

Rights, Representation & Frankfurt 2026

An Austrian literary project by Liana Marie Sive

One supernatural historical composition. A haunted Austrian *Künstlerroman* that restores the six-month Interval of 1927 and asks why the First Republic could no longer hold law, moral legitimacy, mass grievance, and effective leadership together.

Complete German principal text · authorized English literary parallel · literary representation and publication sought

The story

Hermann von Kunstsdorf inherits a damaged Mansion and attempts to turn its east hall into a public room. Her daughter Julia returns without allowing Hermann's transformation to erase earlier injury. The child Alex tests whether artistic and political conversion changes ordinary life. As the Schattendorf shootings move toward trial and national rupture, the dead enter the house and alter what the living can do.

The books are not historical fiction with ghosts added. Political history develops inside the haunting. The Mansion is at once property, workplace, family archive, public hall, psychic architecture, painted world, and posthumous editorial chamber.

Why Schattendorf

Most narratives move rapidly from 30 January 1927 to the July acquittal and the Palace of Justice fire. The sequence gives the intervening months duration: mourning, election, May Day, rent, bread, insurance, newspaper grammar, legal expectation, political organization, and failures of leadership.

Four literary volumes

Literary Prelude: *Three Hands at the Paper: Before the First Paste*

Novel I: *Dancing on the Tightrope of Reality*

Novel II: *Hearts Divide, Voices Fall!*

Novel III: *Voices Rise, Hearts Unite!*

Volume	Pages	Words	Musical function
Prelude	30	6,346	Threshold / pressure points
Novel I	501	143,071	Exposition
Novel II	235	72,887	Development and counter-subject
Novel III	201	61,319	Stretto

Total literary sequence: 967 English pages / 283,623 words. German principal text: 1,040 pages / 284,404 words.

Optional critical ecosystem

A full Reader’s Companion and Critical Concordance support guided rereading, teaching, historical verification, documentary ethics, bilingual comparison, and centenary work. They are not prerequisites for reading the fiction.

What distinguishes the project

The Interval: It restores the six months between village wound and metropolitan crisis.

Documents act: newspapers, registrations, court questions, and records are handled objects whose authority changes with the hand, audience, and purpose.

Historical personhood: Hermann's trans life is carried through naming, registration, clothing, inheritance, family address, body, and pronoun provenance without anachronism or erasure.

Supernatural method: the dead act, touch objects, alter arrangements, and make unfinished history present.

Musical form: exposition, development, stretto, fugue, serial recurrence, and the Trill distribute attention while preserving judgment and refusal.

Austrian literary field: the sequence enters the inheritance of Kraus, Neumann, Doderer, Canetti, Mann, and documentary history while shifting the center from Vienna back to village, household, document, and individual body.

Languages, status, and rights

German principal text. The English sequence is an authorized literary parallel, not a sentence-for-sentence translation. Plot, historical structure, protected recurrences, and endings correspond; each language follows its own literary rhythm.

Manuscript status. The complete literary sequence and critical ecosystem are complete. Literary representation and publication are sought. Rights availability is confirmed directly by the author; no rights assumption should be made from the existence of review copies or the website.

Trade materials. One-page rights sheet, 50-page English and German samples, complete-series synopsis, per-volume synopses, short and long author biographies, and secure access to the full manuscript.

Frankfurt. Available for prearranged professional meetings, 7–11 October 2026.

Author

Liana Marie Sive studied social science, political economy, and game theory at the California Institute of Technology; European intellectual history at the University of California, San Diego; and law and economics at Emory University. Her work brings together strategic behavior and institutional failure, Austrian intellectual history, legal procedure, documentary ethics, oral memory, and the unstable relation between testimony and truth.

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schattendorfechoes.com/rights-frankfurt-2026.html