuchtwanger was interned in a refugee camp. Nearly 3,000 other political refugees shared his fate. Their fear of the German troops, which were drawing nearer and nearer, became increasingly hard to bear. Later on, safely in American exile, Feuchtwanger recorded his experiences in France, presented in this volume along with authentic diary excerpts and letters, as well as Marta Feuchtwanger's report on the couple's flight from Nazi Germany.

The French philosopher Jean-Jacques Rousseau is dead. The medical certificate attests a stroke was the cause of death, but no one believes it. The rumors insist that Rousseau's wife's lover was the murderer. A fight begins over the legacy of the philosopher, considered a fool by his family, incapable of profiting from his writing. Friends and enemies in various camps of the French Revolution pull his work into the conflict. Feuchtwanger called the book a »*detective novel with a historical backdrop*.«

This gripping trilogy ranks among the very best of world literature. With the artistic license allowed in historical fiction, Feuchtwanger tells the story of the Jewish historian Flavius Josephus (37–100 A.D.), a man filled with the burning ambition to be Jew and Roman, Israelite and cosmopolite. But these contrasts threaten to tear him apart and destroy his family. He leaves Rome, once so enticing, and returns to his roots.

## Daring prose inspired by an author's adventurous life

With *Left Where the Heart Is* Leonhard Frank provides us with one of the greatest autobiographical chronicles of the 20<sup>th</sup> century. We can follow Michael Vierkant (Leonhard Frank's literary alter ego) through a life full of highs and lows, exile and return, where phases of collapse and failure follow displays of creative productivity.

Whether among the Munich artistic bohemians, in cosmopolitan Berlin, in Zurich seeking shelter as a persecuted pacifist, or in Hollywood, the expatriate's last stop, Leonhard Frank always strove for artistic self-expression and political engagement. He longed for love and success, but suffered defeats and rejections. The book conveys a vivid image of the author's thoughts and sensations as the fuel for his literary production. In this novel-like biography, Frank tells the story of his adventure-filled life against the backdrop of ever-changing world events. He frames his fate with a masterful mixture of pointedness and exuberance.



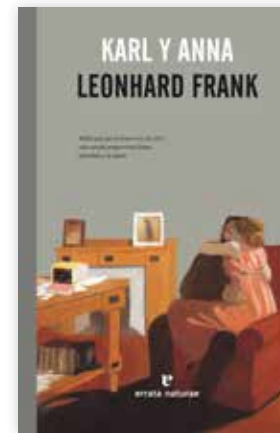
© Tschuschke

**Leonhard Frank** (1882 – 1961) was trained as a locksmith, worked as a chauffeur and house painter. Talented but penniless, he began studying art in 1904 in Munich. In 1910 he moved to Berlin, discovered his gift for storytelling, and drafted his first novel, *The Band of Robbers* followed by innumerable stories and novels which were translated all over the world. In 1933, he was forced to leave Germany for 17 years, moving between Switzerland, England, France, Portugal, and finally Hollywood. In 1952, two years after his first return from the US, he published his autobiographical novel *Left Where the Heart Is*.



**Links wo das Herz ist**  
**Left Where the Heart Is**  
Novel. 251 pp.  
First published in 1952

### PREVIOUS PUBLICATIONS:



**Karl und Anna**  
**Carl and Anna**  
Story. 112 pp.  
First published in 1927

### RIGHTS SOLD:

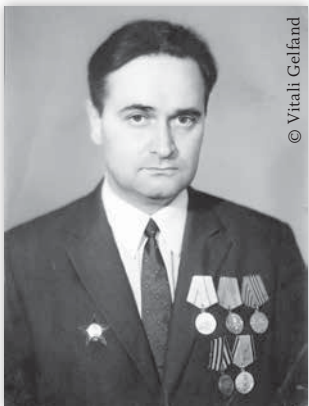
Italy (Del Vecchio Editore)  
Netherlands/Dutch World (Van Gennepe)  
Spain/Spanish World (Errata Naturae)

## »An authentic view from the other side of the front.« ARD

As a member of the Red Army, Vladimir Gelfand victoriously enters Berlin in April of 1945. Young, attractive, never violent, he makes connections with the civilian population. His diary shows that encounters between Soviet soldiers and Germans weren't always characterised by hatred, suspicion and rape.

Gelfand is repulsed by everything militaristic, and he is outraged by the strict ban on private interaction with Germans and on individual exploration. He fulfils his obligations in the transport division of the occupying forces, and takes his responsibilities as a member of the Communist Party seriously. But after the murderous fighting in the war, he finally wants »freedom! The freedom to live, to think, to work, to enjoy life.« This need brings him into conflict with his superiors and comrades, who reproach him for being undisciplined or dismiss him as a dilettante. Unfortunately, after returning home, Gelfand was unable to realise his intention to become a writer and pen a truthful novel about the war.

As a candid chronicler, Gelfand does not edit out disciplinary offences in his own ranks, acts of revenge and crime among civilians. Never have such deep insights been available to us into the thoughts of Stalin's victorious army following the collapse of Germany.



© Vitali Gelfand

**Wladimir Gelfand** (1923–1983), a Ukrainian Jew, joined the Red Army in the spring of 1942. After his release in 1946, he completed secondary school and attended university to study Russian literature. From 1953 until his death in 1983, Gelfand worked as a teacher at a vocational school in Perm and Dnepropetrowsk.



**Deutschland Tagebuch 1945 – 1946**  
**Aufzeichnungen eines Rotarmisten**  
**German Diary 1945–46**  
**Notations of a Soldier in the Soviet Army**  
 Non-Fiction. 357 pp.  
 First published in 2005

**RIGHTS SOLD:**  
 Sweden (Ersatz)

»Elke Scherstjanoi looked through the collection for Aufbau Verlag, made a selection, and rounded it out with letters and commentary. For the first time we can now read the diary of a Red Army officer in German. ... Gelfand's diary bears witness to the small details that do not appear in the great historical chronicles, but without which the chronicles themselves cannot be understood.« SÜDDEUTSCHE ZEITUNG

»What makes this diary so unique is its authentic view from the other side of the front. An unusual perspective, which also places our preconceptions in question.« KULTURREPORT

## Manja was so close to them, there was no room for hatred yet

Anna Gmeyner tells the story of a friendship as poetic as it is touching. A story that begins with one night in the spring of 1920, on which five children were conceived. Franz, Heini, Karl and Harry are really worlds apart, and yet they become friends, bound by their heartfelt affection for Manja – the girl from a poor eastern Jewish family with an exuberantly active imagination. Life's high point for the five of them are the hours spent at a piece of waste ground with a crumbling wall at the city limits, where they've created a world of their own. Then political changes begin to cast their shadows on the friendship. All five are ready to fight for their relationships, for Manja, but in the end, they are prisoners of their era, which tragically destroys Manja. And the boys' hope for a humane future is destroyed along with her.

