Schöffling & Co.

Rights Guide

Spring 2021
Schöffling & Co. is an independent publisher of German and international literary fiction, memoir and poetry located in Frankfurt. Since 1994, we’ve been passionate about finding and introducing inspiring new talent as well as connecting readers with some of the finest works of modern German literature.

Our **contemporary list** brings together renowned and established writers like Burkhard Spinnen and Mirko Bonné as well as new voices like Berit Glanz, Maike Wetzel and Ulrike Almut Sandig. Among our authors in translation are prominent names like Joshua Cohen, David Albahari, Jami Attenberg and Juan Gabriel Vásquez.

Schöffling’s list of **modern classics** includes novels and memoirs by authors like Silvia Tennenbaum, Ulrich Becher or Jens Rehn that represent different experiences and perspectives on German and European history from the 1920s to the post-war years. The tremendous success of Gabriele Tergit’s *Effingers*, an epic Jewish family saga first published in 1951 affirms our belief in the timeless quality of these works.

»Pairing keen sense with unbowed curiosity, Schöffling & Co. continuously retrieves and supports authors for almost a quarter-century now.«

The Jury of the Kurt Wolff-Prize

2016 – Binding Culture Award
2016 – Klaus Schöffling named German *Publisher of the Year*
2017 – Kurt Wolff Prize
2019 – Independent Publisher Prize by the State of Hesse
2019 – German Independent Publisher Award
2020 – German Independent Publisher Award
Mirko Bonné
born 1965 in Tegernsee, lives in Hamburg. Besides translations of, among others, Sherwood Anderson, Robert Creeley, E. E. Cummings, Emily Dickinson, John Keats, Grace Paley and William Butler Yeats, he has published several novels, volumes of poetry, travel journals and essays. For his work he has received many awards and was listed twice for the German Book Prize.

SEALAND SNOWLAND

Seeland Schneeland, novel, February 2, 2021
448 pp (103,692 words)

Wales, 1921. The First World War and the Spanish flu have wrought devastation on Europe and brought it to its knees. Young Merce Blackboro escaped being sent to the frontline because he was in Antarctica, but he finds the cramped horizons of home oppressive after returning from Shackleton's failed Endurance expedition. His suffering is only compounded when the love of his life, Ennid Muldoon, suddenly leaves to try her luck in America. With her on the same emigrant ship, among the continent's huddled wretches, is the heavy-drinking tycoon Diver Robey, who fantasizes about connecting the Old World and the New World by air. The dreams of the passengers, rich and poor, are in danger of being shattered when the steamship runs into a huge snowstorm in the middle of the Atlantic. Merce must find a way to save Ennid and, in doing so, himself.

In his brilliant new Alfred Döblin Prize-nominated novel, Mirko Bonné tells a powerful, gripping tale of desperate longing a century before our own fragile times.

»Mirko Bonné’s SEALAND SNOWLAND is an outstanding novel that brings to mind Tolstoy, Dickens and Titanic.« Thomas Andre, Hamburger Abendblatt

»Mirko Bonné’s SEALAND SNOWLAND combines a Jack-London-style adventure novel with a part impressionistic, part mythical sounding of emotional depths.« Helmut Böttinger, Deutschlandfunk Kultur

»An author who writes from the heart, and a melancholic of the highest calibre, though there is an undercurrent of childish impetuousness.« Oliver Jungen, Frankfurter Allgemeine Zeitung

»What is so satisfying in Mirko Bonné’s novels is his ability to confront historical facts with the larger questions of life through his sensitive characterisation and use of language.« Lisa Kreissler, NDR
Margit Schreiner
born in Linz, Austria, in 1953 is living there again after many years in Tokyo, Paris, Rome and Berlin. She has won various scholarships and awards for her writing, most recently the Heinrich Gleißner Prize for her life’s work.


