The Rings Of Saturn Sebald | 2104dcb199a20252478f480cace1173d


The author of The First Day on the Somme details what it was like during the 1918 Spring Offensive during World War I, which led to Germany's defeat. At 9:30 AM on March 21, 1918, the last great day of the war, when three German armies struck a massive blow against the weak divisions of the British Third and Fifth Armies. It was the first day of what the Germans called the Kaiserschlacht (the Kaiser's Battle), the series of attacks that were intended to break the deadlock on the Western Front, knock the British Army out of the war, and finally bring victory to Germany. In the event, the cost of the gamble was so heavy that once the assault faltered, it remained for the Allies to push the exhausted German armies back and the war was at last over. Praise for The Kaiser's Battle "The clever blending of written and oral accounts from some 650 surviving British and German soldiers makes the book an extremely convincing reconstruction." --The Sunday Times (UK) "Mr. Middlebrook's industry and patience are displayed in his amazing collection of eyewitness accounts, the compassion in his commentary, the good sense in his analysis." --Daily Telegraph (UK)This bold intervention into the debate over the memory and 'post-memory' of the Holocaust both scrutinizes recent academic theories of post-Holocaust trauma and provides a new reading of literary and architectural memory texts related to the Holocaust.

Austerlitz, the internationally acclaimed masterpiece by "one of the most gripping writers imaginable" (The New York Review of Books), is the story of a man's search for the answer to his life's central riddle. A small child when he comes to England on a Kindertransport in the summer of 1939, one Jacques Austerlitz is told nothing of his real family by the Welsh Methodist minister and his wife who raise him. When he is a much older man, fleeting memories return to him, and obeying an instinct he only dimly understands, he follows their trail back to the world he left behind a half century before. There, faced with the void at the heart of twentieth-century Europe, he struggles to rescue his heritage from oblivion. The masterworks of W. G. Sebald, now in gorgeous new covers by the famed designer Peter Mendelsund New Directions is delighted to announce beautiful new editions of these three classic Sebald novels, including his two greatest works, The Emigrants and The Rings of Saturn. All three novels are diaries and memoirs, the stories of his essential dislocations: his exogenous dislocations: the shadows, the lambent fallings-back, nineteenth-century Germanic undertones, tragic elegiac notes, and his unique, quiet wit. At the turn of the twentieth century, as he composes a treatise on melancholy, Jacov Reinhardt sets off from his small Croatian village in search of his hero and unwitting mentor, Emiliano Gomez Carrasquilla, who is rumored to have disappeared into the South American jungle—"not lost, mind you, but retired." Jacov's narcissistic preoccupation with melancholy consumes him, and as he desperately recounts the myth of his journey to his trusted but ailing scribe, hope for an encounter with the lost philosopher who holds the key to Jacov's obsession seems increasingly unlikely. From Croatia to Germany, Hungary to Russia, and finally to the Americas, Jacov and his companions grapple with the limits of art, colonialism, and escapism in this antic debut where dark satire and skewed history combine to create a work of W. G. Sebald's most singular voice.The door is slightly ajar. Known as the "Narito Disappearances," the crime has authorities baffled—until a confession appears on the police's doorstep, signed by Oda Sotatsu, a thread salesman. Sotatsu is arrested, jailed, and interrogated—but he refuses to speak. Even as his parents, brother, and sister come to visit him, even as his execution looms, and even as a young woman named Jito Joo enters his cell, he maintains his vow of silence. Our narrator, a journalist named Jesse Ball, is grappling with mysteries of his own when he becomes fascinated by the case. Why did Sotatsu confess? Why won't he speak? Who is Jito Joo? As Ball interviews Sotatsu's family, friends, and jailers, he uncovers a complex story of heartbeat, deceit, honor, and chance. Wildly inventive and emotionally powerful, Silence Once Begun is a devastating portrayal of a justice system compromised, and evidence that Jesse Ball is a vocariously gifted novelist working at the height of his powers. This ebook edition includes a Reading Group Guide.

