

# »» WALLSTEIN

Foreign Rights Catalogue Autumn 2023



## About Wallstein

Wallstein Publishing was founded in 1986. A major event in the development of the publishing house was the huge success of Ruth Klüger's biography »weiter leben – Eine Jugend« (Still alive) in 1992. Partly due to its high literary quality, this book is one of the most-read literary works written in German on the subject of the holocaust, and has become a »classic of holocaust literature«.

Wallstein continues to add approximately 220 books per year to its list, with an annual turnover of approximately two million euros.



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An entertaining novel about the philosopher Immanuel Kant and the abysses of the Enlightenment.

## Felix Heidenreich

# The Philosopher's Servant

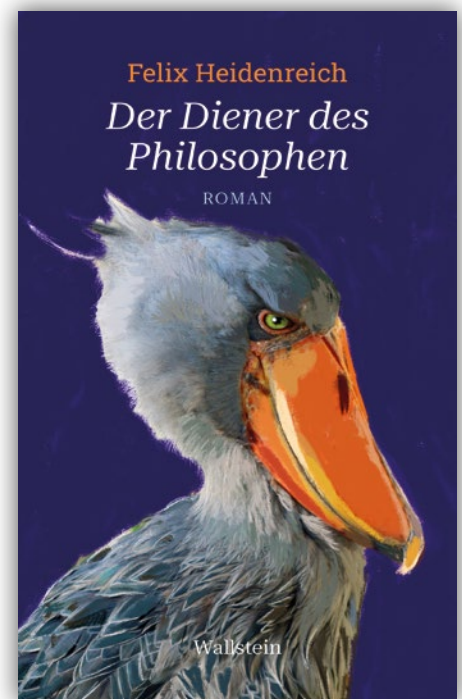
### Novel

When former soldier Martin Lampe enters the service of the young philosopher Immanuel Kant, a struggle between master and servant begins. Lampe performs an idiosyncratic way of subtle resistance: On the surface he plays the fool, but in reality he tries to show up the famous philosopher by devious means and gradually drives him mad. Soon, the servant Lampe and his master become a bizarre, town-famous couple.

But Kant's good friend Ehregott Wasianski, who will later become known as Kant's first biographer, also has his plans. These are aimed primarily at warding off the danger of Kant's marriage, for that would mean the end of the philosopher's work of genius.

The author stages a game of confusion in which historical facts and intertextual cross fadings merge into one another. And so this novel offers not only entertainment, but also a philosophically inspired look into the abysses of the Enlightenment.

**Felix Heidenreich**, is a philosopher and political scientist and teaches at the University of Stuttgart. Where he further works as a research coordinator at the International Center for Cultural and Technological Research at the University of Stuttgart. Heidenreich has published on political theory, cultural theory, and cultural politics. »The Philosopher's Servant« is his second novel.



Felix Heidenreich  
**The Philosopher's Servant**  
Novel

ca. 152 p.



»When I was asked about the origin, I said, I come from Schubert, Cave, Cohen and so on ...«

## Anna Baar

### Hey, Delightful Art!

Strolls and marginal notes

Anna Baar tells of artists and works that influenced her aesthetic perception of the world in the most diverse ways. »Hey, Delightful Art!« gathers marginal notes and literary contributions on what she has seen, heard, and read. Anecdotes of quaint encounters on her strolls through fairgrounds, movie theaters, public restrooms, bars, museums, concert arenas, and opera houses, reflections on reception and critics, and obituaries on early companions. In doing so, she dispenses with common assessments, places celebrities such as Patti Smith, Peter Handke, David Bowie, J. M. Simmel, Mozart, or Hannibal Lecter among the seemingly inconspicuous – and herself along with them.

What Baar discovers in others, she links to the personal. She tells of distractions and digressions on her own path, about times of wondering and pausing, the dear misery of gallery visits, the comfort of moritates and silent lovers, who speak from songs. Art not as what seems, but what resonates within us ...

**Anna Baar**, born 1973 in Zagreb, spent her childhood and youth in Vienna, Klagenfurt and on the Dalmatian island of Brac. Her novels and short stories have won numerous awards. Most recently, the story collection »Divân mit Schonbezug« was published. In 2022 Anna Baar was awarded the »Großer Österreichischer Staatspreis«.



Anna Baar  
**Hey, Delightful Art!**  
Strolls and marginal notes  
ca. 152 p.



