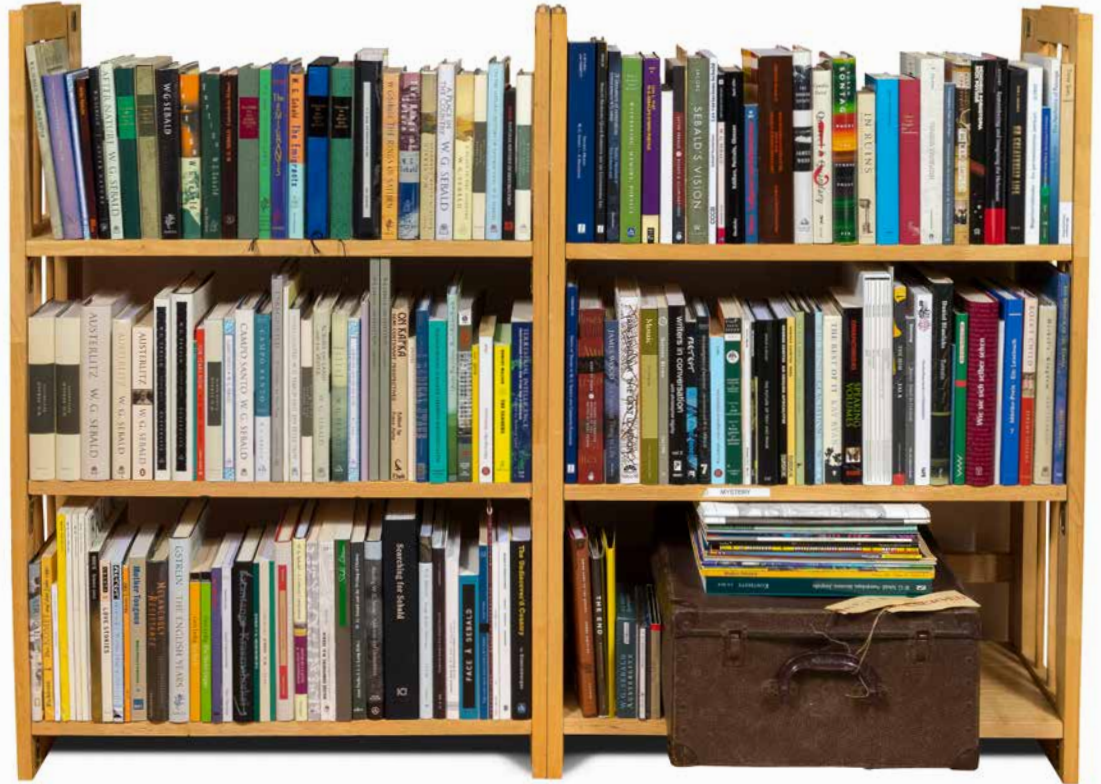


The W.G. Sebald Collection of Terry Pitts, circa 1985-2017

\$15,000

A comprehensive collection consisting of 52 German, British, and American editions of W.G. Sebald's major books, and over 150 related works: including essays and reviews by Sebald, critical studies about Sebald, and both literary and critical works inspired by Sebald. The collection was assembled over a twenty-year period by Terry Pitts, who served as Director of the Cedar Rapids Museum of Art (2000-13), and also of the



Center for Photography at the University of Arizona. He is the author of several books and exhibition catalogues on photography and contemporary art and literature.

First inspired by Sebald's second novel *The Emigrants* in 1996, Pitts set about collecting uncorrected proofs and first editions of all of Sebald's books published in Germany, Britain, and America. Over time, as the scope of the collection grew broader, he began collecting other primary and secondary materials in English, German, and other languages, including periodicals and anthologies containing works by or about Sebald, and critical studies of Sebald's work, including monographs, essays, CDs and DVDs, and also catalogs and related materials for several museum and gallery exhibitions that were inspired by Sebald's life and work.

An historically important and unique collection that brings together over 50 early and scarce editions of Sebald's works, including three signed by Sebald, and wide array of related scholarly and popular works and materials, including books signed by Susan Sontag, Cynthia Ozick, and others. Terry Pitts' detailed catalogue of all items in the collection follows, preceded by a summary index.

Unless otherwise noted, each volume is in fine condition, and additional information can be found at: *Vertigo* (www.sebald.wordpress.com), where Pitts has written extensively about Sebald and many of the books in this collection.

I. WRITINGS BY SEBALD

- a. German, British and American editions of the monographs by Sebald.
- b. Anthologies and other volumes containing essays, poems, or other writings by Sebald.
- c. Periodical publications that include writings by Sebald.
- d. Books for which Sebald wrote promotional blurbs.

II. WRITINGS ON SEBALD – Monographs

- a. Monographs volumes devoted to writing on Sebald.
- b. Periodical volumes devoted to writing on Sebald.
- c. Monographs containing chapters on Sebald or otherwise relating significantly to his work.
- d. CDs & DVDs.

III. WRITINGS ON SEBALD – Non-Monographic

- a. Reviews of Sebald's books, essays devoted to specific books.
- b. Interviews with Sebald.
- c. Profiles of Sebald and general essays, papers, etc. on his work and life, including obituaries and elegies.
- d. Events, conferences, symposia, seminars relating to Sebald.
- e. Reviews of non-Sebald books with significant mention of or comparison to Sebald.

IV. LITERARY & ARTISTIC RESPONSES TO SEBALD

- a. Poems in homage to Sebald
- b. Visual artists' responses to Sebald's writings

V. SEBALD'S LITERARY PRIZES, AWARDS & GRANTS Page 24

VI. EPHEMERA

VII. WORKS RELATED TO SEBALD

(Note: items are entered in chronological order under each section)

I. WRITINGS BY SEBALD

I-a. German, British and American editions of Sebald's Monographs

Die Beschreibung des Unglücks: Zur österreichischen Literatur von Stifter bis Handke. Salzburg and Vienna: Residenz Verlag, 1985. First edition. Silver cloth with black-stamped spine. DJ. Fine, with sun-bleached spine on dust jacket. An anthology of previously published essays from 1972 through 1985 on Adalbert Stifter, Arthur Schnitzler, Hugo von Hofmannsthal, Franz Kafka, Elias Canetti, Thomas Bernhard, Peter Handke, Ernst Herbeck, and Gerhard Roth (only the essay on Hofmannsthal was not published earlier).

Nach Der Natur: Ein Elementargedicht (1988)

Nach Der Natur: Ein Elementargedicht. Nordlingen, Germany: Greno, 1988. First edition. Green cloth with black stamped spine and front cover. DJ. The German edition includes four double-page nature photographs by the German photographer Thomas Becker, which do not appear in any other editions.