The Rings Of Saturn Sebald | 2104dcb199a20252478f480cace1173d
Read Free The Rings Of Saturn Sebald

and exile, memory and loss, history and natural history, art and nature. Saturn's Moons: a W. G. Sebald Handbook brings together in one volume a wealth of new critical and visual material on Sebald's life and works, covering the many facets and phases of his literary and academic careers — as teacher, as scholar and critic, as colleague and collaborator on translation. Lavishly illustrated, the Handbook also contains a number of rediscovered short pieces by W. G. Sebald, hitherto unpublished interviews, a catalogue of his library, and selected poems and tributes, as well as extensive primary and secondary bibliographies. Details of audiovisual material and interviews, and a chronology of life and works. Drawing on a range of original sources from Sebald's Nachlass — the most important part of which is now held in the Deutsches Literaturarchiv Marbach — Saturn's Moons® will be an invaluable sourcebook for future Sebald studies in English and German alike, complementing and augmenting recent critical works on subjects such as history, memory, modernity, reader response and the visual. The contributors include Mark Anderson, Anthea Bell, Ulrich von Buelow, Jo Catling, Michael Hulse, Florian Radwan, Uwe Schuette, Clive Scott, Richard Sheppard, Gordon Turner, Stephen Watts and Luke Williams. Jo Catling teaches in the School of Literature at the University of East Anglia and Richard Hibbitt in the Department of French at the University of Leeds. "A splendid addition to an already extraordinary oeuvre." —Teju Cole, The New Yorker German-born W. G. Sebald is best known as the innovative author of Austerlitz, the prose classic of World War II culpability and conscience that put him on the map of European literature. Saturn’s Moons — translated by Iain Galbraith, they range from pieces Sebald wrote as a student in the sixties to those close to the time he committed suicide in 2001. In nearly one hundred poems—the majority published in English for the first time—Sebald explores his trademark themes, from nature and history, to wandering and wondering, to oblivion and memory. Soaring and searing, the poetry of W. G. Sebald is an indelible addition to his superb body of work, and this collection is bound to become a classic in its own right. "How fortunate we are to have this writer’s startling imagination freshly on display once again, expressed in language honed to a perfect simplicity." —Billy Collins "A watershed volume... nothing less than transcendent." —BookPage “[Sebald was] a defining writer of his era.” —The New Republic “Sebald is the Joyce of the 21st Century” The Times "What begins as the record of W. G. Sebald’s own journey on foot through coastal East Anglia, from Lowestoft to Bungay, becomes the conductor of evocations of people and cultures past and present. From Chateaubriand, Thomas Browne, Swinburne and Conrad, to fishing fleets, skulls and silkworms, the result is an intricately patterned and haunting book on the transience of all things human. ‘A novel of ideas with a difference: it is nothing but ideas Formally dexterous, fearlessly written (why shouldn’t an essay be a novel?), and unremarkingly arcane; by the end I was in tears’ Teju Cole, Guardian A moving and dramatic novel of a suburban wife and mother whose past comes back to haunt her... Clara Lugo has escaped her difficult and tumultuous childhood in a Dominican neighborhood in the northern reaches of Manhattan. Now she tries to live a settled professional life with her American husband and son in the suburbs of New Jersey—often thwarted by Clara’s constellation of relatives who don’t understand her gringa ways. Her mostly happy life is disrupted, however, when Tito, a former boyfriend from fifteen years earlier, reappears. He still carries a torch for Clara, and she harbors a secret from their past. Their reunion will set in motion an unraveling of both of their lives—and reveal what assimilation, or the absence of it, has cost them both... "Michaud’s quiet account of a foundering marriage and his forays into the mind of an abused child... is a story of real bravery." —The New York Times Book Review, now with a gorgeous new cover by the famed designer Peter Mendelsund The Rings of Saturn—with its curious archive of photographs—records a walking tour of the east coast of England. A few of the things which cross the path and mind of its narrator (who both is and is not Sebald) are lonely eccentrics, Sir Thomas Browne’s skull, a matchstick model of the Temple of Jerusalem, recession-hit seaside towns, wooded hills, Joseph Conrad, Rembrandt’s “Anatomy Lesson,” the natural history of the herring, the massive bombings of WWII, the dowager Empress Tzu Hsi, and the silk industry in Norwich. W. G. Sebald’s The Emigrants (New Directions, 1996) was hailed by Susan Sontag as an “astonishing masterpiece perfect while being unlike any book one has ever read.” It was “one of the great books of the last few years,” noted Michael Ondaatje, who now acclaims The Rings of Saturn “an even more inventive work than its predecessor, The Emigrants.” A fictional account of a walking tour through England’s East Anglia, author W.G. Sebald’s home for more than 20 years, “The Rings of Saturn” explores Britain’s pastoral past and historical resentments. On the pilgrimage a cast of characters, like conducor between past and present, keep the narrator company. The New York Times Book Review