



MODERN CLASSICS

FOREIGN RIGHTS GUIDE

 **AUFBAU** VERLAGE

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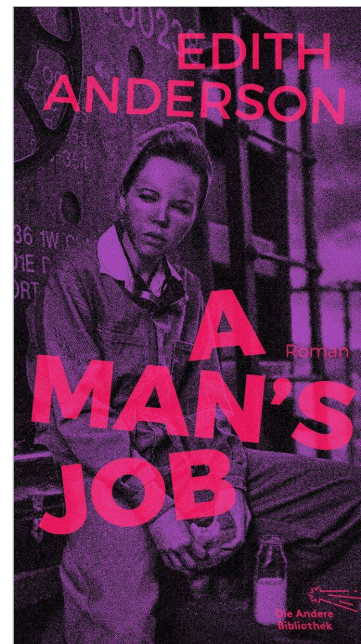
i.ihmels@aufbau-verlage.de

A Jewish American woman dreams of socialism – The rediscovery of an indomitable female author

While their husbands, brothers, and sons are fighting in World War II, the women at the Port Empire Station in New Jersey, USA, are the ones who keep the railroad running – and often in addition to their previous duties. From their remaining male colleagues, “these broads” are greeted with jeers, ridicule and harassment. The men also try to pit the female conductors against each other – even though they are already struggling with the arduous balancing act between private and professional challenges. At the center of the action are two friends: the plucky, hands-on Jessie and the charming Toby. When the conflict eventually escalates, Jessie and Toby are forced to make a decision, as well as their male colleagues and the railroad company as a whole ... An astonishing story about the women who took over men’s jobs during the Second World War, kept their communities running smoothly, and had to fight massive opposition and discrimination along the way.

Edith Anderson (1915 – 1999) was born into an American-Jewish family in New York. At the age of 20, she graduated from New College of Columbia University as an English teacher. When the United States entered World War II, she worked as one of the first female conductors for the Pennsylvania Railroad Company. In 1943, Anderson met Max Schröder, a German exile. When Schröder went to East Berlin after the end of the War to work as an editor at Aufbau Verlag, Anderson followed her future husband. In Europe, too, she remained a stubborn and independent thinker who made a name for herself as a journalist, author, and editor. *A Man’s Job* (1956) is her debut novel.

"What a smart, self-confident woman! How I would have loved to have met her, how important her voice would be today." DER FREITAG



Edith Anderson
A Man's Job
Fiction. 408 pages
Die Andere Bibliothek. Hardcover
2024, March

RIGHTS SOLD TO:
Turkey, Spain

Originally published in 1956 under the title *Yellow Light* in German translation by Max Schröder.

English original available

*A gripping, feminist novel
based on true events*

Of the struggle and longing for love, freedom, and justice

A Jewish writer from Bukovina and a communist theater director from China: They meet and fall in love in exile in 1930s Moscow. But after only three months, he suddenly disappears off the face of the earth, and the woman he left behind sets out in search of him. After the end of the Second World War, the search leads her to China, which is shattered by civil war. The two meet again after eleven years in a cabin and spend the night together. But what is more important: personal happiness, or the social duty to which they are committed?

Klara Blum, the great unknown outsider of 20th-century German literature, left behind numerous volumes of poetry and only one completed novel. Mirroring the fantastical Chinese legend of the shepherd and the weaver, in which two lovers are torn apart and banished to opposite ends of the Milky Way, Blum tells a combative story of life and love – one which is also her own.

Klara Blum was born in Chernivtsi, Bukovina, and grew up in Vienna. She studied psychology and worked as a journalist. As a Jewish woman with feminist and socialist aims, she emigrated to Moscow in 1934. Her love for the Chinese director and revolutionary Zhu Xiangcheng prompted her to move to China after the end of World War II. Zhu Bailan, as she called herself from then on, became a Chinese citizen. She became a professor of German Studies and an important voice of German exile literature. She died in 1971 in Guangzhou, in southern China.



Klara Blum
The Shepherd and the Weaver
Fiction. 309 pages
Die Andere Bibliothek. Hardcover
2023, July

RIGHTS SOLD TO:
Russia, Albania

Recommended by New Books in German

English sample translation of the essay by Julia Franck available soon

“This story of the two lovers who spend their lives searching, blissfully and cursedly, for each other is an unforgettable ballad.” LION FEUCHTWANGER

“An astonishing book: a combination of revolutionary verve, irony, narrative joy, and humorous East-West pastiche, with tendencies toward self-stylization.” SANDRA RICHTER

“... next year, I’m going to raise hell!”

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

Her final novel *Franziska Leifband* 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”. 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.



