

# Steidl

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2025



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“My sister would be very interested in marrying you,’ he said, lifting the tulip-shaped glass from its silver coaster. Aynur left the dirty dishes and returned to the living room. How could she soak plates while decisions about her life were being made?”

In Istanbul, Aynur is more interested in fashion than traditions. But her brother forces her to marry Alvin—an uneducated, devout man working in underground mining in Germany. Once in Herne, Aynur finds herself living a life that was never her dream. Their shared unhappiness leaves deep marks on the family. When Alvin eventually dies, his daughter Meryem finally breathes more freely and turns her focus to her mother’s life.

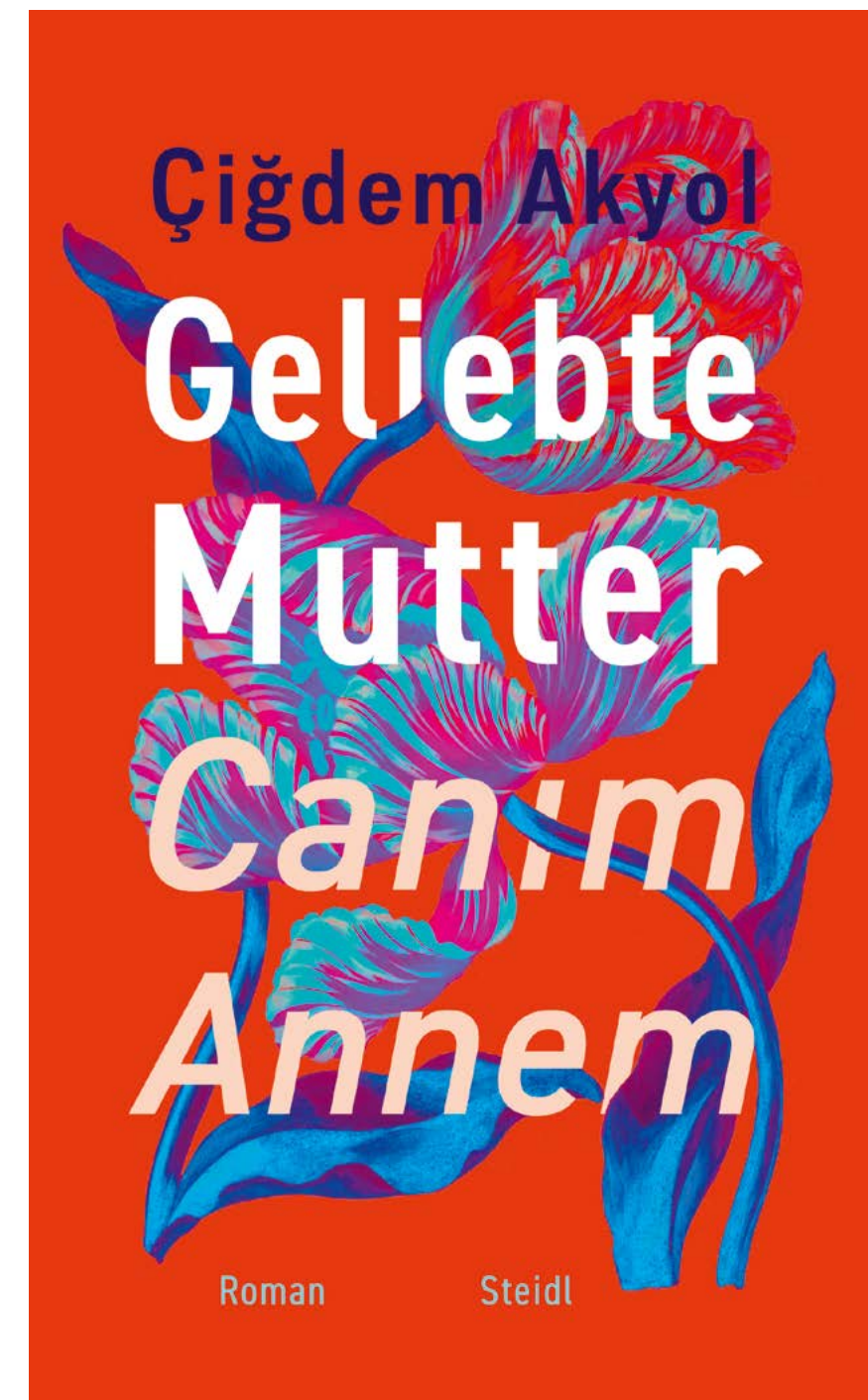
Following her biography of Erdoğan and *Die gespaltene Republik*, Çiğdem Akyol has now written her first novel: In *Beloved Mother – Canım Annem* (Steidl, 2024), she tells, with unflinching honesty, a story of different women, identity, homeland, violence, and class.

**Nominated for:**  
**Uwe-Johnson-Förderpreis**  
**Mara Cassens Prize**



**Çiğdem Akyol**, born in 1978 in Herne, studied Eastern European history and international law in Cologne, including periods spent in Russia. After attending the Berlin School of Journalism, she worked as an editor at *taz* in Berlin and later as a correspondent for the Austrian news agency APA in Istanbul, where she also covered the 2016 coup attempt. Her reporting has appeared in *Zeit Online*, *FAZ*, *NZZ*, and *ntv.de*. Among her publications are *Erdoğan. Die Biografie* (Herder, 2016) and *Die gespaltene Republik. Die Türkei von Atatürk bis Erdoğan* (S. Fischer, 2023). Currently, she is an international reporter for a weekly newspaper in Zurich. Her books and articles have been nominated for the Austrian Science Prize, the NDR Non-Fiction Prize, and the German Reporter:innen Prize. *Beloved Mother – Canım Annem*, her debut novel, was shortlisted for the Mara Cassens Prize.

**“A heart-wrenching book about an insatiable longing for freedom. I could hardly put it down.”—Fatma Aydemir**



1<sup>st</sup> edition October 2024  
 2<sup>nd</sup> edition December 2024

Çiğdem Akyol  
**Geliebte Mutter –  
 Canım Annem**  
 (“Beloved Mother –  
 Canım Annem”)

Novel  
 192 pages  
 12,6 × 20,8 cm  
 Clothbound hardcover with ribbon  
 € 24,00  
 ISBN 978-3-96999-402-3  
 Also available as ebook





## PRAISE for *Geliebte Mutter – Canım Annem*

“Çiğdem Akyol fearlessly tells the story of a woman growing up in a family where everyone speaks a different language. Meryem’s story is so harrowing and moving that I never want to forget it.”

—Anne Rabe

“*Beloved Mother – Canım Annem* not only establishes its own distinctive voice but also creates, thanks to its characters, a pull that is hard to resist.”

—Missy Magazine

“A novel about social class differences that allows a variety of readings.”

—Deutschlandfunk Kultur, Lesart, Live from the Book Fair

“A moving and relevant novel.”

—Westart

“It is these profoundly honest, deeply real, and strikingly human moments that give the novel its power (...) Rarely has the history of the Gastarbeiter generation been rendered in such an evocative literary form.”

—Qantara.de

“This critical love letter moved me deeply.”

—Deutschlandfunk Kultur, Lesart

“*Beloved Mother* is a powerful story told from the perspective of the women in a family, centring on the complex question of forgiveness and reconciliation”

—Buchkultur (Austria)

“Told with gripping intensity”

—Westdeutsche Allgemeine Zeitung

“At its core, this is a novel about family, which Akyol portrays in stark yet ultimately conciliatory scenes. It becomes evident—though in all its ambivalence—that the parents are themselves victims of circumstance.”

—Kulturtipp (Switzerland)

“For anyone interested in the so-called ‘Gastarbeiter’ generation or simply in a compelling and deeply sensitive story. I think Çiğdem Akyol crafts her characters with striking humanity (...) A must-read.”

—Radio Bremen



**25 000 copies sold**

**Movie rights sold (Germany)**

**Theatrical rights sold (Germany)**

“Looking back on it objectively you could say: nothing really happened, right? You had an odd visit to the cinema and a graffiti exhibition. Watch *Titanic*. It starts with a rescue. Life and death, night and stars. With all due respect, miss, I'm not the one hanging off the back of a ship here. Yes, but this isn't *Titanic*. He told me that he liked me. And he gave me his last Rolo. Call that nothing? I'm telling you: it's everything because it covers the world like snow falling from the sky. I don't tell every random stray that I love him.”