**Fantasies, observations, social aphorisms appear from the thin gap between the solitude of the practice room and the anonymity of the orchestra rows.**

## Ofer Waldman

# Singular Collective

### Stories

You can't imagine it. The rush, the fear, the heartbeat, the breath, the emotion, the heat. With these words, »Singular Collective« dives into a world beyond the glamour usually associated with classical music. A world beneath the thin cover of tailcoats and bow ties, where the orchestra resembles a vast plain, a stationless place. Where it smells of tin and oil, wood and sweat.

Fantasies, observations, social aphorisms appear from the thin gap between the solitude of the practice room and the anonymity of the orchestra rows. The violinist who pretends to play and celebrates her silent art, the rejected trombonist who fears for the favor of a new general music director. The bad cellist who hangs on to his cello like a castaway, the late violinist who is not being waited for. The illusionary reality of a dress rehearsal. The unusual instruments that didn't make it into the orchestral canon. Characters and scenes that come from the orchestral world and are read as commentaries on life.

**Ofer Waldman**, was born in Jerusalem in 1979. He has lived in Berlin since 1999, where he completed an orchestral diploma as a horn player. He was part of Deutsches Symphonie-Orchester Berlin, Rundfunk-Sinfonieorchester Berlin, the New Israeli Opera and the Israel Philharmonic Orchestra, among others. Later, Ofer Waldman received PhDs in History from the Hebrew University of Jerusalem as well as from the Freie Universität Berlin in German Studies. Since 2015 he has been working as a freelance writer, mainly for German broadcasters. In 2021 he was awarded the »Deutscher Hörspielpreis der ARD«.



Ofer Waldman  
**Singular Collective**  
Stories

ca. 152 p.



»The foreign place, the foreign language can become a loophole. And that's what literature is at its best: the most reliable of all escape routes.«

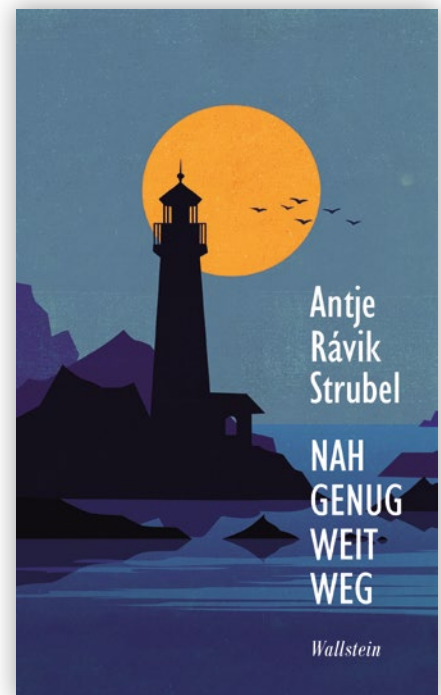
## Antje Rávik Strubel

### Close enough far away

What do foreign places do to us and what do we do in foreign places? What role do places play in literature? These are some of the questions Antje Rávik Strubel asks herself when writing. Only in foreign places her novels take shape. Characters like the blue woman (from her award-winning novel of the same name) encounter Strubel in places that are unknown to her, places in which she does not recognize herself in. The novel worlds that emerge in this way are more than mere representations of reality. Sometimes it is the lack of orientation that enables a different way of seeing, a liberation from the ordinary, the familiar, the learned. The world turns upside down.

In her Lichtenberg Poetics Lectures held in Göttingen in February 2023, Antje Rávik Strubel examines the preconditions of her own literary work. She shows how life becomes aesthetic material, how experience can be translated poetically, and also asks how political literature can be, or even must be, today. In dialogue with great minds of literature, she explores her own paths, which, if the writing succeeds, lead to a change in perception and to the expansion of our empathy.

**Antje Rávik Strubel**, has published several novels since 2001, including »Unter Schnee«, »Fremd Gehen«, »Tupolev 134«, »Sturz der Tage in die Nacht« and »Blaue Frau«. She has received many awards for her work; »Kältere Schichten der Luft« was nominated for the »Preis der Leipziger Buchmesse« and received the »Hermann Hesse Preis«, among others; in 2019 she was awarded the »Preis der Literaturliteraturhäuser«, and in 2021 »Blaue Frau« was awarded the »Deutscher Buchpreis«. She translates from English and Swedish, among others Monika Fagerholm, Joan Didion, Lucia Berlin and Virginia Woolf.



Antje Rávik Strubel  
**Close enough far away**

ca. 64 p.



