Foreign rights catalogue:
New titles

Stand Oktober 2019
Fiction
A soundproof room. The city outside. Osman Engels is practising the cello. The young music student plays on against invisible barriers that lie somewhere in his family’s past. In his world, music has long taken the place of words. He himself cannot hear well, he remembers nothing, and without contact lenses, his sight is poor. When by chance he finds, then eavesdrops on a recording device, he becomes a ‘listening witness’ to a relationship that is – in its own way – loud. Meanwhile, his flatmate Luise is studying for her exam in the room next door. Sometimes they share a cigarette by the open window, cook garlic noodles, take waste glass to the bottle bank. Though they get along, they never really touch each other, for in matters of love, they are both beginners. When his Turkish father, likewise a musician, breaks his wrist and Aunt Elide, his foster mother, suddenly wants to go to Paris after almost twenty years in Germany, Osman is forced to clear up some things, to ask some questions. The novel tells of a young man whose ears and eyes are opened up, and of a woman who lives in silence. It’s about identity, about the language of fathers and mothers – and sign language, too. About the moving power of music. In her first novel, Katharina Mevissen shows that she is a major talent.

Katharina Mevissen was born 1991 and grew up near Aachen. After studying Cultural Studies and Transnational Literature at the University of Bremen, she completed a course in script writing in Berlin. She was awarded the Bremen Authors’ Scholarship in 2016 for the »I Can Hear You« manuscript. Today she lives and works as a freelance writer in Berlin; in addition, she runs hand-verlesen, a sign language literature initiative that she co-founded.

Paperback rights: btb (Germany)
Some time to himself at last. He could repair the old radio or maybe rearrange the record collection. But when he meets young Mie, who makes him a strange offer, he begins to see things in a new light.

A delicate novel about a fresh start late in life, and about happiness.

The days stretch out and yet time hurries by … The clock is ticking, yet now is just the moment for life to take off. Could a small, white Pomeranian really change anything?

He has always envied his former colleague. For being retired, for his motorbike and newfound freedom. But there he is, himself recently retired, standing on the mossy steps of his house, uncertain which direction to take. He no longer needs a tie, he’s just in the way at home, his children have long since moved out. And what about the young woman he’s recently met at the cemetery, is she having him on? Hard to say, he’s out of practice. Still, he accepts her proposal to get involved with her «Happy Family» agency, as a grandpa to begin with, then as an ex-husband, then once again as a boss. And so he encounters new people, new fates. He’s skilled at his new roles and his wife suspects nothing. She’s taken up dancing again …

The novel, written by a young Austrian author with Japanese roots, is situated in Japan but might just as well take place in any meritocratic Western society. A book about memories and unfulfilled dreams, about moments of happiness and turning points in our lives. With just a few strokes, eloquent imagery and inimitable warmth, Milena Michiko Flašar illustrates a life both very ordinary – and quite unique.

»A literary godsend. The author has a poetic, laconic tone that delights critics and readers in equal measure.«
Werner Schandor, Wiener Zeitung.

Milena Michiko Flašar was born in St. Pölten in 1980. Her novel I Called Him Necktie sold over 100,000 copies and won several accolades. The author lives in Vienna with her family. Mr Katō is shortlisted for the Austrian Book Prize.

Foreign Sales: Netherlands (Cossee)
Paperback rights: btb (Germany)
Movie rights sold to: Constantin Film

I Called Him Necktie

Two outsiders meet on a park bench in the middle of Tokyo. The older one is a salaryman. He can’t tell his wife that he has lost his job and every morning keeps leaving the house, pretending, with his Bento-Box carefully prepared. The younger man has been locking himself up in his room and refusing all contact to others.

Mr Katō spielt Familie

Roman
176 pages

I Called Him Necktie

Roman
176 pages

»By letting these two losers bit by bit entrust one another with the calamities of their lives Flašar unfolds a world of fascinating detail that doesn’t shun away from great notions such as freedom, happiness and truth. With great artistic sensibility Flašar manages to turn anecdote into exemplary story.«
Der Spiegel

»Milena Flašar’s story is inspired by utmost tenderness. It resembles the close-up scenes of dialogic studio theatre that entirely relies on the power of linguistic expression.«
Frankfurter Allgemeine Zeitung

»A delicate and melancholic book of enormous stylistic beauty and lucidity. An unblemished novel.«
Süddeutsche Zeitung
Dawid Danilo Bartelt

Conflicting with Nature
On the Exploitation of Resources in Latin America
96 pages

Helmut Krausser

Wilderness
45 shots from Berlin

[Zur Wildnis – 45 Kurze aus Berlin]
Short stories 2019
160 pages

Pub talk out of Berlin-Neukölln, precisely eavesdropped or well imagined by Helmut Krausser. Pointed, comical, close to life-observations from the metropolis – with the snotty charm of the Berlin service culture.