Editor’s Choice The flâneur is the quintessentially masculine figure of privilege and leisure who strides the capitals of the world with abandon. But it is the flâneuse who captures the imagination of the cultural critic Lauren Elkin. In her wonderfully gender-bending new book, the flâneuse is a “determined, resourceful individual keenly attuned to the creative potential of the city and the liberating possibilities of a good walk.” Virginia Woolf called it “street haunting”; Holly Golightly epitomized it in Breakfast at Tiffany’s; and Patti Smith did it in her own inimitable style in 1970s New York. Part cultural meander, part memoir, Flâneuse takes us on a distinctly cosmopolitan jaunt that begins in New York, where Elkin grew up, and transports us to Paris via Venice, Tokyo, and London, all cities in which she’s lived. We are shown the paths beaten by such flâneuses as the cross-dressing nineteenth-century novelist George Sand, the Parisian artist Sophie Calle, the wartime correspondent Martha Gellhorn, and the writer Jean Rhys. With tenacity and insight, Elkin creates a mosaic of what urban settings have meant to women, charting through literature, art, history, and film the sometimes exhilarating, sometimes fraught relationship that women have with the metropolis. Called “deliciously sly and seditious” by The Guardian, Flâneuse will inspire you to light out for the great cities yourself. Likened to Proust, to Günter Grass and Virginia Woolf, W. G. Sebald (1944-2001) is one of the most important writers of our time, combining a wide readership with universal critical acclaim. Now available in paperback, this first collection to appear in English provides a thorough assessment of his achievement through newly commissioned essays by leading international scholars, offering interdisciplinary perspectives on Sebald’s work. Features: The first full-length critical book on Sebald to appear in English. * All new essays by leading international scholars. * Covers a range of topics that interested Sebald — such as landscape, nature, travel, haunting and memory. * Presents interdisciplinary perspectives on Sebald’s work. Join John Rogers as he ventures out into an uncharted London like a redbrick Indiana Jones in search of the
lost meaning of our metropolitan existence. Nursing two reluctant knees and a can of Stella, he perambulates through the seasons seeking adventure in our city's remote and forgotten reaches. This volume presents the work of internationally renowned scholars from Australia, Germany, Italy, South Africa, the UK and the US. The focus on W. G. Sebald as writing as that of an expatriate author offers a fresh and productive approach to Sebald scholarship. In one way or another, all 28 essays in this innovative, bi-lingual collection take up the notion of Sebald as experience as an expatriate writer: be it in the analysis of intertextual, transmedial and generic border crossings, on the exposure to the other, and the experience of alterity, on the question of identity, construction and performance, on affinities with other expatriate writers, on the recurring topics of home, exile, dislocation and migration, or on the continuing work of memory to work through and to preserve the consciousness of a destructive past that has informed the childhood as much as the adult life-world of the author. Gerhard Fischer is Head of German Studies at the University of New South Wales in Sydney, Australia. His research interests and publications are in modern theatre and drama, World War I, and migration history and multiculturalism. As convenor of the Sydney German Studies Symposium, he has edited a number of volumes on modern German literature, including Heiner Müller:コンテクストスとヒストリー (Tübingen 1995), Debating Enzensberger: Great Migration and Civil War (Tübingen 1996), and, with David Roberts, Schreiben nach der Wende: Ein Jahrzehnt deutscher Literatur, 1989-1999 (2nd ed. Tübingen 2004). This volume is the follow-up to the 2007 volume, Migration and the German Nation. NYU Press. A walking tour along England's coast provides the narrator with a rich source for reflection on the country's history. This Booker Prize-short listed dark satire of 20th-century Irish society is back in print. Is it possible to kill with kindness? As Molly Keane's Booker Prize-short-listed dark comedy suggests, not only can kindness be deadly, it just may be the best form of revenge. The novel opens as Arcon St. Charles prepares to serve her invalid mother a splendid luncheon—the silver gleams, the linens glow—of rabbit mousse, a dish her mother despises. In fact, a single whiff of the stuff is enough to knock the old lady dead. “All my life so far I have done everything for the best reasons and the most unselfish motives,” says Arcon soon after. In the pages that follow she will make her case, remiscing about her youth among the hunting-and-fishing classes of Ireland, a faded aristocracy dedicated to distraction even as their fortunes dwindle. Keane's brilliant sleight of hand is to allow her blinkered heroine to narrate her own development from neglected child, to ungraciously debutante, to bitter spinster: Arcon understands nothing, yet she reveals all. This book argues that increasingly transnational reading contexts of the twenty-first century place new pressures on fundamental questions about how we read literary fiction. Prompted by the stylistic strategies of three European émigré writers of the twentieth century—Conrad, Weiss and Sebald—it demonstrates