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 Michael Roes as well as new voices like Ulrike Almut Sandig, Berit Glanz and Maike Wetzel. 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
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
256 pp (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*
**Rivenport’s Friend**

**Rivenport’s Freund, novel, 2020**

304pp (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

Shortlisted for the aspekte Prize (best literary debut)

Mecklenburg-Vorpommern Literary Prize

English sample translation available

book club – Büchergilde Gutenberg

film rights – optioned
Carsten Wuppke just can’t keep his mouth shut. A social worker living in Neukölln, Berlin, Wuppke has only just extricated himself from one brush with the law, so why’s he picking a fight with a policeman at the supermarket checkout? And why has he gone and »borrowed« a scooter belonging to Ali al-Safa, of all people, aka »the Chinaman«? The gangland boss promptly strong-arms him into doing a couple of favours: first, Wuppke has to give his lads some coaching in non-violent communication; then he has to sort out a dodgy real-estate business on Sylt, which has come into conflict with conservation laws and the mayoral election race. Wuppke knows a thing or two about conflict – or so he thinks, until he meets the family of the most prominent conservationist and mayoral candidate. When the Chinaman decides to send in his goons, Wuppke finds himself on very thin ice.

Sascha Reh’s new novel is an intertextual gangster comedy full of sharp linguistic wit and absurd situational humour, following its hero as he finagles his way through the island’s seedy underbelly with eloquence and chutzpah.
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
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 naive 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.« Erhard 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.

Rediscovery | Modern Classic | Weimar Republic
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. He was awarded the Swiss Schiller Foundation Prize and the Austrian Federal Cross of Merit, First Class and the German Bühnenverband Prize for Drama.

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**New York Stories. Cycle in Three Nights**

*New Yorker Novellen. Zyklus in drei Nächten*

Edited by Moritz Wagner

*three novellas, 2020, 350pp (83,000 words)*

This new edition of the New York Stories, first published in 1950, rediscovers a major work of German-language literature written in exile.

NEW YORK STORIES, begun in New York in 1945, includes the three novellas *Nightingale Wants to Fly to His Father, The Black Hat and The Woman and Death*.

Hans Heinz Nachtigall, who undergoes a fairy-tale rise from unsuccessful poet to sought-after psychiatrist among the New York upper class, feels guilty about leaving his father behind in Europe; jovial stockbroker Alois Altkammer, who arranges a bizarre ceremony for his deceased wife; Jewish concentration-camp inmate Dr Klopstock, robbed of his hearing; or pilot Happy Slocum, returning from the war: Becher's stories are about solitary outsiders, marked by the experience of dislocation, who are trying to make a fresh start, artistic or otherwise, in a foreign country.

Writing with a dark sense of humour that shifts between the satirical and the grotesque, Becher searingly explores an era of dehumanisation twenty years before his masterpiece *THE WOODCHUCK HUNT*, which reveals his affinity with George Grosz.

»Becher is a sharp-tongued storyteller, a moralizing tale-spinner. (...) His changing of themes is downright virtuoso – from biting satire to comedic-grotesque dialogue.« *Augsburger Allgemeine*

»Becher’s magnum opus stands for everything that characterizes this author’s work: His wit of language, his talent for word creation, his power of observation and literary dissection.« *Frankfurter Allgemeine Sonntagszeitung* (on *THE WOODCHUCK HUNT*)

»Where is there a German storyteller today whom one can charge with an overabundance of reality? Are they not more often a bit thin-blooded, too reflective, somewhat meager in their passion? Becher’s unique position consists in being the opposite pole.« *Süddeutsche Zeitung*
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. He was awarded the Swiss Schiller Foundation Prize and the Austrian Federal Cross of Merit, First Class and the German Bühnenverband Prize for Drama.

The Woodchuck Hunt

Murmeljagd, novel, 2009  
704pp (193,200 words)

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
Melancholie des Reisens, prose, 2020
536pp (110,000 words)

Traveling, for Michael Roes, is a passion, a way of life and a state of mind. Afghanistan, Israel, Yemen, Mali, Morocco and Tunisia are all places he has visited and researched, encountering foreign cultures, dicey situations and unexpected kinships.

The author reads the internal contradictions of other value systems as a mirror of our own society’s repressed cultural unease, which is apparent all across the globe in our dealings with outsiders. In an age of mass tourism, these essays – based on diary entries from previous journeys and extensive reading – emphasise the intellectual character of travel as a search for the truth. Travel, for him, begins with a journey into the world of books, into the stories of those who have visited places one can, perhaps, never fully reach.

In THE MELANCHOLY OF TRAVEL, Michael Roes offers us an insight into foreign cultures beyond the usual tourist traps, and into the experience of the foreignness and vulnerability of the traveller.

»A compelling text not only about the encounter between cultures, but also about the relation of the individual to the world.«

Dirk Fuhrig, Deutschlandfunk Kultur
IRINA LIEBMANN

born in Moscow, now lives in Berlin and has worked as a freelance writer since 1975. She has won numerous prizes, including the Berlin Literary Prize and the Prize of the Leipzig Book Fair.

