

CELEBRATING 80 YEARS OF AUFBAU



80 Years of Publishing History: A moment to look back – and forward.

Founded on August 16, 1945, Aufbau was born out of the vision that books can help change the world – so that catastrophes like World War II never happen again. From the very beginning, the publishing house was a place of intellectual renewal. Values such as humanism, critical engagement with reality, and the aspiration to set something in motion through literature continue to shape Aufbau to this day. Over eight decades, Aufbau has continued to change while remaining true to its principles. In the GDR, the publishing house remained a place that created space for critical voices even when there was little room for freedom. After reunification, Aufbau began a new chapter and actively helped shape social transformation. This eventful history has given rise to a modern publishing house with a clear identity.

Since 2008, Aufbau has been owned by the Koch family and the Kommunikationsaufbau Foundation. Since then, the traditional publishing house has gradually developed into a colorful, multi-voiced publishing family: Aufbau Verlage with its ten imprints. Based in the Aufbau Haus on Moritzplatz – a lively creative quarter characterized by culture, debate, and exchange – Aufbau Verlage is now a cultural and political beacon in Berlin.

We look forward to the next chapters!



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

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

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

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



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

The young Anna Seghers as a student, searcher, and lover

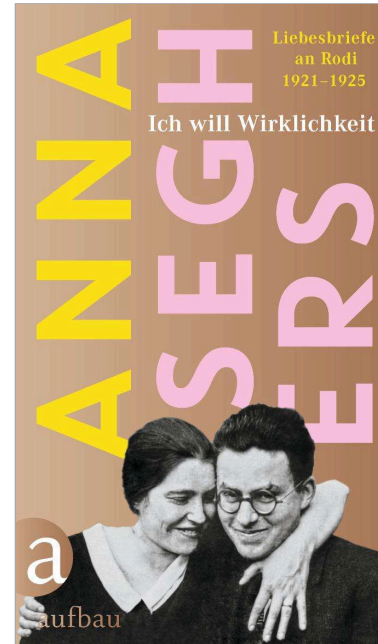
“It takes courage,” she writes to her lover in 1921 – referring to the courage it takes to surrender to love. The courage to break out of a bourgeois family and start writing, the courage to strive for “reality”. Never before have we gotten to know Anna Seghers as intimately as in the letters of the young woman who found great love in the penniless Hungarian student, and who found herself on the threshold of an independent life. Her family was against this love, which the 21-year-old held on to despite all opposition. The couple married in 1925. These were the years leading up to her first publication as a writer, a brief phase of reorientation and self-discovery against the backdrop of the Weimar Republic, until the catastrophe of the 20th century changed everything forever.

A completely unknown chapter from the life of the great writer and a sensational first publication: the letters are publicly available for the first time in 100 years.

With a foreword by her grandson Jean Radvanyi and an afterword by Seghers biographer Christiane Zehl Romero.

Anna Seghers (1900–1983), was the pseudonym the writer Netty Reiling used from 1928 onward. She is one of the most important female authors of the 20th century. Little is known about her early years – all the more reason to marvel at the passionate young woman who emerges here in these letters, made public for the first time.

“I want reality ... And I know of nothing real except us.” ANNA SEGHERS in a letter to Rodi



Anna Seghers
I want Reality
Love Letters to Rodi 1921-1925
Letters. 405 pages
Aufbau. Hardcover
2025, November

*The literary sensation:
the love letters of the young Anna Seghers
to her future husband László (Rodi) Radvanyi*

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:

Israel, France, 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

"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:
Spain, 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

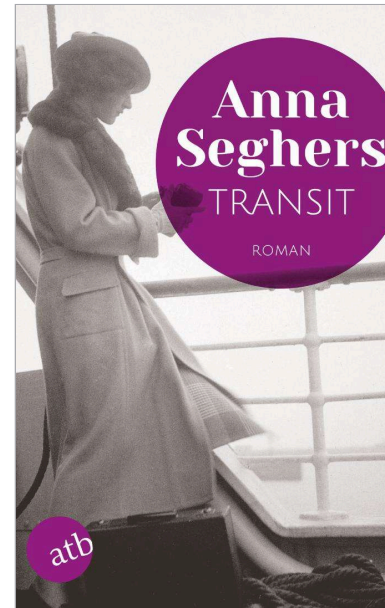
A novel with a devastating contemporary relevance

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

The rediscovery of a remarkable author whose work was lost due to GDR censorship

Gerti Tetzner was born in Thuringia (in the East of Germany) in 1936. She studied law in defiance of her father, who had co-founded a Nazi Party group and was a former member of the SS. After working as a notary, she was on course to become a judge – until she realised she would be required to pass judgement on those who had fled the republic. Refusing to do so, she found a way to resign.