After Nature. London: Hamish Hamilton, 2002. First English-language edition. Brown cloth with gold-stamped spine. DJ.

After Nature. New York: Random House, 2002. Advance uncorrected proofs. Decorative blue paper with repeated Random House logo. A discrepancy appears in the proof at lines 6 & 7 of the Section 1 of "And if I Remained by the Outermost Sea": "repeatedly came across news/docketed (inserted) in journals." The British edition has "repeatedly came across/news items in journals." While the American trade edition uses the same words as the British edition, the word "news" is moved up into line 5. Was Michael Hamburger still tinkering with the translation? The original German version has all of this on one line (although two complete lines later in the same section are dropped completely from the English-language versions).

After Nature. New York: Random House, 2002. First American edition. Quarter-cloth with silver-stamped spine. DJ.

Schwindel. Gefühle (1990)

Schwindel. Gefühle. Frankfurt am Main: Eichborn Verlag, 1990. Pale green leather with gold-stamped light green sticker on spine. Cardboard slipcase. Stamped number 255 of a limited edition of 999.

Schwindel. Gefühle. Frankfurt am Main: Eichborn Verlag, 1990. First trade edition. Octavo. Dark green boards with gold-stamped light green sticker on spine, with near-perfect cellophane slipcase.

Vertigo. London: Harvill Press, 1999. First English-language edition. Octavo. Black cloth with gold-stamped spine. DJ. Signed by Sebald on the title page.

Vertigo. NY: New Directions, 2000. First American edition. Quarter cloth. DJ.

Vertigo. NY: New Directions, 2000. Promotional copy for impending paperback edition. Octavo. Quarter cloth. Promotional copy for impending appearance of paperback edition on October 29, 2001. Jacketless hard cover copy with small image of book cover and two pre-printed informational stickers pasted onto front cover, along with a page from the New Directions' October 2001 newsletter promoting the paperback version stapled onto the front end paper.

Unheimliche Heimat (1991)

Unheimliche Heimat: Essays zur österreichischen Literatur. Salzburg and Vienna: Residenz Verlag, 1991. First edition. Orange boards with black-stamped spine. Corners very mildly bumped, eighth-inch tear to dust jacket at top of rear flap. A tiny stamp (black "m" within a circle) on bottom of the pages might indicate a publisher's or bookseller's reject, possibly related to a very minor flaw in that the tops of several pages have very minor folding marks probably caused during book production. An anthology of previously published essays from 1976 through 1989 on Charles Sealsfield, Karl Emil Franzos, Leopold Kompert, Peter Altenberg, Franz Kafka, Joseph Roth, Hermann Broch, Jean Améry, Gerhard Roth, and Peter Handke (only the essay on Handke was not published earlier). The essay on Kafka's *The Castle* appears in an English translation in the anthology *On Kafka – Semi-Centenary Perspectives* (ed. Franz Kuna, 1976).

Die Ausgewanderten (1992)

Die Ausgewanderten. Frankfurt am Main: Eichborn Verlag, 1992. First trade edition. Green speckled cloth with gold-stamped maroon sticker on spine. Lacking promotional cardboard slipcover, corners very mildly bumped.

The Emigrants. London: Harvill Press, 1996. "Uncorrected book proof." Green paper wraps. A good copy, somewhat handled, corners mildly bumped. This proof copy contains the reproduction of a painting by the English artist Frank Auerbach (the basic model for Max Aurach in the German edition, re-named Max Ferber for English-language editions) on page 163; this image was subsequently removed from all English and American editions, and the character Max Aurach was renamed Max Ferber – apparently at the demand of Auerbach.

The Emigrants. London: Harvill Press, 1996. First English-language edition. Blue cloth with gold-stamped spine. DJ.

The Emigrants. New York: New Directions, 1996. First American edition, second printing. Octavo. Quarter-cloth with silver-stamped spine. DJ.

Max Ferber. Frankfurt am Main: Eichborn Verlag, 2000. 2-compact disc set with brochure. Sebald reading from the Max Ferber section of *Die Ausgewanderten*. [Also cross-listed under CDs & DVDs.]

Die Ringe des Saturn (1995)

Die Ringe des Saturn: Eine Englische Wallfahrt. Frankfurt am Main: Eichborn Verlag, 1995. Blue leather with gold-stamped black sticker on spine. Cardboard slipcase. Very minor bump to upper quarter inch of spine. Numbered 199 of a limited edition of 900.

Die Ringe des Saturn: Eine Englische Wallfahrt. Frankfurt am Main: Eichborn Verlag, 1995. First trade edition. Green speckled cloth with gold-stamped black sticker on spine. Illustrated cardboard slipcover.

The Rings of Saturn. London: Harvill Press, 1998. First English-language edition. Paper. Half-title page has sticker reading “Strict Embargo 1st September 1998”, possibly suggesting this was a review copy. A paper edition issued simultaneously with the hardback first hard cover edition.

The Rings of Saturn. NY: New Directions, 1998. Proof copy. Black spiral-bound set of photocopied pages with text only on one side. Reduced color version of projected dust jacket image glued to first page. Mysteriously, an epigram from Milton’s Paradise Lost appears in the American proof copy only, preceding the other two epigrams that are found in all other editions.

The Rings of Saturn. NY: New Directions, 1998. First American edition. Quarter-cloth with silver-stamped spine. DJ. Publisher’s press release laid in.

W.G. Sebald: Eine Hommage. SR2 KulturRadio, 2017. 2 CD set. Contains: Sebald reading “Dr. K.s Badereise nach Riva” (from Die Ringe des Saturn) and numerous other tracks. [Also cross-listed and more fully described under CDs & DVDs]

Logis in einem Landhaus (1998)

Logis in einem Landhaus. Munich: Carl Hanser Verlag, 1998. First edition. Green cloth with gold-stamped red sticker on spine. DJ. Essays on Robert Walser, Gottfried Keller, Johann Peter Hebel, Jean Jacques Rousseau, Eduard Mörike, and Jan Peter Tripp. This is the first of Sebald’s collections of literary essays to include images in the manner of his fictional works.

A Place in the Country. London: Hamish Hamilton, 2013. First edition. Green cloth with gold-stamped lettering. DJ.

A Place in the Country. NY: Random House, 2014. First edition. White cloth with gold-stamped lettering. DJ.

Luftkrieg und Literatur (1999)

Luftkrieg and Literatur; Mit einem Essay zu Alfred Andersch. Munich: Carl Hanser Verlag, 1999. First edition. Maroon boards with black-stamped gray sticker on spine. DJ. Sebald’s now-infamous lectures in Zurich about the air war and German literature, plus three essays.