Authentically and hauntingly, Anna Gmeyner documents how National Socialist policy worked its way into society and aimed to dissolve personal ties.



© Persona Verlag

**Anna Gmeyner**, born 1902 in Vienna, was a member of the literary avant-garde in the 1920s. She began working in Paris in 1932, where she wrote screenplays. After her second marriage, to the Russian Jewish philosopher Jascha Murdoch, she emigrated to London. There, she created the novel *Manja* which was published by Querido in Amsterdam in 1938. Gmeyner died in 1991 in York.



Anna Gmeyner

**Manja. Ein Roman um fünf Kinder**

**Manja. A Novel About Five Children**

Novel. 544 pp.

Aufbau. Hardcover

2014, October

**English translation available**

**RIGHTS SOLD:**

English/UK (Persephone)

Netherlands (Cossee)

»Poetry and documentation of the times in a mixture that both moves and enlightens.«

NEUE ZÜRCHER ZEITUNG

»A powerful novel that works at an imaginative as well as an historical level.«

JEWISH RENAISSANCE, LONDON

»Anna Gmeyner's writing is infused throughout with humanity and understanding.«

THE JEWISH CHRONICLE, LONDON

»The character Manja exudes a kind of magic. It almost seems as if Gmeyner wanted to personify art itself in Manja – and thereby represent how the National Socialist regime abused it.«

BEATE TRÖGER, FAZ

## A pacy report from the Eastern front

»The pencil trembled and the heart trembled when this manuscript was written that you are about to read. You are smarter than the soldier was who scribbled all this into his diary.« This is how Kisch starts the foreword to his war diaries before first complete publication in 1930. His diaries were written starting from mobilisation on 31st July 1914 until he was wounded and sent home to Prague on 22nd March 1915. Of course, his notes weren't supposed to be published at first. Journalist Kisch, now soldier Kisch, on his way to the Eastern front in Serbia just stenographed in his diaries all the time so that his comrades started shouting »Write that down, Kisch« ev-ery time when anything extraordinary – or not so extraordinary – happened. When someone came across a staggered mole when digging out a trench he would laugh »Write that down, Kisch«. Two comrades were fighting jokingly: »If you use my towel ever again, I'll slap your face so hard that we should best take off your identity mark at once!« This soon became a winged word and the soldier-journalist was asked so often to note down certain news that he never could stop writing.



**Egon Erwin Kisch's** (1885 – 1948) life and work are legendary. Born in Prague into a wealthy, German-speaking Jewish family, »the roving reporter« began his journalistic career early, at age 21, writing for the German-language newspaper Bohemia in Prague. Following his enlistment into the Austrian army as World War I broke out Kisch became a devoted pacifist and communist. From 1921, he primarily lived in Berlin and travelled as a journalist to Russia, the USA and to Australia. In 1933, he had to seek exile in France, Spain, Mexico and in the USA. He returned to Prague in 1946.



**Schreib das auf, Kisch!**  
**Write that down, Kisch!**  
A war diary. 320 pp.  
First published in 1930

»Impatient, witty, essential ... this kind of reporting is a necessity.« ROBERT MUSIL

»This roving reporter was in reality the most slow-paced, in particular the most careful, by virtue of the will to produce concise texts about complex topics.« ERNST BLOCH

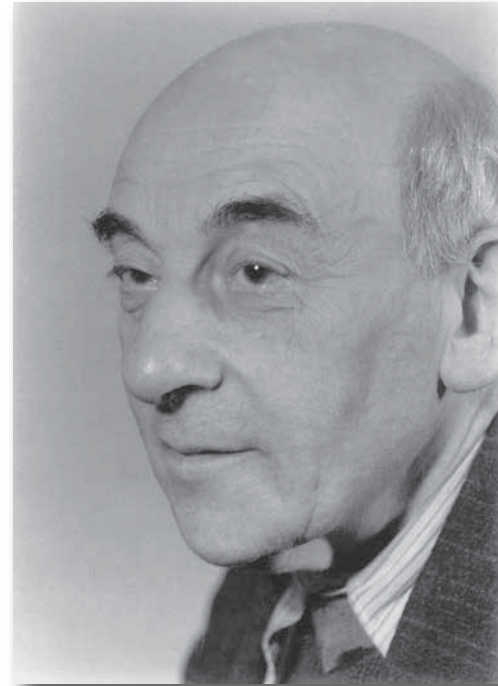
»People like this need models, literary or real. Egon Erwin Kisch is both: a real figure whose true acts and grandiose self-styling have caused him to become an archetype who formulated the ethos of an entire cadre: »Nothing is more thrilling than the truth!« « SÜDDEUTSCHE ZEITUNG

»Klemperer's life was an odyssey  
through the Century.« DER SPIEGEL

Victor Klemperer's diaries span the twentieth century and are considered a great resource for understanding our times. Thought to have been lost for decades, their editing and publishing during the 1990s was an international success. A 12-part television biopic was released in 1999; his diaries have been translated into 18 languages.

Victor Klemperer was born in 1881, the eighth child of a rabbi. Klemperer studied philosophy, Romance, and German literature in Munich, Geneva, and Paris. He was a journalist and writer in Berlin until 1912, taught at the University of Naples between 1914 and 1915, and was a WWI volunteer in 1915. He then became a professor of Romance languages and literature at the Dresden Technical College and wrote several major works on seventeenth and eighteenth-century French literature until his compulsory dismissal under Nazi laws in 1935.