**Drawers, as we all know, are used to store things and create a sense of order, even though chaos often reigns in them. Most of the time, they are located in places where they are overlooked. Although drawers play a crucial role in many literary texts, they usually go unnoticed in literary and cultural history. High time, then, to take a look inside.**

## Christian Begemann Little Poetics of the Drawer

From Goethe to Musil, Christian Begemann's essay takes a look at the functions and meanings of this very special kind of container. The literature of the 19th century and early modernity unfolds a veritable poetics of the drawer, whose contents serve, for example, to characterize literary figures. But actions also arise in and from them, for example when things, records, or letters come to light that drastically change the lives of the characters. Sometimes entire stories are spun out of drawers: catastrophes, small and large, love disasters and marriage crises. This is also reflected in the construction of narratives that are fictitiously found in drawers as old sheets of paper. Drawers are spaces of memory, but thus also spaces of the unconscious. Alongside long-forgotten clutter, items exist in which memory is stored, and which, often hauntingly and destructively, allow the past to return. These uncalled and uncontrollable forces constitute the special magic of the drawer.

If one looks into them more closely, questions of a cultural imaginary are raised that mark cracks in modern consciousness.

**Christian Begemann**, was a Professor of Modern German Literature at Ludwig Maximilian University of Munich until 2020.



Christian Begemann  
**Little Poetics of the Drawer**

ca. 150 p., ca. 6 partly colored ill.





**No performance without meat? The history of a controversial proposition that continues to shape our ideas of good nutrition and ideal bodies to this day.**

Laura-Elena Keck

## **Meat Consumption and Performance Body in Germany 1850–1914**

Do humans need meat to be productive? This question has been the subject of heated and controversial debate since the mid-19th century. Meat eaters and vegetarians, scientists and non-scientists fought this argument in books and magazines, but also in the laboratory, in the kitchen or on the sports ground. Meat consumption was seen by some as a guarantee for strength and productivity, by others as a slow-going poison for the body and morals. What they had in common was that they redefined the importance of nutrition in the context of individual and collective health care and played a decisive role in establishing a new concept of performance: Performance could be produced on purpose and thus increasingly fell under the responsibility of the individual.

Many questions that shaped the debates in the early phase of the performance and consumer society are still relevant today: Who is considered capable, and who is not? And what is the social and political significance of the ideal of a performance-oriented diet in the field of tension between self-optimization, personal responsibility and the distribution of scarce resources?

**Laura-Elena Keck**, born in 1986, studied History and German Literature in Berlin, Augsburg and Istanbul. Since 2015, she has been working as a research assistant at the University of Leipzig, being part of an interdisciplinary research network about nutrition, health and social order in modernity. In 2022, she completed her PhD at the Institute of Cultural Studies on the topic of meat consumption and performance body. Since March 2022 she is a postdoc in a project about quarantine and responsabilization in times of Covid.



Laura-Elena Keck  
**Meat Consumption and Performance Body in Germany 1850–1914**

ca. 432 p., ca. 6 ill.



## What if Sophie Scholl had been on Instagram?

# Edited by Mia Berg and Christian Kuchler **@ichbinsophiescholl**

## Representation and Discussion of History on Social Media

Social media is becoming more and more popular for conveying history. One of the most recent examples is the project @ichbinsophiescholl by the German public broadcasters SWR and BR on Instagram, which allowed users to participate in the last 10 months of the life of a remediated Sophie Scholl, played by actress Luna Wedler. The approach of telling history ›up close, emotionally and in simulated real time‹ led to great media attention and reach, but in the course of the project also to critical discussions on reenactments of history in social media format.

The book combines interdisciplinary perspectives from history, media studies, psychology, didactics and historical-political education on the project itself, its reception and analysis. Based on this public history project, the representation of history in the age of social media is analyzed.

**Mia Berg**, born in 1993, is a research assistant at the Chair of Didactics of History and Public History and works in a history mediation project on Instagram and TikTok at the Ruhr University Bochum.

**Christian Kuchler**, born in 1974, is Professor for Didactics of Social Sciences at the RWTH Aachen with a focus on the didactics of history.



Mia Berg and Christian Kuchler (Eds.)  
**@ichbinsophiescholl**  
Representation and Discussion of History on  
Social Media

ca. 250 p., ca. 20 ill.