In the north of the city, hopes hang as low as the November sky. Those who live here should not count on a happy ending. Especially not Nene, in her early twenties and a swimming pool attendant, whose misfortune has its own unit of measure. Her survival strategy: swim lengths, try to forget, be pragmatic. Then she gets to know Boris at the swimming pool, who has cougar eyes and doesn't want to jump into bed with her right away. Afflicted by polio there are no jobs for Boris, only swear words or pity. Suffering pain he treats the world with contempt. Their first date is swiftly a fiasco, but Nene nestles herself into Boris' heart, and he into hers. He concedes to her directness and her will to live; she to his determination to make his girl happy.

Boris will rewrite history for Nene, he will lie to her, he will let her down. Their love is like any love: not perfect. But they touch upon it in ways forgotten or never known. In her debut novel, Annika Büsing tells a heartbreaking and intoxicatingly life-affirming story about old scars and the courage to make new ones.



**Annika Büsing**, born in 1981, lives in Bochum, where she teaches at a secondary school. She studied Evangelical theology and German philology in Dortmund and resided in Iceland and Hamburg. She was awarded the Mara Cassens Prize and the Literature Prize Ruhr for her first novel *Nordstadt* (2022), and was nominated for the Debut Prize at the Harbour Front Literature Festival and the Bavarian Book Prize.



1<sup>st</sup> edition December 2022

2<sup>nd</sup> edition February 2023

3<sup>rd</sup> edition July 2023

4<sup>th</sup> edition February 2025

Annika Büsing  
**Nordstadt**

Paperback · 128 pages · € 12.00  
ISBN 978-3-96999-195-4

Also available as ebook

**Awarded:**

**Mara Cassens Prize**

**Literature Prize Ruhr**

**German Youth Literature Prize**



1<sup>st</sup> edition February 2022

2<sup>nd</sup> edition February 2022

3<sup>rd</sup> edition April 2022

4<sup>th</sup> edition July 2022

5<sup>th</sup> edition March 2025

Annika Büsing  
**Nordstadt**  
("In The North Of The City")

Novel

128 pages

12.6 × 20.8 cm

Clothbound hardcover with ribbon

€ 20.00

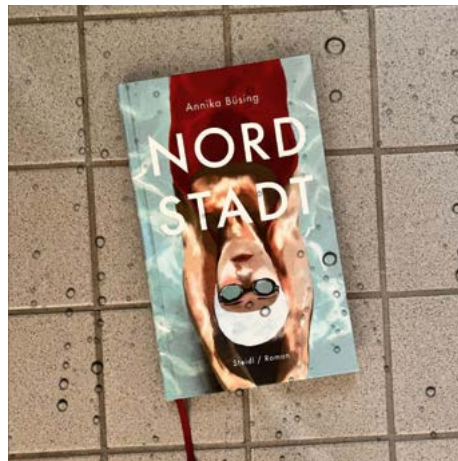
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Also available as ebook





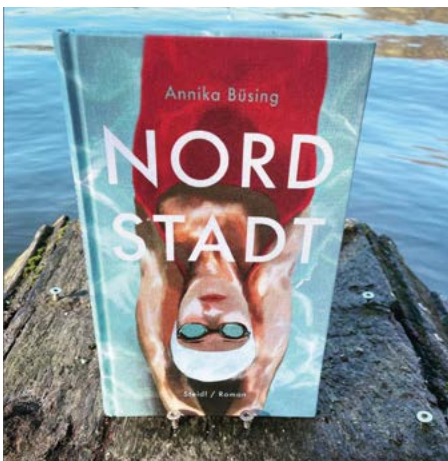
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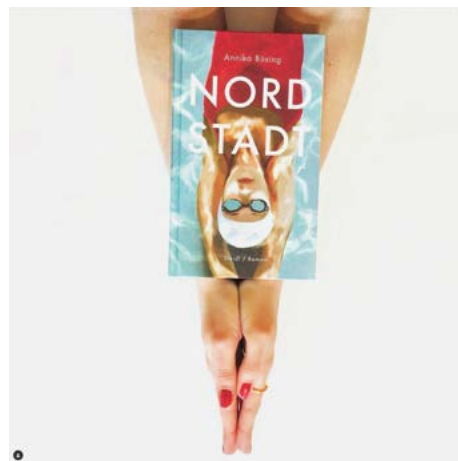
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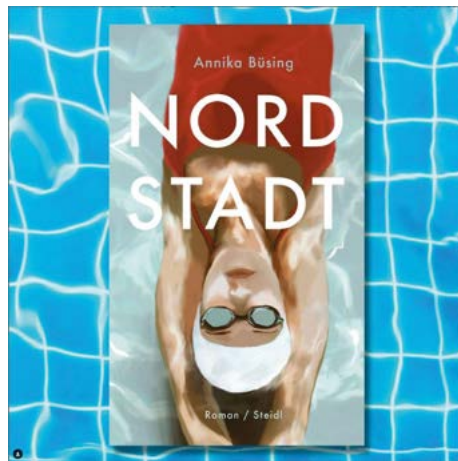
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## PRAISE for *NORDSTADT*

“Annika Büsing’s novel is a never lachrymose and clumsily accusatory social study of a disconnected region, where the contrasts of rich and poor cannot be concealed.”

—Rainer Moritz

“A remarkably haunting debut has emerged, made of love and rage.”

—Elke Heidenreich

“For all its dark underpinnings, Annika Büsing has succeeded in writing a light, thoroughly young novel of continued self-assertion that has little regard for the sensitivities of others. [...] What Büsing describes is probably the life experience of many people on the margins – not only in the northern districts of big cities. To perceive this is the greatest horror in this small, great novel.”

—*Westdeutsche Allgemeine Zeitung*

“Her short novel *Nordstadt* is this summer’s book. A young lifeguard falls in love with a limping boy who has neither enough money for cinema, nor any perspective. The two have a hard time finding each other: ‘In the history of couples who want to make love, we are the one with the most failed attempts.’ What a beautiful sentence. This tender irony flows throughout the book. Büsing is a teacher, and you can tell by her virtuoso use of juvenile jargon. Beyond that, she is simply an excellent writer who has invented an immensely touching pair of lovers, Boris and the lifeguard. All in all, the book is 246 pages, because you have to read it twice, it’s that beautiful. Or three times: that is, 369 pages.”

—*Der Spiegel*

“*Nordstadt* inspires. Through the choice of words, through the characters and the somewhat unusual setting. We all know this *Nordstadt*, no matter in which cardinal point it really lies. A love story that doesn’t drift into corniness. More of it, please.”

—*Frankfurter Rundschau*

“There have been numerous novels about the class issue in contemporary German-language literature recently, but none like this one yet.”

—*Republik*



## Theatrical rights sold (Germany)

“Your nails are pink. That is a statement. If you were a 15-year-old student, it would be conformism. But you are a jester. It’s your way of saying that everyone can fuck off.”

*Koller* is not only a nickname; in German it also describes an adverse disposition. And this disposition almost becomes permanent when Chris and Koller clash: Koller always wants to get his own way and thinks everything is easy. Chris thinks too much and says too little. Chris doesn’t even know Koller’s real name when they sit next to each other in a ramshackle Polo Mark 2 and drive off. What is supposed to be a short trip to the Baltic Sea grows into a heated road trip: via Ludwigsburg, the flooded Ahr Valley, the legendary Hannahhausen, the field of a bloodthirsty tractor driver – until the two finally reach the dump by the sea, which is Koller’s hideaway, and where the plan to build a pond promises both failure and salvation.

*Koller* is not a love story, but a story about love. About the search for belonging, freedom and self-determination. Rapidly and with disarming directness, Annika Büsing tells the story of people who have to find out what they really want from life and why they have to escape the expectations of others in order to achieve it.

**Shortlisted for Evangelischer Buchpreis 2024 and  
Das zweite Buch der Christian & Ursula Voß Stiftung**



**Annika Büsing**, born in 1981, lives in Bochum, where she teaches at a secondary school. She studied Evangelical theology and German philology in Dortmund and resided in Iceland and Hamburg. She was awarded the Literature Prize Ruhr for her first novel *Nordstadt* (2022), and was nominated for the Debut Prize at the Harbour Front Literature Festival and the Bavarian Book Prize.

