FOREIGN RIGHTS GUIDE MODERN CLASSICS

LION FEUCHTWANGER
Aufbau History

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 moving story captures the world

The novel *Naked Among Wolves* tells the moving story of a three-year-old child smuggled into the concentration camp at Buchenwald in a suitcase and rescued by the inmates. Yet it’s also about the conflicts among his rescuers, who in following their consciences break the rules of the communist camp resistance. Many insisted on following their hearts despite all party discipline.

Translated into 30 languages, readers from Sweden to Japan have feared for the life of the child. 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. Based on earlier manuscripts, 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.

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.

»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
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.

»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
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

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.
A Jewish expatriate comes back to Berlin to face his past

Londoner Eric Devon’s real name is Erich Dalburg, and he grew up in Berlin-Grunewald. During the Second World War, the young Jewish resistance fighter was forced to leave everything behind: only his wife Nora, a British woman, and a friend of his, a female journalist from America, know of his German roots. They convince him to travel with them back to Berlin. Hesitantly Eric sets out on the journey, and soon the three of them are standing in front of his parents’ house. It’s now inhabited by an aunt, whom Eric believes bears partial responsibility for his father’s death.

Eventually, however, he is compelled to revise his perception of the past and admit his own mistakes, and Eric finds himself granted a fresh start where he least expected it: with his family, in Berlin.

Verna B. Carleton, born in 1914 in New Hampshire (USA), got married in Mexico – with Frida Kahlo and Diego Rivera as witnesses. During the Second World War she moved in artistic circles among German expatriates, becoming friends with Anna Seghers and Egon Erwin Kisch. She wrote articles for various publications, including the Saturday Evening Post, The New Yorker and Collier’s Weekly. In her adopted home city of Paris she got to know many well-known figures on the literary scene. Until her death in 1967 she was a close confidante of Gisèle Freund, with whom she travelled to Germany in 1957. Back to Berlin was her first novel.

Ulrike Draesner (ed.), born in 1962, is one of the most prominent authors in the German language. She has won numerous prizes, including the Joachim-Ringelnatz Prize for Poetry (2014). Her most recent novel is Seven Leaps from the Edge of the World.

Zurück in Berlin
Back to Berlin
First published in 1959

RIGHTS SOLD:
Spain/Spanish World (Errata Naturae/Periférica)
Netherlands (Querido)
Italy (Guanda/Pre-empt)

English original available

»What a journey through time: an American perspective on West and East Berlin in the late fifties. So perceptive and clever that we are presented anew with our own history from the days of ruin and rubble to the economic miracle, with all its troubles, joys and possibilities. Fresh. Beyond the usual German clichés. Enriching. A triumph.«  ULRIKE DRAESNER

»Only if you are prepared to accept all aspects of your own identity, you can truly face the present.«  NEUES DEUTSCHLAND

» […] a fascinating find. Makes the case for homecoming and reconciliation.«  WDR
Lion Feuchtwanger 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 Suess* 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. His books were forbidden, his house and possessions confiscated. 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. Feuchtwanger's *The Waiting Room Trilogy*, written between 1930 and 1939, consists of three novels: *Success, The Oppermanns* and *Exile*. In this series, Lion Feuchtwanger draws a prophetic portrait of his age: the rise and barbarism of the Nazis, as well as the downfall of civil society.

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.

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

»Feuchtwanger is addictive.« SÜDDEUTSCHE ZEITUNG
The unique life of Lion Feuchtwanger – from his coded diaries

One of the most important writers in the German language

Lion Feuchtwanger’s life is a unique reflection of the first half of the twentieth century, with all its upheavals, progress and catastrophes. He lived through both world wars as well as the short-lived Bavarian Soviet Republic established in Munich in 1919. Driven out of his homeland, he was one of only a few authors to succeed as a writer even in exile. Feuchtwanger moved in artistic and political circles, indulging his zest for life and adventure – a well-travelled cosmopolitan, he was always popular with interesting women – and meeting such figures as Anna Seghers, Thomas and Heinrich Mann, Bertolt Brecht, Bruno Frank, Charlie Chaplin, Albert Einstein, Sinclair Lewis and Aldous Huxley.

His diaries document the intensity with which he pursued everything in his life – his writing, his reading, his compulsive gambling and his voracious sexuality; they are also thus the initially strange then increasingly disconcerting account of an erotomaniac.