“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 cult voice of East German feminist literature”*THE GUARDIAN

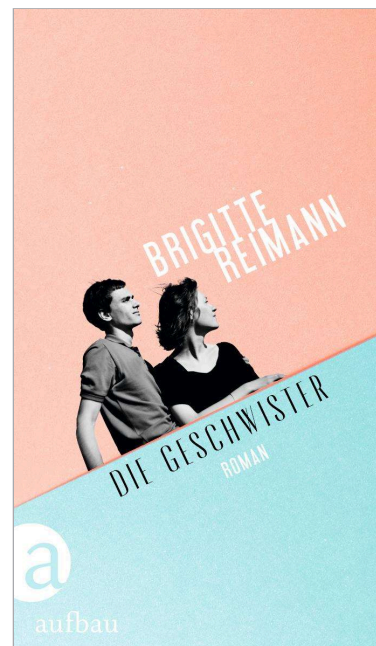
“Anyone who wants to learn about courage and dedication must read Reimann. She shows us how to kick ass, fail, get back up, and start over. Brigitte Reimann is an icon – a pioneer of female liberation!”
CAROLINE WÜRFEL

Unafraid, passionate, self-critical – and a heartfelt view of life in East Germany

"I will never forgive you for this", Uli says to his sister Elisabeth. What she has done to him is only revealed later. It is 1960 and the border between East and West Germany has already been closed, with West Berlin the only loophole. For Elisabeth, the GDR still represents the chance to build a more just society – despite frustrations with the system. And it is home. For Uli, her beloved brother, there seems no room for manoeuvre: he wants to leave for the West.

Siblings is the story of a beautiful relationship and the forces that threaten it when human emotion and ideology collide. Thanks to the honesty and the energy of her prose and her way of life, Brigitte Reimann captured the mood of a generation and became a cult figure in an increasingly rigid culture in the GDR.

The demolition of a house in Hoyerswerda, where Brigitte Reimann lived in the 1960s, yielded a truly spectacular find: letters, notes and large parts of the original draft of *Siblings*. Thanks to this tremendous discovery, Aufbau can publish an even more mature, clear-sighted version of one of the most hotly debated books in GDR literature.



**BEST
SELLER**

Brigitte Reimann

Siblings

Fiction. 224 pages

Aufbau. Hardcover

2023, February

RIGHTS SOLD TO:

Greece, Russia, Albania, France, Italy, Denmark,
Sweden, Serbia, Netherlands, Turkey, USA, UK

First published in 1963

Full English translation available

"A groundbreaking classic of GDR literature [...] a phenomenon" THE GUARDIAN

"Short, artful [...] Although *Siblings* is decidedly a realist novel, some moments feel more modernist [...] Indeed, one of the most intriguing subplots concerns her engagement with what it means to make realist art – a mission complicated by sexism in the party's ranks [...] Vivid" FINANCIAL TIMES

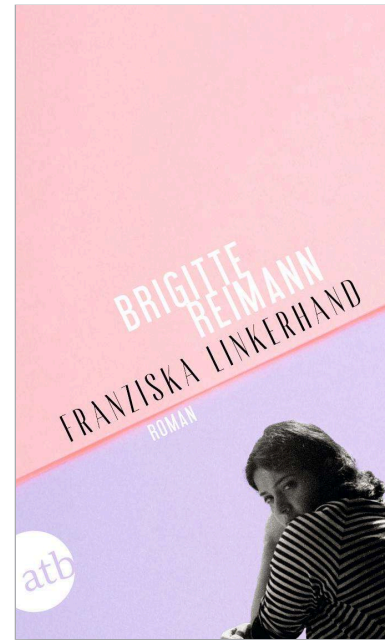
"Atmospheric [...] complex, prickly, funny [...] Reimann's novel has the tense mood of a play – a family drama by Henrik Ibsen or Arthur Miller – with plenty of fiery dialogue between the characters about politics, industry and art. [Reimann] is a flash of colour in a grey landscape" THE SUNDAY TIMES

"An exciting, fiery book" FAZ

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.

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, unrestrained 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 absoluteness, her demands on herself and the world, and an unbroken ability to involve herself passionately, to rhapsodise or to grieve."



Brigitte Reimann
Franziska Lefthand
 Fiction. 639 pages
 atb. Quality Paperback
 2023, February

RIGHTS SOLD TO:
 USA, Russia, UK

First published in 1974

Full English translation available soon

"A thrilling, stirring book." FRANKFURTER ALLGEMEINE ZEITUNG

"A great book, one of the best I've ever read. If you don't know Franziska Linkerhand, you're missing out." TAZ

Moving, shocking, courageous stories about women's life journeys

A schoolgirl searches for a way to end an unplanned pregnancy – like the young Brigitte Reimann once did herself – and is forced to realize that she is completely on her own in this “maturity test.” Katja has to decide whether to marry the man that she loves, even though he demands that she subordinate herself to his career and give up her dream job. One evening before Christmas, the residents of an apartment building experience just how difficult it is to reconcile self-determination and care work. With her cycle of stories, the author wanted to explore the position of women in society in a literary way – so deeply did she feel the impact of the restrictions she constantly had to fight against, and the prejudice she was constantly exposed to because of her self-assured life choices.

Brigitte Reimann, born in Burg bei Magdeburg in 1933, was a freelance author since her first book was published in 1955. Her novel *Siblings* (1963), about newly-divided Germany, was one of the most discussed books of the time. The author died of cancer in Berlin at the young age of 39. Her posthumously published diaries *I Have No Regrets* and *All Tastes of Farewell* (new edition published in 2023) caused quite a stir thanks to their unflinching, unrelenting gaze, also turned towards the author herself. Her last work, *Franziska Lefthand*, (unabridged new edition published in 1998) is considered one of the most important novels in German post-war literature.

