In December 2019, we will be concluding our first decade in Berlin, while in 2020 we will be celebrating Suhrkamp’s 70th anniversary. A lot has happened over the last ten years – in the world, in the publishing industry, and at Suhrkamp and Insel Verlag. It felt like the right moment to look back at some of the books which marked those years in a particular way for us.

Selecting these highlights was all but easy. In applying a triple constraint (only one work of fiction and one of non-fiction for each year, only those books with the most licenses, and only one book per author) the choice was difficult, and each member of our team championed different books. Over the following pages you will find twenty books of literature and the humanities we believe still, or once again, deserve your attention.

Since our list of authors who do not originally write in German is growing constantly, we allowed ourselves an extra category and therefore have included a few literary works by international authors we represent. So, all in all, 26 books are showcased here.

We hope that you enjoy this small selection as much as we enjoyed putting it together. Representing each of these authors was and is a special delight to us, and we hope to reach an even wider international readership for them, with your help. Please contact us in case of interest.

Nora Mercurio
Rights Director
In her final novel, Wolf […] outdid herself.« Booklist

“A mammoth and multifaceted memoir, deeply embedded in the century that was hers. It is proof of the ordering mind’s triumph over the chaos of emotions.» Die Welt
Europe is on everyone’s lips these days. Mistrust is rife against the distant institution in Brussels. What, more and more Europeans ask themselves, do our largely unknown custodians do behind mirrored façades, mostly closed doors and with a highly questionable legitimization? Who dictates that we should have thirty-four-digit bank transfer codes, questions the legal systems of apparently sovereign nations and sets up rescue systems of dizzying proportions that exceed the budgets of their economically strong members? How do these unelected trustees interfere with our daily lives and, above all, by what right?

Hans Magnus Enzensberger has set himself the task of writing an essay that contributes to enlightenment about the customs and rules of an institution that claims to govern us even though this does not promise to be entirely pleasurable: laconic and accurate, well-informed and biting yet concerned with justice. For the monster that he looks in the eye is not always formidable but also tender too. Nevertheless, the reader has to accept the side effects.

On the day of the Great Fall he left nothing, nothing at all behind.

The Great Fall chronicles a day in the life of an aging actor as he makes his way on foot from the outskirts of a great metropolis into its centre. He is scheduled to receive a prestigious award that evening from the country’s president, and the following day he is supposed to start shooting for a film—perhaps his last. The actor passes through a forest, then continues on his path through a suburb whose inhabitants are locked in petty but mortal conflicts. After crossing a seemingly insuperable highway, he wanders into an abandoned railyard where police detain him briefly on suspicion of terrorism, before, finally, he arrives in the city.

In this heart-wrenching, humorous and sharply critical narrative, Peter Handke engages the reader to figure out and experience what constitutes the Great Fall.

From the edges of the city to its center, the narrator is wandering through areas which ever so slowly become as broad as the landscape of a world just like the old masters like Brueghel imagined it: a panorama full of sharply delineated and incredibly odd figures. What a great artistic achievement.

- One of Germany’s leading public intellectuals. — London Review of Books
**Clemens J. Setz**

It is 2007 and Austria is in the grip of a sinister epidemic: Indigo Syndrome. Children are the carriers, and anyone who comes near them is afflicted with severe headaches, nausea, and vertigo. These Indigo children are sent away to the Helianau Institute in Styria, in the mountainous heart of the country, a protected zone where they cannot affect the wider population. There, one of the teachers, Clemens J. Setz, witnesses students being taken away in strange masks. They never come back. When Setz tries to find out what is going on, he swiftly loses his job, but he doesn’t give up trying to uncover Helianau’s dark secrets.

Fourteen years later, in 2021, former Indigo child Robert Tatzel notices an article in the newspaper about his old teacher: Clemens J. Setz has just been acquitted in a brutal murder trial. But Tatzel harbours resentments against Setz from his days at Helianau, and decides to investigate. Set in a world unconnected, he swiftly loses his job, but he doesn’t give up trying to uncover Helianau’s dark secrets.

