"The book is like a dream you want to last forever" (Roberta Silman, 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 eastern 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."

An ABA "Indie Next List" pick for November 2021. "A debut that is as thoughtful as it is explosive." —BuzzFeed "Innovative, emotionally resonant, and deeply affecting." —Kirkus, Starred "It’s a stunner." —Publishers Weekly, Starred In 1913, a Russian ballet incited a riot in Paris at the new Théâtre de Champs-Elysées. “Only a Russian could do that,” says Aleksandr Ivanovich. “Only a Russian could make the whole world go mad.” A century later, in November 2013, thousands of Ukrainian citizens gathered at Independence Square in Kyiv to protest...
then-President Yanukovych’s failure to sign a referendum with the European Union, opting instead to forge a closer alliance with President Vladimir Putin and Russia. The peaceful protests turned violent when military police shot live ammunition into the crowd, killing over a hundred civilians. I Will Die in a Foreign Land follows four individuals over the course of a volatile Ukrainian winter, as their lives are forever changed by the Euromaidan protests. Katya is an Ukrainian-American doctor stationed at a makeshift medical clinic in St. Michael’s Monastery; Misha is an engineer originally from Pripyat, who has lived in Kyiv since his wife’s death; Slava is a fiery young activist whose past hardships steel her determination in the face of persecution; and Aleksandr Ivanovich, a former KGB agent, who climbs atop a burned-out police bus at Independence Square and plays the piano. As Katya, Misha, Slava, and Aleksandr’s lives become intertwined, they each seek their own solace during an especially tumultuous and violent period. The story is also told by a chorus of voices that incorporates folklore and narrates a turbulent Slavic history. While unfolding an especially moving story of quiet beauty and love in a time of terror, I Will Die in a Foreign Land is an ambitious, intimate, and haunting portrait of human perseverance and empathy.

Austerlitz is W. G. Sebald's haunting novel of post-war Europe. In 1939, five-year-old Jacques Austerlitz is sent to England on a Kindertransport and placed with foster parents. This childless couple promptly erase from the boy all knowledge of his identity and he grows up ignorant of his past. Later in life, after a career as an architectural historian, Austerlitz - having avoided all clues that might point to his origin - finds the past returning to haunt him and he is forced to explore what happened fifty years before. Austerlitz is W.G. Sebald's melancholic masterpiece. 'Mesmeric, haunting and heartbreakingly tragic. Simply no other writer is writing or thinking on the same level as Sebald' Eileen Battersby, Irish Times 'Greatness in literature is still possible' John Banville, Irish Times, Books of the Year 'A work of obvious genius' Literary Review 'A fusion of the mystical and the solid His art is a form of justice - there can be, I think, no higher aim' Evening Standard 'Spellbindingly accomplished; a work of art' The Times Literary Supplement 'I have never read a book that provides such a powerful account of the devastation wrought by the dispersal of the Jews from Prague and their treatment by the Nazis' Observer 'A great book by a great writer' Boyd Tonkin, Independent W . G. Sebald was born in Wertach im Allgäu, Germany, in 1944 and died in December 2001. He studied German language and literature in Freiburg, Switzerland and Manchester. In 1996 he took up a position as an assistant lecturer at the University of Manchester and settled permanently in England in 1970. He was Professor of European Literature at the University of

Uses the problem of modernity to explore various themes in Sebald's work.

"Why do queer bachelors and homosexual desire haunt the works of the German writer W. G. Sebald (1944-2001)? In a series of readings of Sebald's major texts, from 'After Nature' to 'Austerlitz', Helen Finch's pioneering study shows that alternative masculinities subvert catastrophe in Sebald's works. From the schizophrenic poet Ernst Herbeck to the alluring shade of Kafka in Venice, the figure of the bachelor offers a form of resistance to the destructive course of history throughout Sebald's critical and literary writing. Sebald's poetics of homosexual desire trace a 'line of flight' away from the patriarchal and repressive order of German society, which, in Sebald's view, led to the disasters of Nazism. This study shows that the potential for subversion personified by Sebald's solitary males is essential for understanding his celebrated work, while also demonstrating the contribution that Sebald made to the German tradition of queer writing. Helen Finch is Academic Fellow in German at the University of Leeds."

"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.