In the Neukölln corner pub “Wilderness”, where Helmut Krausser plays Backgammon with some friends once or twice a week, encounters and discussions take place between people that couldn’t possibly be more different. This is thanks to the very social beer prices and an atmosphere similar to that of a private living room. Customers take their time to sit back and relax, and if you are a regular, owner Manni lets you write your drinks on a slate, without giving you a disapproving glance. Because “Wildnis” is a smoking pub, serving food is not allowed anymore. But the regulatory authority allows its guests to bring their own food from home and which can be warmed over by the owner. So Manni has purchased a microwave, and always happens to have a little bit of “food from home” in his fridge. Meat balls, sausages, potato salad, these kind of things.

Tourists and hipsters rarely find their way here, but in case they do, they are treated in such an unfriendly and careless way, that they leave straight away.

Helmut Krausser, born 1964, is the author of several novels, poetry, libretti for operas and theater pieces. He is also known as composer and as chess and backgammon player. He lives in Berlin and Potsdam.

Rights to previous books sold to: De Geus (Dutch), Europa Editions (English World), Payot et Rivages (French), Indiktos (Greek), Edizione E/O (Italian), Barbera (Italian), SUDA (Korean)
Markus Behr

Paternity test
[Vaterschaftstest]
Novel 2019
192 pages

He is busy sorting his life into pleasant and unpleasant activities when in his mid-thirties he suddenly becomes a father of twins. He hadn’t expected this. The girls are already sixteen years old…

At the beginning of the summer holidays, teacher Fabian Weinert receives a phone call: two girls named Ronja and Leonie, sixteen years old and identical twins, are keen to meet him. They were adopted after birth and believe that he is their biological father. Fabian, very likeable, but also rather messed up, is quite confused – because to his disappointment he is still a virgin despite being in his mid-thirties. At least that’s what he had believed until now.

At their first meeting, the twins tell him what exactly had happened. Apparently the biological mother is absolutely sure. But Fabian has never heard her name before.

An eventful search for the truth begins: he gets in touch with his former class mates, signs up for a “cuddle party” for practice reasons, and attends the living room concert of his “daughters” and finally travels to Basel with their mother… An entertaining debut. A great pleasure to read!

Markus Behr, born in Hannover, traveled Germany as a comedian and produces radio dramas. He works as a teacher for German and English at an evening school. Paternity test is his first novel.
Non-fiction
Image cultures in Digital Media

Digitale Bildkulturen, edited by Annekathrin Kohout and Wolfgang Ullrich

“Captivating image descriptions, bright observations and comparisons: The books of the series are short, quick and free of jargon. That is refreshing and surprisingly productive.”
Frankfurter Allgemeine Sonntagszeitung

Images dominate the digital communication – and create new languages. The first book series that systematically takes a close look at the aesthetical, social and political dimensions of image phenomena in the digital world.

If we want it or not, our world changes thanks to digitalisation: images are becoming more and more important. Thanks to smart phones the creation of images is faster, more variable and more professional than ever before, and thanks to social media it is easy to distribute and share them almost endlessly.

For the first time people can exchange information with the help of images as naturally as they do with spoken or written language. The “Iconic Turn”, proclaimed for years, has become reality. This results in various new forms and functions of images. Selfies, memes, fake-images or image protests have their roots in the analogue sphere, but can only be explained through the logic and infrastructure of social media.

Until now there haven’t existed any suitable criteria to classify the digital image culture. The volumes of the “Image Cultures in Digital Media” series discuss the most important digital image phenomena, they pick up debates or initiate these, offer expert overview and dare first conclusions.