224pp (49,933 words)

»The seventh year of age is, I believe, mercilessly underestimated. Our eyes are fixed on puberty, but in fact puberty begins much earlier. There’s a lot that has to be pent up first, until eventually it bursts out like an explosion.«

These are the furious opening lines of Margit Schreiner’s new book, which deals not merely with the development of a seven-year-old but also with the perspective of an adult looking back on the child she once was.

»What do I – a sixty-six-year old sitting writing in a house on the edge of a nature reserve – have to do with a seven-year-old? Am I inventing this seven-year-old by writing about her, or did she really exist, and if so, was she utterly different to the girl I describe? Is any aspect of this real, or are they chimeras on the horizon of a windy, clear-as-glass day? When I stand in front of the mirror, I can find no sign of this seven-year-old in my face. It’s all simply in my head, its universe and parallel universes.«

In FATHER. MOTHER. CHILD. DECLARATIONS OF WAR, Margit Schreiner has written the project of a lifetime, a book about childhood, memory and growing up that is unprecedented in German-language literature.
Ulrike Almut Sandig
was born in 1979 and lives in Berlin. She is the author of stories, poems, radio pieces and language performances, where she collaborates closely with musicians and composers. Ulrike Almut Sandig has been invited to many international literary festivals, exchanges and residencies. Her poems have been widely anthologized and received, among other awards, the renowned Leonce-and-Lena-Prize. Several of her poem collections have been published in English.

Monsters like us

Monster wie wir, novel, July 21, 2020
232pp (50,000 words)

the debut novel by acclaimed poet and sound artist
Ulrike Almut Sandig

Ruth plays the violin and is scared of vampires. She’s growing up in a vicarage way out in the East German sticks. But God is no party secretary, and it’s no good seeking his protection. Her best friend, Viktor, has a globe of the moon and a furrowed face. He’s only afraid of his bastard of a brother-in-law. But then he finds this switch in his head, a switch that makes him not feel anything at all. And suddenly he’s the one to be feared.

Both of them know the meaning of violence. In their corner of East Germany, where brown-coal mining has devoured whole villages and forests, you’re better off helping yourself. Viktor does sit-ups every day and shaves his head. Nobody understands why someone like him would go to France as an au-pair, but for Viktor anywhere is better than home. And Ruth? Her escape is playing the violin.

Yet no matter where they go, violence catches up with them. When will Ruth look up from her violin? And, most importantly of all: how can they save each other?

In glittering prose set to a hard beat Ulrike Almut Sandig offers a portrait of a generation shaped by upheavals and changes, by the loss of identity and the search for self-determination.

»With her novel MONSTERS LIKE US, Ulrike Almut Sandig subtly maintains the balance between poetry and horror.«
Andreas Platthaus, Frankfurter Allgemeine Zeitung

»Monster like us is an eloquent novel, that tells in a sensible and impressive way of violence – and how it continues to have an effect.«
Timo Dallmann, MDR Kultur

»Sandig has found a visual world and vocabulary that is associative and leaves the victims their dignity.«
Christoph Schröder, Deutschlandfunk Büchermarkt

»The poet has a lot to tell and can do it too – as her brilliant debut novel shows.«
Carsten Otte, taz.de
Jana Scheerer
born 1978 in Bochum, lives in Berlin. She has received several awards for her literary work, and her novel Mein innerer Elvis was finalist for the Oldenburg Young Adult Literature Award. Das Meer in meinem Zimmer is her third title published by Schöffling & Co.

The Sea in my Room

Das Meer in meinem Zimmer, novel, July 21, 2020
256pp (45,000 words)

When Jolanda’s father Pax dies just before her final school exams, her mother can’t believe it. Jolanda has to go to the hospital to check if he’s really dead. It’s true – time of death three twenty-three a.m., she’s told. Yet her mother still refuses to accept his death. Feeling confused and stunned, Jolanda and her younger sister Lilli play along. But this pretence of normality is fragile. Memories of life with Pax keep catching up with Jolanda: the guesthouse he ran on the North Sea, which never hosted a single guest; his tempestuous unpredictability; his passionate, furious, crazy search for a lost shipwreck. When little Lilli runs out onto the mudflats one night, desperate to find their father, the lie nearly leads to disaster. Jolanda has to act.