In 1939, five-year-old Jacques Austerlitz is sent to England on a Kindertransport and placed with foster parents. This childless couple promptly erase from the boy all knowledge of his identity and he grows up ignorant of his past. Later in life, after a career as an architectural historian, Austerlitz - having avoided all clues that might point to his origin - finds the past returning to haunt him and he is forced to explore what happened fifty years before.

In Punctuations Michael J. Shapiro examines how punctuation—conceived not as a series of marks but as a metaphor for
the ways in which artists engage with intelligibility—opens pathways for thinking through the possibilities for oppositional politics. Drawing on Theodor Adorno, Alain Robbe-Grillet, and Roland Barthes, Shapiro demonstrates how punctuation's capacity to create unexpected rhythmic pacing makes it an ideal tool for writers, musicians, filmmakers, and artists to challenge structures of power. In works ranging from film scores and jazz compositions to literature, architecture, and photography, Shapiro shows how the use of punctuation reveals the contestability of dominant narratives in ways that prompt readers, viewers, and listeners to reflect on their acceptance of those narratives. Such uses of punctuation, he theorizes, offer models for disrupting structures of authority, thereby fostering the creation of alternative communities of sense from which to base political mobilization.

W.G. Sebald's books are sui generis hybrids of fiction, travelogue, autobiography and historical exposés, in which a narrator (both Sebald and not Sebald) comments on the quick blossoming of natural wonders and the long deaths that come of human atrocities. All his narratives are punctuated with images—murky photographs, architectural plans, engravings, paintings, newspaper clippings—inserted into the prose without captions and often without obvious connection to the words that surround them. This important volume includes a rare 1993 interview called "'But the written word is not a true document': A Conversation with W.G. Sebald about Photography and Literature," in which Sebald talks exclusively about his use of photographs. It contains some of Sebald's most illuminating and poetic remarks about the topic yet. In it, he discusses Barthes, the photograph's "appeal," the childhood image of Kafka, family photographs, and even images he never used in his writings. In addition, Searching for Sebald positions Sebald within an art-historical tradition that begins with the Surrealists, continues through Joseph Beuys and blossoms in the recent work of Christian Boltanski and Gerhard Richter, and tracks his continuing inspiration to artists such as Tacita Dean and Helen Mirra. An international roster of artists and scholars unpacks the intricacies of his unique method. Seventeen theoretical essays approach Sebald through the multiple filters of art history (Krauss), film studies (Kluge), cultural theory (Benjamin), psychoanalysis (Freud), and especially photographic history and theory (Barthes, Kracauer), and 17 modern and contemporary art projects are read through a Sebaldian filter. If Sebald's artistic output acts as a touchstone for new critical theory being written on "post-medium" photographic practices, Seaching for Sebald suggests a model for new investigations in the burgeoning field of visual studies.
Why write instead of draw when it comes to architecture? Why rely on literary pieces instead of architectural treatises and writings when it comes to the study of buildings and urban environments? Why rely on literary techniques and accounts instead of architectural practices and analysis when it comes to academic research and educational projects? Why trust authors and writers instead of sociologists or scientists when it comes to planning for the future of cities? This book builds on the existing interdisciplinary bibliography on architecture and literature, but prioritizes literature’s capacity to talk about the lived experience of place and the premise that literary language can often express the inexpressible. It sheds light on the importance of a literary instead of a pictorial imagination for architects and it looks into four contemporary architectural subjects through a wide variety of literary works. Drawing on novels that engage cities from around the world, the book reveals aspects of urban space to which other means of architectural representation are blind. Whether through novels that employ historical buildings or sites interpreted through specific literary methods, it suggests a range of methodologies for contemporary architectural academic research. By exploring the power of narrative language in conveying the experience of lived space, it discusses its potential for architectural design and pedagogy. Questioning the massive architectural production of today’s globalized capital-driven world, it turns to literature for ways to understand, resist or suggest alternative paths for architectural practice. Despite literature’s fictional character, the essays of this volume reveal true dimensions of and for places beyond their historical, social and political reality; dimensions of utmost importance for architects, urban planners, historians and theoreticians nowadays.

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 distinguished by their translations, every line of which Sebald himself made pitch-perfect, slaving to carry into English all his essential elements: the shadows, the lambent fallings-back, nineteenth-century Germanic undertones, tragic elegiac notes, and his unique, quiet wit.

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 carefully 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.

Four men who are related to each other but became estranged during World War II are reunited in Rome after the war.