Wagenbach consequently continues its tradition of socio-critical intervention and shows its sustainable interest in aesthetical questions: true to Aby Warburg’s method, to take image practices seriously, independently of their location within the culture, and to see them in a bigger cultural and socio-political context.

www.digitale-bildkulturen.de
Instagram: @bildkulturen

Planned topics: Body Images, Screenshots, GIFs, Cat Content, Food porn, Fake and Hate images, Meme, Fashion – Blogs and Influencers
**Wolfgang Ullrich**

**Selfies**

*The Comeback of Civil Society*

[Selfies – Die Rückkehr des öffentlichen Lebens]

Cultural Science 2019

80 pages with illustrations

How could selfies become the embodiment of the image culture of social media? How can they be understood in relation to the history of the self-portrait and self-production? Wolfgang Ullrich looks back in history and at present times – without a selfie stick.

Until now selfies are the most successful type of image in social media. The fact that the creators of selfies face criticism for being narcissistic doesn’t show the full picture. The protagonists of social media rather use selfies to play different roles: playfully, mischievously and provokingly. The grimaces and digital editing of selfies come from a long historical tradition of masquerade and theatre. People use selfies to transform themselves into an image; thus they create nothing less than a new form of public life, which – referring to Richard Sennett – was already declared dead many times.

The art historian Wolfgang Ullrich shows that selfies could stand for the first type of a democratised as well as a globalised image culture – and that through it a long cherished utopia can come true.

“A clever little book.” Spiegel Online

**Wolfgang Ullrich**, born 1967, graduated in philosophy and history of art. After receiving his PhD he worked on a freelance basis – amongst other things as a management consultant. He was professor for history of art and media theory at the Hochschule für Gestaltung, Karlsruhe from 2006 to 2015. Since then he works as an author and acclaimed critic in Leipzig. He has published several books with Wagenbach. Together with Annekathrin Kohout he edits the series Image cultures in Digital Media.

**Rights sold:** Greece (Vakxikon)

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**More books by Wolfgang Ullrich (selection)**

**Art of Victors**

*New Aristocrats, Costly Pleasures*

Art as the status symbol of the rich and powerful: Wolfgang Ullrich describes how backward-looking the art business has become today. The free artist is no longer free, but serves the demand of a handful of collectors for exclusivity, luxury and representation. The question is: What art is this?

**The History of Blurredness**

Cultural historian Wolfgang Ullrich has written a fascinating book about a phenomenon everybody knows: the blurring of contours in the distance, a kind of fuzziness only provisionally to be corrected by the use of binoculars. There is always a rest of haziness remaining, a certain fascination with the elusiveness of things, a challenge to our curiosity.

**Foreign sales:** Japan (Brücke), Bulgarien (Iztok-Zapad), Taiwan (Pont d’Art)
Pink slips, baby blue coloured armpit hair, pouty lips on selfies: what sounds like male fantasies are in fact feminist statements by female internet artists. They hereby enter the battle for and against the “correct” female image that is being debated, and not only metaphorically on social media. Does a woman act emancipated if she nurses in public – or does she reduce herself and other women to the role of mother? Does a “Girl Power” t-shirt confirm the role of a naïve little girl – or does it question the image?

The essayist and critic Annekathrin Kohout has written a short as well as succinct culture and discourse history of female image politics that comprises all essential phenomena of female image politics, from the emancipatory movement of the twentieth century to the internet-feminist image discourse of the present.

“Kohout explains how an apparently harmless-cute pop-feminism not only expresses a very different confidence but also one that no longer rests on a delimitation of pre-given ideals.” Deutschlandfunk

Annekathrin Kohout, born 1989, media and cultural critic. She writes about pop culture, internet phenomena and art. Since 2015 she blogs on „Sofrischsogut.com“. She’s editor at Zeitschrift Pop. Kultur und Kritik and works at the University Siegen. Together with Wolfgang Ullrich she edits the series Image cultures in Digital Media.
After the Arabellion of 2011 (at the latest), social media has become important as a place of political protest. Successful protest campaigns consist of skillful connections between the public space and the internet. Here images often play a central role. With the help of images, messages can be formulated even more concisely and emotionally, and events can be conveyed seemingly at first hand. Images that are distributed quickly on social media can lend an unforeseen dynamic to political movements. They connect people to form communities, both short and long term.

Art historian and critic Kerstin Schankweiler analyses which forms, practices and politics of image protests exist and how the paradigms of the digital culture change protest movements.