the need to pose more differentiated questions about specific effects that occur when literary narratives meet a readership with a heterogeneous historical imaginary. In conversation with reception theory, trauma theory and transnational and postcolonial studies, the study shows how historical pressures in the twentieth and twenty-first centuries require comparative literature to address not only implied but also various unimplied reading positions that engage history in displaced yet material ways. This book opens new analytical paths for thinking about literary texts as media of historical imagination and conceiving relations between incommensurable historical events and contexts. Challenging overly global and overly local readings alike, the book presents a sophisticated contribution to discussions on how to reform the discipline of comparative literature in the twenty-first century—a discipline that faces the age-old challenge of mourning the loss of a writer whose oeuvre it was just beginning to appreciate. Through published interviews with and essays on Sebald, award-winning translator and author Lynne Sharon Schwartz offers a profound portrait of the writer, who has been praised posthumously for his unflinching explorations of historical cruelty, memory, and dislocation. With contributions from poet, essayist, and translator Charles Simic, New Republic editor Ruth Franklin, Bookworm radio host Michael Silverblatt, and more, The Emergence of Memory offers Sebald’s own voice in interviews between 1997 up to a month before his death in 2001. Also included are cogent accounts of almost all of Sebald’s books, thematically linked to events in the contributors’ own lives. Contributors include Carole Angier, Joseph Cross, Ruth Franklin, Michael Hofmann, Arthur Lubow, Tim Parks, Michael Silverblatt, Charles Simic, and Eleanor Wachtel. A masterwork of W. G. Sebald, now with a gorgeous new cover by the famed designer Peter Mendelsund Perfectly titled, Vertigo—W. G. Sebald’s marvelous first novel—is a work that has become in the past decade: nouvelle vague, cool, unsettling, and deep. An unnamed narrator reveals his nervous ailments, journeys across Europe to Vienna, Venice, Verona, Riva, and finally to his childhood home in a small Bavarian village. He is also journeying into the past. Traveling in the footsteps of Stendhal, Casanova, and Kafka, the narrator draws the reader, line by line, into a dizzying web of history, biography, legends, literature, and—most perilously—memories. Longlisted for the Man Booker International Prize 2017 A New York Times Top 10 Best Book of the Year An Economist Best Book of the Year The life of Urbain Martin-Artis, soldier, survivor of World War I—lies contained in two notebooks he left behind when he died in 1981. In War and Turpentine, his grandson, a writer, retells his grandfather’s story, the notebooks providing a key to the locked chambers of Urbain’s memory. With vivid detail, the grandson recounts a whole life: Urbain as the child of a lowly church painter, retouching his father’s work; dodging death in a foundry; fighting in the war that altered the course of history; marrying the sister of the woman he truly loved; being haunted by an ever-present reminder of the artist he had hoped to be and the soldier he was forced to become. Wrestling with the tale, the grandson straddles past and present, searching for a way to understand his own part in both. As artfully rendered as a Renaissance fresco, War and Turpentine paints an extraordinary portrait of one man’s life and reveals how that life echoed down through the generations. (With black-and-white illustrations throughout)"W. G. Sebald was a literary phenomenon: a German literary scholar working in England, who took up creative writing out of dissatisfaction with German post-war letters. Within only a few years, his unique prose books made him one of the most celebrated authors of the late twentieth-century. This critical introduction highlights Sebald’s double role as writer and academic. It discusses his oeuvre in the order in which his works were published in German in order to offer a deeper understanding of the original development of his literary writings."--publisher’s website. An arresting memoir of the final years and tragic suicide of one of twentieth-century Europe’s greatest poets, published on the centenary of his birth. “Jean Daive’s portrait of his brief but intense spell as confidant and poetic confère of Paul Celan
of his friendship with Celan, a precise yet elliptical account of their daily meetings, discussions, and walks through Paris, a routine that ended suddenly when Celan committed suicide by drowning himself in the Seine. Daive’s grief at the loss of his friend finds expression in Under the Dome, where we are given an intimate insight into Celan’s last years, at the height of his poetic powers, and as he approached the moment when he would succumb to the debilitating emotional pain of a Holocaust survivor. In Under the Dome, Jean Daive illuminates Celan’s process of thinking about poetry, grappling with questions of where it comes from and what it does: invaluable insights about poetry’s relation to history and ethics, and how poems offer pathways into a deeper grasp of our past and present. This new edition of Rosmarie Waldrop’s masterful translation includes an introduction by scholars Robert Kaufman and Philip Gerard, which provides critical, historical, and cultural context for Daive’s enigmatic, timeless text.