In 1940, he was driven from his home and placed in various »Jewish buildings« in Dresden, and subjected to forced labor. He avoided deportation because he was married to a non-Jew. He documented in minute detail the increasing intimidation and prohibitions enforced by the Nazi regime at this time, and he depicted the daily terror which ultimately culminated in raids and deportations in public view in the centres of Germany's largest cities. After the end of the war, he was allowed to return to his professorial position at the Dresden University of Technology. He died in 1960.



© Eva Kemlein

»Victor Klemperer's diaries are among the most significant literary records of the Shoah... Their posthumous publication produced an extraordinary echo, even at international levels, not least because of their high linguistic quality.« DIE WELT

»The diaries, which unite the gift for the most precise observation, linguistic mastery, enlightened skepticism and human greatness in the most felicitous combination, eclipse everything that has ever been written about the era of National Socialism.« DIE ZEIT

## Victor Klemperer Selected Backlist

As his plans to emigrate fall through, Victor Klemperer, the great German literary scholar renowned throughout Europe, has to stay in Germany during the years of fascism. His marriage to a non-Jew saves him from the concentration camp. In minute handwriting, he precisely notes the daily events as they happen »for the time after« on scraps of paper, the discovery of which would have meant certain death. He wants to be a writer of the history of the catastrophe, but turns out to be a chronicler of human destinies which are still poignant today. »Watch, write down, study« was the constant decree which Victor Klemperer bestowed upon himself during the Nazi years. His passionate chronicle has no comparable equivalent among the others from this time. These records are a unique document about the everyday routine of the persecution of the Jews.

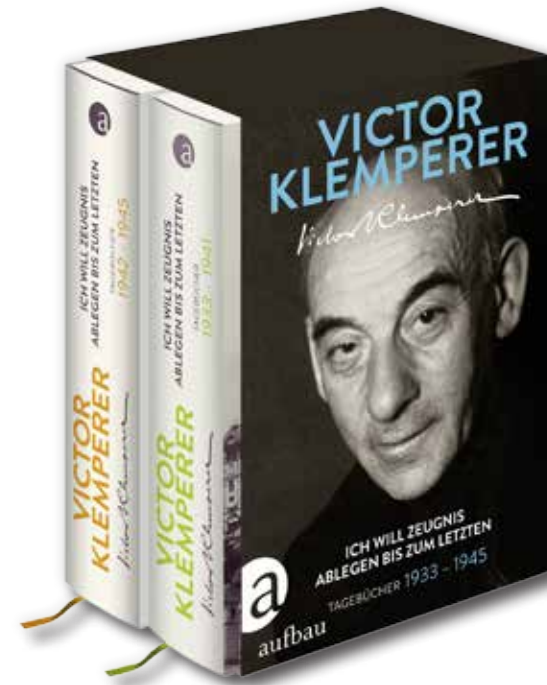
Also available as a condensed volume of 222 pages.

»Klemperer sends his readers on a very private yet highly political journey through time and the National Socialist dictatorship.« DER SPIEGEL

»Klemperer's diaries from 1933 to 1945, which happily combine the most precise observations, linguistic virtuosity, progressive scepticism and humanistic benevolence, cast a shadow over everything else that has been written about the time of National Socialism.« DIE ZEIT

»Klemperer sends his readers on a very private yet highly political journey through time and the National Socialist dictatorship.« DER SPIEGEL

»Klemperer's diaries from 1933 to 1945, which happily combine the most precise observations, linguistic virtuosity, progressive scepticism and humanistic benevolence, cast a shadow over everything else that has been written about the time of National Socialism.« DIE ZEIT



**Ich will Zeugnis ablegen bis zum Letzten.**

**Tagebücher 1933–1945**

**I will bear witness until the last.**

**Diaries 1933–1945**

Approx. 1694 pp.

First published in 1995

### FOREIGN RIGHTS SOLD:

Brazil (Companhia das Letras)  
Czech Republic/Czech World (Paseka)  
Croatia (Disput)  
Denmark/Danish World (Gyldendal)  
France/French World (Seuil)  
Israel/Hebrew World (Am Oved)  
Italy/Italian World rights (Scheiwiller) for the Diary 1945  
Netherlands/Dutch World (Atlas)  
Romania/Romanian World (Hasefer) (condensed version)

Spain/Spanish World (Stella Maris)  
USA & Canada (Random House)  
UK & Commonwealth (Weidenfeld & Nicolson)

*A sensational first-time publication:  
Victor Klemperer on the »wild Munich days«  
of 1919*

In these recently discovered texts, Victor Klemperer, author of the world-wide bestseller *I Shall Bear Witness*, illuminates an explosive era in German history from his own direct experience.

As one of the most important chroniclers of German history, he depicts the chaos that followed the First World War and the failure of the November Revolution, drawn from a previously unpublished chapter of his journals (1942) and long-forgotten 1919 newspaper articles from besieged Munich. Particularly notable: for the first time, Klemperer is forced to take a stand. He presents a very intimate, unique perspective on figures such as Ernst Mühsam, Max Levien and Kurt Eisner, and an evaluation of contemporary events from a young, rather conservative, educated middle-class perspective. He is increasingly aware of the worsening antisemitism also to be found in Munich. And he gets to know some of the people who will betray him under the Nazis – or who will stand by him.

Klemperer's *Revolution Diary* gives us insight into the early development of one of the most important chroniclers of German history in an uncharacteristic editorial style.

*»One is immediately captured by Klemperer's tone. He emerges as a thorough and forthright person in each paragraph. Who can write like this – everything is interesting about him.«*

DANIEL KEHLMANN

*»Klemperer has once again proven himself to be a brilliant reporter and an intelligent essayist. A sensational testimony.«* DIE ZEIT



Man möchte immer weinen und lachen in einem  
Revolutionstagebuch 1919

I always want tears and laughter united as one  
Revolution Diary 1919

Non-Fiction. 263 pp.

With 16 illustrations

2015, July



**RIGHTS SOLD:**

UK/English worldwide (Polity Books)

Netherlands (Atlas/Contact)

Poland (Universitas)

Spain/Spanish World (Stella Maris)

Sweden (Lind & Co.)