**Emil von Behring: scientist, entrepreneur, Nobel Prize winner – and a contradictory personality...**

Ulrike Enke

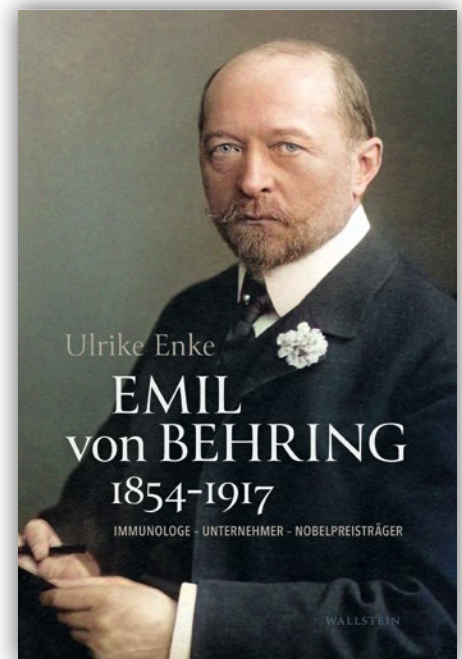
## Emil von Behring 1854–1917

Immunologist – Entrepreneur – Nobel Prize Winner

Emil von Behring (1854–1917) became famous as the inventor of vaccines against diphtheria and tetanus. The press celebrated him as the ›savior of children and soldiers‹. In 1901, he received the first Nobel Prize for Medicine. Using previously undiscovered sources, Ulrike Enke draws a nuanced portrait of the physician and immunologist beyond all heroization.

Behring grew up in poverty; it was only due to a scholarship that he was able to study medicine. His intelligence, his ambition, and not a least his ability to establish useful networks furthered his enormous social advancement. Enke shows a person, admired as an analytical mastermind and feared as a negotiator. A new picture unfolds of a man and pioneering researcher who is still remembered today as the founder of the Behringwerke in Marburg.

**Ulrike Enke**, who holds a doctorate in Literary Studies and Medical History, has been conducting research in various fields of the History of Science from the 18th to the 20th century since 1988. In 2009, she was entrusted with the processing of the Behring estate within the framework of a DFG project based at the University of Marburg. She publishes on Behring as a scientist and company founder as well as on questions of biography and heritage.



Ulrike Enke

**Emil von Behring 1854–1917**

Immunologist – Entrepreneur – Nobel Prize Winner

ca. 624 p., ca. 80 ill.



Teresa Präauer

## Dining in the Wrong Century

Novel | 198 p.

The novel of an evening and an invitation to dinner. Full of recipes for a successful life and an unsuccessful evening, which always starts anew; clever, funny, cheerful, at the same time accompanied by the sometimes subliminal and sometimes quite openly articulated aggressions of the people involved. In conversations, the hosting couple and their guests discuss very important and marginal issues, covering the range from foodporn images on the internet to cooking, shopping and living as social practices.

Increasingly, the evening becomes more comical, more tragic, more erotic – negotiating individual current terms, while the hostess is not particularly talented at hosting and repeatedly feels transported to the wrong century. Along the way, a history of goods, food and cooking is told anecdotally.

### Rights sold

- Danish: Forlaget Klara W.
- Dutch: Meridiaan Uitgevers
- English: Pushkin Press
- French: Editions Flammarion
- Italian: Marsilio Editori



Teresa Präauer

## Johnny and Jean

Novel | 208 p.

Create good art! Johnny and Jean have no less goal in mind when they meet up again at the art academy after the summer holidays. The story begins with a jump in at the deep end, and there is still quite a way to go before embarking on an international career in New York and Paris. Some things that seem to be of help are the murmurings of the old masters, wellsharpened pencils and a bottle of Pastis.

And sometimes, nothing is of any help at all.

What if the sight of flowers makes you think of genitals? What if the police try to arrest you when you are out swimming? What if pinup girls seem to flee from the pages of magazines? What if Europe has gone up in flames? The attendant throws you out of the museum? Your own father is a giant dwarf? You love women with French names? You would like a gold tooth in your mouth? Art has too many cats in it? The devil himself is suffering from burnout? You want to go to Zurich penniless? You want to get married to Björk?

In a series of adventurous episodes, Teresa Präauer fabricates the life of two young men who are out to discover everything about art and life. Sensuous and quickwitted!

### Rights available



## Teresa Präauer **Becoming Animal**

100 p.

In »Becoming Animal«, Teresa Präauer observes stages of transition, transformation, metamorphosis. Her text allows anyone or anything that has hair to make an appearance: in places that are overgrown with textured surfaces, fur, fake fur or grass. She has assembled a collection of shaggy figures for this purpose, from medieval drawings of mythical creatures – half real, half fantasy – to hairpieces from the Alps, Toni Erdmann wearing wigs and costumed furies from subculture. The author explores all these artificial and artistic phenomena in concrete pictorial observations and philosophical considerations.

In Teresa Präauer's work, animalisation is a procedure described in terms of art, culture, film and fashion, but she also applies it to the writing and reading of literature itself. As we write, we exhaust the possibilities of speech, reaching its human limits. As we read, we are transformed, according to the warning and the promise this narrative-essayistic text holds.