**When will the moment come when you throw in the towel,  
the moment when you gather your strength, you search  
out your love and finally reinvent yourself?**



1<sup>st</sup> edition February 2023

2<sup>nd</sup> edition March 2023

**Annika Büsing**  
**Koller**

Novel  
176 pages  
12.6 × 20.8 cm  
Clothbound hardcover with ribbon  
€ 20.00  
ISBN 978-3-96999-196-1  
Also available as ebook

## Audiobook rights sold (Germany)

“Back in bed. Outside, the moon is fading. Phillip is seven years old. His mother keeps vanishing into rabbit holes. Sicily. Their last family holiday. He meets a boy he can’t talk to—he doesn’t speak Italian, and the boy doesn’t speak German. The rental car has broken down. The boy kicks his football against a metal gate. Philipp watches. He has nothing to do, no pockets to sink his hands into, the boy looks at him. Then he kicks the ball his way. Two boys, glowing in the night.”

Philipp is almost eighteen, about to take his Abitur exams, and knows exactly which rules to follow to be left alone. He knows how not to let on in French class that he smoked weed before. He knows he’s supposed to call his father’s new girlfriend “Stella” instead of “his stepmother.” He knows how to make himself invisible when necessary—except, perhaps, to his best friend Lorenz and the university student Mascha. He gets along with his father, a successful surgeon—the less they communicate, the better. They also keep quiet about Philipp’s mother, who no longer lives with them since her mental illness became an unbearable burden for the family. When the police call because they are once again looking for her, Philipp must decide whether he still just wants to be left alone or finally stand up for himself.

In her third novel, *We’ll Manage*, Annika Büsing writes with deep sensitivity and her unmistakable verbal force about coming of age, friendship, and the struggles within a family—both the everyday and the existential.



**Annika Büsing**, born in 1981, lives in Bochum, where she teaches at a secondary school. She studied Evangelical theology and German philology in Dortmund and resided in Iceland and Hamburg. She was awarded the Literature Prize Ruhr for her first novel *Nordstadt* (2022), and was nominated for the Debut Prize at the Harbour Front Literature Festival and the Bavarian Book Prize.

**A novel about family, the difficult bond between father and son and the indomitable power of friendship.**



1<sup>st</sup> edition February 2025

2<sup>nd</sup> edition April 2025

Annika Büsing  
**Wir kommen zurecht**  
("We'll Manage")

Novel  
288 pages  
12,6 × 20,8 cm  
Clothbound hardcover with ribbon  
€ 24,00  
ISBN 978-3-96999-454-2  
Also available as ebook



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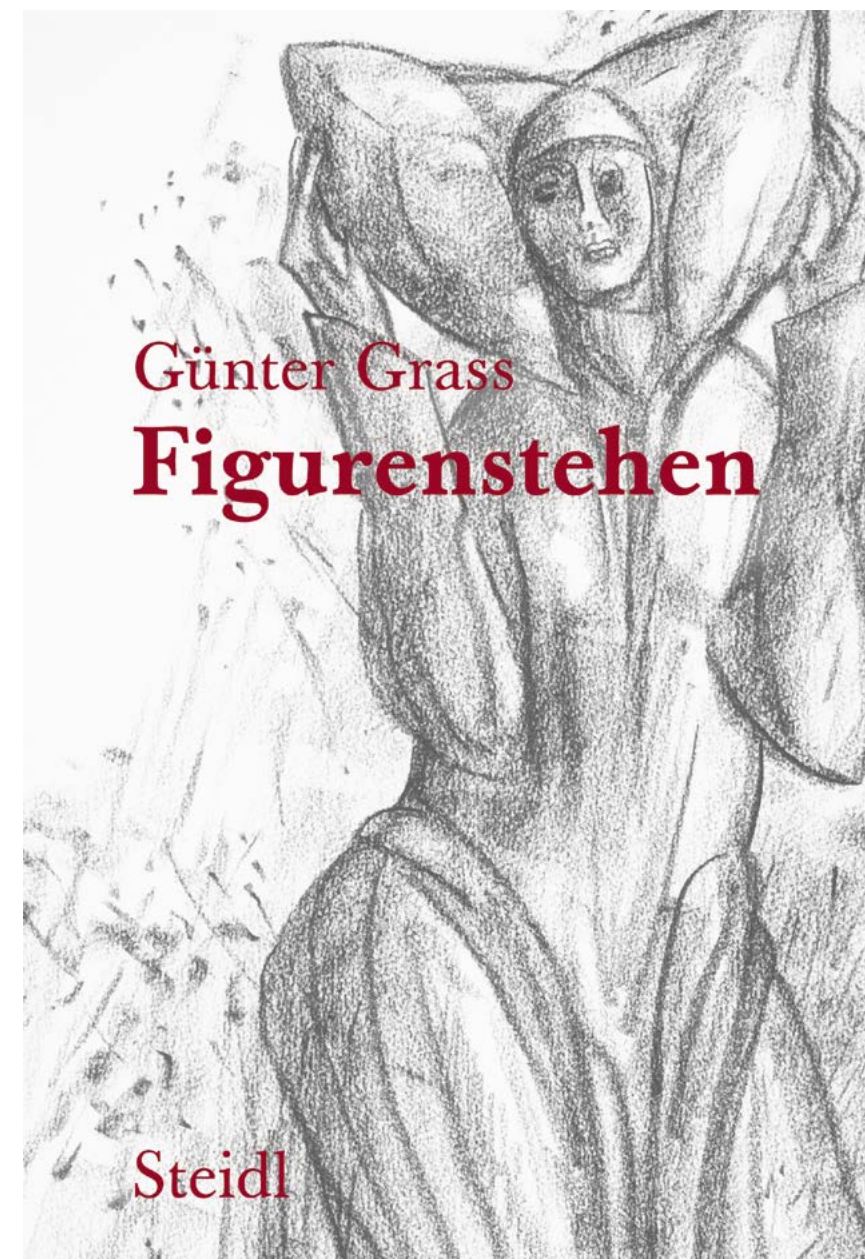
When asked with which woman in the history of art he would like to have dinner, Umberto Eco named Uta von Naumburg. The same goes for the narrator of this story. At the end of the 1980s on a book tour in the GDR, he found her, the most beautiful woman of the Middle Ages, with eleven additional founder figures in Naumburg Cathedral. And since everything is possible on paper, he invites everyone, who posed in the thirteenth century for the artist's lifelike sculptures, to sit in his garden. He is particularly taken with the daughter of the goldsmith, who modeled for Uta. In a daring leap in time, she stands in the present in the public squares of Cologne, Milan or Frankfurt. The narrator falls for her to such an extent that he looks for her everywhere and even ropes her into a fateful errand.

The story, initially conceived as a chapter for *Peeling the Onion*, was only recently discovered in the archives by Grass' long-time assistant Hilke Ohsoling – albeit not merely in a dusty drawer. She had previously found references to *Figurenstehe*n: in individual manuscript pages in the archive, in work plans, in a group of sculptures in the studio, in lithographs.



**Günter Grass**, 1927 to 2015, was born in Gdansk and was a writer, sculptor and graphic artist. In 1999 he was awarded the Nobel Prize for literature. Shortly before his death on April 13, 2015, Grass was still working intensively on his book *Vonne Endlichkeit*, which was released in August 2015. In 2020 Steidl published a 24-volume complete edition of Grass' novels, plays, poetry and essays. His work has been translated into over 40 languages

## A compelling hitherto unknown, unpublished story by the Nobel Price laureat in Literature Günter Grass.



1<sup>st</sup> edition December 2022  
2<sup>nd</sup> edition February 2023

**Günter Grass**  
**Figurenstehe**  
**("Standing Figures")**

With drawings by Günter Grass  
72 pages  
11.5 x 17 cm  
Clothbound hardcover with ribbon  
€ 18.00  
ISBN 978-3-96999-107-7  
Also available as ebook



“It was cold in Atscho’s room, the heating was turned off, hardly any sun shined into the inner courtyard, the window was always ajar. The girls examined the altar, the photos of the old mothers, the brass bowls and the dried herbs. They wanted to be in the know, without knowing what about.”