**In short, an indigo novel, ingeniously morbid.** «Le Monde des Livres

**Ulrich Beck**

In his famous speech in Hamburg in 1953, Thomas Mann warned the Germans never again to strive for a «German Europe». As a result of the Euro crisis, however, that is exactly what has happened: the continent’s strongest economic power is in a position to dictate the terms under which struggling Euro nations can apply for further credit, to the point where the democratic autonomy of the Greek, Italian, Spanish and ultimately also the German – parliaments are completely eroded.

What are the consequences of Germany’s controversial austerity measures for the political landscape in Europe? How can the conflict between the architects of Europe and the supporters of traditional models of national sovereignty be resolved? And how can the imperatives of crisis management and of democracy be reconciled in the face of the risk to Europe’s stability? These are the questions which Ulrich Beck seeks to answer in this impassioned essay. He concludes that what we need is a European social contract, finally – a contract that would guarantee more freedom, more social security, and more democracy… through Europe.

«One of those rare and brilliant political tracts that offers us a new language with which to understand the present crisis so that we can shape the future.» Mary Kaldor

«An immensely incisive and encouraging book.» Daniel Cohn-Bendit
SERHIJ ZHADAN

In expressive prose, Zhadan delivers a road novel from the edge of Europe that dares to dream the dream of freedom in a completely new way: as the search for home in a world without boundaries.

The success of his Democratic Youth Anthem (Tit dumopolarni vovcoli, 2006), German edition by Suhrkamp 2009 under the title Hymne der demokratischen Jugend, cemented poet-performer Serhij Zhadan’s reputation as one of the most important young Ukrainian authors, alongside Yuri Andrukhovych. His latest novel is entitled Vorosholivgrad, a reference to the Eastern Ukrainian city of Luhansk, which in the Soviet period was renamed in honour of military commander and politician Kliment Voroshilov. The industrial landscape of Eastern Ukraine provides the real and imaginary setting for this Ukrainian »Easy Rider«. The novel centres on Herman, a young advertising executive who is rattled by an unexpected phone call: his brother, who runs a remote petrol station, has disappeared. In order to find his brother he must undertake an incredible journey, drifting off the beaten track.

»The bard of Eastern Ukraine, where things are falling apart.« The New Yorker

»Here lies the power source of Zhadan’s writing – in linguistic passion.« Die Zeit

INTERNATIONAL SALES:

English world rights (Deep Vellum)
Russia (Astrel)
Arabic world rights (Here&There)*
France (Noir sur Blanc) Italy (Voland)
Netherlands (De Geus) Poland (Czarne)
Hungary (Europa) Bulgaria (Paradox)*
Republic of Moldova / Romanian rights (Cartier)
Latvia (Janis Roze) Slovenia (Boletrina)*
Belarus (Logvina)* Georgia (Intelekt)*

*not yet published

• Angelus Literary Award 2015
• BBC Ukraine Book of the Decade Award 2014
• Preis der Leipziger Buchmesse 2018

SZILÁRD BORBÉLY

A literary sensation on its original publication in Hungary, this hypnotic, hauntingly beautiful first novel from the acclaimed, award-winning poet and author Szilárd Borbély depicts the poverty and cruelty experienced by a partly Jewish family in a rural village in the late 1960s and early 1970s.

In a tiny village in northeast Hungary, close to the Romanian border, a young, unnamed boy warily observes day-to-day life and chronicles his family’s struggles to survive. Like most of the villagers, his family is desperately poor, but their situation is worse than most – they are ostracized because of his father’s Jewish heritage and his mother’s connections to the Kulaks, who once owned land and supported the fascist Horthy regime before it was toppled by Communists.