Jana Scheerer’s novel THE SEA IN MY ROOM depicts a family that loses its core and has to reinvent itself anew – together and as individuals.

»A silent story of farewell and letting go in front of a fantastic scenery: an old house on a hallig close to the North Sea coast.«  
Jacqueline Masuck, der divan in Berlin

»One hears Jolanda thinking, speaking, feeling: This closeness that emerges during reading is the compass that guides through the book. As through the mudflat, before the tide comes in.«  
Peter Helling, NDR Kultur
Damiano Femfert
born in 1985, grew up in Germany and Italy. He has written short films, feature films, theatre pieces, a documentary and several travel articles, including for the Frankfurter Rundschau and Neue Zürcher Zeitung.
In addition to his activities as a writer, he is an art curator and also works as a lecturer in Rome, where he also lives.

Rivenport’s Friend

Rivenport’s Freund, novel, 2020
304 pp (65,000 words)

In his debut novel, Damiano Femfert explores issues of identity, guilt and forgiveness. Melancholy, tender and comic at the same time, he writes about friendship and the healing power of the unfamiliar.

Argentina, 1952. As though out of thin air, a young man appears in the small, sleepy town of S. He’s badly injured, has no possessions but the clothes on his back, and seems to have lost his memory. The man repeats only one name, over and over again: Kurt.

Doctor Rivenport, head of the local hospital, is far from pleased by the admission of this new patient. It disrupts his peaceful, perfectly balanced life, in which he conducts his duties as a doctor and pursues his passion: catching and preparing butterflies. Ideally, he’d like to be rid of Kurt, but it turns out not to be so easy. The police and local politicians’ investigations stall. The nuns who initially took Kurt in have turned him back out onto the streets. Rivenport has no choice but to open his own home to his former patient. Slowly, however, he becomes increasingly fascinated by Kurt, and begins to conduct his own investigation, ultimately leading him back into European history’s recent past.

»After a lifetime’s reading of new novels, how thrilling it is to me when a young writer and friend produces his first, which turns out to be an original like Rivenport’s Friend, with its fresh voice and welcome eccentricities of story and character.« James Ivory

»A perfect debut, as though written by an old master – timelessly beautiful and full of latent wit.« Alina Bronsky

»The most exciting novel of the season.« Denis Scheck, druckfrisch (TV)

»Gripping like a crime thriller, Damiano Femfert tells the story of a foundling, reminiscent of Kaspar Hauser, and how an outsider hits the limits of social conventions.« Terry Albrecht, Westdeutscher Rundfunk/WDR 5
Berit Glanz

born in 1982, studied in Munich, Stockholm and Reykjavik, and is a research fellow in the department of New Scandinavian Literature at the University of Greifswald. She was a finalist at the 24th »open mike« poetry-reading competition. In 2017 she was awarded the Mecklenburg-Vorpommern Literary Prize and Audience Prize for an extract from her debut novel PIXEL DANCERS.

Pixel Dancers

Pixeltänzer, novel, 2019
256pp (55,200 words)

Elisabeth, known to everyone as Beta, works at a start-up: her everyday life is a whirl of pitches and teambuilding exercises, while in her scant free time she develops models of animals on 3D printers and eats her way through Berlin’s various ice-cream parlours. When a stranger with the alias Toboggan contacts her via a peculiar app, it changes her life. His profile picture arouses her curiosity, but instead of an answer he sends her on a hunt for virtual clues. It leads Beta to the story of two artists, Lavinia and Walter, a couple in the 1920s who performed expressionist dance theatre wearing whole-body masks and broke with bourgeois convention. Instead of liberating them from social pressures, however, the story ends in tragedy – and Lavinia reaching for a weapon.

The more Beta learns about Lavinia, the more she comes to identify with her devotion to art and explores possible ways out, the more she longs to break free of her own superficial existence. A trip to Barcelona offers her and her team the unforeseen opportunity to transform technology into the absurd or even into art – and Beta seizes her chance.