In the well-to-do Zurich bourgeoisie, Jessy, Chloé and Clara are raised by their Chinese nanny Atscho. Atscho descends from the Mosuo community, where mothers are in charge, fathers are not worth mentioning and sisters always stick together. The mother of the three daughters, the ethnologist Sylvia Hofmann, explored the small matriarchy in the Chinese Himalayas and brought the young Mosuo to Zurich to work as a nanny. The stories that Atscho tells of her homeland, and the unconditional solidarity that forms the backbone of the Mosuo matriarchal family fascinate the girls and they decide to start their own family of sisters. When the daughters become mothers, six children are born out of casual acquaintances inspired by the nighttime visits of the Mosuo people. Three mothers, one Atscho, no fathers – an oasis of women in the midst of the Swiss elite. However, the family threatens to fall apart as the real reason for Atscho’s emigration comes to light and the eldest son Anton becomes increasingly rebellious against the unconventional lifestyle of the mothers.



**Stefan Györke**, born in 1980, studied medicine in Zurich and Calcutta. He is a writer and doctor and lives in Erlenbach near Zurich. In 2018 his debut novel *Die Liebe der Skelette* (“The Love of Skeletons”) was published by Steidl.



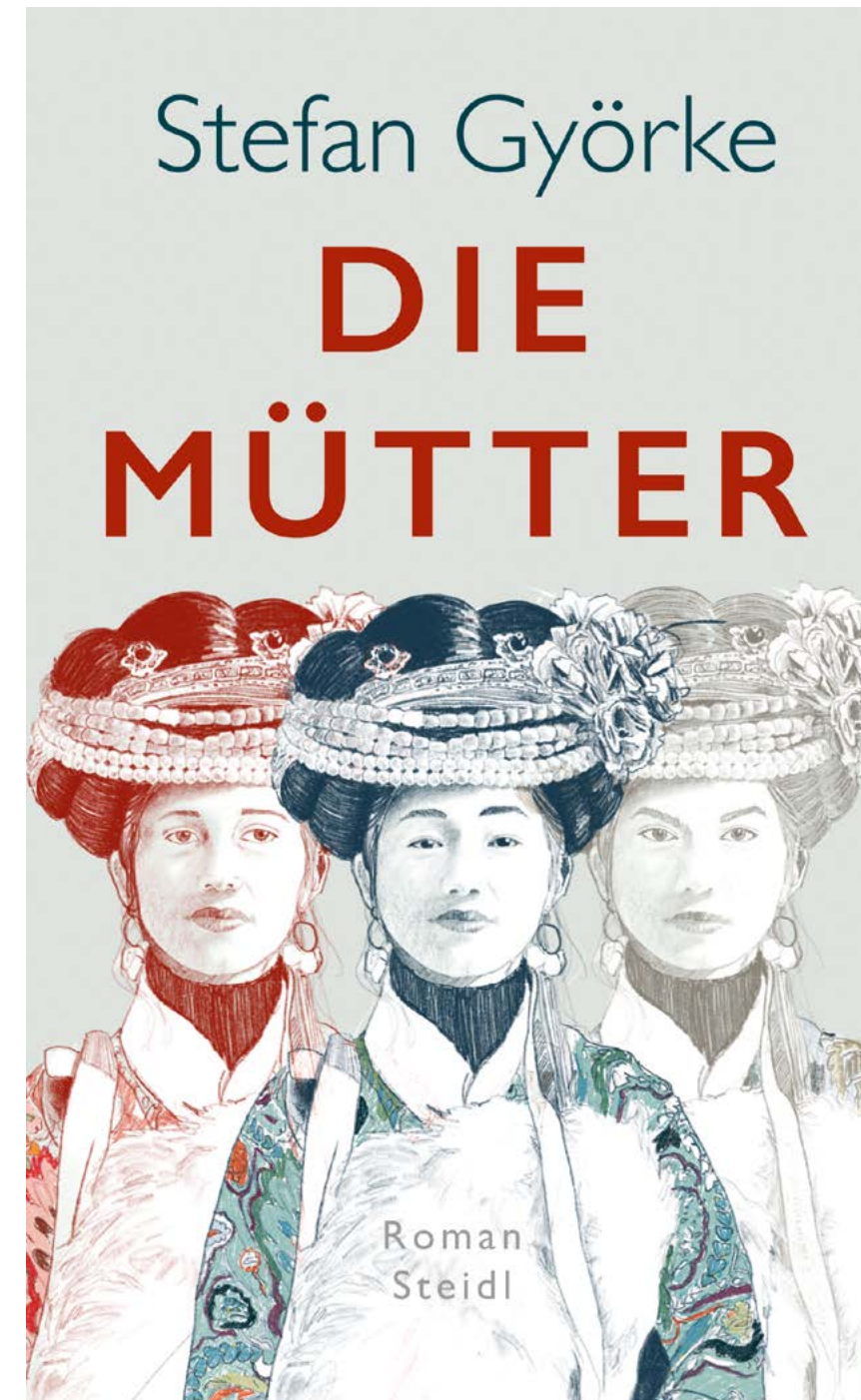
#### Also published

Stefan Györke  
*Die Liebe der Skelette* (“The Love of Skeletons”)  
464 pages · € 28,00  
ISBN 978-3-95829-519-3

*Die Liebe der Skelette* (“The Love of Skeletons”) is a poetic urban romance, which gets under the skin: touching, unsettling and irresistibly funny.

“Written in a wonderfully mischievous tone that’s a bit ironic and old-fashioned. In this very contemporary text—and cheerful, witty comedy of manners—the writer flirts with the thrilling tension between bourgeois-conservative decor and libertarian-progressive thinking.”

—Dirk Fuhrig, *Deutschlandfunk Büchermarkt*



1<sup>st</sup> edition May 2023

Stefan Györke  
*Die Mütter* (“The Mothers”)

Novel  
224 pages  
12.6 × 20.8 cm  
Clothbound with ribbon  
€24.00  
ISBN 978-3-96999-109-1  
Also available as ebook



## Rights sold to:

Poland: Austeria

When little Eva appears on her father's back in Budapest's famous Gellert pool, the old ladies flee to safety. Because when her father throws himself from the edge of the pool into the water it makes a huge splash. Eva always has to come along; this way she'll learn how to swim. Who could have known that this would later save her life. Eva is twelve when she is thrown into the water again, this time into the icy cold Danube, tied with a rope to two other Jewish girls. Hungarian Nazis, the Arrow Crossers, are responsible.

The stories in this book tell of survivors of the Holocaust who must live their new lives without their loved ones and with their feelings of guilt, grief and anger. They are based on the memories of the people Christoph Heubner had the opportunity to meet during his work as Vice President of the International Auschwitz Committee. People who to this day hope that their memories will be useful and a warning to the world; who are deeply disturbed, yet have not stopped believing that a world without hate and anti-Semitism is possible.

Translation samples are available in Italian, Spanish and Hungarian.



Christoph Heubner, born in 1949, is a writer and Executive Vice President of the International Auschwitz Committee. Steidl has already published his two story books *Ich sehe Hunde, die an der Leine reißen* (2019) and *Durch die Knochen bis ins Herz* (2021).



### Also published

Christoph Heubner  
*Ich sehe Hunde, die an der Leine reißen*  
("I see dogs tearing at the leash")  
104 pages · € 14,80  
ISBN 978-3-95829-717-3

Christoph Heubner  
*Durch die Knochen bis ins Herz*  
("Through the bones to the heart")  
112 pages · € 14,80  
ISBN 978-3-95829-937-5

"The condensed descriptions drawn from the memories and reports of numerous survivors captivate the reader and carry the horrors of the past into the present. As a literary memorial, they will remain there for the future."

—*intellectures.de*



1<sup>st</sup> edition February 2023

Christoph Heubner  
*Als wir die Maikäfer waren*  
("When We Were The Cockchafers")

Stories  
112 pages  
12.6 × 20.8 cm  
Clothbound hardcover with ribbon  
€ 14.80  
ISBN 978-3-96999-200-5  
Also available as ebook

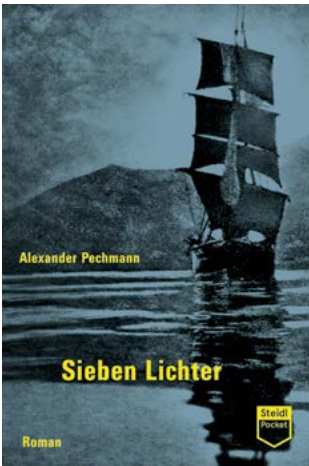


An enthralling homage to the classic adventure stories and thrillers of Robert Louis Stevenson, Rudyard Kipling and Arthur Conan Doyle.