### Rights sold

- English: Seagull Books



## Teresa Präauer **Girl**

78 p.

A playful literary text about belonging and demarcation, about the difficulties and hilarities of growing up.

In this book, Teresa Präauer devotes herself to a figure that has almost been left out of her earlier books: girls. In personal reminiscences and literary reflections, she talks about childhood and competition, girl gangs and boy games. About affiliation and differentiation as well as the difficulties and serendipity of growing up.

»Girl« is full of observations, tenderness and exhilaration, and it is an intimate gift from the author to her readers.

### Rights available



Teresa Präauer

## For the Emperor from Overseas

140 p.

A female aviator glides along in a bean-shaped aircraft, accompanied by birds flying in a formation. The grandfather is immediately able to explain this to his small grandchildren by pointing his middle and index fingers upwards in the shape of a V for victory, for the formation the birds fly in! And with the same level of enthusiasm he shows them how to fly, teaching them to study the birds closely so as to learn their flying tricks. The grandfather is a real expert, himself having been an aviator until he crashed one day and met a rather mysterious Japanese lady whose aircraft he was then obliged to repair. On the one hand so that she could fly home again, and on the other...

The children hang on his every word, and the stories become more and more fantastic. That is, if the grandfather does not suddenly turn grumpy and give his listeners a telling-off, along with their grandmother, who bears no comparison to the Japanese lady. Or does she...?

**Rights available**



Julia Friese

## MTTR

Novel | 421 p.

While in the office, Teresa Borsig finds out for sure: she is pregnant. She feels simultaneously attracted and repelled by the idea of having a family. The memories of her own childhood are full of distance, discipline and beatings. Urged by nurses in the abortion clinic to swallow the pill, Teresa refuses to go through with it: she wants to be a mother after all. Can she fulfill this role while lacking a mother of her own?

The health care system takes the pregnant woman in as it once did with her parents. Efficient. Cold. They only want what's best for her. And isolate her baby in a warming bed. Will her infant survive? Doctors and nurses talk about but not with her. Teresa screams. She shouldn't take herself so seriously, the hospital says. »MTTR« recounts the effects of German post-war education, recounts the inability of baby boomers to show emotions, and if they do, it's only through substitute actions: Purchase, correction and concern. Every dialogue is an act of spitefulness. You almost don't notice it, because file-gray emotional temperature and gross ineptness are everyday life in Germany. Will millennials, like Teresa, reproduce this?

**Rights available**



## Leander Fischer **The Doppelgangers**

Novel | 495 p.

Quite soon Nik and Vik realize that they are indistinguishable from one another, and they take advantage of this fact on several occasions: whether at school, during their studies in Vienna, or in their dealings with women. On their adventures through Vienna they are accompanied by Marlene and Elena, two young female artists. One is an aspiring writer who studied at the renowned writing school in Hildesheim, the other a painter and performance artist – for both, the twins are models and templates for their work on human nature.

The world of this novel is located between Austria and Germany, between the provinces and Vienna, Berlin and Hildesheim. It is populated, for example, by Catholic tailors who are raised by the order of the Sisters of the Cross and whom the Mafia is on the lookout for, and by drawing teachers with a fondness for the figure of the dragon. Leander Fischer's prose is the radical antithesis of contemporary literature. The artful language takes off anew with each chapter, gifting the reader with an immense wealth of detail and stylistic power.

**Rights available**



## Leander Fischer **The Trout**

Novel | 782 p.

Siegi Heehrmann, a graduate from the Mozarteum, a prestigious art school in Salzburg, has ended up in a provincial Upper Austrian backwater working as a music teacher for string instruments at a regional music school. His real passion, however, is reserved for something else entirely – the art of making perfect fishing bait. Being initiated into the secrets of fly-fishing, his first task is learning how to tie the perfect lure. Not only do the villagers consider Siegi and his friends to be outsiders, the local fly-fishing club also observes their activities with hostility. And doesn't fly-fishing club chairman Volki seem to be suspiciously close to Siegi's wife Lena?

In his debut novel, Leander Fischer develops a complex world out of fly-tying, with topics such as art and imitation, nature and environment as well as societal matters. The politics of Austria in the 1980s also play an important role, as does the National Socialist past, which continues to have an effect in the present day. His style captivates the reader from the very beginning, with ease and rhythm he lets the various levels of text flow into each other. The language gushes like a mountain stream, while being accurately constructed like one of the flies – an unusually strong debut.