Carsten Gansel, the editor, was born in Güstrow/Mecklenburg in 1955 and has been professor of modern German literature at the University of Giessen since 1995. His biography of Brigitte Reimann, *I Am So Hungry for Life* (2023), was on the *Spiegel* bestseller list for weeks.



Brigitte Reimann
Katja
Stories About Women
 Stories. 235 pages
 Aufbau. Hardcover
 2024, February

"When it comes to equality, I go on the barricades." BRIGITTE REIMANN, 1963

"The complicated love stories that Brigitte Reimann describes, or has experienced herself, touch the feelings – or at least the yearnings – of the readers, who feel encouraged by the candidness with which this author opens up to them." CHRISTA WOLF

"It is a stroke of luck that Carsten Gansel has dug this treasure out of the archive. With her stories about young women in the early GDR, Brigitte Reimann still has a lot to say today. These are authentic insights from a courageous author that help us understand early GDR history." NDR KULTUR

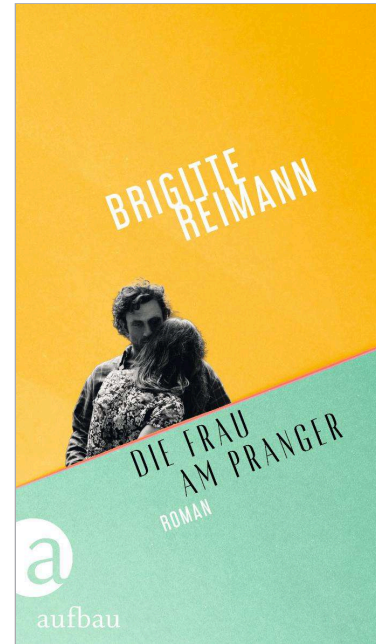
"A true discovery" NEUE WESTFÄLISCHE

A woman who remains true to herself against all odds

Kathrin is treated like a piece of inventory by her husband and sister-in-law. It is only when she falls in love with the Russian prisoner of war Alexei, who works on the farm while her husband is at the front, that she begins to realize her own worth. Even the blind hatred of the people who pillory her can no longer harm her. In the struggle for the one she loves, the young farmer's wife exceeds her own capabilities. In this story from 1956, Brigitte Reimann tackled a hot topic of German post-war literature, one that still raises questions about guilt and repression today.

The first major sales success for the young Brigitte Reimann, who, with her 1956 love story between a German and a Soviet prisoner, was the first to break a historical taboo. It caused quite a stir, as her story also criticized the prevailing climate of the GDR.

"Brigitte Reimann captured me immediately with Woman in the Pillory. The thing that impresses me above all – and this is the great strength of all her books – is that she breaks down these huge social issues into just a few characters and deals with them in a seemingly everyday way." CAROLIN WÜRFEL



Brigitte Reimann
The Woman in the Pillory
Fiction. Ca. 176 pages
Aufbau. Hardcover
2024, August

RIGHTS SOLD TO:
Croatia, UK

A young Brigitte Reimann courageously devotes herself to a politically undesirable topic: denunciation

As gripping as a novel, as honest as a diary

In her diaries, Brigitte Reimann is open and unsparing about herself and others. She recounts in them her stormy, creative, and non-conformist life and, as if in passing, captures the spirit and atmosphere of an entire period of German history. It is her sharp, relentless gaze, even against herself, that makes this work not only a unique testimony to her life, but also great literature.

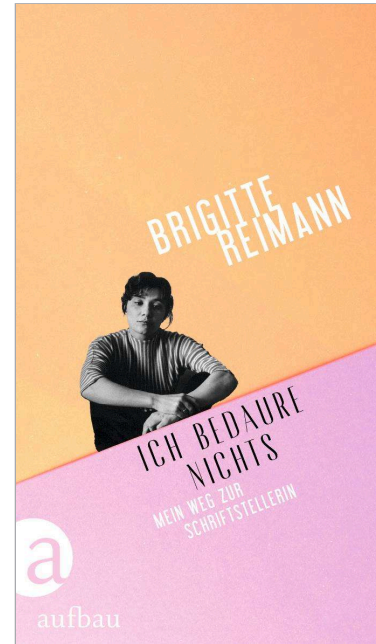
The GDR, seen through the eyes of a woman who consistently stood up for equal rights, for freedom of expression and the right to live a full, happy life. A stunning document of emancipation.

BRIGITTE REIMANN in *I Have No Regrets*:

"We have learned to shut our mouths, not to ask any uncomfortable questions, not to attack influential people, we are a bit unhappy, a bit dishonest, a bit stunted, otherwise everything is fine."

"When all evils fled from Pandora's box, only hope remained clinging to the edge. The beloved, the cursed hope! We are always waiting for things to become good and beautiful once more."

"Monday again in Berlin. [...] A few raucous people in the club who were pretending to be Bohemians, but that wasn't the big wide world, that was just a type of provincialism."