Drawing heavily on Borbély’s memories of his own childhood, The Dispossessed is an extraordinarily realistic novel. Raw and often brutal, yet glimmering with hope, it is the crowning achievement of an uncompromising talent.

The Dispossessed / Nincstelenek
Mar elment a Mesija?

Novel
350 pages
Original Hungarian edition published by Kalligram, Bratislava

The Zeit

English world rights (HarperCollins US)
Spanish world rights (Literatura Random House)
Catalan rights (Edicions des Periscopi)
France (Christian Bourgois Éditeur; Paperback sublicense: Gallimard Folio)
Italy (Marsilio)
Netherlands (Lebowski / Dutch Media Group)
Denmark (People’s Press)*
Norway (Bokvennen)
Poland (Jagelloian UP)
Czech Republic (Odeon)
Romania (Cartea)*
Bulgaria (Paradox)*
Croatia (Oceanmore)
Greece (Kastaniotis)

*not yet published

»A great sui generis book that touches us deeply. We recognize it as tragic, truthful and visionary wherever we are. The richness, inventiveness, the sheer graphic quality of the language takes the fierce and often obscene terms of the village and offers them to us as a form of luminosity. It is, and we accept it as, life.« George Szirtes, The New York Times Book Review
The aftershocks of the economic crisis that began in 2008 still rock the world, and have been followed by a crisis in democratic governance. The gravity of the situation is matched by a general paucity of understanding as to precisely what is happening and how it started.

In the new edition of this highly acclaimed book, Wolfgang Streeck revisits his recent arguments in the light of Brexit and the continued crisis of the EU. These developments are only the latest events in the long neoliberal transformation of postwar capitalism that began in the 1970s, a process that turned states away from tax toward debt as a source of revenue, and from that point into the ›consolidation state‹ of today. Central to this analysis is the changing relationship between capitalism and democracy – in Europe and elsewhere – and the advancing immunization of the former against the latter.

Katja Petrowskaja's family story is inexorably entangled with the history of twentieth-century Europe. There is her great-uncle, who shot a German diplomat in Moscow in 1932 and was sentenced to death. There is her Ukrainian grandfather, who disappeared during World War II and reappeared forty years later. And there is her great-grandmother – whose name may or may not have been Esther – who was too old and frail to leave Kiev when the Jews there were rounded up, and was killed by a Nazi outside her house.

Taking the reader from Berlin to Warsaw, to Moscow, to Kiev, from Google searches, strange encounters and coincidences to archives, anecdotes and jokes, Katja Petrowskaja undertakes a journey in search of her own place in past and present, memory and history, languages and countries. The result is Maybe Esther – a singular, haunting, unforgettable work of literature.

»A superbly provocative work of political economy.« Aditya Chakrabortty, The Guardian

»Extraordinary and profoundly moving.« The Times Literary Supplement

«The kind of reading experience that makes me gasp, laugh, and feel inexpressibly grateful to a person who has decided to tell this story in this way.« Masha Gessen, The New Yorker
It is 1989, and a young literature student named Ed, fleeing unspeakable tragedy, travels to the Baltic island of Hiddensee. Long shrouded in myth, the island is a notorious destination for hippies, idealists, and those at odds with the East German state. On the island, Ed stumbles upon the Klausner, Hiddensee’s most popular restaurant, and ends up washing dishes there, despite his lack of papers. Although he is keen to remain on the sidelines, Ed feels drawn towards the charismatic Kruso, unofficial leader of the seasonal workers. Everyone dances to Kruso’s tune. He is on a mission—but to what end, and at what cost? Ed finds himself drawn ever deeper into the island’s rituals, and ever more in need of Kruso’s acceptance and affection. As the wave of his debut novel, “Kruso” is an exciting, expansive work of German literature; it may well prove one of the major novels of the 21st century.