Investigates the connections between German writers H.G. Adler and W.G. Sebald and reveals a new hybrid paradigm of writing about the Holocaust in light of the wider literary-political implications of Holocaust representation since 1945.

Summary: "W.G. Sebald, frequently mentioned in the same breath as Franz Kafka and Vladimir Nabokov, is one of the most important European writers of recent decades. He has been lauded by such major cultural commentators as Susan Sontag and Paul Auster, and he has combined wide public appeal with universal critical acclaim. His work is concerned with questions of memory, exile, representation, and, above all else, history. But his approach to history is strikingly different from conventional historiographical writing on the one hand, and from the historical novel on the other. His texts are hybrid in nature, mixing fiction, biography, historiography, travel-writing and memoir, and incorporating numerous photographic images. This volume seeks to respond to the complexities of Sebald’s image of history by presenting essays by a team of international scholars, all of whom are acknowledged Sebald experts. It offers a unique and exciting perspective on the dazzling work of one of the major literary figures of our times."--Publisher description.

This book situates the film-maker Patrick Keiller alongside the writers W.G. Sebald and Iain Sinclair as the three leading voices in 'English psychogeography', offering new insights to key works including London, The Rings of Saturn, and Lights Out for the Territory. Excavating social and political contexts while also providing plentiful close analysis, it examines the cultivation of a distinctive ‘affective' mode or sensibility especially attuned to the cultural anxieties of the twentieth century's closing decades. Landscape and Subjectivity explores motifs including essayism, the reconciliation of creativity with market forces, and the foregrounding of an often agonised or
melancholic. It asks whether the work can, collectively, be seen to constitute a 'critical theory of contemporary space' and suggests that Keiller, Sebald, and Sinclair's contributions represent a highly significant moment in English culture's engagement with landscape, environment, and itself. The book's analyses are fuelled by archival and topographical research and are responsive to various interdisciplinary contexts, including the tradition of the 'English Journey', the set of ideas associated with the 'spatial turn', critical theory, the so-called 'heritage debate', and more recent theorisation of the 'anthropocene'.

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 Renaissance painter Matthias Grünewald. The second is the Enlightenment botanist-explorer Georg Steller, who accompanied Bering to the Arctic. The third is the author himself, who describes his wanderings among landscapes scarred by the wrecked 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 book offers a new critical perspective on the perpetual problem of literature's relationship to reality and in particular on the sustained tension between literature and historiography. The scholarly and literary works of W.G. Sebald (1944–2001) serve as striking examples for this discussion, for the way in which they demonstrate the emergence of a new hybrid discourse of literature as historiography. This book critically reconsiders the claims and aims of historiography by re-evaluating core questions of the literary discourse and by assessing the ethical imperative of literature in the 20th and 21st centuries. Guided by an inherently interdisciplinary framework, this book elucidates the interplay of epistemological, aesthetic, and ethical concerns that define Sebald's criticism and fiction. Appropriate to the way in which Sebald's works challenge us to rethink the boundaries between discourses, genres, disciplines, and media, this work proceeds in a methodologically non-dogmatic way, drawing on hermeneutics, semiotics, narratology, and discourse theory. In addition to contextualizing Sebald within postwar literature in German, the book is the first English-language study to consider Sebald's œuvre as a whole. Of interest for Sebald experts and enthusiasts, literary scholars and
historians concerned with the problematic of representing the past.

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.

From one of the undisputed masters of world literature, a haunting novel of sublime ambition and power about a man whose fragmentary memories of a lost childhood lead him on a quest across Europe in search of his heritage. Jacques Austerlitz is a survivor – rescued as a child from the Nazi threat. In the summer of 1939 he arrives in Wales to live with a Methodist minister and his wife. As he grows up, they tell him nothing of his origins, and he reaches adulthood with no understanding of where he came from. Late in life, a sudden memory brings him the first glimpse of his origins, launching him on a journey into a family history that has been buried. The story of Jacques Austerlitz unfolds over the course of a 30-year conversation that takes place in train stations and travellers' stops across England and Europe. In Jacques Austerlitz, Sebald embodies the universal human search for identity, the struggle to impose coherence on memory, a struggle complicated by the mind’s defences against trauma. Along the way, this novel of many riches dwells magically on a variety of subjects – railway architecture, military fortifications, insects, plants and animals, the constellations, works of art, a small circus and the three cities that loom over the book, London, Paris and Prague – in the service of its astounding vision.