Kerstin Schankweiler studied art history at the University of Trier and the University of Queensland, Brisbane. Since 2019 she is professor for image science within global context at the Technical University of Dresden. Schankweiler works on contemporary African art, the aesthetics of violence, and image practices on social media.
Horst Bredekamp

Aby Warburg becomes a Native American
Berlin explorations of a liberal ethnology
[Aby Warburg, der Indianer – Berliner Erkundungen einer liberalen Ethnologie]
Cultural science / ethnology 2019
176 pages with many illustrations

A milestone of research about Aby Warburg: Horst Bredekamp follows the footsteps of Warburg from America to Berlin and discovers completely unknown facets – of the scientist as well as of the man himself.

The journey of art historian Aby Warburg to the Pueblo-Indios of New Mexico and the Hopi of Arizona 1895/95 is legendary. Its fame rests on a lecture, later named Serpent Ritual, by Warburg in 1923. The encounter with the culture of the Native Americans of the South West meant for Warburg, who had studied the Florentine Renaissance beforehand, an elementary experience, which significantly formed and even shook the foundations of his understanding of culture: Should he give up the science of art history to focus on ethnology?

After his return from America, Warburg lived in Berlin from 1896/97. Here he could deepen his observations in the museum for anthropology and converse with modern ethnologists in a liberal atmosphere. Warburg was in close contact with Franz Boas, the founder of an up until today exemplary anthropology (as influenced by the Humboldt brothers). The last years of his life in Hamburg also appear in a new light.

Horst Bredekamp fuses one of the deciding moments of Warburg’s biography and exploring life with an also central stage in the Berlin cultural and science history and illustrates multiple bridge buildings between epochs and regions.

“One of the most famous art historians of our time.” Frankfurter Allgemeine Zeitung

Horst Bredekamp, born 1947, is one of the most distinguished German art historians. He has been Professor of Art History at Humboldt University in Berlin since 1993. He is the recipient of numerous fellowships and awards such as the Sigmund Freud Award for Scientific Prose, the Max Planck Research Award, the Schiller Award. He is a member of the 'Pour le mérite' Order and was part of the founding committee of the Humboldt Forum in Berlin.

More books by Horst Bredekamp (selection)

The History of the Kunstkammer and the Future of the History of Art

What is the connection between the admiration of ancient sculpture and the fascination of machinery? In a historical analysis of the Kunstkammer, Horst Bredekamp detects a striking logic: a clearly defined design, to mirror the continuous development that leads from nature towards antiquity towards machinery and finally to works of art.

Foreign sales: France (Diderot), Italy (Il Saggiatore), Japan (Hosei UP), USA (Markus Wiener), Rumania (IDEA Design)

Darwin’s Corals. Early Evolutionary Models and the Tradition of Natural History

Bredekamp not only reconstructs the history of the meaning of the coral but also shows how this symbol enhanced Darwin’s understanding of the evolutionary process: Unlike the tree the coral anarchically grows into all directions and does not represent the human species as the culmination of the process.

Foreign sales: World English (DeGruyter), Italy (Boringhieri), France (les presses du reël), Japan (Mosei U. P.), Option in China
Vittorio Magnago Lampugnani

Relevant trivia
The small things in urban space
[Bedeutsame Belanglosigkeiten – Kleine Dinge im Stadtraum]
History of architecture / City 2019
192 pages. Large format. With many illustrations

Kiosk, street light, bin, manhole cover – the architect and historian Lampugnani pays attention to seemingly irrelevant objects. He tells their stories, from Paris, Berlin, London and Rome and explains why they are so important for the cityscape.

How do we recognise a city, from a picture of a street, even though there is no famous landmark to be seen?
By the small but characterising objects of the urban space: the well, the tree discs, bollards, street furniture, but also by the coating, by the pavement or manhole covers.
The important architectural historian Lampugnani takes a look at the history of those objects, has picked 22 representative ones and tells us their background: starting with their first appearance (quite often in ancient times), their negligence (mostly in the middle ages), their new heights or their first appearance (in cities of the new age) to their ruin and uglification in the present. Or he follows their short life, like that of the telephone booth, which, shortly after it had been invented, was pushed back by a new technical innovation.
These are not only knowledgeable insights in so far underestimated elements of the city, but also amusing anecdotes from the history of urban development and particular cities. Incidentally, Lampugnani also tells us what makes a city beautiful, individual and unique, and what we today sometimes frivolously jeopardise.