THE GERMAN POET LUTZ SEILER

What We Gain as We Grow Older. On Gelassenheit, What We Gain when We Alter. 118 pages

WILHELM SCHMID

Bestselling author Wilhelm Schmid doesn’t want to pander to or disparage growing older, but rather to develop a pragmatic art of dealing with it: on the one hand learning to pay attention to the joys that can accompany growing older, and on the other hand learning to cope with the pain that is unavoidable. No amount of mental preparation for ageing can prepare you for what it really feels like to suddenly realise that you’re old. Stock phrases designed to minimise the impact are of limited help: ‘You’re only as old as you feel!’ Sure, of course, but generally you’re older. The feeling doesn’t change the fact, on the contrary: it is merely an invitation to self-deception. Not all forms of deception are bad, but in this case the disappointment will only be greater once it becomes clear that such perky phrases are powerless in the face of reality. What would happen if we simply accepted growing older rather than fighting it?

GELASSENHEIT

What We Gain as We Grow Older. On Gelassenheit, What We Gain when We Alter. 118 pages

What We Gain as We Grow Older. On Gelassenheit, What We Gain when We Alter. 118 pages

Eileen Battersby, The Irish Times

What We Gain as We Grow Older. On Gelassenheit, What We Gain when We Alter. 118 pages

The German poet Lutz Seiler has brought all his art, linguistic ease, flair for dazzling images and master of what he describes as ‘the nervous systems of memory’ to this extraordinary debut novel. ‘Kruso’ is an exciting, expansive work of German literature; it may well prove one of the major novels of the 21st century.

Deutscher Buchpreis 2014

Frankfurter Allgemeine Zeitung

What Schmid is wise and he does not avoid the difficult topics, particularly admirable when conversations around aging and death often remain taboo.

What Schmid is like an oasis of quiet at an airport.

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Publishers Weekly

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New Zürcher Zeitung am Sonntag

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New Zürcher Zeitung am Sonntag
RALF ROTHMANN

Walter Urban and Friedrich ›Fiete‹ Caroli work side by side as hands on a dairy farm in northern Germany. By 1945, it seems the War’s worst atrocities are over. When they are forced to volunteer for the SS, they find themselves embroiled in a conflict which is drawing to a desperate, bloody close. Walter is put to work as a driver for a supply unit of the Waffen-SS, while Fiete is sent to the front. When the senseless bloodshed leads to and in which still they sigh, even on their deathbed: »they’re coming closer and closer, to her heels in order to make them attack, and in which the soldiers behind the front lines celebrate desperate orgies in the face of death. How can we explain the rapid decline of this once powerful idea? And what must we do to renew it for the twenty-first century?« In this lucid, political-philosophical essay, Axel Honneth argues that the idea of socialism has lost its luster because its theoretical assumptions stem from the industrial era and are no longer convincing in our contemporary post-industrial societies. Only if we manage to replace these assumptions with a concept of history and society that corresponds to our current experiences will we be able to restore confidence in a project whose fundamental idea remains as relevant today as it was a century ago – the idea of an economy that realizes freedom in solidarity.

To Die in Spring / Im Frühling sterben
Novel
234 pages
• Uwe-Johnson-Preis 2018
• Premio San Clemente 2017

INTERNATIONAL SALES:
UK & Commonwealth (Picador)
USA/Canada (PSG)
English Audiobook Rights (Tantor)
Spanish world rights (Libros del Asteroide)
Catalan rights (L’Altra Editorial)
Portuguese rights (Seixante)
France (Denoël)
Italy (Neri Pozza)
Netherlands (Arbeiderspers)
Denmark (Rosinante)
Sweden (Thörn & Lindslog)
Norway (Gyldendal Norsk)
Finland (Atoma)
Poland (W.A.B.)
Czech Republic (Argo)
Slovak Republic (Premeedia)*
Hungary (Magvető)
Bulgaria (Atlantis)
Romania (ART)
Estonia (Hea Lugu)
Croatia (Fraktura)
Serbia (Laguna)
Slovenia (Goga)
Turkey (Yapi Kredi)
Greece (Kastanioitis)
Kosovo / Albanian world rights (Buzuku)*
*not yet published