**Rights available**



Susanne Fritz

## Heinrich

Novel | 211 p.

Heinrich is a creative mind, successful architect and entrepreneur. At his drawing table, he develops forward-looking ideas. He comes from a difficult background: As the only child of a divorced woman and a member of the German minority, he grows up in the poverty-stricken quarter of a small Polish town. When the Germans invaded in the fall of 1939, the young man was offered opportunities for advancement, which ended in war service and Russian captivity. In 1949 he arrives in West Germany, where he starts a family and succeeds in a dizzying career. His unloved background, however, haunts him beyond his successes. The story begins with an accident: a large mirror shatters. Shortly before, little Heinrich had seen his future in it, which now seems lost. Unless the broken pieces can be reassembled into a whole.

Susanne Fritz sets out in search of her father, combining dream and memory, chronicle and fiction. It is nothing less than the human enigma: what can we know about the other, what about ourselves? How much do our origins and childhood shape us, is there a second life beyond the old memories?

**Rights available**



Felix Heidenreich

## I Still Remember

Novel | 146 p.

On a cold, wet September morning, Dorela is making her way back to Fribourg. Suddenly she hears a noise: Is someone calling for help? A few days later, Dorela learns about the death of her uncle Durs. While Dorela is in love and wants to enjoy life with Antoine, she still travels to Berlin with her mother, where her uncle worked for the Swiss representation. The chaos in his apartment causes horror: Countless documents, records and notes scattered on the floor suggest that Durs had completely lost himself in the settlement history of North America. Had her uncle possibly gotten carried away with the desire to become a Native American? What was he looking for? And what's the deal with the mysterious hole dug in the basement? Dorela suspects that she is part of this story as well. A web of mysterious references connects her uncle's story to her own life, to Antoine, and to the places she visits. In the south of France, in Paris, Venice and New York, her memories come together, forming a bigger picture.

With detailed descriptions of events and places, Felix Heidenreich draws the reader into his debut novel.

**Rights available**





**Luise Maier**

**Iron**

Novel | 166 p.

Ida doesn't let anyone get close to her that easily. She rather shimmies from one man to another, loose acquaintances are more important to her than deep relationships, committing to someone seems impossible to her. Suddenly, however, she is confronted with her past through her encounter with Antoine and his two daughters Agnes and Leila. Based on her relationship with them, she begins to search for her origins. She quickly becomes fascinated by the story of her long-dead grandmother Magdalena, who until now has been a blind spot for her. Ida circles her grandmother's life story like a satellite, linking her grandmother's life to her own, her memories to a strangers' memories. Did Magdalena denounce her own sister Anna for having an affair with a French prisoner of war in 1941? During Ida's investigations, 300 pages of letters turn up – all love letters from a certain Clement, addressed to Magdalena... The denunciator apparently had an affair with a prisoner of war herself.

Between searching and finding, dream and reality, telling and remembering, Luise Maier's novel revolves around questions of her own origins, about the connections between past and present.

**Rights available**



**Selene Mariani**

**Ellis**

Novel | 147 p.

Germany and Italy. Two friends between closeness and distance. What keeps them together, why can't they break away from each other?

When Ellis is a small child, her parents' marriage fails. As a result she moves with her mother from Italy to Germany. Life in the new environment is difficult, the children at school ostracize her. One day a new girl comes to school, Grace: with her a friendship develops that gives Ellis support and replaces her missing sense of belonging. Until Grace suddenly changes sides.

Years later, Ellis encounters Grace again and slowly they become closer. Ellis invites Grace to accompany her on her annual visit to her grandparents in Italy. There, the problematic dynamics of their friendship emerge anew: Ellis remembers old conflicts, explores her own belonging, and becomes more and more aware of her feelings for Grace.

What does it mean to feel at home neither in the country where you live nor in the country where you were born? What keeps Ellis and Grace together? In delicate language rich in imagery, Selene Mariani's novel episodically explores these questions, with flashbacks of associative memories repeatedly being weaved into the narrated present time.

**Rights available**



## Steffen Mensching **Hauser's Getaway**

Novel | 249 p.

CEO David Hauser doesn't remember how he got into the box. What he does know is that someone wants to get rid of him. His company AIRDROP manufactures so-called return boxes, in which asylum seekers whose residence permits have been rejected are transported back to their regions of origin by specially designed aircraft. Shortly before the drop, Hauser comes to consciousness; soon afterwards he finds himself in a barren, desert-like yet mountainous landscape, wearing foreign clothes and carrying forged papers. Where is he? Syria? Afghanistan? How could he have been put in the box without realizing it? He knows that not everyone supports his ventures – right up front his father, who is devoted to leftist ideals –, but who would go so far as to obliterate him in this way?