In July 1828 a boat reached the Irish harbor city of Cove – on board were seven brutally murdered crew members and passengers. Three apprentices, two sailors and the eleven-year-old son of the ship-owner have survived the massacre; the captain is nowhere to be found. Before the official investigation begins, the famous Arctic explorer and theologist William Scoresby is able to speak with all the survivors and witnesses. Their statements gradually reveal a consistent picture of the gruesome events, and yet the case remains unsolved. Who’s lying? Who’s telling the truth? Were the crew of the Mary Russell entangled in a murderous plan or were these seven men the tragic victims of a maniac? Investigations lead Scoresby to an abyss of doubt, superstition and dark illusions.



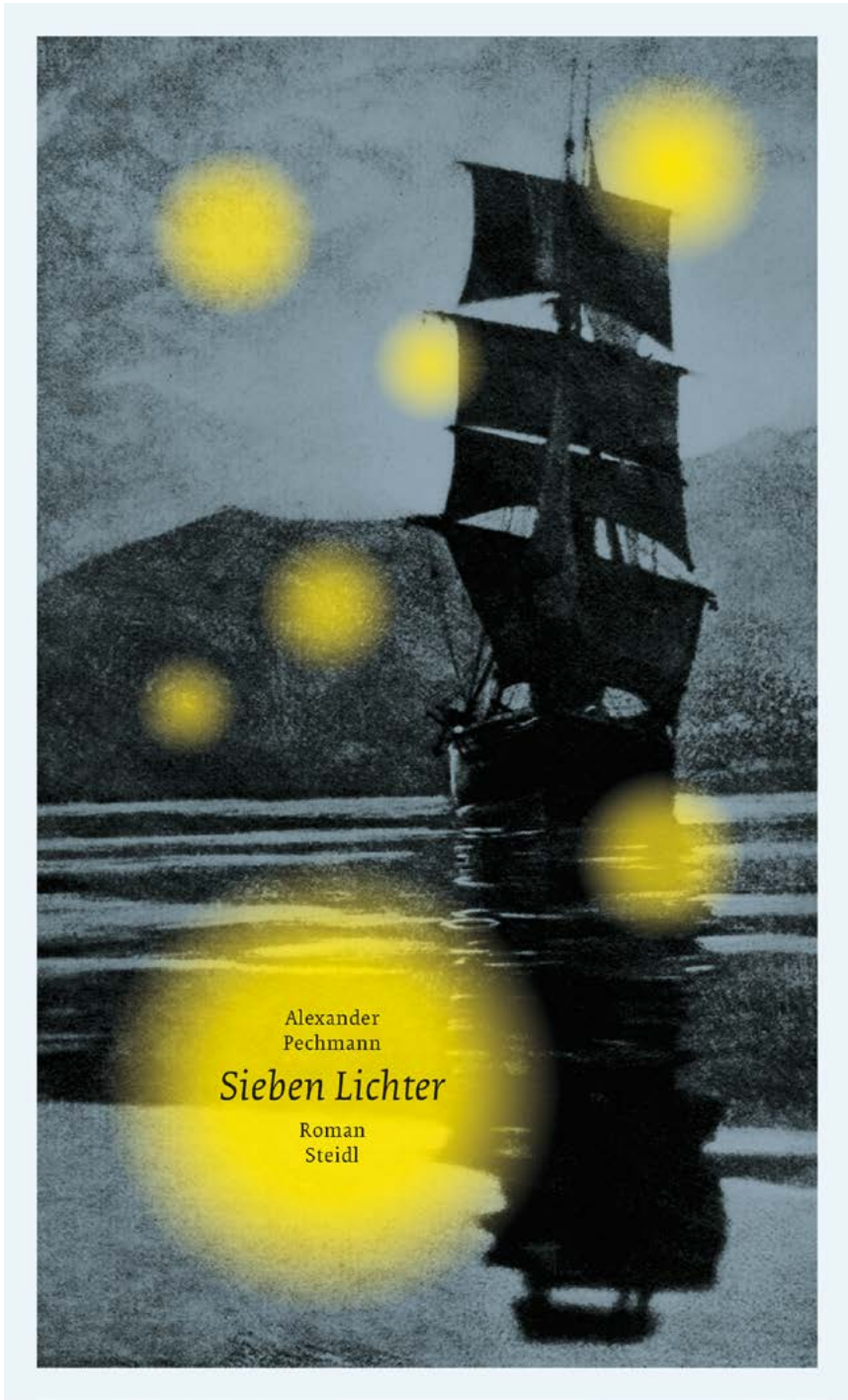
**Alexander Pechmann**, born in Vienna in 1968, is a novelist, editor and translator to authors from English and American literature of the 19<sup>th</sup> and 20<sup>th</sup> century such as Herman Melville, Mary Shelley, Sheridan Le Fanu, Mark Twain, Robert Louis Stevenson, Henry David Thoreau, Rudyard Kipling, F. Scott and Zelda Fitzgerald. He has a special interest in lost stories and hidden classics.



1<sup>st</sup> edition March 2021

Alexander Pechmann  
**Sieben Lichter**  
Paperback · 164 pages · € 14.80  
ISBN 978-3-95829-929-0  
Also available as ebook

*Seven Lights* is based on a true story, one of the strangest crimes of the nineteenth century.



1<sup>st</sup> edition October 2017  
2<sup>nd</sup> edition March 2018

Alexander Pechmann  
**Sieben Lichter**  
("Seven Lights")

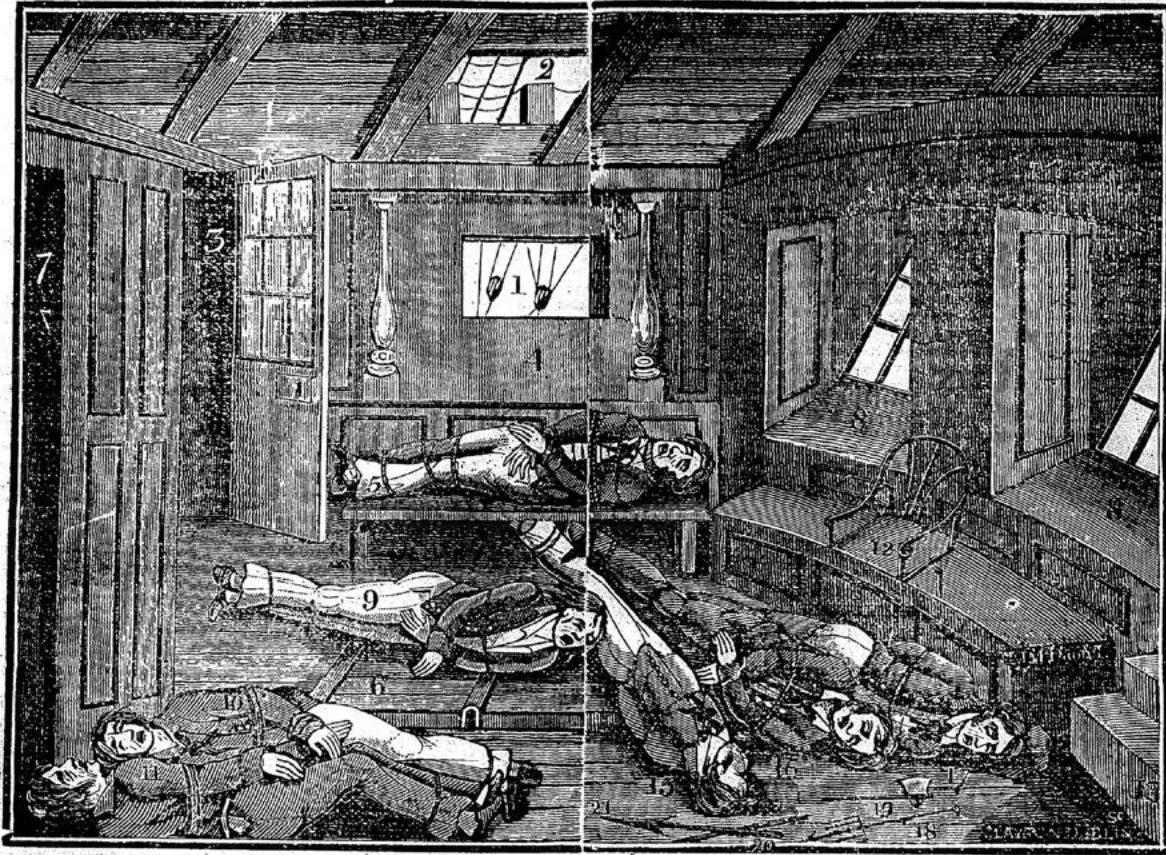
Novel  
168 pages  
12.6 × 20.8 cm  
Clothbound hardcover with ribbon  
€ 18.00  
ISBN 978-3-95829-370-0  
Also available as ebook