The late discovery of the diaries

No one knew that Feuchtwanger had kept such intensive daily diaries until the notebooks, dating between 1906 and 1940, were discovered in the early nineties at the apartment belonging to his secretary, Hilde Waldo. Feuchtwanger presumably hid them there himself during the McCarthy era. Evidently he felt his unreservedly candid remarks might be »dangerous«.

At that time, at the beginning of the Cold War, anybody who expressed »leftist« political opinions could fall under suspicion. His hand-written entries were written largely in Gabelsberger shorthand, old-fashioned and rarely used, making them difficult to decipher even today.
Passionate, impulsive, yet always true to himself

Feuchtwanger’s commitment to democracy and socialism, particularly as evident in his travel journal Moscow 1937, continues to be subject of heated debate even long after his death. Because he never publicly distanced himself from the Soviet Union, the author found himself caught between two ideological fronts during the Cold War. It is clear he was no mere aesthete in thrall to Communism, however; rather, he was a sceptical optimist whose thoughts on power and the spirit remain relevant even today. In this context, too, the diaries offer fresh insights. Feuchtwanger ended his intense life in California, staying true to his ideals until the last: openly Jewish and pacifist, he wouldn’t return to Germany even after 1945.

The first publication

The diaries are kept in Los Angeles at the Feuchtwanger Memorial Library, now made publicly accessible for the first time in this book. Until now only a few researchers have been allowed to view the originals and only a handful of scattered passages have been published. This edition is the first in which Feuchtwanger emerges as the unreservedly frank chronicler of his own colourful life. Characteristic of his writing is less the wide-ranging narrative than the pulsating intensity of his search for a place in society and the literary scene. These diaries are an indispensable key to understanding central chapters in German history as well as one of the era's most important writers.
They’re successful and well respected: Gustav, the writer and journalist, Martin, the businessman, and Edgar, the doctor. Like many »apolitical« people, the Oppermanns initially fail to recognise the nature of the brown-shirted barbarians. Gustav flees after the Reichstag fire, Martin is arrested, and Edgar is hounded out of his clinic. Although they and other relatives are later able to save themselves, the new German social order exacts a high price. Berthold, Martin’s only child, is driven to suicide by a Nazi teacher. Determined to resist the regime, Gustav returns to Germany illegally, but his hopeless attempt ends in a concentration camp.

Lion Feuchtwanger wrote his astonishingly prophetic novel on Jewish persecution in the Third Reich in late summer 1933, when the notion of a holocaust in the enlightened twentieth century was still beyond anyone’s imagining.

In Feuchtwanger’s Waiting Room Trilogy, his contemporary novels, The Oppermanns can be considered the core novel and turning point, as Success takes place entirely in Germany just before the Nazis officially rise to power and Exile completely in France after Feuchtwanger and his protagonists had to leave their country.

»The most powerful, most read novelistic depiction of the German calamity.« KLAUS MANN

»Feuchtwanger’s optimistic faith in the power of reason stands in contradiction to his realism, yet this contradiction is productive and keeps his work alive.« KLAUS MODICK
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 novel ›Success‹ is more than just ›the Bavarian book‹ – it expands into a broader tale of the German condition in the era of early Nazism.« VICTOR KLEMPERER

The gripping portrait of an age

The novel is set in Paris, the city that became a home in exile for thousands of German refugees. In spring 1935, Friedrich Benjamin, a well-known journalist and editor for a German émigré newspaper, is taken by the Nazis. Sepp Trautwein, a composer and professor of music who has been driven out of his post in Munich, gives up music and dedicates himself to Benjamin’s cause.

He’s fighting a near-hopeless battle, which eventually finds expression in his art as both motivation and validation. He writes the Waiting Room Symphony, a metaphor for an age of exile.

An indispensable novel on the life of German émigrés
A tale of power, love, and decline

The inspired Jewish financier Josef Suess Oppenheimer helps the Duke of Württemberg to establish a state that delivers them both into immense wealth and power. The Duke, however, discovers Naemi, Suess’s beautiful and intelligent daughter, who lives in seclusion in the countryside. During an attempted rape, he accidentally kills Naemi. Suess 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 Suess is closely connected to the Duke’s downfall.