Hauser soon realizes that the food supplies he carries in his box won't last long. But before he can make a plan for survival in defiance of heat and hunger, he gets attacked and overwhelmed ...

A suspenseful, political, and eloquent novel full of masterful monologues – and entertaining dialogue.

**Rights available**



## Steffen Mensching **Schermann's Eyes**

Novel | 820 p.

A novel set in the Gulag. A retrospective view of Vienna in the 1920s. A novel that leads us to the heart of the 20th century.

Just a short while previously, Rafael Schermann had been a colourful figure in the Viennese coffeehouse scene, acquainted with all kinds of people such as Adolf Loos, Oskar Kokoschka, Döblin and Else Lasker-Schüler... Even the sharp-tongued Karl Kraus was hoping to profit from Schermann's graphological expertise in the important task of interpreting handwritten letters in his courtship of Sidonie Nádhern...

And now this dazzling figure finds himself desolate and fatally ill, imprisoned in a camp at the end of the world. Someone who can predict the future on the basis of handwriting immediately attracts a great deal of interest.. Schermann claims he cannot speak Russian, and demands a translator.

Steffen Mensching places the young German communist Otto Haferkorn at his side. The mismatched pair, sometimes master and servant, sometimes Don Quixote and Sancho Panza, fight for survival under brutal, absurd conditions in the murderous cogwheel of the twentieth century. Steffen Mensching worked on his opus magnum for twelve years; it is a great success.

**Rights sold**

- Italian: Keller Editore



## Christine Lavant **The Changeling**

Story | 104 p.

Fate has been unkind to Zitha. Born as the illegitimate child of a farm girl, she is mentally and physically handicapped. The people in the village, biased by their Catholicism and superstition, have a simple explanation for the girl's fate: evil spirits have stolen the child after birth and replaced it with a bewitched girl. A changeling, as it is known as in the myths and ghost stories of the Alpine regions. It is said that it will bring bad luck to the whole of the village. So the collective delusion runs its course, against which even the mother's love is powerless. In the end, the villagers go so far as to seek to kill the child. Christine Lavant describes the social exclusion of a weak member of the village community with great intensity. The story, which was posthumously published in 1998, also stands for the danger to our civilisation that emerged not least during Christine Lavant's lifetime, with the extermination of worthless life propagated by the National Socialists.

### **Rights sold**

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## Christine Lavant **Notes from the Asylum**

140 p.

Christine Lavant attempts to process her stay on a psychiatric ward in writing: a literary report that gets right under the reader's skin.

At the age of twenty, after attempting to commit suicide by taking an overdose of medication, Christine Lavant spent six weeks in the Federal State Asylum in Klagenfurt. Eleven years later, in the autumn of 1946, she wrote about the experiences she had with the patients, nurses and doctors in the psychiatric institution. Above all, however, her report focuses on her self-perception, the state of her own consciousness and subconsciousness in this existential situation. With exaggerated precision and extreme intensity, the authoress conveys a picture of specific situations and everyday life in the clinic – the treatments, the implicit violence. Everything is imbued with apocalyptic fantasies.

During her lifetime, the text was never published in German. Only an English translation was broadcast as a radio story by the BBC in 1959.

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## Georges-Arthur Goldschmidt **The Obstructed Path**

Novel on a Brother's life | 111 p.

A moving literary document compassionately retelling the story of a life obstructed.

Although connected by a common fate of threat, escape and displacement, the author's brother Erich was obliged to take a completely different path in life. Georges-Arthur spends his life in between languages and words, while his brother lived among weapons. Erich joined the Résistance, fought for the liberation of Paris and Alsace, and eventually became a major in the French colonial army in Algeria, where he even participated in the Generals' putsch against de Gaulle. Even after the coup had failed and Algeria was granted independence, he remained an officer until he retired. He worked as a low-profile employee at Crédit Agricole for many years afterwards.

Georges-Arthur kept memories of his brother's life buried for decades, until a birthday letter finally brought them to the surface.

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## Georges-Arthur Goldschmidt **From Post-Exile**

88 p.

The fundamental experience of being a refugee is always the loss of homeland, language and sense of belonging.