«The haunting portrayal of conflict and carnage in the final weeks of the Second World War makes this German novel a modern classic.» The Guardian
«To Die in Spring is the best novel about the end of the Second World War in years, and a beautiful anti-war tale of universal importance.» El País

AXEL HONNETH

168 pages
• Bruno-Kreisky-Preis 2015
• Ernst-Bloch-Preis 2015

INTERNATIONAL SALES:
English world rights (Polity)
Spanish world rights (Katz)
Catalan world rights (Diputació de València)
Chinese simplex rights (Vihorae)*
Brazil (Martins Fontes)
Portugal (Edicoes 70)
Arabic world rights (Librairie Orientale)*
France (Gallinsard)
Italy (Feltrinelli)
Denmark (Reitzels)
Finland (Gaudernauls)
Japan (Hosei UP)*
Slovakia (Veda)*
Serbia (Akademska Knjiga)
Slovenia (Krtina)
Turkey (İletişim)
Greece (Polis)
Iran (Qoqnoos)*
*not yet published

«I hope this important and illuminating book gets the wide readership it deserves.» Josh Cohen, Stanford University
«Mindful of what remains vibrant in the past and imperative for the future, Honneth deftly shows how the ideal of socialism can orient our thought and action in the contemporary political world.» Judith Butler, University of California, Berkeley
The narrative unfolds from the point of view of 16-year-old Lela who has decided that she will murder Wano, the history teacher. Only over the course of the novel do the reasons become clear: sexual assault and even rape. The narrative unfolds from the point of view of 16-year-old Lela who has decided that she will murder Wano, the history teacher. Only over the course of the novel do the reasons become clear: sexual assault and even rape.

However, Lela, a combative, angry young girl, has taken up the role of protector. She looks after the younger children, comforts whose parents are either dead or who have emigrated for economic reasons. Even the teachers leave the children and teens to their own devices.

The novel combines the developments and complexities into a pulsating narrative shaped by intellectual diversity and tolerance. The novel combines the developments and complexities into a pulsating narrative shaped by intellectual diversity and tolerance.

But the sultan refuses to establish a secret service in order to fight these dangers. A fatal mistake, as it turns out...

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The Pear Field / ბირენი ფელდ
Novel
224 pages
Original Georgian edition published by Bakur Sulakauri, Tbilisi

* SABA Literature Prize 2015

«The way Karahasan manages to control the extensive subject matter proves superior mastery. The novel combines the developments and complexities into a pulsating narrative body that connects the political with the personal, the monumental with the intimate and the epic with the dialogical. [...]. If one looks for works of similar dimension and power, Ivo Andrić’s, Leo Tolstoy’s and Fjodor Dostoyevsky’s great novels will come to mind, but so will The Magic Mountain and The Man Without Qualities.» Neue Zürcher Zeitung

«With a striking and unsentimental story ... film director Nana Ekvtimishvili casts a glance on to those who live at the margins of Georgian life.» Frankfurter Rundschau

«The novel vibrates with the lives of those who have been left out, the silenced.» Iris Radisch, Die Zeit

«The Magic Mountain» and «The Man Without Qualities.» Neue Zürcher Zeitung

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This is the tale of the restaurant in all its guises, from the first formal establishments in eighteenth-century Paris serving "restorative" bouillon, to today’s new Nordic cuisine, via grand Viennese cafés and humble fast food joints. Here are tales of cooks who spend hours arranging rose petals for Michelin stars, of the university that teaches the consistency of the perfect shake, of the lunch counter that sparked a protest movement, of the writers – from Proust to George Orwell – who have been inspired or outraged by the restaurant’s secrets.

As this dazzlingly entertaining, eye-opening book shows, the restaurant is where performance, fashion, commerce, ritual, class, work and desire all come together. Through its windows, we can glimpse the world.