Vittorio Magnago Lampugnani, born 1951 in Rome, is one of the internationally most renowned researchers on urbanism. He works as an architect in Milan and taught history of urban planning at ETH Zurich.

Also by Vittorio M. Lampugnani (selection)

The City in the 20th Century
Vision, Designs, Buildings

Based on more than 20 years of research and teaching. The opus magnum of the famous architect and architectural historian Vittorio Magnago Lampugnani is a history of ideas, of architecture, and of culture all at once.

The City from Early Modern Times until the 19th Century

The task is very easy and very difficult at the same time: Building cities for people to live in. Vittorio Magnago Lampugnani gives an overview of the complex history of the occidental city in its most significant episodes.
Evil Books

[Böse Bücher]
Edited by Markus Krajewski and Harun Maye
Cultural Science 2019
80 pages with illustrations

What are evil books? The opposite of the much cited good book?
A new and surprising view on the history of literature from the renaissance to the present day, from de Sade’s 120 Days from Sodom to Bonsel’s The Adventures of Maya the Bee.

Reading books prolongs life, a study published by Yale university found. But books can also kill, or at least be dangerous: for their author (for example Salman Rushdie) as well as for their readers (like those of “The Sorrows of Young Werther”). So are there good and evil books? Evil books, that's for sure, can not only be found in the poison cupboard of the library. They instigate political upheaval or even murder, riotousness or simply a self-confident life. But even widely known or supposedly harmless books can become “dangerous”.

The authors of this volume have turned the history of literature upside down and found several books that no one would have called “evil” before.

With contributions on J. M. Coetzee’s “Waiting for the Barbarians”, Thomas Bernhard’s “Woodcutters”, Adrian Beverland’s De Peccato Originali, Paul Feyerabend’s Against the Methodological Constraints, David Hughes’ Bully/Maker and Curzio Malaparte’s Kaputt, amongst others.

“There are books that are entertaining as well as informative, so that you can read them without a break and then start all over again. This is one of those books.” Literaturkritik.de

Markus Krajewski is Professor for history and theory of media at the University of Basel. His research focuses on the scientific history of precision as well as on media and architecture.
Harun Maye teaches at the Bauhaus-University in Weimar. His research focuses on the history of public reading by authors as well as on cultural and media techniques.
Matias Dewey, Caspar Dohmen, Nina Engwicht, Annette Hübschle

Economies in the Shadows
The powerful impact of illegal markets
[Schattenwirtschaft – Die Macht der illegalen Märkte]
Politics 2019
176 pages

The majority of the world population is working in black markets. The authors show how illegal markets work and how people live and work within them. This internationally generated analysis is surprising and will change our perspective on black markets.

Brand piracy and sweatshops in Argentina, diamonds in Sierra Leone and Rhino horns in Southern Africa. These are the places and markets, where researcher Matías Dewey, Nina Engwicht and Annette Hübschle interviewed hundreds of workers, producers, investigators and politicians in the context of their work at the Max-Planck-Institute for the Study of Societies. They analyse everyday life in those secret markets, which is characterised by profit, shaped by the exploitation of one self or someone else, by poverty of the majority and wealth of the minority, and directed by clever businessmen as well as ruthless criminals.

But, people involved in illegal markets also act surprisingly peacefully and are creative in order to make business outside the law possible. Despite the tough competition there exists a network of support, a set of rules, and crediting or solidarity emergency funds. Parallel to the shadow economy there exists a political and social black market system. In some cases – even the general public might benefit from illegal markets, for example when the local economy is promoted. Journalist Caspar Dohmen bridges the gap to the general labour conditions of the 21st century, because the borders between legal and illegal markets are starting to blur.

Matías Dewey, sociologist, is a researcher at the Max-Planck-Institute for the Study of Societies in Cologne. Caspar Dohmen, journalist with a focus on economics, author and lecturer, works for Süddeutsche Zeitung, Deutschlandfunk and SWR. Nina Engwicht, political scientist, is a researcher at the Friedensakademie Rheinland-Pfalz in Landau. Annette Hübschle, is a researcher at the Global Risk Governance-Programme at the University of Cape Town. She collaborates with the Centre of Criminology in Cape Town.
It’s not common to travel to Israel as a German. Wolf Iro asks, where these misunderstandings and misguided behaviours are coming from, and is pleading – especially now, as we are facing open blatant Anti-semitism again – for more empathy in our interaction with Israel.