Grosse Hamburger Strasse

Die große Hamburger Straße, novel, 2020

200pp (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

English sample translation available
Recipient of the Uwe-Johnson-Prize 2020
The Yearbook of Winter

Winterjahrbuch, novel, 2019
400pp (98,000 words)

He’s a foreigner, wandering beneath the palm trees, in the coastal city under the ever dazzling sun, and that is his misfortune. Jan Wilm is an aimless academic, a philologist devoid of future prospects. He has left his German academic past behind, and – to stave off unemployment – he is spending a year doing research in Los Angeles, funded with money from home. His object of research – in the Golden State, of all places – is snow. Wilm is expected to spend the year going through the estate of the forgotten photographer of snow, Gabriel Gordon Blackshaw (1898–1950). But how to write a book about snow in a place where it never snows? And how to forget a woman who you’ve lost and who binds you to your home, because you cannot stop loving her and you fail to forget her?

Loss, the loss of self, death, and the vague reality of one’s place in the world – how can a language be found to grasp these, a language that is at once able to archive and to obliterate?

THE YEARBOOK OF WINTER employs and expands the possibilities of literature. It points toward the future of literary language yet is also a homage to its literary traditions.

»In Jan Wilm’s THE YEARBOOK OF WINTER, the always fascinating yet virtually unknown work of the Californian snow photographer Gabriel Gordon Blackshaw is given a moving and extremely interesting appraisal.«
Christian Kracht

»What Uwe Johnson did for New York, Jan Wilm has done for Los Angeles: He has made the city his own. His diary-novel is a masterpiece of metafiction, fueled by meta-yearning.«
Joshua Cohen

»An intellectually challenging book that is also captivating in its fierce negativism – resulting from the intellectual’s own emotional captivity.«
Kai Sina, Frankfurter Allgemeine Zeitung
ERICH KUBY (1910–2005)
was one of the Federal Republic of Germany’s best-known chroniclers. As a 
journalist involved in the student movements, he wrote for publications including 
Der Stern and Der Spiegel, adapted socially critical pieces for radio and TV, and 
published books on contemporary history. 
For his work he received the Journalism Prize by the City of Munich and the Kurt Tucholsky Prize.

Rosemary

320pp (73,000 words)

ROSEMARY tells the story of Rosemary Nitribitt, who 
became famous during the post-war years in the econo-
mic 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

Full English translation available
Italian rights sold (Meltemi)
A UFO lands outside the chancellor’s office in the middle of Berlin. What’s going to happen now? Star wars or intergalactic peace? The whole world is on tenterhooks. Suddenly, three aliens emerge. They look just like us – and they go shopping! They pay no more heed to the chancellor than anybody else. First they shop at a department store, then online. They shop and shop and shop.

On the one hand it’s nice they’re not hurting anyone. On the other hand, it’s very strange! Why don’t they talk to anyone – aren’t they interested in human beings? And all this shopping isn’t exactly harmless. On the contrary: the aliens destroy the world economy in the blink of an eye, using only a single credit card. Meanwhile Vanessa, daughter of the janitor at the chancellery, is keeping an eye on the UFO with her friend Fipp. And, finally, they intervene.

Burkhard Spinnen’s third book for children is a quirky and hilarious depiction of our encounter with extra-terrestrial life, and how a bit of shopping can lead to total chaos.

“As already Hardling said: ‘Writing simply, it’s not that easy.’ Spinnen has proven once again, that he can do it! As well as Kästner.”

Sylvia Schwab, Deutschlandradio
EVERYTHING ELSE: UNCERTAIN

This collection contains poems by Ror Wolf drawn from all his creative periods. It reveals a poetic solitaire who was always able to generate something new by recycling forms like ballads, street songs and ditties, goliard songs, fairy tales and nursery rhymes, on topics as diverse as contagion, comedy and cuisine as well as Eros and Thanatos. Wolf’s poems, often written in rhyme and strict in terms of form, despite their playfulness, orbit the vanishing, the improbable, but also the deeply fundamental, and they continually explore anew the paradoxes of life and literature where they intersect in the most linguistically beautiful way.

Everything Else: Uncertain commemorates Ror Wolf as a past master of language, of the melancholy punchline, of the mutual interplay between tragedy and comedy. Like no one else in contemporary German-language poetry, Ror Wolf was able to carry the ephemerality of life, experience, imagination and speech to extremes. This volume is illustrated with previously unpublished collages by Ror Wolf.

›His narrative worlds make the contingent, the accidental, the improbable, but also the completely trivial the foundation of an imagined experience of being as a reading, visual and auditory experience.«
Michael Lentz, Frankfurter Allgemeine Zeitung

›Ror Wolf is the most important German poet of the 20th century« konkret
Nadja Küchenmeister

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 rhythmical – 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
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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