»Blue jewellery« is private property. Not to be seen. Not to be talked about. It is worn like a bracelet around the wrists, on ribs, legs, arms. Blue jewellery is another name for the marks left on women’s bodies, inflicted by the men around them. This novel tells the story of Filiz and Yunus. When Filiz meets Yunus, he is young and beautiful, and Filiz is proud that he wants her. Against her father’s wishes, they marry when she is 13. Yunus is her entire universe, all encompassing, all powerful. Soon after the wedding, Filiz’s dream of living in the West with her husband, of escaping their small village in Anatolia for freedom and autonomy, comes crashing down around her. Yunus, only a few years older than his bride, turns their marriage into a prison of dependency and violence. Trapped in her mother-in-law’s house, Filiz is subjected to physical and mental abuse, forced to veil herself and treated as a house slave. When she becomes pregnant, Filiz seems to have reached her breaking point. But she endures. When Yunus moves his young family first to Istanbul and then to Austria, the life he had once promised her seems to be within reach. But there is no escaping the spiral of violence and love, which, to Filiz, have become inseparable. When the violence escalates one last time, Filiz manages the seemingly impossible to escape from physical and psychological dependency. Katharina Winkler’s powerful story of a marriage dominated by violence gives voice to a tenacious young woman whose will to survive is never broken.

The book is a magnificent milestone in the fight against violence against women.« Libération

“Winkler’s style is sparse, simple and rough, like beatings with a log of wood, like the worldview of that young woman. Every word hits home, none is too much. There’s a poetry of wordlessness in Winkler’s densification. The poetry of impuissance. The abyss finds room in what is left unsaid.« Frankfurter Rundschau

“A playful story, most entertaining, and wonderfully documented.« Ferran Adrià

“A wholesome revue of modernity. Serves curiosities, anecdotes, theories and facts.« Jens Bisky, Süddeutsche Zeitung
The New York Times
Matek, the Polish hitman, knows nothing of secret files in the public prosecutor’s office. A whizz at Brussels’ Police H.Q., who gains access to the highest level. Luckily, he’s friends with the I.T. guy, and for Matek, who would rather not take to the streets of the city to protest about existing trade restrictions blocking the export of pigs’ ears to China...?

»A deliciously vicious – and timely – satire about the E.U. and the meaning of Europe today.« Frederick Stadtmann, Financial Times

»A traditional novel, broad-shouldered, omniscient, almost Balzacian, but with terrorism part of a plot centered satirically around an all-too-plausible Brussels idea.« Steven Erlanger, The New York Times

INTERNATIONAL SALES:
UK & Commonwealth (MacLehose Press) USA & Canada (W.W. Norton/ Liveright) Spanish world rights (Seix Barral) Chinese simplex rights (People’s Literature Publishing House)* Chinese complex rights (Linking)* Russia (Text) Portuguese rights (Dom Quixote) Arabic world rights (AFAO) France (Verdier) Italy (Sellerio) Netherlands (Arbeiderspers) Denmark (Vandkunsten) Sweden (Weyler) Poland (Noir sur Blanc) Czech Republic (Plus) Hungary (Geopen) Bulgaria (Lege Artis)* Lithuania (Tyro Alba) Croatia (Fraktura) Serbia (Arhipelag)* Slovenia (Cankarjeva založba)* Turkey (Evren)* Greece (Patakis)* Georgia (Intelekti) Armenia (Antares)* India/Hindi (Saar Sansaar)

