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 Berit Glanz, Maike Wetzel and Jan Wilm. Among our authors in translation are prominent names such as Joshua Cohen, David Albahari, Jami Attenberg and Juan Gabriel Vásquez.

Schöffling’s list of modern classics includes novels and memoirs by Silvia Tennenbaum, Ulrich Becher, Jens Rehn and many more 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 Publishing Award by the State of Hesse
2019 – German Independent Publisher Award
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

Rivenports 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.

"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
"The way Dr. Rivenport frees himself from petrification and opens up his feelings is heart-warming." Die Presse am Sonntag
"A particularly exciting book. A mature and clever debut." Christoph Schröder, Journal Frankfurt
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 Weidemann, 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
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
An enchanting novel on success and the little bit of luck it takes ... and how to give your luck a little boost if needed. (...) Oelze’s well-versed book will take you on a dizzying fantasy ride.«

Wallace remains a largely overlooked figure, and Anselm Oelze’s presentation of his life story and contribution to science is innovative and appealing, weaving questions of fame and historical recognition into a compelling narrative.«

“A celebration of storytelling, for fans of Christian Kracht’s Imperium.«

Marius Müller, Augsburger Allgemeine
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
Herida Duro, novel, 2019
580pp (170,000 words)

An intelligent and poetic novel about gender, social roles and breaking free

Herida Duro’s family has no male heir, so she is brought up in the Albanian mountains as a boy. As a Virgjinesha, she has all the rights and freedoms of a man, but is forbidden to indulge in physical love. Leaving rural Lazarú, scarred by partisan fighting, Herida travels to the capital, Tirana, where she toils away at a slaughterhouse with her friend Gjon.

While Gjon boards a refugee ship one day, trying to escape the misery and censorship, Herida – always a solitary observer among the other men – becomes a respected filmmaker with the newly founded »Cinema Studio«. Yet the state Albanian film industry is under the thumb of Socialist dictator Enver Hoxha; only in exile in Rome can Herida develop her work freely. She makes friends with the director Paolo Piromonte, and finds material that seems tailor-made for her in the shimmering metropolis for her first independent film.

Writing with great narrative power, Michael Roes interweaves Herida’s story with intoxicating dreams and archaic alternative worlds. He guides the reader through a life lived beyond the feminine or the masculine, a life on the fringe, a life in between – the place where true beauty lives.

»Michael Roes’ precision is amazing and his empathy boundless when it comes to atmosphere, whether involving friendships, landscapes or cities.«
Gabriele Weingartner, Literaturblatt

»A colossal work, a baroque literary painting. (...) Roes is one of the greatest storytellers of German literature, his tremendous linguistic skill is second to none.« Dirk Fuhrig, Deutschlandfunk Kultur

»Roes is a virtuoso, taking up different tones and forms. (...) An exciting fictional autobiography.« Judith von Sternburg, Frankfurter Rundschau
Burkhard Spinnen
born in 1956, received a PhD from Münster University and held several lectureships. Until 2014, he was Head of the Jury for the prestigious Ingeborg Bachmann Award at the Festival of German-Language Literature held annually in Klagenfurt, Austria. Burkhard Spinnen has received many awards for his literary work. He lives in Münster with his family.

Tailwind

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

Hartmut Trössner is a lucky man, a green-energy mogul who has captured the spirit of the age. The head of a successful wind-energy company, Hartmut is also married to a popular actress, the father of a young son and, most recently, the producer of a ground-breaking TV series. Then 9 April 2018 happens. In a single day, Hartmut loses literally everything: company, wife, child and house. He spends that hot summer in a clinic.

Five months later, Trössner boards a train to Berlin. And he’s not alone. There’s someone with him, an invisible figure audible only to Hartmut: an alter-ego determined to train him for survival and enable him to move forward with his life. On the train, Hartmut is approached by a young woman. Piece by piece, he shares the story of his life, and together they plan to make a fierce, rousing entrance to the German capital.

TAILWIND is a novel about a terrible loss, one which might seem to many people like a test or a divine punishment, like a modern retelling of the story of Job. Hartmut Trössner, however, is a firm believer in the motto Above us only sky. There’s no one up there! And yet – he still longs with every fibre of his being for an answer to the eternal question: Why is it that things have to happen the way they do?