»A sophisticated novel about how the subtle compulsion of the creative working world turns even resistance into support of the system.«
Insa Wilke, Süddeutsche Zeitung

»Berit Glanz demonstrates what we can learn and experience from the past, from old books and costumes, old dreams and old strategies. Brilliant and encouraging.« Volker Weidermann, Spiegel online

»Brings together the ›pixels‹ of the digital age and the ›dancers‹ of the Weimar Republic in a gesture of refusal that is simply amazing.«
Julia Encke, Frankfurter Allgemeine Sonntagszeitung
The Borders of Happiness. A Journey to the Edge of Europe

Die Grenzen des Glücks. Eine Reise an den Rand Europas

Literary reportage, February 2, 2021, 100pp (14,779 words)

A piece of literary reportage that explores our cultural privileges

Who draws the borders of Europe, and what determines human happiness? Anselm Oelze explores the supposed certainties we take for granted in our own lives.

Lesbos, September 2020: Moria – the biggest refugee camp in Europe – burns to the ground. A few weeks after the fire, writer Anselm Oelze flies to Lesbos to get a better understanding of the situation. He finds an island where a state of emergency is the new normal, and wonders how we got here. He gains access to the hurriedly constructed new camp, Kara Tepe, and speaks to the people who have to live there. He shadows media figures as they work and takes a look behind the scenes of various aid organisations, but also reflects on his own role as an observer and his perception of events. This powerful account of his trip is more than just a work of literary reportage. It is above all a clear-sighted contemplation of the things we tend to take for granted, of our own responsibility, the fictionality of borders and the arbitrary nature of happiness.
The Effingers

Effingers, edited by Nicole Henneberg, novel, 2019 [1951]
900pp (235,000 words)

A Jewish family saga from 1878 to 1948, in the tradition of Buddenbrooks

Stretching across four generations, this modern epic follows the Effingers, a Jewish family that attains considerable wealth through hard work, good luck and talent. Beginning with the relatively comfortable life of a working family in a south German town, when Germany under Bismarck seemed to have a bright future, the novel reaches its apex in cosmopolitan Berlin in the Roaring Twenties, where the Effingers are leading elegant, upper-middle-class lives.

Vividly detailed and true-to-life, the novel conjures up this German-Jewish world for the reader, a world sustained and populated by a cast of distinctive, carefully drawn characters, like the intelligent and very modest Paul Effinger or the artistically gifted, graceful but naïve Sofie Oppner. Yet, like so many other families, the Effingers were ultimately torn apart by the devastating currents of history: the horrors of the twentieth century, its two world wars, proved their undoing.

“This wide-ranging book is astonishing, courageous and significant.”
Axel Eggebrecht, Nordwestdeutscher Rundfunk (1951)

“A splendid, life-affirming, optimistic and deeply distressing panopticon of Jewish Germany that has to find and keep its permanent place in the German canon.”
Volker Weidermann, LiteraturSPIEGEL

“What a novel! A tribute to the lost German-Jewish homeland, wrested from bitterness, yet with tentative hope for a common future – in spite of everything.”
Erbard Schütz, Die Welt

“Tergit writes with lightness and musicality, with a good ear for how people talk, and a fine, deeply human wit. A book to make your heart jump.”
Juliane Liebert, DIE ZEIT

Gabriele Tergit (1894–1982)
The writer and journalist Gabriele Tergit became known for her court reporting as well as her novels, articles and other prose pieces. In November 1933, she emigrated to Palestine, moving to London in 1938. From 1957 to 1981, she was secretary of the PEN Centre for German-language writers abroad.