On the Natural History of Destruction; With Essays on Alfred Andersch, Jean Améry and Peter Weiss. London: Hamish Hamilton, 2003. First English-language edition. Black boards with gold-stamped spine. DJ. The English language editions generally include two additional essays not found in Luftkrieg und Literatur: “Against the Irreversible: On Jean Améry” and “The Remorse of the Heart: On Memory and Cruelty in the Work of Peter Weiss.”

On the Natural History of Destruction. New York: Random House, 2003. "Advance uncorrected proofs." Clear plastic front cover, black plastic back cover, and black cloth tape along spine. Essentially an enlarged photocopy of the book with the addition of a photocopy of the typical Random House proof cover as the first page. The only obvious differences between this and the final book are some incomplete entries in the "Notes" section and the fact that the U.S. edition drops the subtitle used for the earlier British edition.

On the Natural History of Destruction. New York: Random House, 2003. First American edition. Quarter-cloth with silver-stamped maroon paper spine. DJ. First American edition.

On the Natural History of Destruction. London: Notting Hill Editions, 2012. First edition thus. Cloth. Contains only the essays included in the original German edition *Luftkrieg und Literatur*.

Austerlitz (2001)

Austerlitz. Munich: Carl Hanser Verlag, 2001. First printing. Green cloth with silver-stamped red sticker on spine. DJ.

Austerlitz. Munich: Carl Hanser Verlag, 2001. Second printing. Green cloth with silver-stamped red sticker on spine. DJ. Signed by Sebald on the title page.

Austerlitz. London: Hamish Hamilton, 2001. "Uncorrected Proof Copy." Octavo. Illustrated boards. This is a compact version of the actual first British edition; it is smaller in size (approximately 2 cm in each direction) and only 357 pages in length, as opposed to 415 pages. The back cover material is considerably different from the final product.

Austerlitz. London: Hamish Hamilton, 2001. First English-language edition. Maroon cloth. DJ. Signed by Sebald on the title page. According to Peter Elliston of *Firsts in Print*, Isle of Wight, this is the first state dust jacket, with the price on the rear flap instead of the front flap.

Austerlitz. NY: Random House, 2001. First American Edition. Quarter-cloth with silver-stamped spine. DJ.

Young Austerlitz. London: Penguin, 2005. First edition. Paper. A 58-page excerpt from Austerlitz, published among 70 titles chosen to celebrate Penguin Book's 70th anniversary.

Austerlitz. London: Penguin, 2011. First edition thus. Paper. Special tenth anniversary edition with a new introduction by James Wood.

Austerlitz. Munich: Hörverlag (Random House), 2017. 9 CD-set. Austerlitz in its entirety being read by Sebald's long-time friend and publisher Michael Krüger. [Also cross-listed and more fully described under CDs & DVDs]

For Years Now (2001)

For Years Now: Poems by W.G. Sebald, Images by Tess Jaray. London: Short Books, 2001. First edition.

Stiff red wrappers.

Campo Santo (2003)

Campo Santo. Munich: Hanser, 2003. First edition. Octavo. Gray boards with silver-stamped black sticker on spine. DJ.

Campo Santo. London: Hamish Hamilton, 2005. First English-language edition. Octavo. Navy cloth with gold-stamped spine. DJ.

Campo Santo. New York: Random House, 2005. "Advance uncorrected proofs." Decorative blue paperback with repeated Random House logo. Very minor tear at bottom corner of spine.

Campo Santo. New York: Random House, 2005. First American edition. Octavo. Gray boards with silver-stamped black sticker on spine. DJ.

Unerzählt (2003)

Sebald, W.G. and Jan Peter Tripp. *Unerzählt: 33 Texte und 33 Radierungen*. Munich: Hanser, 2003. Limited edition. Gray cloth with a reproduction of Tripp's portrait of Sebald pasted to front cover. Black-stamped spine. Plastic dust jacket imprinted with authors' names, book title, and publisher's name. This is number 92 of 333 copies, each containing a loose original etching called "Max" that is titled, signed and numbered in pencil by Jan Peter Tripp.

Sebald, W.G. and Jan Peter Tripp. *Unerzählt: 33 Texte und 33 Radierungen*. Munich: Hanser, 2003. First trade edition. Gray cloth with a reproduction of Tripp's portrait of Sebald pasted to front cover. Black-stamped spine. Plastic dust jacket imprinted with authors' names, book title, and publisher's name. Identical to the limited edition, but without the etching and limited edition notice on copyright page.

Unrecounted: 33 Texts and 33 Etchings. London: Hamish Hamilton, 2004. First English-language edition. Blue boards with gold-stamped spine. DJ. Several items are new to the English-language edition: "Translator's Note" by Michael Hamburger; a second poem by Hans Magnus Enzensburger called "Tripp's Cabinet of Prodigies"; and an illustrated essay by Sebald "As Day and Night, Chalk and Cheese: On the Pictures of Jan Peter Tripp," which deals with trompe l'oeil, memory, and other Sebaldian subjects, previously published in *Logis in einem Landhaus*. The British edition's dust jacket refers to Tripp's work as lithographs, despite the fact that the title page correctly refers to them as "etchings."

Unrecounted: 33 Poems by W.G. Sebald, 33 Lithographs by Jan Peter Tripp. New York: New Directions, 2004. "Uncorrected proof." Stapled yellow paper.

Unrecounted: 33 Poems by W.G. Sebald, 33 Lithographs by Jan Peter Tripp. New York: New Directions, 2004. First American edition. Gray cloth with silver-stamped spine. DJ. In addition to the added elements first included in the British edition, the American edition includes the original German texts for Sebald's 33 brief poems. Inexplicably, the American edition continually refers to Tripp's etchings as "lithographs."

Über das Land und das Wasser (2008)

Über das Land und das Wasser Munich: Carl Hanser Verlag, 2008. First edition. Textured white boards with wine-colored spine label. DJ. Selected poems, 1964-2001.

Across the Land and the Water: Selected Poems 1964-2001. London: Hamish Hamilton, 2011. First English translation. White cloth. DJ.

Across the Land and the Water: Selected Poems 1964-2001. NY: Random House, 2011. "Advance uncorrected proofs."

Across the Land and the Water: Selected Poems 1964-2001. NY: Random House, 2011. First American edition. White boards. DJ.

Zerstreute Reminiszenzen (2008)

Zerstreute Reminiszenzen. Warmbronn: Verlag Ulrich Keicher, 2008. Sewn Paper. First edition. Reprints Sebald's speech on the opening of the Stuttgarter Hauses, November 17, 2001. Includes many illustrations from the Sebald archive in Marbach. Tucked into a slit in the paper is: a) facsimile of *der wecker* 4, a 16-page student magazine which included Sebald and Jan Peter Tripp are among the editors, and b) a facsimile of a postcard [probably from Sebald's collection?] depicting "Hochbauten in Stuttgart". With bookseller's promotional half-sheet laid in. A limited edition of 800 copies.