*not yet published


Sunlight. Forest bathing. Fasting. Cold-water baths. Bloodletting. Leeches. Cupping. These ways of healing have been practiced in different cultures around the world for centuries. But as a cardiologist working with the most high-tech medical tools, Dr. Andreas Michalsen was taught that these practices were superstitious and outdated, even dangerous. As he saw surprising results in his patients, however, Dr. Michalsen explored more deeply those seemingly outdated methods of healing. The more he researched, the more he was convinced by the power of natural medicine – naturopathy – to heal the human body. Over the past few decades, Dr. Michalsen has published the most cutting-edge scientific research on the efficacy of natural medicine. At the prestigious Charité University Hospital in Berlin, Dr. Michalsen has successfully treated thousands of patients using elements found in nature – sunlight, water, nourishing foods, medicinal plants and animals. The culmination of years of research and clinical knowledge, The Nature Cure explains how and why naturopathy works. Dr. Michalsen breaks down the science behind natural ways of healing and shows how we can incorporate these methods into our everyday lives to trigger our body’s self-healing mechanism.

«This scientifically-based and accessible book will help to transform lives as it contains a multitude of actionable recommendations to reverse and prevent multiple diseases.»
Lorenzo Cohen, PhD, professor and director of the Integrative Medicine Program at MD Anderson Cancer Center and co-author of Anticancer Living
JUDITH SCHALANSKY

Beginning with objects from nature and art like an imperishable painting of Caspar David Friedrich’s, an extinct species of tiger, a Roman baroque villa, the holy writings of a vanished religion or a sunken island in the Pacific, she presents a panorama of the long lost and disappeared, a panorama which traces the world’s blank spaces together with those within natural and cultural history while opening up areas of knowledge where deliver is no longer a possibility, she depicts the lost. As much as the collection proves itself to be a document of the power of print, the book is a more efficacious and long-lasting medium of transmission than any other.

• Wilhelm Raabe-Literaturpreis 2018
• Nominated for the Prize of the Leipzig Book Fair 2011
• Most Beautiful Book of the Year by Stiftung Buchkunst Book Art Foundation: 2009 & 2012

EVA ILLOUZ

Western culture has endlessly represented the ways in which love miraculously erupts in people’s lives, the mythical moment in which one knows someone is destined to us, the fervish waiting for a phone call or an email, the thrill that runs our spine at the mere thought of him or her. To be in love is to become an adept of Plato, to see through a person an idea, perfect and complete. Endless novels, poems, or movies teach us the art of becoming Plato’s disciples, loving the perfection manifested by the beloved. Yet, a culture that has so much to say about love is far more silent on the no less mysterious moment when we avoid falling in love, where we fall out of love, when the one who kept us awake at night now leaves us indifferent, when we hurry away from those who excited us a few months or a few hours ago.

Unloving is Eva Illouz’ last installment in a two-decades-long study on the ways in which capitalism and the culture of modernity have transformed our emotional and romantic life. It inquires into the cultural and social conditions which explain what has become an ordinary feature of sexual and romantic relations: leaving them. What are the cultural and emotional mechanisms that make people revise, undo, reject, and avoid relationships? What is the emotional dynamic by which a romantic preference changes? By drawing on a wide range of sources — from Émilie Durkheim to Jane Austen, from Karl Marx to Lena Dunham and forcefully engaging with the question of emotional and sexual freedom, she reveals the choice to unchoose as a crucial modality of freedom, she shows us how to think about love in terms of freedom.

• EMET Prize 2018

"A literary sensation." Stern
"Schalansky is one of her generation’s most important creators of literature." Galore
"The most wondrous book of the year: by taking the vanished and turning it into a great piece of literature, the author and book designer has performed a feat of magic." Alexander Cammann, Die Zeit

"Nobody has analyzed the effects that the internet and capitalism have on love with more passion and precision than the Israeli sociologist. She has been dedicated to the subject for two decades and for the time being, Unloving represents the conclusion of her research project." Spiegel Online

"An enlightening study that radically scrutinises the contemporary concept of love." Die Zeit
In Blind Light, Benjamín Labatut writes about the fine line between genius and insanity and about the ambivalence of scientific discoveries in four chapters that are as sensuous as they are bizarre. The text portrays the life of scientists Fritz Haber, Werner Heisenberg, Alexander Grothendieck and Erwin Schrödinger as that of daredevil dreamers and passionate trailblazers. We read of their Eureka-moments, their triumphant epiphanies, but also of their ethical shortcomings, their mental lows and their narcissism. With virtuosity, in rich detail and strikingly vivid, Labatut unlocks historic connections and writes, seemingly en passant, a history of 20th-century European science that is not only shaped by the great wars, but that, in turn, also has a major influence on the course of those wars. A book about human eccentricity and the glorious yet terrifying power of science.