»A great novel full of twists and turns, a gripping thriller and a portrait of the Germany of the past 30 years.« Matthias Schümann, NDR Kultur

»A political novel on economics, ecology, and the morals of media.« Karin Grossmann, Sächsische Zeitung

»Brilliant, frighteningly realistic, narrated with subtle irony and astute awareness. Just the right book for and about our time.« Michael Braun, Kölner Stadt-Anzeiger
Maike Wetzel
was born in 1974 and works as a writer and screenwriter in Berlin. She studied at 
the Munich Film School and in the UK. Her short stories have been translated into 
numerous languages and won multiple awards. Her debut novel, ELLY, received the 
Robert Gernhardt Prize and the Martha Saalfeld Prize.

Distant Beloved

Entfernte Geliebte, stories, 2019
240pp (59,300 words)

Maike Wetzel’s collection of short stories includes pieces for insomniacs, lovers and anybody who was once young. A man tells a woman, I love you, and at that moment the search begins. A girl starves herself down to a skeleton before her family’s very eyes. A car accident and three lovers make a young woman doubt reality. A small child turns a couple’s life on its head.

Love – friendship – hatred. For the distant beloveds in Maike Wetzel’s stories, it’s not quite that simple. Their souls vibrate down fibre-optic cables and in the troughs of free-range pigs. They collect loyalty points, live north of Hollywood, in the countryside, in the big city or in enchanted hotel ruins. They dream, love and lose themselves – on sleepless nights, when having children, at strange windows or among grass and turnips. Some of them are on the verge of growing up; others already have. All of them are fumbling around at the border between longing and reality.

»There is this special art in Maike Wetzel’s writing to demonstrate vividly how events and stories can affect people – in particular if those are only passively involved.« Der Spiegel

»Maike Wetzel’s sentences are like tiny barbs: eventually there are so many that any world can become unhinged.« Frankfurter Allgemeine Zeitung

»In a clear and elegant language, Maike Wetzel describes a sense of insecurity spreading around. (...) How the everyday changes into something menacing reminds of Kafka’s stories.« MDR Kultur
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
Peter Kurzeck is a chronicler of the everyday, of memory and its poetic concentration. In this sense, his multi-volume autobiographical project The Old Century is very much in the tradition of Walter Kempowski and Karl Ove Knausgaard.

THE PREVIOUS SUMMER AND THE SUMMER BEFORE flashes back to the years 1982 and 1983. It’s June, and the narrator, his girlfriend Sibylle and daughter Carina are hitch-hiking to Barjac in the south of France. Jürgen, one of the narrator’s friends, has opened a small restaurant there with Pascale. They stay for a few days, then continue to Saintes-Maries-de-la-Mer. This is a book about the south, about Arles and the Camargue, with its horses, bulls, flamingos, market and sea. A book about hitch-hiking and spending the rest of the summer in Frankfurt, about the Greek beer garden in Bockenheim, and a trip to the surrounding area. A book about fragile happiness, captured through an examination of the everyday and illuminated in Kurzeck’s unique style.

»Incredible prose. Just take the long passage on the small café, constantly threatened by financial ruin, yet, for the eternity of one summer, it means the whole world. It is one of the most linguistically beautiful passages I’ve ever read.« Andreas Maier, Frankfurter Rundschau

»A meticulous and highly poetic personal account of life in the Eighties.« Nico Bleutge, Neue Zürcher Zeitung

»Just open his books on any page to immerse yourself in a stream of memories that embraces the whole world.« Jörg Magenau, Süddeutsche Zeitung
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_
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

France – Laffont

Itali – Baldini & Castoldi

audio book – Spektral

previously published/ rights reverted:
France – Editions Seuil
US – Crown Publishing

paperback – Random House/ btb
A Crack in the Wall

Das zerbrochene Haus, memoir, 2019 [1966]
220pp (52,200 words)

A CRACK IN THE WALL is a major rediscovery: one young man’s record of Berlin in Nazi Germany, and a sharp-eyed analysis of the lower middle classes, who were so ensnared by their ideology. Horst Krüger, who characterises himself as »the typical child of those innocuous Germans who were never Nazis, and without whom the Nazis would never have been able to do their work,« assesses the situation, determined to learn »what it was like back then under Hitler.«

The Germany in this book is not the Germany of giant torch-lit processions and endless ranks of jackbooted marchers. It is the Germany of the small Berlin suburb of Eichkamp, where the author’s parents lived their proper, non-political lives, believed in God and Law, respected »good Jews«, and were the very embodiment of level-headed, industrious Germany. The step-by-step account of how they were seduced by the vision of Hitler as their saviour and intoxicated by the promises of Nazism forms a drama all the more chilling for its lack of violence, and all the more damning for its lack of any conscious evil.