**Selected for New Books in German**

*»With his talent for dramatic portrayals, for reflection, and his knack for boiling things down to their essence, Revolution Diary 1919 gives us a more intimate view of Klemperer than we've ever seen before.«* DIE WELT



Curriculum vitae.  
Erinnerungen 1881–1918  
Curriculum vitae.  
Memoirs 1881–1918  
Approx. 1400 pp.  
First published in 1989

**RECENT RIGHTS SALES:**  
Netherlands/Dutch world rights (Atlas)

Leben sammeln, nicht  
fragen wozu und warum.  
Tagebücher 1918–1932  
Collecting Life Without  
Asking Why and Wherefore.  
Diaries 1918–1932  
Approx. 1900 pp.  
First published in 1996

**RECENT RIGHTS SALES:**  
France/French World (Seuil)

So sitze ich denn zwischen  
allen Stühlen.  
Tagebücher 1945–1959  
The Lesser Evil.  
Diaries 1945–1959  
Approx. 1900 pp.  
First published in 1996

**RECENT RIGHTS SALES:**  
English World (Weidenfeld & Nicolson)  
Italy/Italian World (Scheiwiller)  
for the Diary 1945  
Netherlands/Dutch world (Atlas)

»The world is open to a merchant« – a promise that made schoolboy Victor Klemperer run away to become an apprentice to an export company. This resolve is only one of several misguided attempts Klemperer makes to find out who he really is – Jew, Christian, or German? – and what he wants to be, a man of letters. Finally, he lives only for his goals: university studies, dissertation, Paris, Naples. But then World War I looms, first welcomed as a vehicle for the German cultural mission, then raising »absolute doubts about every position«. Disillusioned, and with skepticism about the coming times without an emperor, the former volunteer goes home. From 1939 to 1942, forced to live in a building solely inhabited by Jews, Klemperer wrote these memoirs in spite of the mortal danger he was in. He could not finish the last chapter as planned, as the manuscript had to be removed to a safe place. The humiliating circumstances under which Curriculum was written are documented in Klemperer's diaries 1933–1945.

Klemperer's diary begins after his return from the war. Peace-time makes him feel uprooted and unsuccessful. Then he's offered a chair at Dresden Technical College. A time of intensive work begins. He publishes heavily and writes his diary. Klemperer observes bourgeois social life, university intrigues, and revolution, inflation, and rising National Socialism, as well as his impressions of voyages to Brazil, Italy, and Spain.

His hopes of being offered a chair at a larger university are dashed by anti-Semitism. For him, the Jew who has made German nationality and patriotism cornerstones of his existence, there is no place left in Germany. He notes political disappointments, financial worries, and his wife Eva's depression. But there is also joy and life in this diary: friends, food, the first flight, the first gramophone, and especially the cinema. This new invention becomes the Klemperers' addiction, their weapon against worries.

After years of persecution and humiliation, Klemperer believes in a new beginning for himself and for his country. He throws himself into his work, giving the GDR all his support. He is famous and respected. Nevertheless, he is torn between hope and apprehension, compliance and rebellion, and sometimes he finds himself wondering whether he is backing the right system. Above all, the GDR's political terminology draws Klemperer's ire as he traces the origins of a new jargon: the language of the Fourth Reich. In 1951, after 45 years of marriage, his wife Eva passes away. Klemperer continues to meet his obligations, putting mechanical precision in the place of enthusiasm. Inside, he feels as if it were he himself who died. It is not until he gets to know his second wife that he learns to be happy again, counterbalancing the increasing disappointment he is experiencing with his country.

## The »Remarque of World War II«

In this anti-war classic, Noll depicts schoolmates Werner Holt and Gilbert Golzow who, full of enthusiasm, voluntarily enlist in 1943 – expecting adventures and eager to become the new heroes of their homeland. As soldiers, they experience exhaustion and fear, outrage and humiliation, finally the collapse of former ideas and friendships: while Gilbert is convinced by the war’s purpose and remains loyal to Hitler and the SS, Werner becomes increasingly disillusioned with the war and the nobility of its objectives. On the eastern front the two friends come to a showdown.

Noll has written an impressive chronicle of World War II, which begins as an enthralling adventure for Werner and Gilbert, then confronts them with the cruel reality of killing, death, and moral breakdown. This subtle study brings readers to the front line, then leads them breathlessly along as the war consumes a long-standing friendship caught in its path.



**Dieter Noll** (1927 – 2008) was born in Riesa, Saxony. At the very end of World War II he was drafted as a 17-year-old child soldier for anti-aircraft defence. In 1945 he was captured as prisoner of war by the Americans. After his release, he studied German literature, art history and philosophy at the and worked as contributing editor at the newspaper *Aufbau* in Berlin. Later he was active in the Communist Party of Germany and received several awards for his novels, among them the 1961 Heinrich Mann Prize. Noll’s most famous work, the 1960 *Adventures of Werner Holt*, was translated in 18 countries, successfully filmed in 1964 and sold over two million copies worldwide.



**Die Abenteuer des Werner Holt**  
**The Adventures of Werner Holt**

Novel. 519 pp.

First published in 1960

**RIGHTS SOLD:**

Poland (Bellona)

*A classic of anti-war literature*

»...next year I'm going to raise hell!«

**Brigitte Reimann** (1933–1973) was among the most significant East German writers. Like her heroines, she was spirited and outspoken, addressing issues and sensibilities otherwise repressed in the GDR. She believed passionately in socialism, yet never joined the party; stayed with her second husband, yet pursued a series of affairs. Though she clashed with the system, ultimately, it needed her talent and she was consistently published. She followed the state's call for artists to leave their ivory towers and engage with the people, moving to the new town of Hoyerswerda to work part time at a nearby industrial plant and run writing classes for the workers. As a result she wrote *Ankunft im Alltag*, a socialist coming-of-age novel which spawned a whole genre. In 1960, her brother left for the West and she began writing *Die Geschwister*, a story of sibling love ruptured by the Iron Curtain.

Her final novel *Franziska Linkerhand* explores many of the same themes but it is more mature, more hard-hitting. It was an immediate bestseller in both East and West Germany, and turned Reimann into a cult figure. But it was the last novel she wrote before dying of cancer. As a young woman her stated aim had been to »live 30 wild years instead of 70 well-behaved ones« (Reimann, Diaries Vol. I). Tragically she lived only thirty-nine years, but she was prolific for their duration.

Her passions form the subject matter of her highly autobiographical novels; her diaries and letters provide a fascinating parallel to her fictional writing. By turns shocking, passionate, unflinching, bitter – but above all life affirming – they offer a chance to understand how it *felt* to live in the first decades of the GDR.