Enchanted by Narnia's fantastic world as a child, prominent critic Laura Miller returns to the series as an adult to uncover the source of these small books' mysterious power by looking at their creator, Clive Staples Lewis. What she discovers is not the familiar, idealized image of the author, but a more interesting and ambiguous truth: Lewis's tragic and troubled childhood, his unconventional love life, and his intense but ultimately doomed friendship with J.R.R. Tolkien. Finally reclaiming Narnia "for the rest of us," Miller casts the Chronicles as a profoundly literary creation, and the portal to a lifelong adventure in books, art, and the imagination.

A masterwork of W. G. Sebald, now with a gorgeous new cover by the famed designer Peter Mendelsund The four long narratives in The Emigrants appear at first to be the straightforward biographies of four Germans in exile. Sebald reconstructs the lives of a painter, a doctor, an elementary-school teacher, and Great Uncle Ambrose. Following
(literally) in their footsteps, the narrator retraces routes of exile which lead from Lithuania to London, from Munich to Manchester, from the South German provinces to Switzerland, France, New York, Constantinople, and Jerusalem. Along with memories, documents, and diaries of the Holocaust, he collects photographs—the enigmatic snapshots which stud The Emigrants and bring to mind family photo albums. Sebald combines precise documentary with fictional motifs, and as he puts the question to realism, the four stories merge into one unfathomable requiem.

W.G. Sebald traces the moving story of Jacques Austerlitz, sent to Wales on the last Kindertransport from Europe on the eve of World War II. He is adopted by Welsh Calvinists who decide to remove any trace of his true origins."

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, where 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, and 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 inscrutable gift.”—Slate “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 York

“The Orthodox rabbi Heshel Melamed’s sudden death by heart attack in 1919 set his widow and children free to leave Lithuania, the country that he insisted be their home. In light of the Holocaust that took place in Europe twenty years later, his death became, ironically, a gift of life: Heshel Melamed's family left Europe before the war and settled safely in South Africa.” “In Heshel’s Kingdom, Dan Jacobson recounts his journey in the 1990s to post-Communist Lithuania, where he searched for traces of his grandfather Heshel's world. More than a genealogical narrative, however, this deeply personal memoir becomes at times a philosophical tableau of secularism, religion, family, and modern Judaism.” --Book Jacket.

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.

A city of immense literary mystique, Prague has inspired writers across the centuries with its beauty, cosmopolitanism, and tragic history.
Envisioning the ancient city in central Europe as a multilayered text, or palimpsest, that has been constantly revised and rewritten—from the medieval and Renaissance chroniclers who legitimized the city’s foundational origins to the modernists of the early twentieth century who established its reputation as the new capital of the avant-garde—Alfred Thomas argues that Prague has become a paradoxical site of inscription and effacement, of memory and forgetting, a utopian link to the prewar and pre-Holocaust European past and a dystopia of totalitarian amnesia. Considering a wide range of writers, including the city’s most famous son, Franz Kafka, Prague Palimpsest reassesses the work of poets and novelists such as Bohumil Hrabal, Milan Kundera, Gustav Meyrink, Jan Neruda, Vítězslav Nezval, and Rainer Maria Rilke and engages with other famous authors who “wrote” Prague, including Guillaume Apollinaire, Ingeborg Bachmann, Albert Camus, Paul Celan, and W. G. Sebald. The result is a comparative, interdisciplinary study that helps to explain why Prague—more than any other major European city—has haunted the cultural and political imagination of the West.

"Both W. G. Sebald (1944-2001) and the Austrian author Christoph Ransmayr (1954-) were born too late to know directly the violence of the Second World War and the Holocaust, but these traumatic events are a persistent presence in their work. In a series of close readings of key prose texts, Dora Osborne examines the different ways in which the traces of a traumatic past mark their narratives. By focusing on the authors' use of visual and topographical tropes, she shows how blind spots and inhospitable places configure signs of past violence, but, ultimately, resist our understanding. Whilst links between the two authors are well-documented, this book offers the first full-length study of Sebald and Ransmayr and their complicated relation to the traumatic traces of National Socialism. Dora Osborne is Lecturer in German at the University of Nottingham."