I-b. Anthologies and other volumes containing essays, poems, or other writings by Sebald

"The Law of Ignominy: Authority, Messianism and Exile in The Castle." In Kuna, Franz, ed. *On Kafka: Semi-Centenary Perspectives*. London: Paul Elek, 1976. First edition. Maroon boards with gold-stamped spine. DJ. Back corners very mildly bumped, minor jacket wear. This is Sebald's first published appearance in English.

"Die Kunst des Fliegens." *Träume: Literaturalmanach* 1987. Salzburg: Residence Verlag, 1987. First edition. Paper. Sebald's first published work of fiction.

"Preface" and "The Art of Transformation - Herbert Achternbusch's Theatrical Mission." In Sebald, W.G., ed. *A Radical Stage: Theater in Germany in the 1970s and 1980s*. Oxford: Berg, 1990. Second printing. Blue boards with silver-stamped decorative cover and spine. With no DJ (as issued?). Minor rubbing to rear cover. A textbook edited by Sebald that includes a preface and introduction by him, as well one essay. This is the first monograph published in English for which Sebald was responsible.

"From Die Ausgewanderten." In Smith, Christopher, ed. *Essays in Memory of Michael Parkinson and Janine Dakyns*. Norwich: University of East Anglia, 1996. First edition. Paper. An excerpt from *The Emigrants*. The deaths of Sebald's colleagues Parkinson and Dakyns are discussed in the early pages of *The Rings of Saturn*.

"La Cour de l'ancienne école." In Buchholz, Quint. *BuchBilderBuch*. Zurich: Sanssouci, 1997. First

edition (possibly second printing). Blue boards with black stamped spine and image on front cover. Minor warping to dust jacket. Sebald's essay is in response to an image by Buchholz (reprinted in Campo Santo).

"Todeszone." In Hage, Volker. *Hamburg 1943: Literarische Zeugnisse zum Feuersturm*. Frankfurt: Fischer Verlag, 2003. First edition. Paper. An anthology of texts dealing with the firebombing of Dresden, including an excerpt from *Luftkrieg und Literatur*. Hage's "Nachwort" (Afterword) contains responses to Sebald's assertions in *Luftkrieg und Literatur*.

"Extract from 'Max Ferber,' from *The Emigrants*." In Spier, Steven, ed. *Urban Visions: Experiencing and Envisioning the City*. Liverpool: Liverpool University Press + Tate Liverpool, 2003. First edition. Paper. This excerpt from *The Emigrants* includes the photographic reproductions, although the order of several of the photographs is jumbled.

"Zerstreute Reminiszenzen: Gedanken zur Eröffnung eines Stuttgarter Hauses." In *Betrifft: Chotjewitz, Dorst, Hermann, Hoppe, Kehlmann, Klein, Kling, Kronauer, Mora, Ortheil, Oswald, Rakusa, Sebald, Walser, Zeh*. Frankfurt am Main: Edition Suhrkamp, 2004. First edition. Paper. Excerpts from 15 contemporary German writers. Sebald's piece was issued published in *Campo Santo* as "Ein Versuch der Restitution".

"From *The Rings of Saturn*." In Epler, Barbara, ed. *Terrestrial Intelligence: International Fiction Now from New Directions*. NY: New Directions, 2006. First edition. Paper. Chapter 6 from *The Rings of Saturn*.

"Introduction: *Le Promeneur Solitaire*." In Walser, Robert. *The Tanners*. NY: New Direction, 2009. First English translation. Paper. This is the first English translation of Sebald's piece on Walser from *Logis in einem Landhaus*.

"Preface, from *The Rings of Saturn*." In Browne, Sir Thomas. *Hydriotaphia, Urne-Buriall, or A Brief Discourse of the Sepulchrall Urnes Lately Found in Norfolk*. NY: New Directions, 2010. Paper. First edition thus. Most of chapter one of *The Rings of Saturn*.

"Between History and Natural History. On the Literary Description of Total Destruction. Remarks on Kluge." In Kluge, Alexander. *Air Raid*. London: Seagull, 2014. Boards. DJ. First edition. This consists of a section of "Between History and Natural History: On the Literary Description of Total Destruction," pages 84-95 of *Campo Santo* (US edition). However, this is a new translation by Martin Chalmers, not Anthea Bell, who had translated *Campo Santo* into English.

I-c. Periodical publications that include writings by Sebald

"Die weise Adlerfeder am Kopf: Versuch über den Indianer Herbert Achternbusch." *Manuskripte* 79. 1983. Sebald's essay on Herbert Achternbusch. Sebald also writes about Achternbusch in his anthology *A Radical Stage*.

"Wie der Schnee auf den Alpen" and "In einer wildfremden Gegend." *Manuskripte* 92 June 1986. A section of *Nach der Natur* and a review of Gerhard Roth's novel *Landläufiger Tod*, respectively.

“Die dunkle Nacht fährt aus.” Manuskripte 95 March 1987. The first appearance of Sebald’s lengthy seven-part poem, published later as the third section (“Dark Night Sallies Forth”) of *After Nature*.

“Berge oder das...” Manuskripte 99 March 1988. An early version of the opening section of *Vertigo*.

“Das Vorvergangene Jahr.” *Der Komet: Almanach der Anderen Bibliothek auf das Jahr 1991*. Frankfurt am Main: Eichborn Verlag, 1990. A somewhat thumbed copy with a small tear in front cover at the bottom of the spine. A poem.

“Joseph Conrad and Roger Casement.” *Brick* 59 Spring 1998. An excerpt from *The Rings of Saturn*. This issue also contains “An Interview with W.G. Sebald” by James Wood, which is reprinted in a somewhat altered form in *Brick* 69.

“Going Abroad.” *Granta* 68 Winter 1999. A mildly used copy with a gift inscription written on first advertising page of the magazine. A lengthy excerpt from the “All’estero” section of *Vertigo*. Curiously, the excerpt does not include the section on Pisanello, which later appeared separately excerpted in *Modern Painters* 14:4.

“I Remember” and “October Heat Wave.” *Pretext: Volume 2* Norwich, England: Pen&Inc, 2000. Ex-Library. A pair of two-page long poems by Sebald. One on traveling the day after the fall of the Soviet Empire and the other on global warming. *Pretext* is a literary magazine produced at the University of East Anglia, where Sebald taught.

“Gedichte.” *Akzente: Zeitschrift für Literatur*. Heft 2/April 2001. Six poems by Sebald. This issue also includes “Melancholie als Widerstand,” a critical essay on Sebald by Irene Heidelberger-Leonard. The essay also appears in *Verleihung des Heine-Preises 2000 der Landeshauptstadt Düsseldorf*. See VIII.V.)