»Love scenes of fervent passion...«

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 fermosa«. 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.
Die hässliche Herzogin
The Ugly Duchess
Novel. 265 pp.
First published in 1923

Margarete, Duchess of Tyrol, is an important figure on the chessboard of European history and a past master of intrigue. Unerring in judgment and quick to act, she commands the respect even of her opponents. Yet her grotesque ugliness makes her an object of mockery. She seeks to achieve what beauty takes for granted: power and love.

Written in 1923, this book was the first in Feuchtwanger’s series of great historical novels, and has been vastly popular ever since.

Der falsche Nero
The False Nero
First published in 1936

A brilliant trick and a mysterious act of revenge: Senator Varro resurrects Emperor Nero in the eastern Roman provinces eleven years after the Emperor’s death. And his coup succeeds. Terenz, a potter who looks like Nero, pulls off his role with aplomb – until, arrogant and power-obsessed, he forgets he’s only a puppet.

A political parable of populism and its power – as fitting an analogy for Germany in the Third Reich as for several examples in the present day.

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

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.

Goya oder Der arge Weg der Erkenntnis
Goya or The Aggravating Way to Knowledge
First published in 1951

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
First published in 1947–48

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 Amer-
ican 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.

RECENT RIGHTS SALES:
Czech Republic (Euromedia)
Poland (Swiat Ksiazki)
Russia (Book Club Knigovek)

Der Teufel in Frankreich
The Devil in France
First published in 1942

Lion Feuchtwanger’s biographical report. On the orders of the French authorities, Lion Feucht-
wanger 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.

RECENT RIGHTS SALES:
Denmark (Almansor)
France (Livre de Poche)
Italy (Giulio Einaudi)

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

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.«

RECENT RIGHTS SALES:
Russia (Book Club Knigovek)

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

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 Jose-
phus (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 20th 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.

**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*. 
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.

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.

»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
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.

>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
Though his older brothers had taken drastic measures to erase his Jewishness and make him more German than German – they put him in an orthopaedic brace as a boy, to get rid of his ‘bad posture’ – later he had to justify why he wanted to remain German to the brother who had emigrated to America in 1936. Klemperer, born into the intellectual middle class, was convinced that personal commitment and involvement was vital in maintaining democracy. The fundamental importance of this attitude, not just for the individual but for the survival of a humane society, was borne out by his experiences. Captivating, enlightening, inspiring – and a pleasure to read.

Klemperer became world-famous only after his death, through his journals about the Nazi period. During his lifetime, however, Klemperer – a literary figure, teacher and reporter – strove tirelessly to influence society and doggedly defended this in his letters to such correspondents as Lion and Marta Feuchtwanger, his publishers, adversaries and fellow sufferers. They were witnesses to a courageous man who never gave up hope.

In June 1915 Victor Klemperer volunteered to join the army. After several months at the Western front and a period in a military hospital he continued his service in the auditing division Ober Ost at the Eastern front. Letter to Eva Klemperer, July 22nd 1916.

»The reader is immediately taken with Klemperer’s tone.« DANIEL KEHLMANN

»Klemperer is among the most widely read eyewitnesses of the twentieth century.« CHRISTOPHER CLARK
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

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)

Sweden (Norstedt)
USA & Canada (Random House)
UK & Commonwealth (Weidenfeld & Nicolson)
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 Levién 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

> “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

> “Klemperer’s ability to grasp moods and attitudes had a truly Dickensian quality.”
> LOS ANGELES TIMES
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. Peacetime 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.
A feather-light farewell to childhood and happiness

This small, slight novel brings to life a vanished world. Set during a few months around 1960, its events unfold on a small network of streets in a working-class neighbourhood in Berlin. At the centre of this cosmos is nine-year-old Carsten Scholze, the author’s alter-ego, a quick-witted child with a distinct talent for acting, popular with everyone on his street – a true child of the sun. His most important role model is his grandfather, an aging bon viveur who brings his grandson on his visits to the sophisticated world of Café Kranzler.

Various tragic and comical neighbourhood stories are told from the boy’s perspective, revealing that life even in this small street runs the whole gamut of human experience. In this little world, people love, hate and die – just as they do in the wider one. Child of the Sun is an enchanting and nostalgic book, a hymn to life.

