Foreign Rights Guide
Modern Classics

Jeder stirbt für sich allein
Hans Fallada

Kleiner Mann – was nun?
Hans Fallada

Bruno Apitz
Nackt unter Wölfen

Dieter Noll
Die Abenteuer des Werner Holz

Brigitte Reimann
Franziska Linsenland

Lion Feucht wanger

Arnold Zweig
Junge Frau von 1914

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aufbau taschenbuch

rütten & loening
In addition to focusing on German and international classics, exile and resistance literature, and East German literature, Aufbau has a strong list of contemporary world literature. The original Aufbau Verlag was founded in 1945 and became the leading cultural and literary publishing house in East Germany.

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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 expanded 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. Naked Among Wolves was both his first novel and a worldwide success, filmed in 1963 by Frank Beyer with Erwin Geschonneck and Armin Mueller-Stahl.

Susanne Hantke is a historian. She wrote her dissertation, which will be completed shortly, 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

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

»The next Némirovsky...?«

PUBLISHERS WEEKLY

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.

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»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
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:**

**RECENT FOREIGN RIGHTS SALES:**

Brazil (Record)  
Czech Republic (Euromedia)  
Denmark (People’s Press)  
France (Denoel/Gallimard Folio)  
Greece (Polis)  
Israel/Hebrew World (Penn)  
Netherlands (Cossee)  
Norway (Dinamo)  
Poland (Sonia Draga)  
Italy (Corbaccio)  
Serbia (Laguna)  

Spain/Catalan World (Ediciones de 1984/Club Editor)  
Spain/Spanish World (Maeva)  
Sweden (Lind & Co.)  
Turkey (Everest)  
USA/English World (Melville House)  
UK sublicense (Penguin Classics)  
Hungary (Ulpius Ház)  
Slovenia (Mladinska Knjiga)  
Finland (Gummerus)  
Romania (Polirom)
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, have now been published for the first time. »I know I am insane. I’m threatening not only my own life, I’m threatening […] the lives of those I am writing about,« he notes. He writes of spying and denunciation, of the threat to his life, his literary work, and of the fates of many friends and contemporaries such as Ernst Rowohlt and Emil Jannings. Constantly under observation, he devised a system of abbreviations, 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.

It has taken many years to decode this highly significant document, now made available to the public for the very first time.

»Fallada struggles with the clouds of his mind at a moment of deepest despair. We face the naked sinner: honest to himself, but yet being totally way off.« DIE WELT

»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

»This book is an astonishing document about the never ending fight of a man against all outer constraints – and against himself.« DPA
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’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 – he is back home.
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.

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 Neuholhe 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.

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 postwar 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.

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 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. 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.

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

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.

Die Geschwister Oppermann
The Oppermanns
First published in 1933

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 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 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.

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

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 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.

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

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 philosoph 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:
Czech Republic (Euromedia)
Spain/Spanish World (Edaf)
Russia (AST)

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 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

Leonhard Frank was born in 1882 in Würzburg. He was trained as a locksmith, worked as a chauffeur, house painter, and clinic attendant. 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. In 1915 he had to flee to Switzerland: he had shown civil courage and openly proclaimed his pacifism. Then he wrote stories against the war, which appeared in 1918 in the renowned volume Man is Good. From 1918 to 1933 he lived in Berlin, now as a celebrated author. In 1933 he was forced to leave Germany once again, this time for 17 years, moving between Switzerland, England, France, Portugal, and finally Hollywood and New York. In 1952, two years after his first return from the US, he published his autobiographical novel Left Where the Heart Is. Leonhard Frank died in 1961 in Munich.

One of the greatest autobiographical chronicles of the 20th century

Leonhard Frank’s biography is full of highs and lows: 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 (alias Michael Vierkant) 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 Michael Vierkant’s fate with a masterful mixture of pointedness and exuberance.
Written between 1912 and 1961, these stories astound with their stylistic precision and colorful world of images. The young men and women, familiar with paternalism delivered just like the necessities of school and work, forfeit their ideals and collapse under the desire for recognition and love. Petty concerns, a pejorative remark, the lost hat, a defective alarm clock become catalysts for inexorable occurrences. Carnivals, circuses, and above all nature with its rhythm of growth and decay appear as an alternative to the world of »longing-less hearts.« Frank’s stories of love and death endure in our thoughts though their inner veracity.