Modern Poetry in Translation 17. London: King’s College, 2001. Contains a three-page excerpt from third section of *After Nature*.

“A Study of Pisanello.” *Modern Painters* 14:4. Winter 2001. An excerpt from *Vertigo*.

“And if I Remained by the Outermost Sea.” *The Threepenny Review* 91 Fall 2002. The middle section of *After Nature*.

“An Attempt at Restitution: A Memory of a German City.” *The New Yorker* December 20 & 27, 2004. Sebald’s remarks delivered on the opening of the House of Literature, Stuttgart, 2001, later published in the English-language editions of *Campo Santo*.

I-d. Books for which Sebald wrote promotional blurbs

Krasznahorkai, László. *The Melancholy of Resistance*. NY: New Directions, 2000.

Cloth. First American edition. Cloth. DJ. The two blurbs on the back cover are by Sebald and Susan Sontag.

Gstrein, Norbert. *The English Years*. London: Harvill, 2002. First English-language edition. Boards. DJ. Signed by Norbert Gstrein on a special bookplate. Sebald is quoted on the front cover of the dust jacket.

Ledig, Gert. *Payback*. London: Granta, 2003. First English-language edition. Paper. Sebald is quoted on both front and back covers of this paperback original 2003 translation of Ledig's 1956 novel about an air raid on a German town, a topic that is the subject of his own book *On the Natural History of Destruction*.

Ledig, Gert. *The Stalin Organ*. London: Granta Books, 2004. First English-language edition. Paper. Sebald's brief quote "Intense, uncompromising" appears on the front cover, as it did on Granta's edition of *Payback*, but lacks any blurb by Sebald on the back cover.

Ledig, Gert. *The Stalin Front*. NY: New York Review of Books, 2004. First published in English by Granta earlier the same year, the back cover of this edition has a quote by Sebald that is only partly similar to the quotation attributed to him on the back cover of *Payback*. All of Sebald's "blurbs" on Ledig are excerpts from several pages devoted to his writings work in *On the Natural History of Destruction*.

Krasznahorkai, László. *Satantango*. NY: New Directions, 2012. "Advanced Reader's Copy." Sebald is quoted on front cover: "The universality of his vision rivals that of *Dead Souls* and far surpasses all the lesser concerns of contemporary writing."

Krasznahorkai, László. *Satantango*. NY: New Directions, 2012. First edition. Cloth. No DJ. The Sebald quote that was on front cover of the *Advanced Reader's Copy* has been moved to the inside of the front cover.

II. WRITINGS ON SEBALD – Monographs

II-a. Monographs devoted to writing on Sebald

Loquai, Franz. *Far from Home: W.G. Sebald*. Bamberg: Otto-Friedrich-Universität, 1995. Paper. One corner very slightly smudged. Volume 31 in the series "Fussnoten zur Literatur." An anthology of essays in Sebald and his writings.

Loquai, Franz. *W.G. Sebald*. Eggingen, Germany: Edition Isele, 1997. First edition. Paper. Number 7 in their "Porträt" series.

Gorner, Rudiger, ed. *The Anatomist of Melancholy: Essays in Memory of W.G. Sebald*. Munich: Iudicium, 2003. Paper. Seven essays and a poem on Sebald. Several essays are in German. Bibliography.

McCulloh, Mark R. *Understanding W.G. Sebald*. Columbia: University of South Carolina Press, 2003. First edition. Cloth. DJ.

Long, J.J. & Anne Whitehead, eds. *W.G. Sebald: A Critical Companion*. Seattle, WA: University of Washington Press, 2004. First American edition. Cloth. DJ. Includes 15 essays on Sebald, a chronology,

and a bibliography.

Schedel, Susanne. "Wer weis, wie es vor Zeiten wirklich gewesen ist?": Textbeziehungen als Mittel der Geschichtsdarstellung bei W.G. Sebald. Würzburg: Koenigshausen & Neumann, 2004. First edition. Paper. Critical monograph on Sebald.

Calzoni, Raul. Walter Kempowski, W.G. Sebald e I Tabù della Memoria Collettiva Tedesca. Pisan di Prato: Campanotto Editore, 2004. First edition. Paper. Scholarly analysis of two major works dealing with the German memory of World War II: Sebald's *Luftkrieg und Literatur* and Kempowski's *Echolot*.

Atze, Marcel and Fanz Loquai, eds. Sebald. Lektüren. Eggingen: Edition Isele, 2005. Paper. First edition. An anthology of essays on and by Sebald.

Fuchs, Anne and J.J. Long, eds. W.G. Sebald and the Writing of History. Würzburg: Königshausen & Neumann, 2007. Paper. First edition.

Blackler, Deane. Reading W.G. Sebald: Adventure and Disobedience. Rochester, NY: Camden House, 2007. First edition. Cloth. DJ.

Patt, Lise, ed. Searching for Sebald: Photography after W.G. Sebald. Los Angeles: The Institute of Cultural Inquiry, 2007. First edition. Black cloth. Without DJ (as issued in this edition). A massive anthology on Sebald. This edition is part of Sebald Suitcase (below, page 23).

Long, J.J. W.G. Sebald: Image, Archive, Modernity. NY: Columbia University Press, 2007. First edition. Cloth. DJ.

Wandernde Schatten: W.G. Sebalds Unterwelt. Marbach am Neckar, 2008. Paper. Marbacher Katalog 62. An important catalog to accompany an exhibition of the Sebald archive Sept 26, 2008 – Feb 1, 2009 at the Literaturmuseum der Moderne. With many illustrations and several essays.

Pic, Muriel. L'Image Papillon suivi de W.G. Sebald: L'Art de Voler. France: Les Presses du Reel, 2009. Paper. First edition.

Carrion, Jorge. Viaje Contra Espacio: Juan Goytisolo y W.G. Sebald. Madrid: Iberoamerica, 2009.

Zisselsberger, Markus, ed. The Undiscovered Country: W.G. Sebald and the Poetics of Travel. Rochester: Camden House, 2010. First edition. Illustrated boards.

Catling, Jo and Richard Hibbit, eds. Saturn's Moons: W.G. Sebald – A Handbook. Oxford: Legenda, 2011. First edition. Illustrated boards. This is the essential reference book on Sebald, with a bibliography of his writings, inventory of his library, and much, much more.

Face à Sebald. Paris: Inculte, 2011. Paper. First edition. A French-language anthology of writings about Sebald.

Sinclair, Iain. *Austerlitz & After: Tracking Sebald*. London: Test Centre, 2013. Maroon buckram wrapper. Limited edition: one of 26 lettered copies with additional holographic material by the author. This is copy 'P'. On the final page is a holograph fragment written in red ink by Sinclair.

Finch, Helen. *Sebald's Bachelors: Queer Resistance and the Unconforming Life*. London: Legenda, 2013. First edition. Boards.