Brigitte Reimann
I Have No Regrets
My Path to Becoming a Writer. 1955-1970
 Memoir. 592 pages
 Aufbau. Hardcover
 2023, February

RIGHTS SOLD TO:
 USA, UK, Netherlands

**Updated new edition with a selection of
 Reimann's diaries in a single volume**

"A real-life romance novel full of punch lines and savage twists and turns" DER SPIEGEL

"This book has the quality of a novel and the merits of a diary" MARCEL REICH-RANICKI

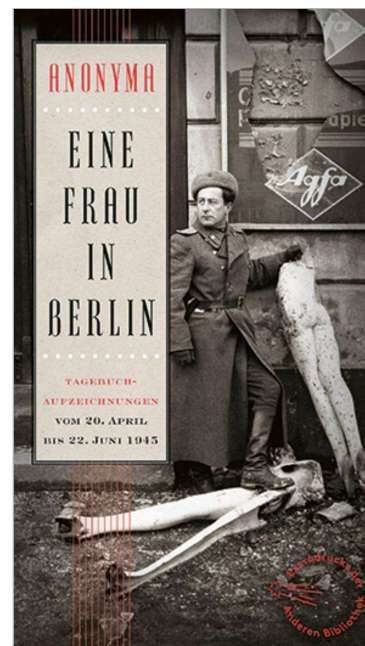
"Of eminent historical and literary value" FAZ

For eight weeks in 1945, as Berlin fell to the Russian army, a young woman kept a daily record of life in her apartment building and among its residents. Fending off the boredom and deprivation of hiding, the author records her experiences, observations and meditations in this stark and vivid diary.

"With bald honesty and brutal lyricism" (Elle), *A Woman in Berlin* tells of the complex relationship between civilians and an occupying army and the shameful indignities to which women in a conquered city are always subject – the mass rape suffered by all, regardless of age or infirmity. Accounts of the bombing, the rapes, the rationing of food and the overwhelming terror of death are rendered in the dispassionate, though determinedly optimistic prose of a woman fighting for survival amidst the horror and inhumanity of war.

A Woman in Berlin has been translated into more than 30 languages. The critically acclaimed 2008 film adaptation was superbly cast, with star actress Nina Hoss in the lead role.

Anonyma, a nameless person, a woman in Berlin. In 1954, her moving records of the weeks from April to June, 1945, were first published in the USA. In 1959, a Swiss publishing house brought out a first German-language edition. Anonyma agreed to a new publication on the condition that it should not take place until after her death. After the issuing of *A Woman in Berlin* in 2003, there was a heated discussion about the revelation of the anonymous author's identity and about the authenticity of her records.



Anonyma Anonyma
A Woman in Berlin
Memoir. 304 pages
Die Andere Bibliothek. Hardcover
2015, December

RIGHTS SOLD TO:
Italy, Portugal, Spain, USA, UK, Netherlands,
France, Denmark

Full English translation available

"The author has a fierce, uncompromising voice, and her book should become a classic of war literature." PUBLISHERS WEEKLY

"Let Anonymous stand witness as she wished to: as an undistorted voice for all women in war and its aftermath, whatever their names or nation or ethnicity. Anywhere." LOS ANGELES TIMES

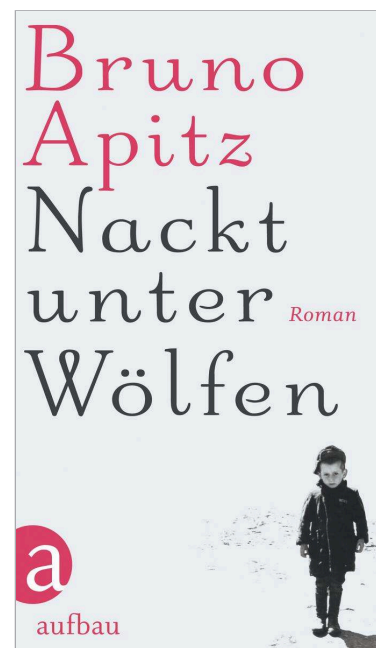
"Coolly written, tearingly honest [...] This is a classic not only of war literature but also of writing at the very extreme of human suffering." THE DAILY TELEGRAPH

A moving story captivates 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. Since the launch of the new, expanded text edition in 2012, we have got the chance to reread the book. 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.



Bruno Apitz
Naked Among Wolves
Fiction. 586 pages
Aufbau. Hardcover
2012, March

RIGHTS SOLD TO:
Russia, Turkey, China, Israel, Netherlands, France,
Brazil

**Edited with an Afterword
by Susanne Hantke
First published in 1958**

English translation available

*“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

Lion Feuchtwanger: chronicler, prophet, and bibliophile

Lion Feuchtwanger (1884–1958) was a novelist and citizen of the world. He was one of the few German writers to establish a large readership after he went into exile. When Lion Feuchtwanger died at the age of 74, he was considered one of the most influential German-language writers. 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. The various stops in his life, from Munich to Berlin, his extensive travels as far as Africa, and his exile in Sanary-sur-Mer in France and in Pacific Palisades in California, gave the writer – whose tireless creative energy was marvelled at even by Thomas Mann, his neighbor in California – an unusually broad knowledge and understanding of cultural history.