"Among the few possessions Fritz Haber had with him when he died was a letter written to his wife. In it, he confessed that he felt an unbearable guilt; not for the part he had played, directly or indirectly, in the death of untold human beings, but to plants, as all that was needed was a drop in population to premodern levels to spread out across the earth, increase in number, be fruitful, multiply, and finally cover it completely, suffocating all forms of life beneath a terrible verdure."
2019 LITERARY FICTION

NORA BOSSONG

2017. After postings with the UN in New York and Burundi, Mira is working for the United Nations Office at Geneva and mediates talks on the reunification of Cyprus. At a reception at the luxury hotel Beau-Rivage, she encounters Milan, with whose family she lived for a few months after her parents’ separation in 1994. Even though Milan is married with a son and is soon going to move his family to The Hague, the two begin an affair.

2012-2017: During her years of working for the UN, Mira has often asserted herself against the doubts of her superiors and was deployed to conflict areas time and again. One of her talents has helped her with that: Mira gets the most tight-lipped people to talk—generals, militiamen, important politicians who unexpectedly confide in her. During her time in war-torn Burundi, Mira covered for a general who had taken part in a massacre for months because she believed that he could be an important agent in the democratic restoration of the country. But in light of the renewed crisis the country finds itself in, her decision seems all the more unjustified. Her actions in the past could not just have ethical but also legal consequences in the present.

Rules of Engagement is told in premonitions and flashbacks from Mira’s perspective. In a masterfully crafted novel, Nora Bossong explores fundamental questions in private relationships as well as on the grand stage of politics in a clear-sighted and empathetic manner and juxtaposes the conflicts of the past with the hopes for reconciliation. What do trust and responsibility mean? In what way are protection and authority intertwined? How does testimony relate to truth? Who sits in judgement on that? And is peace a corruptible makeshift solution or something that can succeed permanently after all?

»Nora Bossong finds poetic images for the dilemmas of our time.« Frankfurter Rundschau

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JÜRGEN HABERMAS

The new book by Jürgen Habermas is a history of philosophy too. Employing a genealogical style it examines how today’s dominant forms of western post-metaphysical thought came into being. Using the discourse on faith and knowledge, which emerged from out of two strong axial-period traditions in the Roman Empire, as a guide, Habermas traces how philosophy successively disengaged itself from its symbiosis with religion and became secularized. From a systematic perspective and in great detail he presents the decisive conflicts, lessons learned, and turning points, as well as their accompanying transformations in science, law, politics, and society.

The new book from Jürgen Habermas, however, is not only a history of philosophy. It is also a reflection on the function of a philosophy that adheres to the rational liberty of communicatively socialized subjects: it should explain what our growing scientific knowledge of the world means for us – for us as human beings, as modern contemporaries, and as individuals.

»Supposedly, about Kant’s philosophy Goethe once said, reading it creates the impression of entering into a brightly lit room. The philosophy of Jürgen Habermas is deserving of no lesser praise. It stands out as the late modern pinnacle of rationalistic thought founded by Kant.« Peter E. Gordon, Harvard University

»The most famous living philosopher.« Die Zeit

»Anglo-American philosophy owes him a lot.« Seyla Benhabib, Yale University

»Without Habermas’ books and without his public interventions, the intellectual profile of post-World War II Germany would not be understandable.« Neue Zürcher Zeitung

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