Baxter, Jeannette, Valerie Henitiuk, and Ben Hutchinson, eds. *A Literature of Restitution: Critical Essays on W.G. Sebald*. Manchester: Manchester University Press, 2013. First paper edition, 2016.

Finch, Helen & Lynn L. Wolff, eds. *Witnessing, Memory, Poetics: H.G. Adler & W.G. Sebald*. Rochester, NY: Camden House, 2014. First edition. Illustrated boards.

Wolff, Lynn L. *W.G. Sebald's Hybrid Poetics: Literature as Historiography*. Berlin: De Gruyter, 2014. First edition. Illustrated boards. Inscription from the author to me on title page.

Comber, Philippa. *Ariadne's Thread: A Memoir of W.G. Sebald*. Norwich: Propolis Books, 2014. "Advance reader's copy." Paper. Blank white covers. With publisher's materials laid in.

Cooke, Jon, ed. *After Sebald: Essays & Illuminations*. Suffolk: Full Circle Editions, 2014. Paper. With postcard from the publisher laid in.

Atze, Marcel. *Sebald in Freiburg*. Marburg am Neckar: Deutsche Schillergesellschaft, 2014. Paper, with see-through paper wrapper. A pamphlet with a documentary essay on Sebald's student years in Freiburg.

Jacobs, Carol. *Sebald's Vision*. NY: Columbia University Press, 2015.

Les Variaciones Sebald. Sebald Variations. Barcelona: Centre Cultura Contemporanea de Barcelona, 2015. Paper. Heavily-illustrated essays on Sebald in Spanish and English.

Schütte, Uwe. *W.G. Sebald*. Liverpool: Northcote House/Liverpool University Press, 2018. "Writers and their Work" series.

II-b. Periodical volumes devoted to writing on Sebald

Text + Kritik 158 (no. 4 of 2003). W.G. Sebald. A complete issue on Sebald.

Journal of European Studies 41: 3-4 (December 2011). A special issue on Sebald edited by Richard Sheppard.

Konteksty. (2014 LXVIII). A Polish magazine with 300 of the 408 pages dedicated to Sebald."

II.c Monographs containing chapters on Sebald or otherwise relating significantly to his work

Löffler, Sigrid. *Kritiken Portraits Glossen*. Vienna: Deuticke, 1995. First edition. Cloth. DJ. Fine. Signed

by Sigrid Löffler. Contains her essay “W.G. Sebald: de Ausgewanderte.”

Drews, Jorg. *Luftgeister und Erdschwere: Rezensionen zur deutschen Literatur 1967-1999*. Frankfurt am Main: Suhrkamp, 1999. First edition. Mass market paperback. Included in this collection of Drews’ book reviews are his essays on *Die Ausgewanderten* and *Die Ringe des Saturn*.

Wood, James. *The Broken Estate: Essays on Literature and Belief*. NY: Random House, 1999. First edition. Cloth. DJ. Contains his essay “W.G. Sebald’s Uncertainty.”

Ozick, Cynthia. *Quarrel & Quandry*. NY: Knopf, 2000. First edition. Cloth. DJ. Signed by Cynthia Ozick. Contains her essay on Sebald “The Posthumous Sublime.”

O’Dochartaigh, Pol, ed. *Jews in German Literature Since 1945: German-Jewish Literature*. Amsterdam: Rodopi, 2000. Paper. No. 53 in the publisher’s “German Monitor” series. Contains “Am Rand der Finsternis: The Jewish Experience in the Context of W.G. Sebald’s Poetics” by Ralf Jeutter, and “Jewish Memory in Exile: The Relation of W.G. Sebald’s *Die Ausgewanderten* to the Tradition of the Yizkor Books” by Katharina Hall.

Sontag, Susan. *Where the Stress Falls*. NY: Farrar, Straus and Giroux, 2001. First edition. Cloth. DJ. Signed by Susan Sontag. Contains her seminal essay “A Mind in Mourning,” the piece that essentially cemented Sebald’s reputation among English-language readers.

Woodward, Christopher. *In Ruins*. New York: Pantheon, 2001. First American edition. Boards. DJ. Woodward quotes from *The Rings of Saturn* at length and reproduces one of Sebald’s photographs in his discussion of the Orford Ness site in Suffolk where nuclear bomb triggers were tested.

Kinross, Robin. *Unjustified Texts: Perspectives on Typography*. London: Hyphen Press, 2002. Paper. First edition. Contains a previously unpublished lecture by Kinross “Judging a Book by its Material Embodiment: a German-English Example,” which compares the physical characteristics and aesthetics of the German and English first editions of *Die Ringe des Saturn* and *The Rings of Saturn*.

Hage, Volker. *Zeugen der Zerstörung: Die Literaten und der Luftkrieg*. Frankfurt: Fischer Verlag, 2003. First edition. Cloth. DJ. Essays by Hage and interviews with prominent literary figures on the literary response to the firebombing of Dresden. Includes Hage’s essay “Erzähltabu? Die Sebald-Debatte: Ein Resümee” and his interview with Sebald entitled “Hitler’s pyromanische Phantasien.” Sebald is extensively referred to throughout the volume.

Vangi, Michele. *Letteratura e Fotografia: Roland Barthes, Rolf Fieter Brinkmann, Julio Cortazar, W.G. Sebald*. Pasion di Prato: Campanotto Editore, 2004. First edition. Paper. Essays on the four authors.

Cunningham, David, Andrew Fisher and Sas Mays, eds. *Photography and Literature in the Twentieth Century*. Newcastle upon Tyne: Cambridge Scholars Publishing, 2005. Paper edition of 2008. Contains Stewart Martin’s “W.G. Sebald and the Modern Art of Memory”).

Torgovnick, Marianna. *The War Complex: World War II in our Time*. Chicago: University of Chicago,

2005. First edition. Quarter-cloth. DJ. Contains a chapter “‘They are ever returning to us, the dead’: The Novels of W. G. Sebald.”

Poynor, Rick. *Designing Pornotopia: Travels in Visual Culture*. NY: Princeton Architectural Press, 2006. First edition. Paper. Contains a chapter “Writing with Pictures,” pp. 89-96, on Sebald’s books, especially his visual descriptions and his photographs. With photographs of Sebaldian locations by Poynor.

Bigsby, Christopher. *Remembering and Imagining the Holocaust: The Chain of Memory*. Cambridge: Cambridge University Press, 2006. First edition. Cloth. DJ. “Beginning with W.G. Sebald, for whom memory and the Holocaust were the roots of a special fascination, Bigsby moves on to consider those writers Sebald himself valued.”