## TRIAL OF CAPTAIN WILLIAM STEWART.

REPRESENTATION OF THE INTERIOR OF THE CABIN OF THE *MARY RUSSELL*,

With the bodies as they lay on arriving in Cork, on Thursday morning the 26th June, and four days after the tragical occurrence.



We have at considerable expense, and at much inconvenience procured a representation of the state of the Cabin of the *Mary Russell*, at the time she arrived in our harbour, after being the scene of one of the greatest Tragedies ever performed on the Theatre of life—at least, that we have ever heard or read of. We have done this for the gratification of the immense body of Subscribers to the *CORK CONSTITUTION*, in return for the extensive patronage with which we have been favored.]

### The year 1828

### A harbour in Ireland

Piers creak, a raw wind blows, and seamen shout orders at each other

A ship. On board seven brutally murdered crew members.

Only three are still alive, and the captain is missing

What happened aboard the *Mary Russell*?

# “Seven Lights”

## To get the picture:

Have you heard of the famed sailor William Scoresby? Or his brother-in-law Colonel Fitzgerald? If not, then don't worry – just imagine Sherlock Holmes and Dr Watson: the first a gifted man with exceptional powers of comprehension whom no detail escapes; the second a restrained, faithful character and the narrator of this thrilling tale, a true story and one of the strangest crimes of the nineteenth century. Think of Robert Louis Stevenson's *Treasure Island*. Or if you don't like the classics, cast your mind to the blockbusters *Master and Commander* and *Mutiny on the Bounty*, or the TV series *The Terror* or *Black Sails* – just as long as you hear waves pounding against a ship's bow.

Before the official investigation begins, William Scoresby gets the chance to speak with the handful of survivors on the ship. From their statements a consistent picture of gruesome events slowly takes shape, and yet this sinister case remains unresolved: was the crew of the *Mary Russell* complicit in a murderous plan or were these seven men simply victims of a madman?

In case you're now thinking with fright of an over-the-top historical drama, not to worry. *Seven Lights* resembles more an intimate play, and takes place almost entirely on and below deck. The story is practically retold and retold from beginning to end, but each time from a different perspective. With every witness whom Scoresby questions, with every fresh angle on events, new light falls on the main suspect Captain Stewart. Here the distinction between good and evil is never clear-cut. And perhaps the most dangerous character of all is he who does what he strongly believes is right, even though it is in fact utterly wrong.

Based on a true story *Seven Lights* conjures up colourful pictures and sounds in the reader's mind: a seaman plays a tin whistle, we smell the salt sea air, the piers creak to and fro. And in the middle of it all is Scoresby – a historical personality, an investigator, a hero even, one who dares to look evil in the eye.



“cleverly constructed, eloquently narrated, horribly good”—*Kleine Zeitung*, Austria

In July 1905 the painter Paul Severin meets a mysterious man on a train. Algernon Blackwood, journalist and adventurer, is fascinated by Severin’s work and by one painting in particular: that of a girl Talitha, who had posed for Severin a year before. And yet Blackwood claims to have met Talitha twenty years ago already ... Blackwood’s story seems unbelievable to Severin who, while at boarding school, had stumbled upon something uncanny in the woods one night, that had never let him go. Severin too knows the secrets of these woods and tells Blackwood of his own dramatic childhood.

As the two men reach their destination of Königsfeld in the Black Forest, they decide to get to the bottom of this mystery together. Their search for Talitha, the girl who speaks a strange language and appears not to age, leads them into a labyrinth of half-forgotten rumours and dark legends. Perhaps the truth is even more fantastic than the fairy tales and ghost stories of times past?



**Alexander Pechmann**, born in Vienna in 1968, is a novelist, editor and translator to authors from English and American literature of the 19<sup>th</sup> and 20<sup>th</sup> century such as Herman Melville, Mary Shelley, Sheridan Le Fanu, Mark Twain, Robert Louis Stevenson, Henry David Thoreau, H. P. Lovecraft, Rudyard Kipling, F. Scott and Zelda Fitzgerald. He has a special interest in lost stories and hidden classics. His gothic novels at Steidl include *Sieben Lichter* (“Seven Lights”, 2017) and *Die Nebelkrähe* (“The Hooded Crow”, 2019). *Die zehnte Muse* (“The Tenth Muse”) is Alexander Pechmann’s “masterpiece”, says *Schweriner Zeitung*.



Watch the book trailer with English subtitle function on the Steidl YouTube channel:  
<https://www.youtube.com/watch?v=6773OECofYo>

*The Tenth Muse* is a meticulously composed captivating gothic tale in which the eerily inexplicable becomes appealing entertainment.



1<sup>st</sup> edition March 2020

Alexander Pechmann  
**Die Zehnte Muse**  
("The Tenth Muse")

Novel  
176 pages  
12.6 × 20.8 cm  
Clothbound hardcover with ribbon  
€ 18.00  
ISBN 978-3-95829-715-9  
Also available as ebook



“Mr. Ray, one of the island’s patriarchs and the oldest representative of the first sixteen families to move here from Massachusetts half a century ago, speculated that the correct translation was ‘Small Island of Manitou’ while the American mainland was called ‘Big Island of Manitou.’ The old boy was probably right, but I still liked the other interpretation better. I found the idea that there were not only great gods but also small gods, liberating and comforting.”

David Van Roon is mapping an island south of Rhode Island when he witnesses a tragic event: On Christmas Eve 1738, the Princess Augusta is shipwrecked off the coast. Although Van Roon is among the few who unhesitatingly row out to help, he is plagued by nightmares and remorse once he returns to the mainland. His memory of the disaster remains strangely incomplete. A year later, when rumours spread of a ghost ship appearing near the island, he feels compelled to get to the bottom of the matter. The survivor Long Kate tells him of the gruelling months at sea, the suffering of the passengers, the crimes of the crew, and a disaster that had already begun in the Old World. But it isn’t until Van Roon sees the burning ship off Block Island that he finally grasps the true extent of his own guilt.

Alexander Pechmann’s historical fantasy novel is based on the many legends and ballads surrounding the ghost ship The Palatine Light, as well as the chronicles of Block Island and the historical voyage of the Princess Augusta.

“Alexander Pechmann uses the fable as a basis for a historically conscious true-crime story with a fantastical edge. He expertly juggles classic genre tropes (...) Pechmann leaves out hardly a single gothic element, making for highly entertaining reading—one of literature’s cardinal virtues.”—*Deutschlandfunk Kultur, Büchermarkt*



**Alexander Pechmann**, born in Vienna in 1968, is a novelist, editor and translator to authors from English and American literature of the 19<sup>th</sup> and 20<sup>th</sup> century such as Herman Melville, Mary Shelley, Sheridan Le Fanu, Mark Twain, Robert Louis Stevenson, Henry David Thoreau, H. P. Lovecraft, Rudyard Kipling, F. Scott and Zelda Fitzgerald. He has a special interest in lost stories and hidden classics. His gothic novels at Steidl include *Sieben Lichter* (“Seven Lights”, 2017) and *Die Nebelkrähe* (“The Hooded Crow”, 2019). *Die zehnte Muse* (“The Tenth Muse”) is Alexander Pechmann’s “masterpiece”, says *Schweriner Zeitung*.