"Under the Dome breathes with Celan while walking with Celan, walking in the dark and the light with Celan, invoking the stillness, the silence, of the breathturn while speaking for the deeply human necessity of poetry."—Michael Palmer, author of The Laughter of the Sphinx

The fragments textured together in this magnificent collection of essays on and including W.G. Sebald, grapple with how the writer and the author, reader, narrator, and historian have us haunted and un-haunted, speechless.”—Mary Ann Caws, author of Creative Gatherings: Meeting Places of Modernism and editor of the Yale Anthology of Twentieth Century French Poetry

"Rosmarie Waldrop’s brilliant translation resonates with her profound knowledge of both Celan’s and Daive’s poetry and the passion for language that she shares with them. The text brings these three major poets together in a highly unusual and wholly successful collaboration."—Colin Swensen, author of On Walking On "Rosmarie Waldrop takes up Celan’s question to Jean Daive as her own. I cannot unread her inimitable ease in these pages. This is a book that contends with time."—Fady Joudah, author of Footnotes in the Order of Disappearance "Daive’s writing is a highly punctuated recollection, a memoir, perhaps a testimony, but also surely a way of attending to the time of the writing, the conditions and coordinates of Celan’s various enunciations, his linguistic humility. … Celan’s death, what Daive calls ‘really unforeseeable,’ remains as an ‘undercurrent in the conversations recollected here, gathered up again, with an insistence and clarity of true mourning and acknowledgement.’—Judith Butler, author of The Force of Nonviolence

W. G. Sebald completed this extraordinary, important and controversial book before his untimely death in December 2001. It is a harrowing study of the devastation of German cities by Allied bombardment in World War II, and an examination of the silence in German literature and culture about this unprecedented trauma. On the Natural History of Destruction is an essential and deeply relevant study of war and society, suffering and amnesia. Like Sebald’s novels, it is studded with meticulous observation, moments of black humour, and throughout, the author’s unmatched intelligence and humanity. In this genre-defying book, best-selling memoirist and critic Daniel Mendelsohn explores the mysterious links between the randomness of the lives we lead and the artfulness of the stories we tell. Combining memoir, biography, history, and literary criticism, Three Rings weaves together the stories of three exiled writers who turned to the classics of the past to create masterpieces of their own—works that pondered the nature of narrative itself. Erich Auerbach, the Jewish philologist who fled Hitler’s Germany, chose the Odyssey as his archetypal twentieth-century novel. His message was that the post-Holocaust homeland is a displaced and ingeniously sequenced sequel to the Odyssey. The Adventures of Telemachus—a veiled critique of the Sun King and the best-selling book in Europe for one hundred years—resulted in his banishment and the German novelist W. G. Sebald, self-exiled to England, whose distinctively meandering narratives explore Odysseyan themes of displacement, nostalgia, and separation from home. Intertwined with these tales of exile and artistic crisis is an account of Mendelsohn’s struggles to write two of his own books—a family saga of the Holocaust and a memoir about reading the Odyssey with his elderly father—that are haunted by tales of oppression and wandering. As Three Rings moves to its startling conclusion, a climactic revelation of the way in which the lives of its three heroes were linked across borders, languages, and centuries forces the reader to reconsider the relationship between narrative and history, art and life. — Ayad Akhtar

The long-awaited first biography of W. G. Sebald ‘The best biography I have read in years’ Philippe Sands ‘Spectacular’ Observer ‘A remarkable portrait’ Guardian W. G. Sebald was one of the most extraordinary and influential writers of the twentieth century. Through books including The Emigrants, Austerlitz and The Rings of Saturn, he pursued an original literary vision that combined fiction, history, autobiography and photography and addressed some of the most profound themes of contemporary literature: the burden of the Holocaust, memory, loss and exile. The first biography to explore his life and work, Speak, Silence pursues the true Sebald through the memories of those who knew him and through the work he left behind. This quest takes Carole Angier from Sebald’s birth as a second-generation German at the end of the Second World War, through his rejection of the poisoned inheritance of the Third Reich, to his emigration to England, exploring the choice of isolation and exile that drove his work. It digs deep into a creative mind on the edge, finding profound empathy and paradoxical ruthlessness, saving humour, and an elusive mix of fact and fiction in his life as well as work. The result is a unique, ferociously original portrait. “W. G. Sebald exemplified the best kind of cosmopolitan literary intelligence—humane, digressive, deeply erudite, unassuming and tinged with melancholy.