Lion Feuchtwanger, born in Munich, began his literary career as a theater critic and playwright in the 1910s and 1920s. He first gained international recognition for his historical novel *Jew Süss* published in 1925. He was informed of Hitler's takeover while on a reading tour in the United States in 1933 and was advised not to return to his home country. 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 proves to be a knowledgeable chronicler of Nazi Germany and 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!'"*

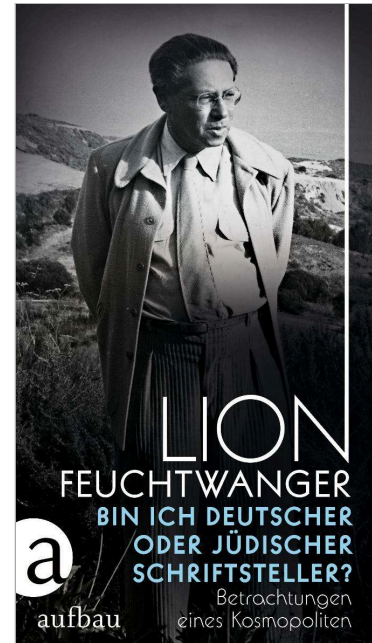
"He is the master of the historical novel." WILHELM VON STERNBURG

"Feuchtwanger will have you booked!" SÜDDEUTSCHE ZEITUNG

Lion Feuchtwanger on Judaism

Feuchtwanger's relationship with Judaism was ambivalent, marked in equal measure by a lifelong effort to dissociate himself from it and an enduring fascination with it. He began intensively examining the traditions of his ancestors as a rebellious teenager; this examination changed in the face of the barbarities committed by the Nazis and continued while in exile in America. What did it mean to him personally, to him as a writer and to his work? And more importantly, what did it mean to a society like the one we all live in? The great storyteller shares with us his profound thoughts in a vivid and often touching manner. In view of the threatening new forms of antisemitism and the new war of aggression in Europe, his great life theme becomes pressing in a way that we thought was long behind us.

A highly topical contribution from one of the most profound experts on the history of Judaism with assessments on belonging, freedom, barbarism and democracy that are still valid today.



Lion Feuchtwanger
Am I a German or a Jewish Writer?
Observations of a Cosmopolitan
 Essays. 232 pages
 Aufbau. Hardcover
 2023, May

"The speeches, articles, and essays, which date from 1931 to 1949, reveal the author as a careful observer and resolute disputant." WELT AM SONNTAG

"In these essays, Feuchtwanger not only appears as a keen critic and enlightener of contemporary affairs, but, truly surprisingly, also reveals his personal, human side."
 DEUTSCHLANDFUNK KULTUR

"In our day and age [...] perspectives on contemporary events such as those offered by Feuchtwanger's texts can be an at least stimulating, perhaps even salutary read."
 JÜDISCHE ALLGEMEINE

Feuchtwanger's world famous family chronicle – terrifying and terrifyingly prophetic

They are 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 recognize 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.



Lion Feuchtwanger
The Oppermanns
Fiction. 381 pages
atb. Quality Paperback
2008, September

RIGHTS SOLD TO:

Russia, Italy, UK, Ukraine, Israel, France, USA,
Sweden

First published in 1933

Full English translation available

"Feuchtwanger's masterpiece [...] At once unbearable and unputdownable." HARPER'S

"Feuchtwanger reveals the strength of his argument by understatement, for he is writing a narrative, not a tract [...] There are few novelists living today who can compete with Feuchtwanger's rare gifts of historical observation and understanding of individual character." NEW YORK HERALD TRIBUNE

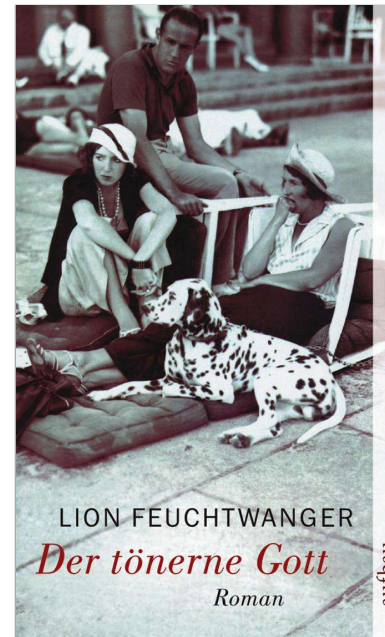
"Readers will be struck by how little the language about White supremacy, antisemitism, the swapping of lies for facts, the discrediting of the press, and the embrace of violence over reason has changed. It's hard to imagine a 90-year-old book being more timely." KIRKUS

Feuchtwanger's debut novel from 1910

A small circle of young artists, addicted to luxury and indulgence. In the center of it all: Heinrich Friedländer, wealthy, talented, esteemed as a patron, spoiled by women. He is a “party person”, like the rest of his artist friends, with whom he celebrates orgiastic and excessive revelries. Feelings are a nuisance to him unless they can be celebrated with music or poetry. Thus, life becomes a game, until Heinrich loses his fortune through reckless investments. Only a scam can save him from financial ruin. The woman that he loves takes the blame for him in court.