© Aufbau-Verlag, Archiv

»The prominent GDR writer struck the nerve of her time. Despite all of the hostility, she lived a wild, non-conformist life. She used her position as an author to illuminate social problems critically but with emotion; she didn't idealize or sugarcoat anything; her writing was neither fussy nor moralistic.« BRIGITTE

»A parlendo that breathes the life of great literature. I can't remember having read a book by a woman in the German language in which longing for love is depicted with such intensity. It moved me.« MARCEL REICH-RANICKI

»...a ruthlessly honest view of the GDR from within.« ZEIT LITERATUR

»An exciting, fiery book.«

FRANKFURTER ALLGEMEINE ZEITUNG

Brigitte Reimann spent ten years on this novel about a visionary and uncompromising woman with a zest for life. Though unfinished upon her death, *Franziska Lefthand* remains one of the most important and convincing works of German post-war literature. Originally published in a heavily-censored posthumous volume, this restored and for the first time unabbreviated edition demonstrates a more sculpted, sharper, unreserved Franziska, even more radical and transgressive because of the author's nearness to death.

*Franziska Lefthand* reads as a letter to the narrator's lover Ben. In it, she attempts to make sense of her life so far – the brutality of World War II, young Franziska's first erotic experiences and her first job as a promising architecture student. Her work takes her to Neustadt, a place where she can realise her dream to be an architect in touch with the people, not removed from them in a circle of intellectuals. Franziska becomes a rising star among GDR architects. And she has a mission in Neustadt: she intervenes in her alcoholic friend Gertrude's path of self-destruction, devising ways to revive the town's cinema as a meeting place for lovers, then falls in love herself – with a stranger, a projection of her dreams whom she names Ben, to whom she has told her life story so far, and loves from afar at first. Ben has been in prison for political activism, a married man unable to leave his wife. Ultimately Franziska chooses to fight for her dream of a socialist future rather than her love for this unattainable man. When their passion culminates in the final chapter, Franziska's letter becomes a farewell.



**Franziska Linkerhand**

**Franziska Lefthand**

Novel. 640 pp.

First published in 1974

**RIGHTS SOLD:**

France (De L'Incidence)

India/English World (Seagull)

Italy (Volland)

Spain/Spanish World (Errata Naturae)

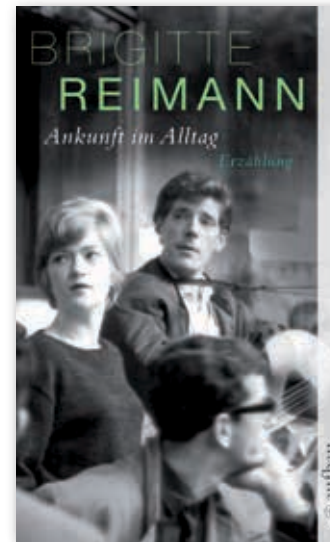
»He suddenly saw why he loved Franziska, that he stuck to her because of her absoluteness, her demands on herself and the world, and an unbroken ability to involve herself passionately, to rhapsodise or to grieve.«



**Die Geschwister**  
**My Brother and I**  
 A Story. 192 pp.  
 First published in 1963

**RIGHTS SOLD:**  
 Italy (Voland)  
 Spain/Spanish World (Bartleby Editores)

**Selected for New Books in German**  
**(Forgotten Gems)**



**Ankunft im Alltag**  
**Welcome to the Workaday**  
 A Story. 250 pp.  
 First published in 1961

## A heartfelt view of life in East Germany

»I will never forgive you for this«, Uli says to his sister Elisabeth. What she has done to him is only revealed later; first the narrative circles back on itself. Elisabeth is the one who has been hurt: her beloved brother has announced he is leaving for the West in two days. It is 1960 and the border between East and West Germany has already been closed, with West Berlin as the only loophole. *My Brother and I* is the story of a beautiful relationship and the forces that threaten it when human emotion and ideology collide.

With *My Brother and I*, Brigitte Reimann captured the mood of a generation and became a cult figure in an increasingly rigid culture thanks to the honesty and energy of her prose and her way of life.

## On the idealism of the early days

Curt, Nikolas and Recha have just graduated from secondary school, and before they go to university, they want to work in the industrial sector for a year. Each one reacts differently to the challenges which unexpectedly face them. Nikolaus is calm and purposeful. Recha is enthusiastic and militant. Curt reveals himself to be a cynic. When both men fall in love with Recha, she has to decide between them.

As soon as Brigitte Reimann moved to Hoyerswerda in the early 1960s, she began to write about her new world. A story about the problems of a large industrial operation run by narrow-minded bureaucrats and workers plagued by poor housing conditions. But especially a story about people who won't be intimidated, and who go above and beyond despite all adversity.

»The book from the war that will stand the test of time.« NZZ

A simple soldier is promoted to the second rank of *Gefreiter* on the day of mobilisation, and by August 1914, he is a commander on the Western Front. He diligently executes instructions until he begins to suspect that the horrors he sees do not serve a higher purpose, but are senseless. A monstrous depiction of reality, viewed from such close proximity as can only be garnered from real life. The novel is nearly documentary in character, which only lends its sober-mindedness more authenticity. The former imperial officer Arnold Vieth von Golßenau published the book *War* under the pen-name of his non-aristocratic protagonist Ludwig Renn, achieving world-wide fame. It was translated into 26 languages and sold over 500,000 copies. *War* turned Renn into an author who was named in the same breath with Remarque and Zweig.



© Privat

**Ludwig Renn** (alias Arnold Friedrich Vieth von Golßenau), was born in 1889 in Dresden and made his career as a military officer. In the First World War, he was stationed on the Western Front. In 1920, he ended his military service and began his studies. In 1928, he became a member of the Communist Party of Germany. Persecuted by the Nazis, he relinquished his aristocratic title and began calling himself Ludwig Renn. He fled to Spain, where he was engaged in the Civil War. From 1941 to 1947, he lived in exile in Mexico, where he received numerous honours and recognitions. Ludwig Renn died in 1979 in Berlin.