She went on to study at the Leipzig Institute of Literature, forged connections within literary circles and discussing her novel project with other female writers in the “*Weiberrunde*” (Women’s Circle) around Christa Wolf. She also contributed as a co-author to the anthology *Gute Nacht, Du Schöne*. Her debut *Karen W.* (1974) was both a critical and commercial success and was translated into multiple languages. An exceptional work of autofiction, *Karen W.* tells the story of a woman determined to forge her own path. The novel provides a remarkable insight into life in the GDR, serving both as a testament to an early voice of emancipation and as a highly accessible work of literature. Drawn repeatedly to Denmark, Tetzner met the celebrated writer Tove Ditlevsen. However, when her second novel was in progress and set to be published by the West German Luchterhand Verlag, the Stasi came knocking. The project was abandoned, and *Karen W.* gradually faded into obscurity. Today, at the age of 88, she lives in Berlin and has recently returned to writing.



“I always had to do what I believed was right, whether I wanted to or not. Was I never afraid of the consequences? Of course I was. But I also had this inner conviction that new paths would open up for me, as long as I kept my eyes open and seized the opportunities.”

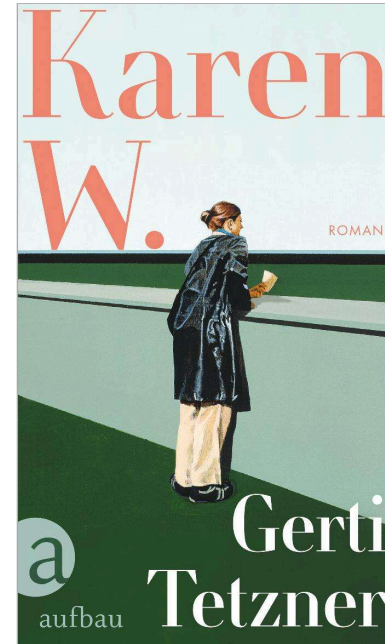
GERTI TETZNER, 2025

The rediscovery of a remarkable author whose work fell victim to GDR censorship

Karen leaves the city where she had once arrived full of hope and ambition, the first girl from her Thuringian village to obtain her *Abitur*. She leaves Peters, her great love, from whom she has gradually drifted apart, living alongside him rather than truly together. Constantly preoccupied with the difficult circumstances at his institute, where, as a historian, he can neither betray his beliefs nor abandon his career, Peters remains emotionally distant. Karen, meanwhile, has long since given up her job as a notary in order to avoid any involvement with the state. Now, with her daughter Bettina, she is returning to her childhood home in Osthausen. The village she had once fled in search of freedom now appears unchanged. And yet, everything feels subtly altered – even the people who still live there.

What does she hope to find here? Is she risking too much in her search for self-discovery? And yet, for Karen, one thing is certain: If she is to truly live, she must take the leap into the unknown.

An exceptional work of autofiction, *Karen W.* tells the story of a woman determined to forge her own path. The novel provides a remarkable insight into life in the GDR, serving both as a testament to an early voice of emancipation and as a highly accessible work of literature.



Gerti Tetzner
Karen W.
Fiction. 398 pages
Aufbau. Hardcover
2025, August

RIGHTS SOLD TO:
USA, UK

First published in 1974
Recommended by New Books in German

Sample Translation available

“The conflict between the individual and society, between aspiration and reality, is authentically depicted by someone who was there.” SÄCHSISCHE ZEITUNG

“Her courageous novel counters bombastic, empty words with fresh, sensitive, lively language and addresses many taboos in the GDR without batting an eye.” LAUSITZER RUND-SCHAU

“A very, very good, interesting novel [...] that tells of a lost world that the new world has almost completely forgotten.” DIE ZEIT

“Even after more than 50 years, Gerti Tetzner's debut novel continues to inspire.” F.F. DABEI

“... 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 Leifhand* 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.