“With ‘Island of the Small God’, Alexander Pechmann has written a beautiful, richly atmospheric work of adventure and Gothic fiction—just the kind of novel one loves to read.”  
— ORF, Guten Morgen Österreich



1<sup>st</sup> edition October 2024

Alexander Pechmann  
**Die Insel des kleinen Gottes**  
 (“Island of the Small God”)

Novel  
208 pages  
12,6 × 20,8 cm  
Clothbound hardcover with ribbon  
€ 24,00  
ISBN 978-3-96999-404-7  
Also available as ebook



“This place had always been different. A little dirtier than the rest. But pleasantly dirty. Like a home not yet tidied up after a large family gathering—that kind of mess.”

When the silence at home becomes unbearable, you go for a beer at the ‘Kippchen’ in Gorbach. Or stop by the corner shop. Here, on the city’s edge, lives collide—accountants, teachers, musicians, butchers, junkies, truck drivers, police officers. The question is: Do people shape a place, or does the place shape them? Mad Ele, bound to his apartment and wheelchair, reminisces about his glory days as a small-time criminal known across town. Filiz has beaten a classmate so badly he lands in the hospital—because he insulted her mother. A radio host locks herself in the studio and settles the score with her boss live on air. It is inevitable that things will get heated and loud. But Zerbolesch captures the quiet, tender nuances, telling a story of empathy and hope amid hardship and everyday violence.

“Hank Zerbolesch unfolds a panorama of hard-boiled human-stories, weaving them together across numerous chapters with remarkable elegance and a language that relates them to one another. The result is a narrative flow that is hard to resist, pulling the reader in.”

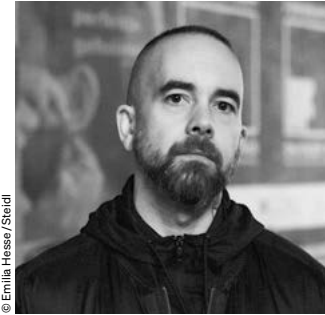
— *Wuppertaler Rundschau*

“Unflinching and honest, Zerbolesch paints a collage of his protagonists’ lived realities, yet always finds space for the quiet nuances of compassion, empathy, and hope. His characters are deeply shaped by their circumstances—circumstances over which they often have no control.”

— *Westdeutsche Zeitung*

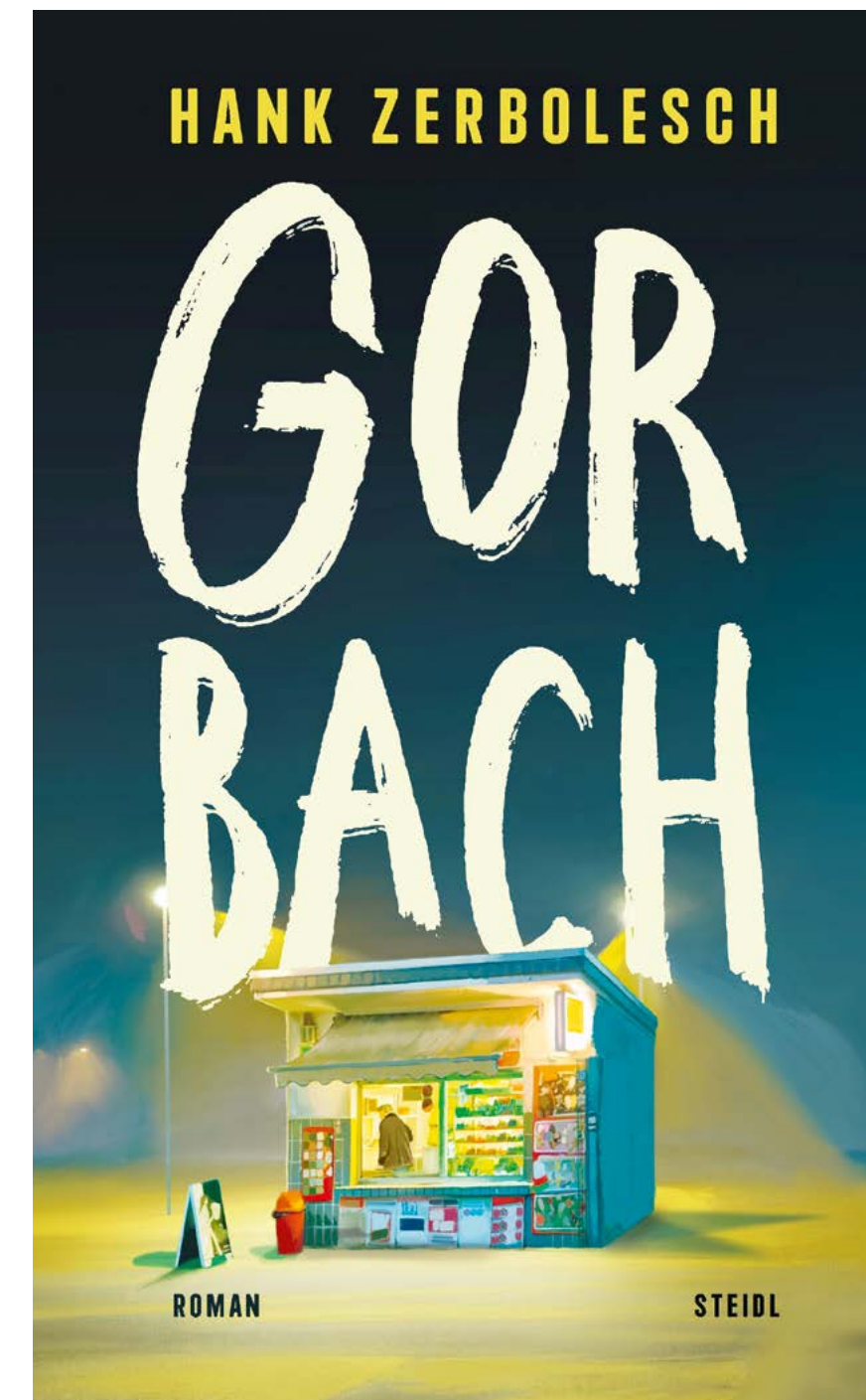
“With brutal honesty, Hank Zerbolesch takes on the social realities of this country. This novel forces us to confront the abyss of human nature—including our own.”

— *Jury statement, Sponsorship Prize of the von der Heydt Culture Prize of the City of Wuppertal*



**Hank Zerbolesch**, was born in Düsseldorf in 1981 and has lived in Wuppertal since 2004. He kept his school years as short as possible and never attended university. He has earned a living as a geriatric nurse, event technician, and in many other ways. Since 2014, he has been writing novels, radio dramas, and short stories. One of the questions that preoccupy him most is why people do what they do. He searches for answers in old-school Oi! and new-school rap. His published works include *Verhältet euch unauffällig* (Periplaneta, 2014), *RAW* (2018), and *Morbus Leben* (2020).

**A novel like a literary relay race—each character a new story, telling of loyalty and compassion on the outskirts of a big city.**



1<sup>st</sup> edition April 2024

**Hank Zerbolesch**  
**Gorbach**

Novel  
208 pages  
12,6 × 20,8 cm  
Clothbound with ribbon  
€ 22,00  
ISBN 978-3-96999-324-8  
Also available as ebook



“Raquel Erdtmann approaches the sensational case of the ‘court Jew’ and ducal financial advisor, executed in 1738, from an unusual—and unusually compelling—perspective. After all, Erdtmann’s literary speciality is not the historical novel, but court reporting.”

—*Literarische Welt*

It is a spectacle: On 4 February 1738, Joseph Süßkind Oppenheimer, former financial advisor to the Duke of Württemberg, is executed. The Stuttgart marketplace takes on the atmosphere of a public festival—beer and wine flow freely, defamatory pamphlets and pointed hats adorned with mocking verses are sold. The gallows is twelve meters high, and at its peak, Oppenheimer’s corpse is displayed in a specially constructed cage for six years—a warning to all Jews of the fate awaiting those who dare step outside the boundaries imposed upon them.