**Krieg  
War**

Novel. 340 pp.  
First published in 1928

**RIGHTS SOLD:**

Czech Republic (Nase Vojsko)  
Netherlands (De Bezige Bij Antwerpen)  
Spain/Spanish World (Fórcola)

»The narrator never abandons this documentary tone, and this powerful approach – the only one with any legitimacy in the face of war – which Ludwig Renn carries out masterfully. This book is at once truth and humanity.« NZZ

»100 years after the outbreak of the First World War, Ludig Renn's bestseller is finally once again in print: Simple, undramatic and lean: the truth of this book speaks for itself and says more about the war than all of the denunciations and defences combined.« LITERARISCHE WELT

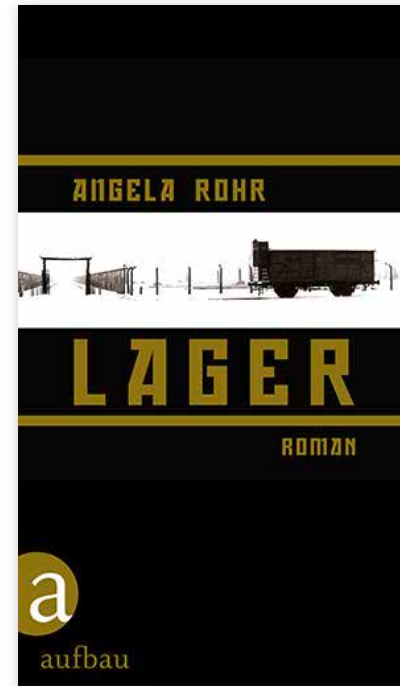
## A panorama of cruelty and despotism

When the unnamed narrator is brought to a gulag in 1942, she is entering a world where normalcy does not exist. From now on, the only law is that no one has any rights. As a doctor there, she works in »hospitals« without medicine or instruments. She is just as much at the mercy of hunger and cold as she is at the mercy of the camp hierarchy. Even after she has served her completely unjustified sentence, she must remain in exile – another kind of confinement that is no less humiliating or perilous. She tries to protect herself by developing a hard outer shell against all emotion, but eventually cracks form in it, as the treacherous remains of affection and caring come to light from beneath all of the hatred. A tremendous documentation of the will to survive under the most hopeless of conditions.

This shocking autobiographically based novel stands out among all of the stories from the gulag as the author analyses the gulag system with unforgiving sang-froid and observes how her heroine tries to survive in order to be »the memory for all of time.« Rohr's narration of unthinkable events, of »villains who seem immortal«, is nearly indifferent, and often sarcastic. For the first time *Camp* is available in a faithful and complete edition from the author's estate.



**Angela Rohr** (1890–1985) was born in Moravian Znojmo. She belonged to the Dada scene, was friends with Rilke and Freud, wrote expressionist prose texts and married several times. In 1925, she travelled with her husband to Moscow where she was arrested in 1941 and sentenced to five years in the gulag then exiled. She was absolved of all charges in 1957 and returned to Moscow. 2010 saw the publication of her sensational collection of stories *The Bird*.



**Lager**

**Camp**

Novel. 445 pp.

The first faithful and complete edition  
November, 2015

**RIGHTS SOLD:**

Italy (La nave di Teseo)

Netherlands (Arbeiderspers)

Sample translation available

**Selected for New Books in German  
(Forgotten Gems)**

»The name Rohr belongs in the heavens of terror and beauty whose fixed stars are known as Franz Kafka and Primo Levi, Jorge Semprun and Varlam Shalamov. Angela Rohr's star is smaller because the volume of her work is slimmer, but it shines with the same relentless brightness.« DER SPIEGEL

»In her panorama of hunger, nakedness and death, the author makes use of the linguistic forms she developed in her early expressionistic work. At those moments, it recalls Dante's underworld, Dostoyevsky's house of the dead, Kafka's penal colony.« NZZ

»After half a century in a drawer, this prose can now finally find its readers.«

SÜDDEUTSCHE ZEITUNG

»What would our century be  
without her?« CHRISTA WOLF

**Anna Seghers** (born Netty Reiling, 1900–1983) was one of the most important German writers of the 20th century. She is best known for her depictions of the Second World War and her exile in France and Mexico. Her works owe their distinctiveness to her ability to reveal the outlines of an era along with its personal aspects.

Her works address momentous changes in the course of her life – disruption after World War I, the Weimar Republic's conflicts, the development of National Socialism and the Second World War, the division of Germany and consolidation of the two German states. Her political statements belong to the era: like those of many intellectuals of her generation, they are shaped by the contradictory combination of critical clairvoyance and the need to find historical and philosophical assurances to hold on to. In her novels and stories, Anna Seghers preserves the suffering of victims as well as confidence in the existence of an indestructible human essence. Seghers combines cosmopolitan openness for the culture of the old and the new world with an awareness of her own German roots. Her writing is shaken neither by her expulsion into exile nor by the holocaust, in which she lost her family.

If there is still some kind of canon of literary works of the twentieth century that commend themselves to rediscovery beyond the limits of the epoch, it has to include the works of Anna Seghers.



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»What inclines people to imprison others if they have been imprisoned themselves? Why do people beat their children if they lived through violent childhoods? Why are people unfair if they have suffered injustice? What do these naive questions have to do with Anna Seghers? A lot of substance for such questions can be found in her work and perhaps even a few answers.« KATJA LANGE-MÜLLER  
IN »DIE WELT«



»Simply put, a novel against dictatorship.« MARCEL REICH-RANICKI

At the concentration camp Westhofen, seven crosses for escaped prisoners are prepared from seven felled sycamore trees. The prisoners have posed a question about the balance of power which long ago was decided against them. With their flight, they escape their own powerlessness, and prove themselves through extreme tests of their physical and mental capacities. Six men must pay for their escape attempt with their lives. But the seventh cross remains empty; Georg Heisler manages to keep slipping through his persecutors' fingers. On his way, he meets men and women who must decide between fidelity and betrayal, egotistical refusal and empathy, denunciation and solidarity.

Anna Seghers wrote this celebrated novel in Paris, one of the stations on her dangerous escape into exile from the Nazis. She writes with the self-assurance of a world-class author whose clarity of vision still makes reading her novels a deeply moving existential experience today. Within this escape story, Anna Seghers said she wanted to encapsulate the structure of the entire culture. Among social novels, it is the most significant analytic depiction of the society formed under National Socialism.