Santner, Eric L. *On Creaturely Life: Rilke, Benjamin, Sebald*. Chicago: University of Chicago Press, 2006. First edition. Cloth. No dust jacket (as issued). A publisher’s barcode sticker is on rear cover. Focusing on Sebald and his obvious precursors Rilke and Walter Benjamin (and, to some extent, Kafka), Santner’s book is part of his development of psychotheology, which he sees emanating from Franz Rosenzweig’s *The Star of Redemption*.

Gegenwartsliteratur: Ein Germanistisches Jahrbuch. A German Studies Yearbook 6. Tübingen: Stauffenburg Verlag, 2007. Paper. Contains nine essays on Sebald, three essays on other German-language authors, and book reviews.

Boyle, Nicholas. *German Literature: A Very Short Introduction*. Oxford: Oxford University Press, 2008. Paper. Sebald is the final author covered in this volume.

Polster, Heike. *The Aesthetics of Passage: The Imag(in)ed Experience of Time in Thomas Lehr, W.G. Sebald, and Peter Handke*. Würzburg: Königshausen & Neumann, 2008. Paper. First edition.

Medin, Daniel L. *Three Sons: Franz Kafka and the Fiction of J.M. Coetzee, Philip Roth, and W.G. Sebald*. Evanston: Northwestern University Press, 2010.

Foden, Giles, ed. *Body of Work: 40 Years of Creative Writing at UEA*. Woodbridge, Suffolk: Full Circle Editions, 2011. Boards. First edition. Contains several essays that focus on or touch on Sebald, including Luke Williams’ “A Watch on Each Wrist: Twelve Seminars with W.G. Sebald” and Andrew Motion’s “After Nature and So on (W.G. Sebald)”.

Osborne, Dora. *Traces of Trauma in W.G. Sebald and Christoph Ransmayr*. London: Legenda, 2013. First edition. Illustrated boards.

Wood, James. *The Nearest Thing to Life*. Waltham, MA: Brandeis University Press, 2015. The final chapter on “Secularly Homelessness” discusses Sebald (especially *The Emigrants*) for several pages.

Sinclair, Iain. *The Lost London*. London: Oneworld, 2017. Two chapters – “By Weight of Water” and “After Sebald” – constitute a reworking of the 2013 Test Centre publication: *Austerlitz & After: Tracking Sebald*. This version contains a smaller and somewhat different selection of photographs.

II-d. CDs and DVDs

Max Ferber. Frankfurt am Main: Eichborn Verlag, 2000. Compact disc set with brochure. A recording of Sebald reading from the Max Ferber section of *Die Ausgewanderten*.

Honickel, Thomas. *W.G. Sebald – The Emigrant*. 2007. DVD. Signed by Honickel on DVD sleeve.

Honickel, Thomas. *Sebald. Places*. 2007. DVD. Signed by Honickel on DVD sleeve.

Matthews, Christopher. *The Sailor's Reading Room*. 2010. DVD. With accompanying letter from Matthews.

Gee, Grant. *Patience (After Sebald)*. 2011. "Home-burned" preview DVD. With accompanying letter from Grant Gee.sear

W.G. Sebald: Eine Hommage. SR2 KulturRadio, 2017. 2 CD set. Contains: Sebald reading "Dr. K.s Badereise nach Riva" (from *Die Ringe des Saturn*), "Gespräch Ralph Schock mit W.G. Sebald," and several other tracks featuring Sigrid Damm, Ralph Schock, Wolfgang Hörner, Michael Krüger, Florian Radvan, Uwe Schütte, and Jan Peter Tripp.

Austerlitz. Munich: Höverlag (Random House), 2017. 9 CD-set. Austerlitz in its entirety being read by Sebald's long-time friend and publisher Michael Krüger. The ninth CD is a recording of Sebald reading from his book in 2001 at the Unterberg Poetry Center of New York's 92 Street Y.

III. WRITINGS ON SEBALD – Non-Monographic

III-a. Reviews of Sebald's books and essays devoted to specific books

Vertigo / The Rings of Saturn / The Emigrants

Moody, Rick. "A Short Walk Through The Rings of Saturn." *The Believer* 5:4 May 2007. Although the emphasis is on *The Rings of Saturn* (complete with "diagrams" of several of the chapters and faux-Sebaldian illustrations scattered throughout the article), Moody meanders across several of Sebald's books and brings in other contemporary writers, including William T. Vollmann and Robert Coover.

Aciman, André . "In the Crevasse." *Commentary* 103:6 (June 1997), pp. 61-64.

Luftkrieg und Literature / Austerlitz

Eder, Richard. "Excavating a Life." *New York Times Book Review* October 28, 2001. Riccardo Vecchio's caricature of Sebald is on the front cover of the issue.

Banville., John. "The Rubble Artist." *New Republic* November 26, 2001.

Leclair, Tom. "Weaving Out of the Past." Book November/December 2001.

Crownshaw, Richard. "Reconsidering Postmemory: Photography, the Archive, and Post-Holocaust Memory in W.G. Sebald's *Austerlitz*." *Mosaic* 37:4 December 2004.

Oates, Joyce Carol. "Lest We Forget." *The New York Review of Books* LIV:12 July 19, 2007. Review of four books relating to amnesia, including Steven Halls *The Raw Shark Texts*, Tom McCarthy's *Remainder*, and Sebald's *Austerlitz*.

After Nature / On the Natural History of Destruction / Campo Santo

Stone, Will. "Dark Star." PNR 148 (*Poetry Nation Review*, Manchester, England) November-December 2002. Stone is the co-translator of a 2005 edition of Georges Rodenbach's *Bruges-la-Morte* (*Dedalus*), an 1892 novel that employed photographs of Bruges to help set the sinister mood for this symbolist novel.

Isenberg, Noah. "Dresden Mon Amour: Realism or Revisionism? Germans Revisit the War." *Bookforum* June/July/August/September 2005. A review *On the Natural History of Destruction* and four other books relating to the firebombing of Dresden.

Schuessler, Jennifer. "Hanging Out with Kafka." *New York Times Book Review* April 3, 2005.

III-b. Interviews with Sebald

Wood, James. "An Interview with W.G. Sebald." *Brick* 59 Spring 1998. This issue also contains "Joseph Conrad and Roger Casement," an excerpt from *The Rings of Saturn*. Wood's interview is reprinted in a somewhat altered form in *Brick* 69 (see below).

Kafatou, Sarah. "An Interview with W.G. Sebald." *Harvard Review* 15 Fall 1998. In this interview, Sebald reveals the name of his friend Alec Garrard, who built the scale model Temple of Jerusalem mentioned both in *The Emigrants* and *The Rings of Saturn*.

Biggsby, Christopher. *Writers in Conversation with Christopher Biggsby. Volume Two*. Norwich: Arthur Miller Centre for American Studies, 2001. Paper. Includes Biggsby's exceptional interview with Sebald (pp. 139-166) just prior to the release of *Austerlitz*.