© Aufbau Verlag Archiv

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

*“[...] a 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:

Korea, 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

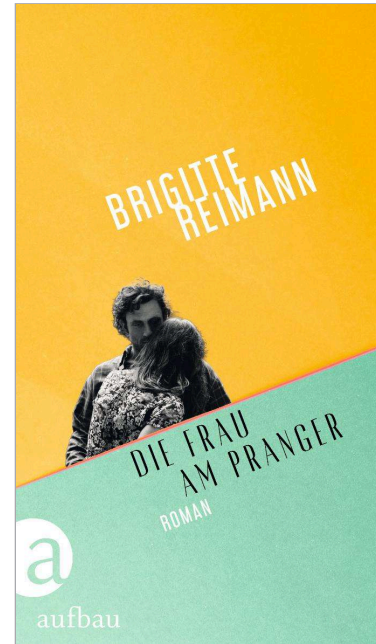
"Atmospheric [...] complex, prickly, funny [...] Reimann's novel has the tense mood of a play – a family drama by Henrik Ibsen or Arthur Miller – with plenty of fiery dialogue between the characters about politics, industry and art. [Reimann] is a flash of colour in a grey landscape" THE SUNDAY TIMES

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. 176 pages
Aufbau. Hardcover
2024, August

RIGHTS SOLD TO:
Spain, Croatia, UK

First published in 1956

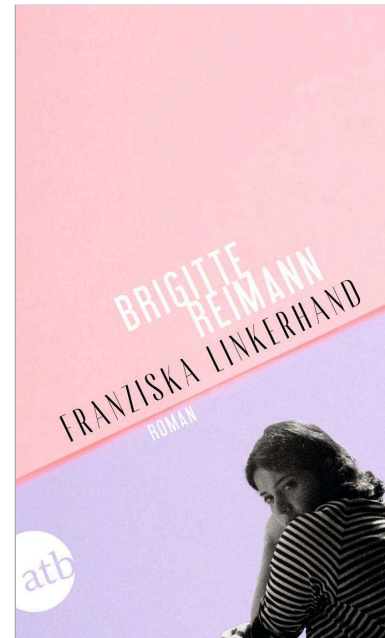
*A young Brigitte Reimann courageously
devotes herself to a politically undesirable topic:
denunciation*

"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

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 an unusually broad knowledge and understanding of cultural history. Even Thomas Mann, his neighbor in California, marveled at his tireless creative energy.

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!*"

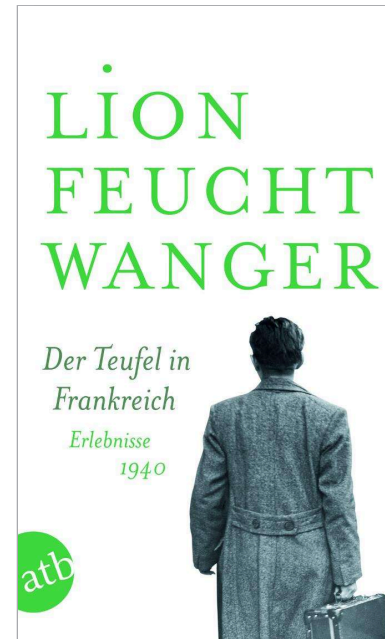
"*He is the master of the historical novel.*" WILHELM VON STERNBURG

"*Feuchtwanger will have you hooked!*" SÜDDEUTSCHE ZEITUNG

A report from hell

Lion Feuchtwanger's biographical report. In January 1933, during the Nazi takeover, Feuchtwanger was on a lecture tour in the USA. The Nazis expatriated him, his doctorate was revoked, his assets confiscated and his books banned. Feuchtwanger could no longer return to Germany and went into exile in the south of France with his wife Marta. In 1939, on the orders of the French authorities, Lion Feuchtwanger was interned in the Les Milles refugee camp and Marta Feuchtwanger was sent to Gurs. Nearly 3,000 other political refugees shared their fate. Their fear of the German troops, which were drawing nearer and nearer, became increasingly hard to bear.

Later, safely in American exile, Feuchtwanger describes his detention in the camp and his escape. In 1940, thanks to the intervention of Eleanor Roosevelt and the help of Varian Fry, he and Marta were able to flee to the United States. His experiences are 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.



Lion Feuchtwanger
The Devil in France
Experiences 1940

Memoir. 335 pages
atb. Quality Paperback
2018, November

RIGHTS SOLD TO:
France, Japan, Italy

First published in 1942

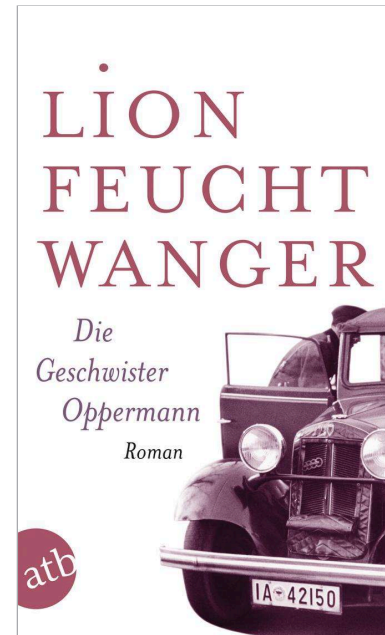
Like many other opponents of the Nazis, Lion and Marta Feuchtwanger had sought refuge in France. But now they are trapped.