Heinrich, however, will never be able to forgive her for his moral obligation to her. Reveling in the pathos of his weakness, he accepts her sacrifice.

“The young literati of those years were pretty much exclusively concerned with artistic questions and with problems of eroticism [...] and it was generally accepted as a basic artistic principle that it was not the what, but only the how of the representation that mattered. I did not think to doubt these principles. In those years, I wrote an effective, haughty, and very artistic novel, depicting the rich, playful, and unscrupulous life of a young man from society.” LION FEUCHTWANGER in *Self-Representation*



Lion Feuchtwanger

The Clay God

Fiction. 187 pages

atb. Quality Paperback

2000, August

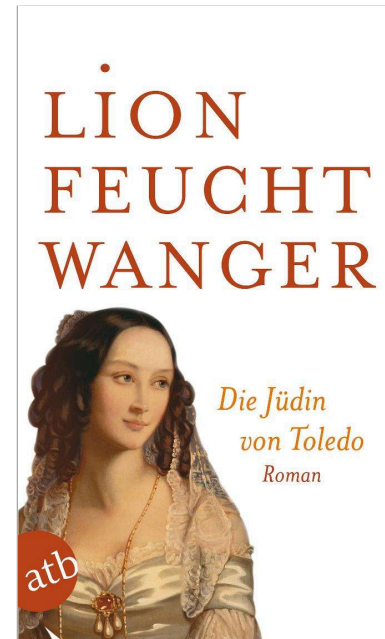
English sample translation available

*An intriguing look at
Feuchtwanger's beginnings*

A tragic love story

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

"I have set out to make a *Jewess of Toledo*," wrote Lion Feuchtwanger to Arnold Zweig on July 20, 1953. On March 15, 1954, he wrote, "The inner meaning is the representation of the monstrous allure of war, which not even the combatants can close themselves off to. I want to represent, then, what tremendous resistance the struggle for peace must overcome. The fate of my Jewish minister, Jehuda Ibn Esra, repeats, on a much higher spiritual level, the fate of the Jew Süß."



Lion Feuchtwanger
The Jewess of Toledo
 Fiction. 511 pages
 atb. Quality Paperback
 2008, September

RIGHTS SOLD TO:
 Greece, Spain, Russia

First published in 1955

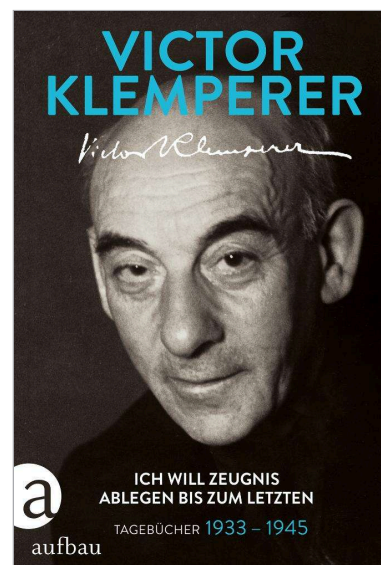
"Love scenes of fervent passion ..."
Marcel Reich-Ranicki

"Klemperer's life was an odyssey through the century" Der Spiegel

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.

The 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, born in 1881, the son of a rabbi, studied philosophy, Romance studies and German studies, gaining his doctorate in 1913. After volunteering to fight in the First World War he worked as a private lecturer in Munich, then, from 1920, as a professor at the Technische Universität Dresden. In 1935 he was removed from his teaching post in Romance studies on the ground of his Jewish heritage, but he survived the "Third Reich" in what was known as a "Judenhaus": tenement buildings where Jewish people were housed during the Second World War. Klemperer, restored to his full professorship after the war, died in Dresden in 1960.



Victor Klemperer
**I Will Bear Witness Until the Last.
 Diaries 1933-1945**
 Memoir. 1422 pages
 Aufbau. Hardcover
 2015, July

RIGHTS SOLD TO:
 Croatia, USA, UK, Sweden, Netherlands, Russia,
 Spain

First published in 1995
**Also available as a condensed volume of
 222 pages**

Full English translation available

"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

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

Victor Klemperer's cinematic diary

In 1929 the cinema was revolutionised when sound films first appeared in Germany. Movie buff Victor Klemperer witnessed this development from the very beginning. Initially critical, he was soon won over by the new possibilities of the format, becoming an enthusiastic fan. Often he would go to the cinema several times a week. With the rise of Nazism, however, all progress was brought to an abrupt halt, and Klemperer was banned from picturehouses when the Nazis forbade "non-Aryans" from going to the cinema. Yet not even that could keep him away. The passionate confessions of a movie lover for whom motion pictures represented the highest values: internationalism, equality, freedom, and even "life itself made liberated and unearthly".

Klemperer's diaries made him posthumously world-famous, and in 2020, his notes on the cinema from these diaries have finally been published for the first time.