Author and court reporter Raquel Erdtmann revisits this judicial murder. Drawing on trial records and other contemporary sources, she traces the life of the historical Joseph Oppenheimer—long before he became *Jud Süß*, a literary figure in the works of Wilhelm Hauff and Lion Feuchtwanger, and later, a grotesque antisemitic distortion in Veit Harlan’s propaganda film. At the same time, she paints a revealing portrait of Jewish life in 18th-century Germany.



**Raquel Erdtmann** grew up in East Berlin and studied acting at the Frankfurt University of Music and Performing Arts under Peter Iden and Hans Hollmann. Since then, she has worked as a freelance theatre actress, speaker, illustrator, and writer. She is a court reporter for *Frankfurter Allgemeine Zeitung* and *Die Zeit*. A collection of her courtroom reports was published under the title *Und ich würde es wieder tun* (S. Fischer, 2019). In the true-crime podcast *Vor Gericht*, she and Marcus Roloff discuss the most remarkable cases she has witnessed in court.

“With confidence, she weaves historical sources together with her own voice—clear, and at times wonderfully casual.”

—*Frankfurter Allgemeine Zeitung*

Raquel Erdtmann

# Joseph Süßkind Oppenheimer

Ein Justizmord



Steidl

1<sup>st</sup> edition April 2024

Raquel Erdtmann  
Joseph Süßkind  
Oppenheimer  
Ein Justizmord  
("Joseph Süßkind Oppenheimer: A Judicial Murder")

240 pages  
12,6 × 20,8 cm  
Clothbound hardcover with ribbon  
€ 24,00  
ISBN 978-3-96999-326-2  
Also available as ebook





## PRAISE for *Joseph Süßkind Oppenheimer. Ein Justizmord*

“Erdtmann’s literary Stolperstein for ‘Jud Süß’ serves as a moving and masterfully written account of this antisemitism. The author draws some chilling parallels to the Shoah that raged 200 years later.”

—*Neues Deutschland*

“Erdtmann writes a unique kind of social history. Readers gain deep insight into the era, and particularly into the mindset of the people of Württemberg at the time. Just how long the poison they concocted lasted is shown by the fact that the Nazis were still able to use it in their antisemitic propaganda film *Jud Süß* in 1940”

—*Journal21.ch*

“The murder of Joseph Süßkind Oppenheimer is a testament to legally certified infamy. Erdtmann’s portrait and analysis a remarkable document of this inhumanity.”

—*Jüdische Allgemeine*

“Far from being a dry academic treatise, this book is more of a vivid history—because the author tells the full story of the so-called court Jew Oppenheimer against a backdrop of thoroughly researched Jewish life of his time.”

—*Junge Welt*

“But what secures Erdtmann’s new monograph a place alongside the relevant biographical and historiographical analyses is the form in which it is presented: a free commentary style that spares neither biting wit nor bitter irony—and yet allows nothing but the sources to do the talking.”

—*Stuttgarter Zeitung*

“With exemplary skill, Raquel Erdtmann transforms a wealth of historical facts and quotations into a compelling read—factually accurate yet written in a relaxed, at times even brash tone—making it an accessible and gripping read, even for non-historians, all in just 270 pages”

—*Saale-Zeitung*



“When the light is beautifully unreal or a composition particularly well-balanced, then one often looks at the photograph and says: ‘Like a painting!’ – and misunderstands that as a compliment. Because to this day the technical visual medium cannot break away from the conventions and demands of the supposedly higher art. The two pictorial genres are only spatially related. Photography is much closer to sculpture.”



**Freddy Langer**, born 1957, studied American studies, Film and Art History in Frankfurt and in the United States before becoming editor of the *Frankfurter Allgemeine Zeitung*. He heads the travel section and is responsible for photography in the *Feuilleton*. In numerous books he has grappled intensively with both fields. Most recently he edited the book *Thomas Hoepker – The Way It Was* (2022) published by Steidl. In his spare time he photographs celebrities wearing an eye mask.

As Freddy Langer studied at the University of New Mexico under Beaumont Newhall, Newhall’s book *The History of Photography* had already been published in numerous editions and translated into many languages. Back then it determined the canon of the medium. Ever since the question of how it could be expanded into the present has occupied Freddy Langer as a journalist and critic. Over the past forty years he has gladly reviewed a thousand photo books and photo exhibitions. Often owing to the exhilaration of the moment, at times with exaggerated skepticism. Now from a decades-long distance he has picked out the reviews of 150 books believed to have permanence. Including classics by Diane Arbus and Robert Frank to Lewis Baltz and Gilles Peress, to which he has dedicated incredible observations. In unknown territory, he again and again ventures out with a selection of barely noticed, young talent. At the same time the collection of texts reflects the development of the photo book market—and with it the changing view of the world.

**For four decades Freddy Langer has been writing about photography in the *Frankfurter Allgemeine Zeitung*. This book brings together his best reviews: about photo books that are here to stay.**



1<sup>st</sup> edition March 2023

Freddy Langer  
**Harte Blicke, stille Städte  
und ein Fotograf der zur  
Rakete wird**  
(“Hard Looks, Silent Cities And  
A Photographer  
Turning Into A Rocket”)

Forty years of photo book reviews  
Including an introduction by Martin Parr  
240 pages  
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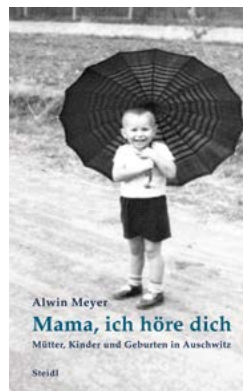
Netherlands: Waanders Uitgevers\*

UK and USA Polity Press

“A great, harrowing, almost superhuman, but essential work.”—*Der Bund*, Switzerland

Children in Auschwitz — the dark heart of a dark history. Either deported with their families to Auschwitz or born there under unimaginable conditions, only a few survived. And those that did bore lifelong scars of their suffering, both on their bodies and souls. Their prisoner numbers, tattooed on their forearms or legs, grew with them. Auschwitz is ever-present. The pain is ever-present. Day and night, horrific memories remain: their separation from parents and siblings, the segregated children's barracks, the inhumane experiments conducted upon them, the constant hunger, their longing for family, for a warm bed, for security. Upon release, many no longer knew their names, their ages, their origins. Nearly all were orphans. For many years they could trust no one, were forced to economize all their strength, were full of fear. How does one learn to live again after Auschwitz?

Over the course of decades Alwin Meyer patiently sought out the children of Auschwitz, listened to them with great empathy, and finally gained their trust. Many revealed to him for the first time details of life in the concentration camp, of a childhood where dying a natural death was unconceivable. They spoke with Meyer of all that cannot be forgotten, of that which they would rather leave forever unsaid. As if speaking for them all, one reveals: “No matter how far you run, Auschwitz never leaves you or your family in peace.”



\* Also published as a shortened and renewed edition April 2021

Alwin Meyer  
**Mama, ich höre dich.**  
Mütter, Kinder und Geburten in Auschwitz  
("Mum, I can hear you. Mothers, children and births in Auschwitz")

256 pages · € 18,00  
ISBN 978-3-95829-938-2  
Also available as ebook



**Alwin Meyer**, born in Cloppenburg in 1950, began looking for traces of the children of Auschwitz in 1972. In time he spoke with survivors in many countries who were often still children upon release. He listened, asked questions, took photos and filmed—all made possible by the trust of those sitting opposite him. Meyer has published numerous books, among others on the topic of right-wing extremism. In 1982, Meyer was awarded the prize for Political Book of the Year from the Friedrich-Ebert-Stiftung.

“Without a trace of sensationalism or showmanship, Alwin Meyer approached these people, accompanied them and thus won their trust ... Some of them had never spoken of their experiences before.”—*Schwäbische Zeitung*, Germany

Alwin Meyer

## VERGISS DEINEN DIE KINDER VON NAMEN NICHT AUSCHWITZ



Steidl

1<sup>st</sup> edition February 2015

2<sup>nd</sup> edition October 2016

Alwin Meyer  
**Vergiss deinen Namen nicht**  
**Die Kinder von Auschwitz**  
("Don't Forget Your Name.  
The Children of Auschwitz")

Novel  
760 pages  
12.6 × 20.8 cm  
Clothbound hardcover with dust jacket  
Four-color process  
with numerous images  
€ 38.00  
ISBN 978-3-86930-949-1





Book fair Leipzig, 2025 / Image: © Susanne Schmidt



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