»Germany’s past cannot be overcome. At most it can be made present. This is precisely what Krüger has done.«  Marcel Reich-Ranicki

»An unflinching analysis of the German petty bourgeoisie during National Socialism.«  Manfred Papst, NZZ am Sonntag

»Horst Krüger, one of the formative voices of the German Federal Republic, remembers his childhood in Berlin, his resistance in the Nazi era, imprisonment by the Gestapo, and the unconcerned lifestyle during the economic boom of the 1950s and 60s.«  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.

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.” 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
Margit Schreiner

Are You Really Fit Enough?

Sind Sie eigentlich fit genug?, essays, prose, 2019
332pp (46,300 words)

Sharp-witted and with a mean sense of humour, one of Austria’s most important authors writes about life and literature: under the overarching concept of the literary, Schreiner considers linguistic forms like »scrambled eggs or egg scramble«, while under the biographical she discusses »following the thread«. The feminine inspires her to a compelling essay on »Mother’s Day, the Day of the Budgie«, the honest to one on the »Sea Horse of the Mind«. She writes about Margaret Atwood and Jane Bowles, finally wondering in the context of the political, »Who’s Afraid of the Black Man?« And as ever, Margit Schreiner offers her inimitable perspective on our world.

Essayistic writing holds an important place in the author’s literary oeuvre: »The written word demands much more precise engagement with the issue than the spoken word. The kinds of expression found in public debate are becoming increasingly coarse and undifferentiated, so sometimes one must speak up.«

»A great study of humankind.«
Christian Schacherreiter, Oberösterreichische Nachrichten

»Margit Schreiner once again proves herself an attentive observer of social divergence as well as of the literary scene. (...) Subtle and witty.«
Evelyne Polt-Heinzl, Die Furche
Magnolienmord. Ein Gartenkrimi

crime novel, 2020, 248pp (49,000 words)

Simon Jankowski’s weakness is his beloved magnolias. In order to save them, he enters into a dangerous agreement with a blackmailer. Simon has more to lose than his job and reputation. A respected scientist at the arboretum in the Polish town of Kórnik, he is smuggling rare and highly protected plants out of the country.

When a colleague finds out about his scheme and threatens to expose him as well as to destroy a rare magnolia tree in the arboretum, Simon agrees to courier a mysterious package to Frankfurt and deposit it at the old Jewish cemetery. As a pretext he uses a research assignment that involves lodging with Elinor Sander, owner of a dilapidated Frankfurt mansion, whose garden offers access to the cemetery. Yet the mission fails: the package goes missing. When Elinor discovers it, Simon finds himself in mortal danger and Elinor becomes a hunted woman.

THE MAGNOLIA MURDER is an elegantly buoyant thriller about a polite magnolia expert and a reserved gardener brought together by a crime.

»Maletzke’s writing is like a garden full of gloriously colourful flowers. She also has enough cunning to plot a genuinely thrilling and entertaining novel.« Karola Schepp, Gießener Allgemeine
Giftiges Grün, novel, 2013
208pp (40,021 words)

Lina’s uncle supposedly died as a poor man. But then it turns out that he has left her and two further inheritors with a task, and a small fortune to the one who can solve a case that threw the uncle’s life off the rails thirty years before. Three amateur detectives set about looking for the site of the alleged crime at Villa Buchfinkenschlag. When Lina finds the dilapidated house in an overgrown park, she meets the former gardener Johann, an attractive but opaque man with a predilection for beautiful, poisonous plants. It is he who must come to Lina’s help when she trustingly puts herself in danger.

In her garden thriller, Elsemarie Maletzke plays with the component parts of the classical »whodunnit«, with scatterbrained witnesses, false suspects, hasty conclusions and, of course, the question of whether the gardener is the murderer.

»A thrilling crime novel for garden lovers.«
Frankfurter Allgemeine Sonntagszeitung

»Maletzke portrays in a sometimes capricious but more often than not malicious manner the hysteria of gardeners and the dogmatism characteristic for this species. Without blinking she observes upper class quirks, tanned calves and lifted cheeks.« DIE ZEIT

»The author combines her plot with images of gardens that appear as characterful and unique as their gardeners. The various plant species with their different needs are as individual as the human characters. POISONOUS GREEN combines Maletzke’s expertise in gardening with her talent for thrilling and accurate narration.« Südwestpresse
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
Alexandru Bulucz
born in 1987 in the Romanian city of Alba Iulia, where he also lived for his first thirteen years, studied German and comparative literature in Frankfurt am Main. He is a poet, editor, translator and critic. His poetry debut AUS SEIN AUF UNS was published in 2016. Alexandru Bulucz is a recipient of the Wolfgang Weyrauch Prize. He lives in Berlin.

What Parsley Knows About the Soul

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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
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