…. In [Campo Santo] Sebald reveals his distinctive tone, as his winding sentences deftly mingle together curiosity and plangency, learning and self-revelation. … [Readers will] be rewarded with unexpected illuminations.” “The Washington Post Book World This final collection of essays by W. G. Sebald offers profound ruminations on many themes common to his work—the power of memory and personal history, the connections between images in the arts and life, the presence of ghosts in places and artifacts. Some of these pieces pay tribute to the Mediterranean island of Corsica, weaving elegiacally between past and present, examining, among other things, the island’s formative effect on its most famous citizen, Napoleon. In others, Sebald examines how the works of Günter Grass and Heinrich Böll reveal “the grave and lasting deformities in the emotional lives” of postwar Germans; how Kafka echoes Sebald’s own interest in spirit presences among mortal beings; and how literature can be an attempt at restitution for the injustices of the real world. Dazzling in its erudition, accessible in its deep emotion, Campo Santo confirms Sebald’s status as one of the great modern
writers who divined and expressed the invisible connections that determine our lives. A gorgeous illustrated poetry collection by W. G. Sebald: "An extraordinarily handsome edition of poems by the late great writer" ("Contemporary Review"). "Unrecounted" combines thirty-three of what W. G. Sebald called his "micropoems"—miniatures as unclassifiable as all of his works—with thirty-three exactly exact lithographs by one of his oldest friends, the acclaimed artist Jan Peter Tripp. The lithographs portray, with stunning precision, pairs of eyes—the eyes of Beckett, Borges, Proust, Jasper Johns, Francis Bacon, Tripp, Sebald. Sebald's dog Maurice. Brief as haiku, the poems are epiphonic and anti-narrative. What the author calls "time lost, the pain of remembering, and the figure of death" here find a small home. The art and poems do not explain one another, but rather engage in a kind of dialogue. "The longer I look at the pictures of Jan Peter Tripp," Sebald comments in his essay, "the better I understand that behind the illusions of the surface, a dread-inspiring depth is concealed. It is the metaphysical lining of reality, so to speak." This book investigates the crucial question of 'restitution' in the work of W. G. Sebald. Written by leading scholars from a range of disciplines, with a foreword by his English translator Anthea Bell, the essays collected in this volume place Sebald's oeuvre within the broader context of European culture in order to better understand his engagement with the ethics of aesthetics. Whilst opening up his work to a range of under-explored areas including dissident surrealism, Anglo-Irish relations, contemporary performance practices and the writings of H. G. Adler, the volume notably returns to the original German texts. The recurring themes identified in the essays—from Sebald's careful calibrated syntax to his self-consciousness about 'genre', from his interest in liminal spaces to his literal and metaphorical preoccupation with blindness and vision—all suggest that the 'attempt at restitution' constitutes the very essence of Sebald's understanding of literature. A Place in the Country is W. G. Sebald's meditation on the six artists and writers who shaped his creative mind—and the last of this great writer's major works to be translated into English. This edition includes more than 40 pieces of art, all originally selected by W. G. Sebald. This extraordinary collection of interlinked essays about place, memory, and creativity captures the inner worlds of five authors and one painter. In his masterly and mysterious style—part critical essay, part memoir—Sebald weaves their lives and art with his own migrations and rise in the literary world. Here are people gifted with talent and courage yet in some cases cursed by fragile and unstable natures, working in countries inhospitable or even hostile to them. Jean-Jacques Rousseau is conjured on the verge of physical and mental exhaustion, hiding from his detractors on the island of St. Pierre, whose two centuries later Sebald took rooms adjacent to his. Eighteenth-century author Johann Peter Hebel is remembered for his exquisite and delicate nature writing, expressing the eternal balance of both the