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Of Spring and Lonliness – Reporting from the Courtroom

Vom Frühling und von der Einsamkeit – Reportagen aus den Gerichten
Edited by Nicole Henneberg
stories/reporting approx, August 18, 2020
360pp (82,000 words)
30,000 copies sold of »Effingers«

Written in her unique literary style, the court reporting that Gabriele Tergit did for the Berlin-based newspaper the Börsen-Courier from 1924, the Berliner Tageblatt from 1925 and the weekly magazine Weltbühne from 1929 form the linchpin of her work as a journalist. Tergit saw the courtroom as a stage, and each trial as a new play. She was interested primarily in the unusual cases, in the compelling, strange, tragic character of the facts and the accused. Yet in every case brought before the court, she was always careful to observe the difficult social forces behind the scenes, and the social misery that drove people to commit criminal acts in the first place.

No historical report, no account, reveals the Weimar Republic and the interwar years more lucidly, more clear-sightedly or in a more multi-faceted way than Tergit’s journalism, from which Nicole Henneberg – editor of the already-released new editions of Tergit’s work at Schöffling & Co – has drawn a generous selection.

»No German-language journalist of the twenties observed more acutely or wrote more trenchantly ... A female Alfred Polgar – only more passionate.«
Michael Bauer, Focus
Justin Steinfeld
was born in Kiel in northern Germany in 1886. A journalist, dramaturge and theatre critic of Jewish heritage, he lived in Hamburg. After being taken into »protective custody« in 1933 and brought to Fuhlsbüttel concentration camp, he managed to escape to Prague, where until 1938 he contributed articles to a number of anti-fascist newspapers. In 1939, Steinfeld fled to England via Poland, where he lived until his death in 1970. In 1984, the novel A Man Reads the Paper was first published posthumously.

Wilfried Weinke, born in 1955, has a doctorate in history and political journalism. He has published books on the German-Jewish history of Hamburg as well as on literature and photography in exile. His most recent publication is »Where They Burn Books ...«: Burnt Books, Banned and Murdered Authors of Hamburg (2017).

A Man Reads the Paper

Ein Mann liest Zeitung, novel, August 18, 2020 (based on a true story), 504pp (141,000 words)

The rediscovery of a semi-autobiographical novel about a Jewish businessman forced into exile
A contemporary historical portrait of exile in Prague during the thirties and forties

A Man Reads the Paper, a novel based on autobiographical events, tells the story of Leonhard Glanz, a Jewish businessman from Hamburg. Condemned to inactivity while in exile in Czechoslovakia, he spends his time reading newspapers in the coffee houses of Prague. He keeps scrupulously up to date with political events through the daily press, yet he cannot come to terms with his own fate or the situation that drove him into exile. Memories of his lost life, observations on the street and thoughts about what he reads in the paper – many of which lead far back into the past – are woven into a dense panorama of the 1930s.

Atmospheric and precise, wise and poetic, Justin Steinfeld’s only novel captures the bubbling cauldron of Europe on the eve of World War II. A powerful novel about the experience of exile, only published posthumously, it puts into words an experience that seems extraordinary yet affected and affects so many: the experience of belonging nowhere anymore.

»A MAN READS THE PAPER should be essential reading for anyone who has ever turned a blind eye to violence and can’t imagine themselves ever needing asylum. They won’t read it. At least, then, for those who want to remember.«

Walter Boehlich, DER SPIEGEL
Ulrich Becher

born in 1910 in Berlin, ranks among the most significant exile writers in the German language. As a student, he belonged to the circle around the painter and caricaturist George Grosz. Becher’s first book was burned in 1933 as ‘degenerate literature’. Becher fled to Vienna and married the daughter of the satirist Roda Roda. After years in exile – in Brazil, Paris and New York, among other places – Becher lived in Basel until his death in 1990.

Eva Menasse, born in 1970 in Vienna, has been living and working as a freelance writer in Berlin since 2003. Her debut novel Vienna as well as her subsequent stories and essays have proved hugely successful with critics and readers. Her most recent publication is a collection of short stories, Advanced Studies in Animals (2017), for which she was awarded the Austrian Book Prize, among other honours.

