Austerlitz Sebald

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.

Uses the problem of modernity to explore various themes in Sebald's work. Introduces Skelton and his work to readers unfamiliar with the poet, gathers together the vibrant strands of existing research, and opens up new avenues for future studies.

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.

Campo Santo
Journeys to the End of the Light
Prague Palimpsest

Schreiben ex patria / Expatriate Writing

This tenth anniversary edition of W. G. Sebald’s celebrated masterpiece includes a new Introduction by acclaimed critic James Wood. Austerlitz 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, 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, Austerlitz 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.

In a fusion of fact and fiction, nineteenth-century women institutionalized as hysterics reveal what history ignored “City of Incurable Women is a brilliant exploration of the type of female bodily and psychic pain once commonly diagnosed as hysteria—and the curiously hysterical response to it commonly exhibited by medical men. It is a novel of powerful originality, riveting historical interest, and haunting lyrical beauty.” —Sigrid Nunez, author of The Friend and What Are You Going Through “Where are the hysterics, those magnificent women of former times?” wrote Jacques Lacan. Long
history’s ghosts, marginalized and dispossessed due to their gender and class, they are reimagined by Maud Casey as complex, flesh-and-blood people with stories to tell. These linked, evocative prose portraits, accompanied by period photographs and medical documents both authentic and invented, poignantly restore the humanity to the nineteenth-century female psychiatric patients confined in Paris’s Salpêtrière hospital and reduced to specimens for study by the celebrated neurologist Jean-Martin Charcot and his male colleagues. Maud Casey is the author of five books of fiction, including The Man Who Walked Away, and a work of nonfiction, The Art of Mystery: The Search for Questions. A Guggenheim Fellow and recipient of the St. Francis College Literary Prize, she teaches at the University of Maryland.

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.

Conversations with W.G. Sebald
Queer Resistance and the Unconforming Life
American Smoke
History - Memory - Trauma
Sebald's Bachelors

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.
Read Online Austerlitz Sebald

Discoveries 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.

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.

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

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
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.

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.

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’.

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.

Landscape and Subjectivity in the Work of Patrick Keiller, W.G. Sebald, and Iain Sinclair

Image, Archive, Modernity

Understanding W.G. Sebald

A Picture Held Us Captive

Writing, Memory, and the City

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.

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.

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.

"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
W. G. Sebald’s Hybrid Poetics

"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."

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.

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.

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.

Young Austerlitz
A Portable Memorial to the Holocaust
The Rings of Saturn
Searching for Sebald
Vertigo

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.

While there are publications on Wittgenstein's interest in Dostoevsky's novels and the recurring mentions of Wittgenstein in Sebald's works, there has been no systematic scholarship on the relation between perception (such as showing and pictures) and the problem of an adequate presentation of interiority (such as intentions or pain) for these three thinkers. This relation is important in Wittgenstein's treatment of the subject and in his private language argument, but it is also an often overlooked motif in both Dostoevsky's and Sebald's works. Dostoevsky's depiction of mindset discrepancies in a rapidly modernizing Russia can be analyzed in terms of multi-aspectivity. The theatricality of his characters demonstrates especially well Wittgenstein's account of interiority's interrelatedness with overt public practices and codes. In Sebald's Austerlitz, Wittgenstein's notion of family resemblances is an aesthetic strategy within the novel. Visual tropes are most obviously present in Sebald's use of photography, and can partially be read as an ethical-aesthetic imperative of rendering pain visible. Tea Lobo's book contributes towards a non-Cartesian account of literary presentations of inner life based on Wittgenstein's thought.

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.

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.

All of You Every Single One
The Emergence of Memory
A Critical Companion to John Skelton
**Literature as Historiography**

*Three Book Sebald Set: The Emigrants, The Rings of Saturn, and Vertigo*

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.

From an acclaimed and powerful talent in historical fiction, a literary historical novel set in a bohemian enclave of Vienna about love, freedom, and what constitutes a family.

Set in Vienna from 1910 to 1946, *All of You Every Single One* is an atmospheric, original, and deeply moving novel about family, freedom, and how true love might survive impossible odds. Julia Lindqvist, a woman unhappily married to a famous Swedish playwright, leaves her husband to begin a passionate affair with a female tailor named Eve. The pair run away together and settle in the more liberal haven of Vienna, where they fall in love, navigate the challenges of their newfound independence, and find community in the city's Jewish quarter. But Julia’s yearning for a child throws their fragile happiness into chaos and threatens to destroy her life and the lives of those closest to her. Ada Bauer's wealthy industrialist family have sent her to Dr. Freud in the hope that he can cure her mutism—and do so without a scandal. But help will soon come for Ada from an unexpected place, changing many lives irrevocably. Through the lives of her queer characters, and against the changing backdrop of one of the greatest cities of the age, Hitchman asks what it’s like to live through oppression, how personal decisions become political, and how far one will go to protect the ones they love.

Moving across Europe and through decades, Hitchman’s sophomore novel is an intensely poignant portrait of life and love on the fringes of history.

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.

Jacques Austerlitz, an orphan refugee child who arrived in London in 1939 and was raised by a Methodist minister, struggles to understand who he is as he moves through his life. 35,000 first printing.

Photography After W.G. Sebald
On Aisthesis and Interiority in Ludwig Wittgenstein, Fyodor M. Dostoevsky and W.G. Sebald
The Emigrants
Austerlitz
City of Incurable Women


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.

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.

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.

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.

Austerlitz
W.G. Sebald's Austerlitz

A Place in the Country
On the Natural History of Destruction
Traces of Trauma in W. G. Sebald and Christoph Ransmayr
The Magician's Book

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 recreates 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
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.
"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.
Diaspora and Memory
Speak, Silence
Sebald's Vision