



April 2021

Dear Friends of Diogenes,

What do we do now? Spring is on the way, summer too, but other than that many things are different. Here at Diogenes, over the course of the past year, we've experienced how it feels to bug one another, in countless meetings on screen, until our latest list eventually took form. Meanwhile, the centenaries of Highsmith, Dürrenmatt and Fellini are a buzz and frenzy that shows no signs of subsiding. We've polished and tweaked this catalogue for you up to the very last minute. It offers such a variety of books that I couldn't possibly recite them by heart (but then again, that's what our red notebooks are for). So let's begin.

In August of last year, a friend from up north called and asked if I knew Bastian Schweinsteiger. Of course, I said, because even though I've never really been one for sport, I've always liked him. He wanted none other than Martin Suter to write a book about him. What happened next could easily be a chapter from a novel.

For a while now, I've followed the work of Hazel Brugger, and since our first meeting, I've been keen for her to write (for us) anything she likes. Shortly before the first lockdown, she got in touch, and instead of the essays I had hoped for, she and her partner Thomas Spitzer presented their idea for, of all things, a hidden picture book. What can I say? I'm now a fan of hidden picture books.

Please read the debut *Boy with a Black Rooster* by Stefanie von Schulte. She's the new voice you don't want to miss, and that's all I'm revealing. And Daniela Krien's new novel *The Fire* doesn't only get under your skin, but the way she writes doesn't compare to anything else.

The new book *Pianobar* by Otto Jägersberg is a delight. Hansjörg Schneider writes as if he was carried by wings, Katrine Engberg and Petros Markaris have written new, sophisticated crime novels. With children's book author and illustrator Helme Heine, we immerse ourselves in a nocturnal adventure, and Christoph Niemann shows us the magic of making wishes.

Another surprise for all of us was Louise Brown's book. She became a funeral orator, more by fate than by choice. Her stories reconcile us with something that, in essence, we will always struggle to understand: *What Remains When We Die*. Patricia Highsmith's *Diaries and Notebooks* are a literary sensation even before publication — you won't want to put down our author of the century.

I would like to thank you all, dear booksellers, dear colleagues and dear authors. It's your fault that Diogenes is experiencing some sort of a miracle these days.

With kind regards,

Philipp Keel