outside world and human emotions. Writer Gottfried Keller, best known for his 1850 novel Green Henry, is praised for his prescient insights into a Germany where "the gap between self-interest and the common good was growing ever wider." Sebald compassionately re-creates the ordeals of Eduard Mörike, the nineteenth-century German poet beset by mood swings, depression, and fainting spells in an increasingly shallow society, and Robert Walser, the institutionalized author whose nearly indecipherable scrawls seemed an attempt to "duck down below the level of language and obliterate himself" (and whose physical appearance and year of death mirrored those of Sebald's grandfather). Finally, Sebald spies a cognizance of death's inevitability in painter Jan Peter Tripp's lovingly exact reproductions of life. Featuring the same kinds of suggestive and unexplained illustrations that appear in his masterworks Austerlitz and The Rings of Saturn, translated by Sebald's colleague Jo Catling, A Place in the Country is Sebald's unforgettable self-portrait as seen through the experiences of others, a glimpse of his own ghosts alongside those of the men who influenced him. It is an essential addition to his stunning body of work. "Praise for A Place in the Country "Measured, solemn, sardonic... hypnotic...[W. G. Sebald's] books, which he made out of classics, remain classics for now."—Joshua Cohen, The New York Times Book Review "In Sebald's writing, everything is connected, everything webbed together by the unseen threads of history, or chance, or fate, or death. The scholarly craft of gathering scattered sources and weaving them into a coherent whole is transformed here into something beautiful and unsettling, elevated into an art of the uncanny—an art that was, in the end, Sebald's strange and inescrutable gift."—Slater "Magnificent...The multiple layers surrounding each essay are seamless to the point of imperceptibility."—New York Daily News "Sebald's most tender and jovial book."—The Nation "Reading [A Place in the Country is] like going for a walk with a beautifully talented, deeply passionate novelist from Mars."—New Yorker "A mesmerizing collection from the US Poet Laureate whose work is "as intense and elliptical as [Emily] Dickinson, as buoyant and rueful as [Robert] Frost" (J. D. McClatchy, American Poet). In granting the prestigious Ruth Lilly Prize to Kay Ryan, Poetry magazine editor Christian Wiman wrote that "[she] can take any subject and make it her own. Her poems—which combine extreme technical and formal expertise with broad subjects and deep feeling—could never be mistaken for anyone else's. Her work has the kind of singularly and sustained integrity that are very, very rare." Winner of the Pulitzer Prize, Kay Ryan's poems are "Fabergé eggs, tiny, ingenious devices that inevitably conceal some hidden wonder." The Niagara River is full of such hidden gems. Bafflingly effective, the poems in this collection seem too brief and blithe to pack so much wallop. Their singular music makes it clear why her poetry has been featured everywhere from the Sunday funnies to New York subways to plaques at the zoo to the pages of The New Yorker and The Paris Review (Salon). "Empathic and wryly unforgiving of the human condition, the poems [in The Niagara River] are equal parts pith and punch. The effect is bracing."—Publisher's Weekly After Nature, W. G. Sebald's first literary work, now translated into English by Michael Hamburger, explores the lives of three men connected by their restless questioning of humankind's place in the natural world. From the efforts of each, "an order arises, in places beautiful and comforting, though more cruel, too, than the previous state of ignorance." The first figure is the great German Re-naissance painter Matthias Grünewald. The second is the Enlightenment botanist-explorer Georg Steller, who accompanied Bering to the Arctic. The third is the subject himself, who describes his wanderings among landscapes scarred by the wounding certainties of previous ages. After Nature introduces many of the themes that W. G. Sebald explored in his subsequent books. A haunting vision of the waxing and waning tides of birth and devastation that lie behind and before us, it confirms the author's position as one of the most profound and original writers of our time. This volume provides a dissection of W. G. Sebald's fiction and his acclaim. A German writer who taught in England for 30 years, he published four novels, first in German and then in English. His work gained even greater acclaim after his death in 2001, just...
months after the publication of his title Austerlitz. Dodds warns that as resources grow scarce, humans will escalate their use of what remains instead of managing their consumption.

Copyright code: 2104d6b0199a2025247b480cace173d