The Heart of the Shark

Das Herz des Hais, with an essay by Eva Menasse, novel
February 2, 2021, 184pp (31,853 words)

A love story and a novel about artistic growth rolled into one
Inspired by a Life article on Ernest Hemingway

Beautiful painter Lulubé – lover of Carnival, bullfighting and volcanic islands – is fighting with her gentle, all-too sensible husband Kerubin. It’s a tragi-comic tale of love and marriage, the kind of book sadly rare in German-language literature.

Lulubé, on holiday on a southern island, meets a »wild man« and human shark, with whose help she overcomes a childhood trauma. Ultimately, she finds her own path and leaves, writing to her husband, »If the bowstring of my passion ever slackens, I’m already dead. I’m going to look for the wild man, who has your kindness of heart in his head and also the heart of a shark.«

THE HEART OF THE SHARK is a great love story. Peter Härting’s vote still holds true: »A story like this about the heart of the shark is a gift.«

An essay by Eva Menasse, written specifically for this edition, offers a modern take on a classic of German-language literature.
March 1938: The Viennese journalist Albert Trebla, fighter pilot in the First World War, flees from Nazi-occupied Austria to neutral Switzerland. But for the persecuted there is no refuge in the Swiss Alps and he feels threatened by a series of mysterious deaths. Like a groundhog Trebla tries to look for cover, but wherever he is he gets entangled in absurdity.

With THE WOODCHUCK HUNT one of the great German novels becomes available again—a parable of a mad, disturbing time; about delusion and peril, flight and expulsion and a life in exile.

»You won’t find a funnier, more tragic, more thrilling and spiritedly written book. You will laugh and cry, you will have sleepless and marvelling nights and you won’t be able to imagine how you could live without knowing this book. What else do you want?« DIE ZEIT

»An epochal novel. THE WOODCHUCK HUNT is one of the best books that have been published in the German language after 1945.« Neue Zürcher Zeitung

»Is it permitted to laugh about the horrors of national socialism? As for the cast of Ulrich Becher’s narrative, they do, piercingly and extensively, like a reflex. THE WOODCHUCK HUNT is a turbulent, dizzying struggle of words, and the novel of a lifetime.« Frankfurter Rundschau

»A masterpiece. In an oceanic narrative flow, Becher captures the horrors of the era with linguistic folly, he interlinks life stories with irony and fantasy, and at the same time tells a love story that is as subtle as it is refined.« Tages-Anzeiger
Grosse Hamburger Strasse

Die große Hamburger Straße, novel, 2020  
200 pp (41,000 words)

Große Hamburger Straße is located in the centre of old Berlin. Virtually nothing is left of this old centre, because over the decades the buildings were continually altered, displaced, torn down and finally bombed, but each time rebuilt anew.

Große Hamburger Straße is a short street. It doesn’t take long to walk down it. Yet it’s easy to linger, struck by its buildings, its history, the stories and secrets of its former and current inhabitants.

What would it be like to travel back in time, wandering into the street’s past yet knowing what one knows today? Irina Liebmann walks down memory lane, weaving stories, buildings and eras into an almost dream-like portrait of a vanished Berlin.

A mysterious, atmospheric book full of love and farewells, about the vitality of the past and the transience of the present.

»There is a magic about language that carries the reader or listener along with the rhythm of the story, creating a kind of understanding that the intellect can only later corroborate. Irina Liebmann possesses exactly this linguistic magic.«  
Frankfurter Allgemeine Zeitung

»Irina Liebmann’s prose is powerful and direct.«  Der Tagesspiegel
ROSEMARY tells the story of Rosemary Nitribitt, who became famous during the post-war years in the economic powerhouse of Frankfurt as a high-class prostitute. Her clients included influential figures in the world of finance and industry. Rosemary’s murder in the autumn of 1957 caused a scandal. Her killer was never caught, and the mistakes in the investigation – including the temporary mislaying of the case files – inspired many rumours and legends.

More than the story of a criminal case and the ensuing scandal, Erich Kuby’s book explores the period now known as the German «economic miracle». Writing in a vivid and atmospheric style, he captures the spirit of the 1950s in the Federal Republic of Germany. His Rosemary becomes symbolic of the double standards of contemporary society and the dark side of the economic boom.