*The Seventh Cross* was published in German in 1942 in Mexico, and simultaneously in English in the United States. The first edition to appear in Germany was published in 1946 by Aufbau Verlag.



Das siebte Kreuz  
Ein Roman aus Hitlerdeutschland  
The Seventh Cross  
A Novel from Hitler's Germany  
Novel. 450 pp.  
First published in 1942

**RIGHTS SOLD:**

China/Simplified Characters (Chongqing)  
English US & Canada (The New York Review of Books)  
France (under negotiation)  
Greece (Kedros)  
Italy (Neri Pozza)  
Korea (Sigongsa)  
Netherlands (Van Gennepe)  
Spain Spanish & Catalan (RBA)  
Turkey (Everest)

»The material that this book is made from is long-lasting and indestructible; very few things on earth can be compared to it. It is known as justice.« CHRISTA WOLF

»It is the only epic work in all of German exile literature in which not only righteous anger plays a role, but also—from a distance—in which a humanly credible portrait of benighted Germany successfully emerges.« CARL ZUCKMAYER

»The most significant novel written in German by a woman: the story, composed while in exile, tells the story of a successful escape from a concentration camp. The novel is not a political attack, nor a cry of vengeance, but rather a book of compassion and charity, composed by a poet of fear and terror.« FAZ

## A world classic in graphic-novel form

Upon its publication in 1942 by Little, Brown in the United States, *The Seventh Cross* skyrocketed to super-bestseller status, and a number of editions were released: a book-of-the-month-club edition, an edition for soldiers and prisoners, as well as an illustrated serialised edition that appeared nation-wide in over a dozen American daily newspapers, bringing this extraordinary and moving story to more than two million readers.

The renowned Jewish artist William Sharp (alias Leon Schleifer) of Lemberg (at that time in Austria) illustrated *The Seventh Cross*. He had already begun opposing National Socialists in his work in the 1920s, and he had to leave Germany due to his anti-Nazi caricatures. In 1934, he fled to New York where he took on American citizenship and the name William Sharp in 1940. He garnered immediate recognition for his first work in the United States: his court sketches from the most sensational trial of the era appeared in the *New York Daily Mirror* and were reproduced throughout the country in all Hearst newspapers, which brought Sharp numerous other assignments. In 1942, he completed 118 impressive, high-quality illustration plates that bring *The Seventh Cross* to life, and which accompanied the text, which had been cut down to around a third of its original length.

After being forgotten for decades, the illustrated 1942 edition of one of the most courageous stories against the Hitler regime is being published for the first time in book form. A sensational discovery seventy years after the end of the Second World War.



### Das siebte Kreuz The Seventh Cross

Illustrated by William Sharp  
Graphic Novel. 92 pp.  
First serialised in 1942 in newspapers



**Aufstand der Fischer  
von St. Barbara**  
**Revolt of the Fishermen  
of St. Barbara**  
Story. 119 pp.  
First published in 1928

**RECENT RIGHTS SALES:**  
France (L'Arche)  
German Audio Book (DAV)  
Italy (Tazzi Editore)  
Spain/Catalan World (Tigre de Paper)

As soon as the soldiers had disappeared, Andreas had been shot and Hull, the foreigner from the other island, had been arrested, Santa Barbara looked again as every summer. The silence had been rebuilt. Anna Seghers writes this famous short novel as a parable of defeat that raises hope.

**Der Ausflug der  
toten Mädchen**  
**The Dead Girls' Excursion**  
Story. 140 pp.  
First published in 1943

**RECENT RIGHTS SALES:**  
English (New York Review of Books)  
France (Autrement)  
Italy (Marsilio)  
Spain (Ediciones B)

Written during her exile in Mexico, this story reflects a particularly fantastic imaginative vision, in which the narrator finds herself simultaneously a child on a school trip and a grown woman in Mexico.

**Transit**  
**Transit**  
Novel. 290 pp.  
First published in 1944

**RECENT RIGHTS SALES:**  
Arabian World (East-Western Diwan)  
China(Changing Daily)  
France (Autrement)  
Georgia (Nota Bene)  
Greece (Agra)  
Israel/Hebrew World (Penn)  
Korea (Changbi)  
Netherlands (Van Gennep)  
Spain/Catalan World (La Magrana)  
Spain/Spanish World (RBA)  
USA & Canada (New York Review of Books)

In 1940 refugees from all over the world arrive in Marseille. They hustle for visas, stamps, and certificates without which they can't leave the country. Among them is the narrator, who experiences a hurtful love for a woman who doesn't want to believe in the death of her husband.

*»This novel is the best Anna Seghers has ever written.«* HEINRICH BÖLL

Selected for New Books in  
German (Forgotten Gems)

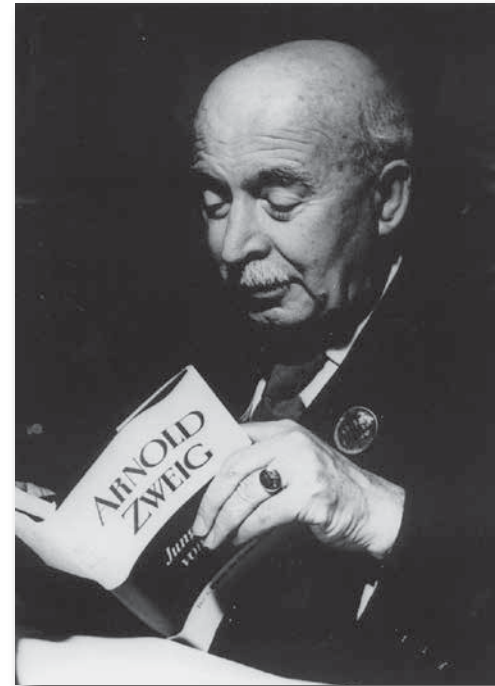
## The poetry of cruelty

**Arnold Zweig** was a widely read and well-known author at the time the Nazis seized power in Germany. As he fled to Palestine, the Nazis were burning his books in masses – from his first literary success *Novellas About Claudia* (1912) to *The Case of Sergeant Grischa* (1927), his first great anti-war novel and the catalyst for his breakthrough in the international literary scene.