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

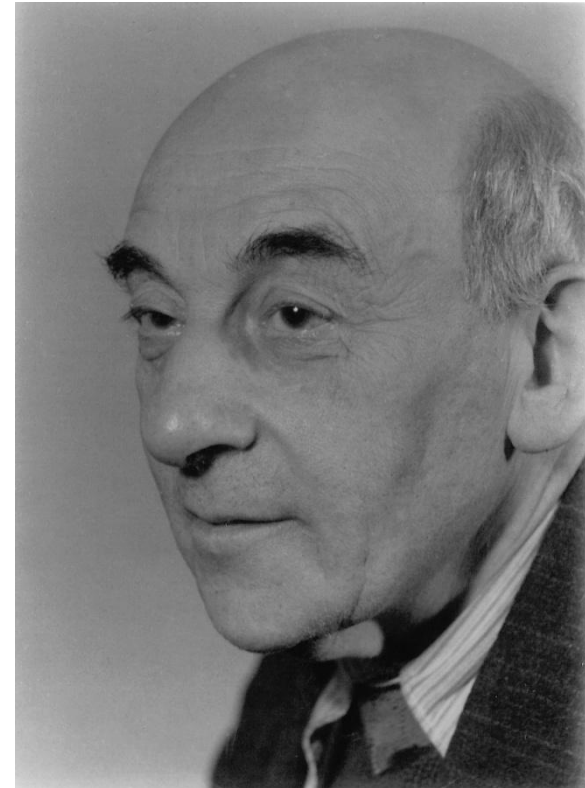
“Klemperer’s life was an odyssey through the Century.”

DER SPIEGEL

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

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

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



© Eva Kemlein

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

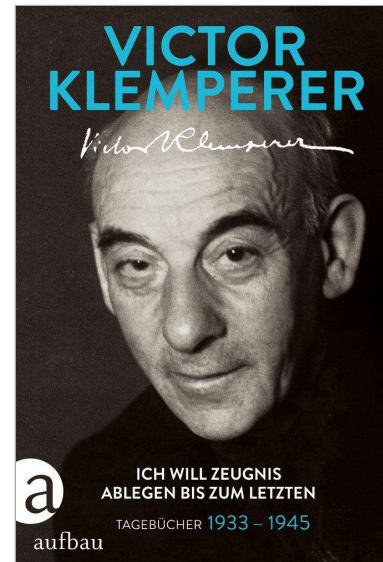
“The diaries, which unite the gift for the most precise observation, linguistic mastery, enlightened skepticism and human greatness in the most felicitous combination, eclipse everything that has ever been written about the era of National Socialism.” DIE ZEIT

"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:
 Greece, 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*

The poetry of cruelty

Arnold Zweig was a widely read and well-known author at the time the Nazis seized power in Germany. As he fled to Palestine, the Nazis were burning his books in masses – from his first literary success *Novellas About Claudia* (1912) to *The Case of Sergeant Grischa* (1927), his first great anti-war novel and the catalyst for his breakthrough in the international literary scene. The Nazis also banned his novel *De Vriendt Goes Home* (1932), which is considered the first historical novel about the Middle East conflict and based on a true murder case.

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. 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.



“Arnold Zweig's Palestine novel is indeed a brilliantly written, exciting work of prose.”
FRANKFURTER RUNDSCHAU on *De Vriendt Goes Home*

“It is an incredibly brilliant idea to read De Vriendt Goes Home [...] a literary revelation [...], superbly written [...]: This new edition comes at just the right time.” WDR 5

“a sensual, elegantly written panorama of Palestine between the world wars” TAGES-ANZEIGER on *De Vriendt Goes Home*

“[De Vriendt Goes Home] is a very uncomfortable book, and with the contradictions it uncovers still as topical as ever” DIE ZEIT

A politically motivated murder, unusually narrated and based on true events

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:
Italy, Spain, Romania, Netherlands

First published in 1932
Recommended by New Books in German

Full English translation available

“De Vriendt Goes Home is a sort of literary quarry that allows us to carve out questions that directly affect our present.” BERLINER MORGENPOST

“It is an incredibly brilliant idea to read this book [...] a literary revelation [...], superbly written [...]: This new edition comes at just the right time.” WDR 5

“What makes Zweig's novel still worth reading today is its description of a sort of timeless anti-Semitism [...] This could have been written in 2024.” DIE WELTWOCH

"...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 Grimmhausen'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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