Detlev Meyer was born in Berlin in 1948. He studied librarianship and information technology in Berlin and Cleveland before becoming a librarian in Toronto and later an aid worker in Jamaica. Meyer was a member of PEN and received numerous literary grants. He worked as a freelance journalist and author in Berlin, where he died in 1999. During the final months of his life he recalled the child he once was, calling to mind his most intense moments of happiness and security.

“Detlev Meyer describes how full of promise the dawn of life can be, trenchantly depicting a wealth of heightened everyday situations.” Neue Zürcher Zeitung

“The Child of the Sun tramps through the streets of Neukölln, wondering yet wise, loved by all, spoiled by his grandparents – a happy childhood of the type many people experienced, the product of Germany’s postwar economic boom: sheltered yet not too buttoned-down, carefree yet not too dull, with liberal parents who had the occasional weakness for the unconventional.” Frankfurter Rundschau
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 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.
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.

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

Brigitte Reimann

»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 parlando 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
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.

»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.«

»An exciting, fiery book.«

FRANKFURTER ALLGEMEINE ZEITUNG

Faz

»A thrilling, stirring book.«

»A great book, one of the best I’ve ever read. If you don’t know Franziska Lefthand, you’re missing out.«

Taz
»Jon was right when he described our family as an Indian tribe.« **Brigitte Reimann**

»I want to write something about my siblings. Strange – all at once they’re grown-up, they have their own lives, their loves, their work, their own opinions …« wrote Brigitte Reimann in her diary in 1965. The conflicts of her two brothers and her sister, their friction and energy, seemed to Reimann to be symptomatic of the younger generation that tried to implement its ideals in the 1960s.

In those days hardly anybody had a telephone, so instead letters flew back and forth between Rostock, Hoyerswerda, Oranienbaum and Hamburg: encouragement, advice, confessions, »women’s stuff«. And bitter political arguments, especially with Lutz, who had fled to the West. At the end of her life, when she thought of herself ironically as the »black sheep« of the family – childless, married for the fourth time, sick with cancer, her last great novel unfinished – it was her siblings who gave her courage.

The siblings’ extensive correspondence has now been collated into an East-West German family novel, at the centre of which is an extraordinary writer.

»Although they didn’t always agree on political questions, the Reimann siblings’ letters reveal an unusually warm-hearted bond within the family.« **MDR KULTUR**

»Her letters show how much she suffered because of her beloved country.« **DIE WELT**

»Even though the author died quite young, she continues to hold an inimitable appeal.« **NORDKURIER**

»If you still haven’t read a book by Brigitte Reimann, you should do so immediately.« **MAGAZIN**
»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.

Curt, Nikolaus 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.
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.

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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.

»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 ob-serves 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 indif-ferent, 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.
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.

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

»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 naïve 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.« DIE WELT

»When I speak of Anna Seghers I cannot but think of those who, alongside her, belong to the great writers who have come together out of love for truth, freedom, culture, peace and socialism, yes out of love for the fate of humanity.« JORGE AMADO

»...in terms of the quality of her narrative style and scope of her narrative vision, Seghers was the greatest German woman writer of the twentieth century.« HELEN FEHERVARY
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.
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.
In 1940 refugees from all over the world arrive in Marseille. They hustle for visas, stamps, and certificates without which they cannot leave the country. Among them is our nameless narrator. Along the way to Marseille he is asked to deliver a letter to a man named Weidel in Paris and discovers Weidel has committed suicide, leaving behind a suitcase containing letters and the manuscript of a novel. As he makes his way to Marseille to find Weidel’s widow, the narrator assumes the identity of a refugee named Seidler, though the authorities think he is really Weidel.

In the giant waiting room of Marseille, the narrator converses with the refugees, listening to their stories over pizza and wine, while also gradually piecing together the story of Weidel, bringing him to a deeper awareness of the transitory world the refugees inhabit as they wait and wait for that most precious of possessions: transit papers.

Anna Seghers’s Transit is an existential, political, literary thriller that explores the agonies of boredom, the vitality of storytelling, and the plight of the exile with extraordinary compassion and insight.