Georges-Arthur Goldschmidt is known for his memorable Holocaust literature. With an expressive power, he tells the story of a child who has fallen victim to the arbitrary actions and anti-Semitic persecution of the Nazi dictatorship. As the son of a Jewish family that had converted to Protestantism in the 19th century, he was in grave danger in Germany. For this reason, the ten-year-old Georges-Arthur and his older brother Erich were sent to Italy by their parents in 1938. From there, they fled to France in the following year. At a boarding school in Annecy, Goldschmidt continued to be exposed to traumatic violence. Finally, he was hidden by mountain farmers in Savoy until the end of the war, which saved his life.

Goldschmidt's work is deeply marked by a feeling of existential disorientation, of an existence between languages and between countries. In his works, he expresses the suffering of persecution in an exceptional way.

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Valentin Groebner

## Picking up, Throwing away

On Dealing with Beautiful Things | 171 p.

They stand on our desks or on our bedside tables. We hang them on the wall or carry them discreetly in our pockets: the very personal things. No matter whether we call them amulets, talismans or mementos: They accompany us wherever we stay for longer. We make little private altars for them and find them beautiful – but what does that mean? And where does the magic come from that these very personal objects exert on us?

»Picking Up, Throwing Away« traces the history of our lucky charms and souvenirs from 21st century living rooms back to the material culture of the Middle Ages with its magical stones, pictures and rosaries. In the wealthy industrial societies of the modern age, personal possessions have multiplied explosively too. They fill our cellars, attics and closets to such an extent that sometimes we would like to get rid of them again and dream of a life with very few things, the right and important ones. It would make more sense ecologically anyway – but is it possible? An essay about the beautiful everyday things, about magic, guilty conscience, the utopia of rabid reduction and the daily clutter.

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Valentin Groebner

## Holiday Fatigue

When Traveling Didn't Help Anymore | 152 p.

A most recent buzzword was »overtourism«: overcrowding in cities, beaches, dream destinations. Then the big shutdown came in the spring of 2020: closed borders, closed airports, deserted city centers. With the return to normality, wanderlust will probably return, the great departure for the vacationing. But where to? Vacation was not envisioned in any of the great social utopias of recent centuries, in Tommaso Campanella's »Sunshine State« any more than in the communist paradise or in the supposed dissolution of all bodies and boundaries in the self-governing Digitalia of the 1990s. Overthrow? Revolution? All irrelevant.

At the beginning of the 21st century, vacation was the last great social utopia, the territory of freedom, three weeks a year. Unfortunately, this utopia is just ceasing to function. It has become crowded and cramped in paradise. That's why — like every paradise — it was unfortunately closed down for good recently. The fulfillment of dreams has left behind too much dirt, a lot of weariness and tiredness. Then the COVID 19 pandemic came. And at some point, normality will return. Reason enough for a little stocktaking.

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## Norman Domeier Global Public and Dictatorship.

American Foreign Correspondents in the »Third Reich« | 768 p.

On the close cooperation between the Nazi regime and American journalists.

Hitler's »Third Reich« was never a hermetically sealed dictatorship. On the contrary – up until the spring of 1945, Nazi Germany was extremely active and well connected in the global media market. For the first time, Norman Domeier examines American foreign correspondents in Germany – from the rise of Hitler in the 1920s to the Nuremberg Trials in 1945/46. As political actors the Americans held a firm position in the Nazi polycracy up to December 1941.

Domeier's research reveals many state and World War secrets, shedding new light on the transatlantic and global relationships of the era. The US media maintained their ties with the wartime enemy between 1942 and 1945: Associated Press (AP), which is, to this day, the world's largest news agency, cooperated with the Nazi regime throughout World War II. This could offer a new explanation for the American media's ignorance of the murder of European Jews: the daily flood of news and press photos from the Nazi domain led to a media saturation that made it seem superfluous for news agencies to conduct their own research into controversial stories.

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- English: Camden House



## Edited by Magnus Brechtken Reprocessing National Socialism

A Compendium | 720 p.

Reviewing Germany's approach to handling the legacy of National Socialism.

Grappling with the collective national socialist past has had a profound influence on the history of the Federal Republic of Germany. It presented a challenge that many Germans were reluctant to accept. Attempts at legal reappraisal, the question of the perpetrators, the perspective of personal responsibility, political discussions and social suppression, along with autobiographical literature and public remembrance at memorial sites and museums: over more than seven decades, all this has formed a panorama of working on the past.

Up until now, however, no summarizing analysis on this complex has been published. Magnus Brechtken has assembled leading historians, who provide a compendium on the most important topics in form of more than 25 contributions. They provide descriptive summaries of contemporary knowledge, specifying the historical facts and how they are handled.

With contributions by Frank Bajohr, Christopher Browning, Constantin Goschler, Jeffrey Herf, Ulrike Jureit, Wulf Kansteiner and many others.

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