»Aufbau Verlag has once again brought the timeless work of a great writer into the public consciousness.« EUROPOLITAN

Schiller’s rebellious early work The Robbers is their cult book and their pseudonyms come from Karl May’s westerns. A group of boys lives out their dreams of freedom and independence – through small prey in the royal vineyards and lots of imagination. Leonhard Frank received the 1914 Fontane Prize for his sensational debut novel.

A thrilling plot, gripping language, and the striking interweaving of comedy and tragedy make The Band of Robbers a perennial classic.

»With its mixture of stalwart humor, youthful abandon, and melancholic resignation, Band of Robbers perfectly caught the atmosphere of the times.«
MARCEL REICH-RANICKI, FAZ
2010 marks the 50th anniversary of Victor Klemperer’s death

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. He survived the Holocaust and the war in Dresden with his wife, Eva. He died in 1960.
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.

**FOREIGN RIGHTS SOLD:**
- Brazil (Companhia das Letras)
- Czech Republic/Czech World (Paseka)
- 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 (Galaxia Gutenberg) (condensed version)
- USA & Canada (Random House)
- UK & Commonwealth (Weidenfeld & Nicolson)

Ich will Zeugnis ablegen bis zum Letzten.
Tagebücher 1933–1945
I will bear witness until the last.
Diaries 1933–1945.
Approx. 1694 pp.
»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, counter-balancing the increasing disappointment he is experiencing with his country.
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.
Right after graduation, Curt, Nikolaus, and Recha spend a year working in a large industrial firm, in what is for them a strange and exciting world. Welcome to the Workaday is a book about real problems in the GDR: bad working conditions, lack of professionalism, narrow-minded bureaucrats, and a comfortless living environment. None of the graduates suspect how difficult it will become to hold their own, and none of them react quite the same to the challenges. The fact that both young men fall in love with Recha doesn’t make it any easier. With this novel, Reimann sought to give an account of people who don’t allow themselves to be broken, and who rise above doing the bare minimum despite all obstacles.

This novel, whose title coined the GDR literary term »Ankunftsliteratur« (arrival literature), is the story of young people first recognizing both their own problems and those of the world.
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 unabridged edition demonstrates a more sculpted, sharper, unreserved Franziska, even more radical and transgressive because of the author’s nearness to death.

»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 unabridged edition demonstrates a more sculpted, sharper, unreserved Franziska, even more radical and transgressive because of the author’s nearness to death.

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

Alles schmeckt nach Abschied
Everything Tastes of Departure:
Diaries 1964–1970

Das grüne Licht der Steppen
The Green Light of the Steppes:
Diary of a Voyage to Siberia

Das Mädchen auf der Lotusblume
The Girl on the Lotus Flower:
Two Unfinished Novels

Die Geschwister
The Siblings:
A Story

Hunger auf Leben
Hunger for Life:
A selection from the diaries 1955–1970

Ich bedaure nichts
I Don’t Repent:
Diaries 1955–1963

Mit Respekt und Vergnügen
With Respect and Pleasure:
Correspondence with Hermann Henselmann

Sei gegrüßt und lebe
Greetings and Farewell: A Friendship in Letters
1964–1973, with 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.

»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
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.

1936: Seven prisoners escape from the concentration camp Westhofen, upsetting the balance of authority. By escaping they disprove their powerlessness: to prove their assertiveness they accept challenges to their physical and mental strength. Six of them pay with their lives, but the seventh remains free.

»The most important novel a German female writer has ever written.« MARCEL REICH-RANICKI

»It is the only epical work of the whole literature of exile that doesn't only with deserved anger take sides but also succeeds in describing a believable picture of the eclipsed Germany.« CARL ZUCKMAYER

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.

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
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, 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.
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 Grimmelhausen's »Simplicity«. 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 ON »EDUCATION BEFORE VERDUN«

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

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.
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