»No reader will question the author’s sincerity as she strives to anatomize the refugee mind.« The New York Times Book Review

»Transit belongs to those books that entered my life, and to which I continue to engage with in my writing, so much that I have to pick it up every couple years to see what has happened between me and it.« Christa Wolf

MOViE:
2018, German-French Coproduction
directed by Christian Petzold

»This novel, completed in 1942, is in my opinion the most beautiful Seghers has written… I doubt that our post-1933 literature can point to many novels that have been written with such somnambulistic sureness and are almost flawless.« Heinrich Böll

»Transit is Seghers’ best full-length novel. And Transit may be the greatest Exilroman ever.« Dialog International

Anna Seghers

A novel with a devastating contemporary relevance

Transit
Novel. 280 pp.
First published in 1944

RIGHTS SOLD:
English World (New York Review of Books)
France (Autrement)
Israel/Hebrew World (Penn Publishers)
Serbia (Radni Sto)
South Korea (Changbi)
Sweden (Nilsson)
Turkey (Everest)

Selected for New Books in German (Forgotten Gems)

English translation available
The author must have known from her hometown of Mainz a working-class suburb like the one where this story is set. The families live squashed together in one room, in which they live, sleep, make love, and give birth. The hunger they experience is not physical though. Martin and Marie Jensen – he is calm and good-natured, she is pretty, forceful and lively – have long run out of love for one another. All their hopes and expectations are pinned on their son Jans. They are unable to express the violence of their feelings that are almost breaking them. At least nothing bad can happen to their beautiful, charming child. But then, terribly, it does: their small son succumbs to an unknown illness. Jans is going to die.

This early and until the year 2000 unknown masterly piece of literature was found by Anna Seghers’ son Pierre amongst papers left in Paris in 1940, when she and her children fled the invading German army.

Aboard a cargo ship sailing from Brazil to the German Democratic Republic in the mid-1950s, two men strike up a conversation: newly-qualified doctor, Ernst Triebel, and engineer Franz Hammer, two GDR citizens of contrasting character, brought together by chance on an Atlantic crossing. During the next three weeks Triebel will relate to Hammer what amounts to his life story. With loving attention to detail Anna Seghers describes people and events aboard the ship as the realistic backdrop to an epic yet deeply human story about individual struggle for identity and belonging. The reader is invited aboard Seghers’s borderless maritime community to share in this timeless meditation on the joy and pain of human existence.

At the time of its publication in 1971, Crossing was described as the culmination of Anna Seghers’s creative endeavors.
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.

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.

These three stories are tales of salvation. At a time of deep despair and disappointment at the perversions of the socialist utopia, they ask questions about survival. Can there be a future when the past is discarded? When everything was for nothing? These stories – whether set in a Stalinist present, as in *The Just Judge*, or in mythical, legendary contexts like *The Leader* and *The Homecoming of the Lost People* – respond by depicting the strength that can emerge from non-compliance.

This is the story of Benito Guerreo, a potter from the village of Santiago Ixcuintla in Mexico. Because of the war in faraway Europe, he runs out of a particular blue pigment, a pigment nobody else uses in their ceramics for far and wide. This colour is the reason customers buy his wares, and Benito clings to it as though to his own destiny. Now he’s forced to scour his homeland until he finds the same true blue.

Returning from Mexico, where she’d been living as an émigré, Anna Seghers brought back not only vivid memories of strangers who’d become friends but also material for numerous stories, which she later wrote in East Germany.
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.

“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
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.

»Now it is once again available in a beautiful, suitable edition: the best German war book since Grimmeishauser’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*
De Vriendt kehrt heim
De Vrient Goes Home
Novel. 303 pp.
First published in 1932

RIGHTS SOLD:
Russia (Knizhniki)

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A politically motivated murder, unusually narrated

Jerusalem, 1929: In front of a hospital entrance, the writer and lawyer Joseph de Vriendt is mortally wounded by three bullets fired by an unknown sniper. In this first historical novel about Mandatory Palestine, Zweig depicts the highly explosive background of the conflict lines in the Middle East. Atmospherically dense, grippingly close to the characters and based on true events.

First published in 1932 shortly before Arnold Zweig’s exile in Palestine, De Vriendt goes home was soon banned by the National Socialists. While readers in Germany had to wait for a new German edition until 1955, the novel was available in English, Dutch and Czech translation to an international readership and has not lost any of its topicality until today.

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 Bjuschew. 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 disciple 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.

Der Streit um den Sergeanten Grischa
The Case of Sergeant Grischa
Novel. 539 pp.
First published in 1927

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