"So much music, humour, acting y todo. I found it a genuine release." VICTOR KLEMPERER, 1933

"The Cinematic Diary, which he kept since the end of the 1920s, shows Victor Klemperer as an enthusiastic cinéaste. It not only reflects critically on contemporary events, but also shows what cinematic art can mean, especially in times of hostility to culture." DEUTSCHLAND-FUNK KULTUR

"Right up to our media-saturated present, one still hears the phrase that 'that's just like cinema.' What could be meant by this, in an existential as well as in a (self-)technical sense, is what one learns from Klemperer." FRANKFURTER ALLGEMEINE ZEITUNG



Victor Klemperer
Light and Shadow
Cinematic Diary 1928-1945

Memoir. 363 pages
Aufbau. Hardcover
2020, November

RIGHTS SOLD TO:
Sweden, Spain, France

Featuring historical visual material

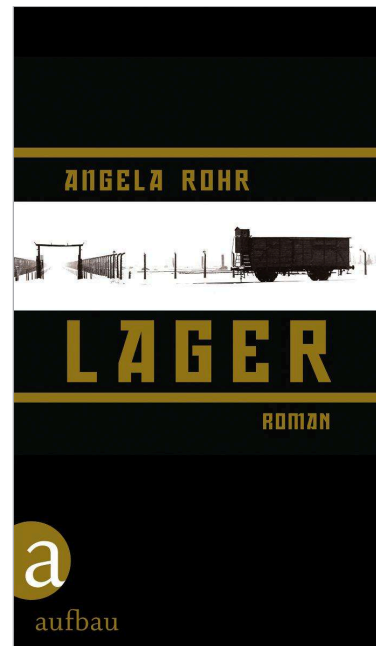
*Forced into an existence in the shadows,
Klemperer experienced moments of light
in the cinema*

A panorama of cruelty and despotism

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

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

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



Angela Rohr

Camp

Fiction. 445 pages

Aufbau. Hardcover

2015, November

RIGHTS SOLD TO:

Czech Republic, Netherlands, Italy

Recommended by New Books in German

English sample translation available

„The name Rohr belongs in the heavens of terror and beauty whose fixed stars are known as Franz Kafka and Primo Levi, Jorge Semprun and Varlam Shalamov. Angela Rohr’s star [...] shines with the same relentless brightness.” DER SPIEGEL

“In her panorama of hunger, nakedness and death, the author makes use of the linguistic forms she developed in her early expressionistic work. At those moments, it recalls Dante’s underworld, Dostoyevsky’s house of the dead, Kafka’s penal colony.” NEUE ZÜRCHER ZEITUNG

“After half a century in a drawer, this prose can now finally find its readers.” SÜD-DEUTSCHE ZEITUNG

*“What would our century be
without her?”* CHRISTA WOLF

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

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

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



“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.” 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

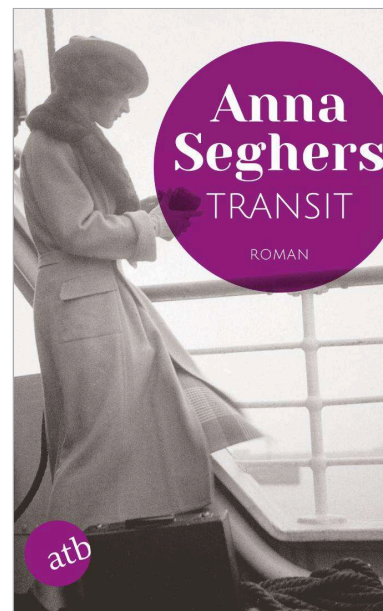
A novel with a devastating contemporary relevance

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.

Anna Seghers (1900-1983) was born Netty Reiling in Mainz, Germany, into a Jewish family. As Jew, a Communist and a revolutionary writer, she was blacklisted in Nazi Germany and left for France in 1933 with her family. After the Nazi invasion in 1940, she was forced to flee. She and her family travelled from Marseilles to New York. When they were denied immigration in the U. S. they continued their journey to Mexico. Seghers gained international recognition with her novels *Transit* (1944) and *The Seventh Cross* (1942), which became a bestseller and has been translated into more than thirty languages.



Anna Seghers

Transit

Fiction. Ca. 416 pages

atb. Hardcover

2020, August

RIGHTS SOLD TO:

Russia, Korea, France, Sweden, Serbia, Italy, Mexico, UK, Turkey, Spain, Croatia

First published in 1944

English translation available

"No reader will question the author's sincerity as she strives to anatomize the refugee mind."
THE NEW YORK TIMES BOOK REVIEW

"Anna Seghers' novels not only tell stories of terror, flight and oppression; they are a plea for compassion and solidarity." FERNANDA MELCHOR

"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

"Simply put, a novel against dictatorship." Marcel Reich-Ranicki

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

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

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



Anna Seghers
The Seventh Cross
A Novel from Hitler's Germany

Fiction. 448 pages
 atb. Quality Paperback
 2018, April

RIGHTS SOLD TO:
 Slovenia, USA, France, Japan, UK, Mexico,
 Sweden, Croatia, Netherlands, Turkey

First published in 1942

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

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

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

On the eve of the catastrophe

When Johann Schulz seeks refuge at his relatives, who live in a Rhine Hessian village, his wanted poster is already hanging in the district town. He is accused of murdering a police officer at a demonstration. The offered price on his head is a temptation for the villager and it is a question of consciousness who finally denounces the police murderer. Because the Nazis are recruiting in the village.