Experiences of migration and dwelling-in-displacement impinge upon the lives of an ever increasing number of people worldwide, with business class comfort but more often with unrelenting violence. Since the early 1990s, the political and cultural realities of global migration have led to a growing interest in the different forms of “diasporic” existence and identities. The articles in this book do not focus on the external boundaries of diaspora – what is diasporic and what is not? – but on one of its most important internal boundaries, which is indicated by the second term in the title of this book: memory. It is not by chance that the right to remember, the responsibility to recall, are central issues of the debates in diasporic communities and their relation to their cultural and political surroundings. The relation of diaspora and
memory contains important critical and maybe even subversive potentials. Memory can transcend the territorial logic of dispersal and return, and emerge as a competing source of diasporic identity. The articles in this volume explore how, shaped by the responsibilities of testimony as well as by the normalizing forces of amnesia and forgetting and political interests, memory is a performative, figurative process rather than a secure space of identity.

The award-winning author of Downriver shares observations from his misadventures in America, during which he obsessively followed in the footsteps of such writers as Jack Kerouac and William Burroughs to experience firsthand the foibles of landmark regions. 15,000 first printing.

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’s 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’s 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.

A daring new view of Sebald's works and the reading practice they call forth.

The novelist, poet, and essayist W. G. Sebald (1944 – 2001) was perhaps the most original German writer of the last decade of the 20th century (“Die Ausgewanderten”, “Austerlitz”, “Luftkrieg und Literatur”). His writing is marked by a unique ‘hybridity’ that combines characteristics of travelogue, cultural criticism, crime story, historical essay, and dream diary, among other genres. He employs layers of literary and motion picture allusions that contribute to a sometimes enigmatic, sometimes intimately familiar mood; his dominant mode is melancholy. The contributions of this anthology examine W. G. Sebald as narrator and pensive observer of history. The book includes a previously unpublished interview with Sebald from 1998.

This volume is a response to a renewed interest in narrative form in
contemporary literary studies, taking up the question of literary narratives and their encounters with modernism and postmodernism within the German-language milieu. Original essays written by scholars of German and Comparative Literature approach the issue of narrative form anew, analyzing the ways in which modernist and postmodernist German-language narratives frame and/or deconstruct historical narratives. Beginning with the German-language modernist author par excellence, Franz Kafka, the volume's essays explore the unique perspective on historical change offered by literature. The authors (Kafka, Kappacher, Goll, Bernhard, Menasse, and Wolf, among others) and works interpreted in the essays included here span the period from before World War I to the post-Holocaust, post-Wall present. Individual essays focus on modernism, postmodernism, narrative theory, and autobiography.

A gorgeous illustrated poetry collection by W.G. Sebald: "An extraordinarily handsome edition of poems by the late great writer" ("Confrontation"). "Unrecounted" combines thirty-three of what W.G. Sebald called his "micropoems"--miniatures as unclassifiable as all of his works--with thirty-three exquisitely 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 epiphanic 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."

W. G. Sebald's writing has been widely recognized for its intense, nuanced engagement with the Holocaust, the Allied bombing of Germany in WWII, and other episodes of violence throughout history. Through his inventive use of narrative form and juxtaposition of image and text, Sebald's work has offered readers new ways to think about remembering and representing trauma. In Sebald's Vision, Carol Jacobs examines the author's prose, novels, and poems, illuminating the ethical and aesthetic questions that shaped his remarkable oeuvre. Through the trope of "vision," Jacobs explores aspects of Sebald's writing and the way the author's indirect depiction of events highlights the ethical imperative of representing history while at the same time calling into question the possibility of such representation. Jacobs's lucid readings of Sebald's work also consider his famous juxtaposition
of images and use of citations to explain his interest in the vagaries of perception. Isolating different ideas of vision in some of his most noted works, including Rings of Saturn, Austerlitz, and After Nature, as well as in Sebald’s interviews, poetry, art criticism, and his lecture Air War and Literature, Jacobs introduces new perspectives for understanding the distinctiveness of Sebald’s work and its profound moral implications.

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.

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 teeters on the edge: compelling, puzzling, and deeply unsettling. An unnamed narrator, beset by 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.

When German author W. G. Sebald died in a car accident at the age of fifty-seven, the literary world mourned 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 Cuomo, Ruth Franklin, Michael Hofmann, Arthur Lubow, Tim Parks, Michael Silverblatt, Charles Simic, and Eleanor Wachtel.

In Young Austerlitz taken from the last book W. G. Sebald saw published we are told the story of a man who learns that his past is a lie.

Copyright code: c85930656de34c81bfea1cd701a564cb