Throughout his life, Zweig wandered through divided worlds, a socialist and Jew with a deep connection to the German culture. Fractures and continuities mark his personal development. Born in 1887 in Groß-Glogau (Silesia) as the son of a Jewish upholsterer, he studied German literature and culture, modern languages, philosophy, and psychology. Heavily influenced by the works of Friedrich Nietzsche and Sigmund Freud, Zweig dreamed of a fatherland that did not seem to exist.

At first a patriotic supporter during World War I, he fought as a reinforcement soldier in Serbia and Verdun beginning in 1917. His experiences during the war, however, were the impulse for his transformation into a pacifist. From 1919 to 1923, he lived on Starnberger Lake as a freelance writer. After the 1923 Beer Hall Putsch, he was forced to leave Starnberg and moved to Berlin. The shock of his expulsion to Palestine as a result of the Nazis' newfound sovereignty and his subsequent isolation there cast a dark shadow on his existence. He remained in Palestine until 1948.

In that year Zweig returned to (East) Berlin, where he was honored by the GDR and in turn ignored by the West. His oeuvre is defined by novelistic and dramatic writings that seek to illustrate the passions and instincts driving human nature. In 1927, he published his most famous work, *The Case of Sergeant Grischa*. It was the first novel of his World War I sequence *The Great War of the White Men*, to which *Young Woman of 1914* and *Education Before Verdun* also belong. He was awarded many prizes during his lifetime, including the USSR's Lenin Peace Prize for his anti-war novels. Arnold Zweig died in 1968 in Berlin.



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»The best German war novel.«

KURT TUCHOLSKY ON »THE CASE OF SERGEANT GRISCHA«

»The novel about Grischa has the parabolic strength of expression of a fable that one may describe – without exaggeration – as masterful. This good-natured Russian, who cannot even read, is one of the millions of ordinary people who wander through the labyrinth of war and are burdened by an oppressive array of problems that they do not comprehend.« MARCEL REICH-RANICKI

»... a classic German Bildungsroman«

FRANKFURTER RUNDSCHAU

An elegant, harrowing, and iconic tale of betrayal in the highest ranks of the German military, Zweig's intrigues unravel cinematically against the desperate and blasted backdrop of Verdun. Zweig himself emerged from the First World War a convinced pacifist, a radical socialist, and a Zionist. More than any other of his novels, *Education Before Verdun* (1935) shows us why.

Verdun, embodiment of the first large-scale war of attrition and mass burial, is the site of a change in thinking for *Education Before Verdun's* main character, the writer Bertin. During his six months as a soldier, he is singled out for personal humiliation as an intellectual, as a person with aesthetic and moral sensibilities, and as a Jew; and he witnesses the vindictive treatment of others at the hands of their vain and authoritarian superiors. The (in a double sense) short-sighted Bertin becomes entangled in unraveling a murder that concerns corruption in the highest ranks of the German military, and his detective work is as unrelenting as it is futile. For as intensely as Zweig engaged himself against the war and for justice, he remains ever a realist.

With his military experiences up to 1933 fresh in his mind, he demonstrates in the novel precisely how the dangerous characters among the stage officers, with their chauvinistic slogans, ultimately prevail in their murderous schemes. Though by the 1930s *Education Before Verdun* had been translated into eight languages, it was withheld from German readers until after the Second World War.



**Erziehung vor Verdun**

**Education Before Verdun**

Novel, 583 pp.

First published in 1935

**Selected for New Books in German  
(Forgotten Gems)**

**RIGHTS SOLD:**

England/English World (Freight Books)

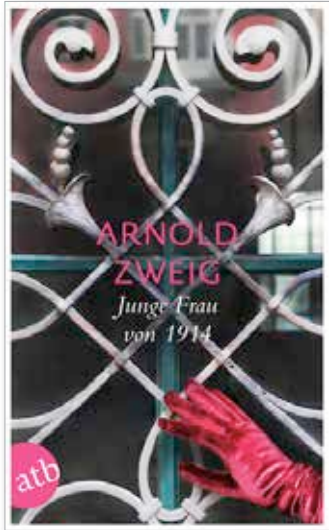
France (Bartillat)

»Now it is once again available in a beautiful, suitable edition: the best German war book since Grimmelhausen's ›Simplicissimus‹. Like his forerunner, Arnold Zweig succeeds in depicting the entire era through the focal point of the war. With analytical acuteness, Zweig describes the society the First World War arose from, and how it continued in the Wilhelmine class society.«

SÜDDEUTSCHE ZEITUNG

»Just the right dose of investigation and suspense, a must for a good, viable tale.«

LION FEUCHTWANGER



**Junge Frau von 1914**  
**Young Woman of 1914**  
 Novel, 414 pp.  
 First published in 1931

## Love and War

Arnold Zweig called this book a »novel of love.« But at first sight, that seems unlikely. It's the wrong time for love: this is wartime. As the intoxication with patriotism transforms within the soldier Bretin into sobriety, the sheltered, bourgeois daughter Lenore Wahl fights against family and convention in Berlin. She has already managed to secure her connection to the unknown author Bertin. But Lenore is also thereby faced with the conflict of an unwanted pregnancy and the abortion that follows. Zweig reflected on this novel: »A man commits a crime of violence against the most tender, valuable, defenceless, affectionate being in his world – without realising it.«



**Der Streit um den Sergeanten Grischa**  
**The Case of Sergeant Grischa**

Novel, 539 pp.  
 First published in 1927

**RIGHTS SOLD:**  
 Netherlands (Cossee)  
 Spain/Spanish World (RBA)  
 USA/Canada (The Overlook Press)

## A prisoner's fate

In March 1918, the inconspicuous Russian war prisoner Grischa flees from a prison camp in Lithuania. He is simply an ordinary man who wants to go home. He wants to see his child, who he has never met. When a German patrol captures him, he takes the advice of his lover Babka and unwittingly claims to be the dead traitor Bjuschev. Grischa is suspected of espionage and sentenced to death. From now on, Grischa's fate is in the hands of the law. The good-natured, passionate Russian gives rise to clashes between political opponents; humanity and military discipline prove to be irreconcilable. When Zweig was forced to leave Germany in 1933, a circulation of 300,000 copies had been reached and the novel had been translated into all major languages.

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