Readers witness the first developments of the Hitler movement in a German village. Here, Seghers does not try to illustrate a theory; she does not write from political will although she knows exactly which group she belongs to. The reader implicitly trusts her portrayal because it feels like the description of a natural process: the old farmers do not want to have anything to do with the movement, whereas the young men are tempted by its uniforms, truck rides, adventures and skirmishes. The elderly do not put up much resistance and the young are urged into action for various reasons. These are some of the tendencies which form part of this process and have many different roots, like everything in life.



Anna Seghers

**The Bounty
Novel from a German Village
in the late Summer of 1932**

Fiction. 230 pages
Aufbau. Hardcover
2021, November

RIGHTS SOLD TO:

Turkey, USA

**First published in 1933
by the Dutch exile publisher Querido**

English sample translation available

"Anna Seghers writes in an austere, pared-down, rare and magical style that is highly concentrated. She does not add a superfluous word, sentiment or reflection. Every dialogue is reduced to its essence." DAS NEUE TAGEBUCH, PARIS, 1934

"With this story of a young man Anna Seghers created a masterly image of Germany in the days of different paths and different methods of terror, with which the fascism prepared its 'takeover'." DIE WAHRHEIT

**“Don’t you have any dreams – wild and gentle,
while you sleep between two tough days?”**

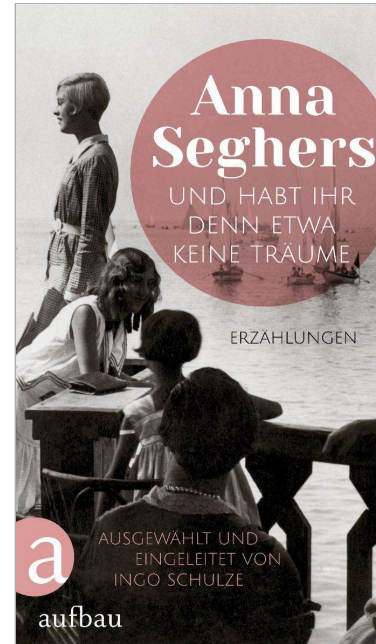
It’s hard to find a year in which Anna Seghers did not write a short story. She mastered so many tones of voice and used the short prose form more continuously than any of her contemporaries – a direct literary response to the changing circumstances in the world. The texts and themes range from the Weimar Republic, the global economic crisis and the Nazis’ seizure of power, to flight and exile in the Second World War, her return to Germany, the emergence of two German nations, the Berlin Wall being built and far into the late GDR.

Today, her masterly stories are more relevant than ever and should not only encourage people to rediscover Seghers’ delightful work, but should also carry on her message of the power of supposedly weak people.

“Segher’s stories are among the best that 20th-century German-language literature has to offer.” INGO SCHULZE

“The hopefulness, the longing for happiness, runs through all her stories – and shows Anna Seghers as a great seeker of happiness” DEUTSCHLANDFUNK KULTUR

“Seghers was concerned with major questions, and she pursued those questions in her fiction relentlessly. ‘What does fascism do to a person’s soul?’ she asks again and again [...] Seghers’ stories are also moving and deeply intelligent.” KIRKUS REVIEW



Anna Seghers
Don’t You Have Any Dreams?
Stories. Ca. 336 pages
Aufbau. Hardcover
2022, April

RIGHTS SOLD TO:
Spain, Italy, Turkey, USA

A compilation of the most significant short stories in a single volume

Full English translation available

*Fresh and topical, sharp and concise:
Seghers' stories about people
forced to flee and live in exile*

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.

Arnold Zweig was born in 1887 in Groß-Glogau (Silesia) as the son of a Jewish saddler. He studied German, modern languages, philosophy and psychology. Armored soldier in Serbia and before Verdun, from 1917 clerk and censor in the press department Ober-Ost. Apart from novels and dramas, he published and lectured on Judaism, anti-Semitism and the teachings of Sigmund Freud. From 1933-1948 he went into exile in Palestine, in October 1948 he returned to Berlin (East). Until 1953 Zweig was president of the Academy of Arts and the German PEN Center. In 1968 Arnold Zweig died in Berlin.



Arnold Zweig

De Vriendt Goes Home

Fiction. 276 pages

Die Andere Bibliothek. Hardcover

2024, August

RIGHTS SOLD TO:

Netherlands

First published in 1932

Recommended by New Books in German

Full English translation available

Based on true events

"...a classic German Bildungsroman" Frankfurter Rundschau

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

Verdun, embodiment of the first large-scale war of attrition and mass burial, is the site of a change in thinking for *Education Before Verdun's* main character, the writer Bertin. During his six months as a soldier, he is singled out for personal humiliation as an intellectual, as a person with aesthetic and moral sensibilities, and as a Jew; and he witnesses the vindictive treatment of others at the hands of their vain and authoritarian superiors. 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.

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.



Arnold Zweig
Education Before Verdun
Fiction. 583 pages
Aufbau. Hardcover
2001, April

First published in 1935

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

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

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