Why is it so difficult for the Germans to behave appropriately in Israel or in relation to Jewish related topics? Why are they fluctuating between inappropriate submissive attitudes and inappropriate rigorous criticism?

Wolf Iro – head of the Goethe-Institute in Tel Aviv and representative of a German institution – is collecting observations: a football fan in Tel Aviv is surprised that all his friends during a football match of the European championship against France are cheering for Germany. The German foreign minister is calling today’s friendship between his country and Israel a “miracle”. And a German journalist argues it wouldn’t make a difference if he reported about Angela Merkel or Israel’s Palestinian policies.

Wolf Iro takes a deeper look, describes the psychological patterns in the behaviour towards Israelis, sends out a warning of self-set traps, and explains why the relationship between those countries rests upon endless efforts taken on by the Jewish survivors. He also demands a critical but empathetic and history-conscious debate with the country and its residents.

"There is no word wasted in this precise and unpretentious book. One can’t wish for a better travel companion to Israel."

Frankfurter Allgemeine Zeitung

Wolf Iro, born 1970, studied literature in Cambridge and Slavic studies in Oxford and Moscow. He holds a PhD in Slavic studies. Since 2004 he works at the Goethe-Institute. From 2009 to 2014 he was head of the regional program in Moscow and since then he leads the Goethe-Institute Israel.
Jochen Vollmann

*Which medicine do we really want?*

[Die Galle auf Zimmer 7 – Welche Medizin wollen wir?]

Politics 2019

128 pages

What does really make us healthy? Sharp as a razor but disillusioning is the picture Jochen Vollmann draws of the health system, warning us of a dark future if we won’t find a different way of thinking: is everything that is doable and demanded worth the demand?

What should, can and may medicine, doctors, and the health system do? Hardly any question holds more agitation than this, because we are talking about something existential, our health. A topic that is not only very intimate, but – as shown by public and political discussions – has huge social importance.

Questions like medically assisted suicide, medical care in old age, the wish to have children, donation of organs and graft surgery are highly controversial subjects on an ethical and bio-political level in the medical system.

Jochen Vollmann, a medical professional and renowned medical ethicist himself, explains dynamics and asks the question, which medicine do we now truly want: one that is dictated by economic feasibility, one that is led by ethical principles, one that is driven by the medical progress, or one that aims for a self-determination of the patient?

**Jochen Vollmann** is medical ethicist and medical specialist for psychiatry and psychotherapy, since 2005 he is the head of the Institute for ethics and history of medicine at the Ruhr-University Bochum. Vollmann has been a visiting professor in San Francisco, New York, Galveston and Sydney and has received several research awards. He works as a consultant for health system institutions and governmental ethics commissions.
Form and aura of the things with which we surround ourselves have always been shaping our lives. Clothes, board games, musical instruments, artworks – Stefan Laube looks at objects throughout different epochs and places around the world and lets them talk.

The history of mankind can be read from the things that have been produced and used. From the bronze vessel to the television: people use everyday objects, art or ritual objects to make themselves at home in the world. Many objects seem to have a biography, some even a career that has put them into the display of a museum. Henceforth they can be marvelled at behind the glass of a vitrine. Art historian Stefan Laube presents a panorama of different objects – from Stone Age to present time – that can be seen in museums all over Berlin. Through epochs and continents objects engage in a surprising dialogue and thereby touch the existential question of mankind – for example a Polynesian feather coat with an afternoon dress by Coco Chanel, or an ivory chess queen from the South of Italy from 1100 with a chess board of the Weimar Bauhaus. By contrasting the familiar with the unknown, Stefan Laube takes up an explosive topic that is currently – not only with the help of art objects – controversially discussed.

Stefan Laube is cultural critic and historian. He teaches at the Humboldt-University in Berlin and works on the iconography of alchemy at the Herzog August Bibliothek Wolfenbüttel.
Dieter Richter

**Fontane in Italy**
[Fontane in Italien]
Travel / Cultural Studies 2019
144 pages with illustrations

“How easy it has become to visit Italy!” German writer Theodor Fontane was one of the first modern tourists, who travelled with the railway into the South. But one may already assume which landscape the poet appreciated more at the end: the Mark Brandenburg or the Gulf of Naples.