“‘The Nitribitt affair is more than a shocking crime, it is also alarming due to its sociological implications.’ “ Thilo Koch, DIE ZEIT (1958)

“An amazingly precise analyses of the social situation at the time. (...) Greatly entertaining. This new edition, containing a clever, sociologically based essay, saves the Nitribitt case on a high level into the third millennium.” Kristina Maidt-Zinke, Süddeutsche Zeitung
Nadja Küchenmeister
born in 1981 in Berlin, studied German Literature and Sociology in Berlin and at the Deutsche Literaturinstitut in Leipzig. Her poems have been widely anthologized and translated. She is a recipient of the Ulla Hahn Prize, the Horst Bingel Award and many other literary prizes and scholarships.

In the Glass Mountain

Im Glasberg, poetry, 2020
100pp (6,780 words)

Nadja Küchenmeister’s third volume of poetry features work of the highest precision. The poetic »I« of these poems cannot be rid of its heritage; love refuses to let it sleep; death only makes it struggle all the more intently for life. These poems are fragile and tender, anatomising and unsparing.

Nadja Küchenmeister knows how to create atmospheric images that continue to haunt the reader. Her work constantly refreshes our perspective on the world, opening doors we didn’t know were there.

»Nadja Küchenmeister is a unique poetic voice, gentle and composed, although she seems to have emerged from the purgatory between love and death.«
Dorothea von Törne, Literarische Welt

Shortlisted for the TEXT & LANGUAGE Prize of the Cultural Circle of the German Economy
In this volume of poetry, Alexandru Bulucz has written a book full of encounters. Assuming that a generational, geographical and cross-cultural share in other people cannot succeed without an attempt at self-discipline, the poet converts individual and collective memories into short and long poems featuring long lines. He archives reminiscences, and explores issues of separation and sorrow, gratitude and religion, as well as the existential dimensions of culinary and digestive metaphors.

These are poems that emerge out of narrative structures, sometimes humorous, sometimes ironic or bitter, sometimes telling stories, sometimes metric or rhythmic – like the sounds of orthodox monks beating wooden gongs with wooden hammers while improvising their calls to prayer.

»Alexandru Bulucz’s voice is capable of casting aside the old resentments and small anxieties of the present, opening new spaces for poetry to resonate: he begins with art, folds in life, and ends with art.«

Paul-Henri Campbell, Volltext
You Don’t Know How Hard It’s Become to Send a Letter

Du weißt nicht, wie schwer es geworden ist, einen Brief zu verschicken, poems, March 2, 2021, 152pp
Limited edition of 450 copies
With an afterword by Matthias Kniep

They’ve met barely half a dozen times, and yet the celebrated poets Mara-Daria Cojocaru and Ron Winkler have been writing each other letters and postcards for at least two years – purely for the personal and literary joy of writing in dialogue. YOU DON’T KNOW HOW HARD IT’S BECOME TO SEND A LETTER offers a glimpse into this extraordinary correspondence: texts that neither exchange prosaic everyday titbits and states of mind nor seek to be complete poems. Rather, they discuss the distance between Munich or London and Berlin with their interlocutor, replying associatively to each other’s thoughts, imagery and handwriting. What emerges is a lyrical conversation: playful, spontaneous and wittily referential and wide-ranging.

Mara-Daria Cojocaru
was born in Hamburg in 1980. Today she teaches practical philosophy at the Munich School of Philosophy, where her research focuses on philosophical pragmatism and the philosophy of animals. She was a finalist at the Leonce and Lena Prize in 2015 for her poetry, and in 2017 she was awarded the Bavarian Prize for the Advancement of the Arts.

Ron Winkler
born in Jena in 1973, lives in Berlin. He has published several volumes of poetry and edited numerous anthologies. Ron Winkler is considered one of the most important voices in contemporary German poetry.
English sample translations, where available, can be downloaded from our website http://www.schoeffling.de/foreignrights/new where you will find our complete catalogue.

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