A “Human from the North lands” Theodor Fontane has called himself, but he still didn’t want to miss the Grand Tour through Italy: he travelled via railway with his wife Emilie from the “Anhalter” train station in Berlin in 1874 to Verona, Venice, Florence, Rome and Naples. He enjoyed the luxury of modern travelling, including the reduced-price round trip ticket, Baedeker travel guide, luggage porter, Grand Hotel and coffee with Absinth. He wrote down his observations in notebooks and letters, such as important museum sights and his brief contact with other people. And even though Fontane remained sceptical towards the South, one can find his impressions of Italy in his famous novels: “That’s just like Capri!”, Fontane’s character Effi Briest says, when she arrives with on the island of Rügen.

Dieter Richter is following Fontane’s footprint with obvious joy and discovers so far undiscovered parallels between his work and his life. The book includes many illustrations and two of Fontane’s city descriptions from his inheritance for the first time published in full length.

“Dieter Richter discovered remote sources, he loves the detail and writes con amore.”
Der Spiegel

“Richter is a dazzling essayist. For all those who know that Arcadia lies in Italy, this is the ideal read.”
Die Zeit

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**Dieter Richter**, born in Hof/Bavaria, was Professor for Critical History of Literature at the University of Bremen from 1972 to 2004. He is the author of numerous books of cultural criticism.

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More books by Dieter Richter (selection)

- **Mount Vesuvius. A Cultural and Natural History**
  The fascinating, thrillingly told story of a mountain which spread fear and terror for centuries and yet always retained its irresistible appeal, written by one of the most knowledgeable scholars on the Gulf of Naples.
  Foreign sales: Italy (Anteim)

- **The South. History of a Direction**
  In antiquity, to go south meant to embark upon the unknown. Dieter Richter opens up a panoptic of remarkable views. But he also leads us across the Alps into the familiar south of Italian longings, onto Caribbean beaches and to the palm trees of the South Sea.
  Foreign sales: Spain (Siruela)

- **Naples. Biography of a City**
  An entertaining picture of a European metropolis which doesn’t restrict itself to known sources but unearths many new voices from police records to visitor’s books.
  Foreign sales: Japan (Sangyo Tosho)
Roland Albrecht

*Museum of Unattended Things*
[Museum der Unerhörten Dinge]
Object histories / Cultural science / Material culture 2019
128 pages

Have you ever wondered why the wine used for Roman Catholic Communion is white rather than red? Why Edelweiss is so highly regarded? Or why the Austrian empress Maria Theresia insisted on mother-of-pearl buttons for her soldiers? These are the big questions provoked by the tiny things that Roland Albrecht has dedicated an entire Museum to.

The stone which inspired Thomas Mann; the tiny part of Walter Benjamin's typewriter which suddenly lacked; the last tree of a prehistoric forest. It is the things that seek out the author, and Albrecht is ever ready to listen to their stories. Fantastic, imaginative, tongue-in-cheek, Albrecht leads us beyond the well-trodden paths of historiography onto the thin ice of great discoveries. The Museum of Unattended Things is a treasure-trove of marvels. Read and see for yourself.

“This man finds answers to questions the world has never heard of!” Memminger Zeitung

“A dadaist collection of curiosities!” Basler Zeitung

Roland Albrecht, born 1950 in Memmingen, Bavaria, photographer and artist with medical training, since 2000 is director of the Museum of Unattended Things in Berlin.
This is an exemplary report of Peter Brückner, an important social psychologist, about growing up within the Nazi state, between suffering and shrewd strategies, between aggressiveness and the art of adaptation; about how someone in a country where surveillance and coercion become common place is looking for a space, which lies away from the power – and how here the first encounters with the “forbidden” culture allow – amid all the barbarism surrounding it – optimism and political empowerment to win.

“We had seven lifetimes, like cats. And every single one of them was lived almost seriously.” His last and most intimate book, anthropologist and psychologist Brückner has written for his children.

Peter Brückner was born 1922 in Dresden. Since 1939 he held contact with antifascist and communists. After the war he became a member of the communist party, went to West-Berlin and afterwards to Münster where he did a PhD in Psychology. He became a psychoanalyst and in 1967 he became professor for Psychology at the University of Hannover. After being suspended for his support of the RAF he died in 1982 in Nice.