Wood, James. "An Interview with W. G. Sebald." *Brick* 69. Spring 2002. (Toronto). Reprinted in slightly revised form from *Brick* 59. The issue also includes "Please," a poem by Sebald from *For Years Now* and an article by Lydia Davis on *Stendhal's Life of Henri Brulard*, the subject of a section of Sebald's *Vertigo*.

Mühling, Jens. "The Permanent Exile of W.G. Sebald." *Pretext* 7 Spring/Summer 2003. After a brief remembrance, this becomes the transcript of an interview held with Sebald in April 2000. Mühling is a German free-lance journalist. The interview addresses such topics as the craft of fiction, workshops, book reviewing, the literary industry, teaching creative writing, and the differences between German and British societies.

Schwartz, Lynne Sharon. *The Emergence of Memory: Conversations with W.G. Sebald*. NY: Seven Stories Press, 2007. First edition. Boards. DJ. An important anthology of interviews with Sebald.

Sebald, W.G. "Auf ungeheuer dünnem Eis": Gespräche 1971 bis 2001. Frankfurt: Fisher Verlag, 2011. This is a 2014 edition. Paper. Collected conversations with Sebald on many topics.

III-c. Profiles of Sebald and general essays, papers, etc. on his work and life, including obituaries and elegies

Atlas, James. "W.G. Sebald: A Profile." *Paris Review* 151. Summer 1999. Small scuff to front cover.

Abbott, Thea. "Where No Friends Are Buried nor Pathways Stopt Up." *Spiked* 3 (Norwich, East Anglia) ca. 1999. An essay on Sebald.

Bogen 48. (Munich), 2000. A promotional series devoted to authors published by Carl Hanser Verlag. This 24-page issue is devoted to Sebald. It contains two essays on Sebald: "Gesprach mit Toten" by Andrea Kohler (the text of her speech associated with Sebald's Joseph Breitbach Prize, originally published in *Neuen Zürcher Zeitung* Sept. 23, 2000) and "Ein Trauernder Geist" by Susan Sontag (translated from her article in the *Times Literary Supplement*, Feb. 25, 2000). The two essays are interspersed with brief excerpts from Austerlitz, each containing one of the book's illustrations.

Carroll, Victor H. "Every Picture Tells a Story." *Spiked* 9 (Norwich, East Anglia) ca. 2001. An essay by on the photography of Sebald by a former instructor of photography at the Corcoran School of Art, Washington, DC, who retired to Norwich.

"Died, W.G. Sebald." *Time* December 24, 2001. A brief obituary notice of Sebald's death.

Scott, Clive. "In Memory: Clive Scott Remembers W.G. Sebald." *Spiked* 10 (Norwich, East Anglia) ca. 2002. Scott was a teaching colleague of Sebald's at the University of East Anglia.

"A Symposium on W.G. Sebald." *The Threepenny Review* 89 Spring 2002. Responses to the death of Sebald by Geoff Dyer, Susan Sontag, Millicent Dillon, Anne M. Wagner, James Wood, T.J. Clark, Lynne Sharon Schwartz, and Arthur Lubow.

"W.G. Sebald Memorial Issue." In *Other Words: The Journal for Literary Translators* 21. (Norwich) Summer 2003. After an Editorial by Peter Bush that outlines Sebald's key role in the development of the British Centre for Literary Translation, the magazine contains: "St. Jerome Lecture 2001: W.G. Sebald in Conversation with Maya Jaggi and Anthea Bell," Anthea Bell's "From Creation to Recreation" on her experiences translating Austerlitz, and a review of Austerlitz and *On the Natural History of Translation* by Anthony Vivis, among other non-Sebald articles and reviews.

"Remembering Sebald." *Bookforum*. Dec/Jan 2007. This issue includes a section on Sebald with three articles: "Fathers and Sons: W.G. Sebald" by Mark M. Anderson, "Vanishing Acts" by A.S. Byatt, and "Publishing Sebald" by Hans Magnus Enzensberger.

Griffiths, Chris, "W.G. Sebald". *Book and Magazine Collector* (London) 303 January 2009. An overview of Sebald's career and a guide to collecting his first editions. With a signed letter from Chris Griffiths laid in.

Amihay, Ofra & Lauren Walsh, eds. *The Future of Text and Image: Collected Essays on Literary and Visual Conjunctions*. Newcastle upon Tyne: Cambridge Scholars Publishing, 2012. Contains two essays on Sebald: "The Madeleine Revisualized: Proustian Memory and Sebaldian Visuality" by Lauren Walsh and "Heterochronic Visions: Imag(in)ing the Present" by Heike Polster, which deals, in part, with Sebald's writing on Jan Peter Tripp.

Wood, James. "Rereading W.G. Sebald." *The New Yorker* June 5 & 12, 2017.

III-e. Reviews of books with significant mention of or comparison to Sebald

Banks, Eric. "Deed of Light." *Bookforum* 14:2 June/July/August 2007. Review of Marianne Wiggins' *The Shadow Catcher*, with substantial comparisons to Sebald's use of photography.

IV. LITERARY AND ARTISTIC RESPONSES TO SEBALD

IV-a. Poems in homage to Sebald

Szirtes, George. *An English Apocalypse*. Tarsset, Northumberland: Bloodaxe Books, 2001. First edition. Paper. Contains "Backwaters: Norfolk Fields", a lengthy poem dedicated to Sebald.

Szirtes, George. *Reel*. Tarsset, Northumberland: Bloodaxe, 2004. First edition, second printing. Paper. Contains "Meeting Austerlitz," a lengthy poem on his friendship with Sebald, written after Sebald's death.

Skinner, Jeffrey. *Salt Water Amnesia*. Keene, NY: Ausable Press, 2005. First edition. Cloth. DJ. Skinner's volume of poems begins with epigrams by Fernando Pessoa and Sebald. The source for Sebald's quotation is not identified: "Only gradually did it dawn on me that I would never again be able to write home; in fact, to tell the truth, I do not know if I have grasped it to this day." (Austerlitz?) Skinner's poems often meditate on death and memory and are peppered with literary references.

Reddy, Srikanth. *Facts for Visitors*. Berkeley: University of California Press, 2004. First edition. Cloth. No dust jacket, as issued. According to the author's Notes, Reddy's two "Corruption" poems, which open and close the volume, "occasionally adapt, or 'corrupt,' language and ideas from St. Augustine's Confessions, W.G. Sebald's *The Rings of Saturn*, and Simone Weil's essay 'Forms of the Implicit Love of God'."

Stone, Will. *Glaciation*. Cambridge: Salt, 2007. First edition. Boards. DJ. Contains the poem "SS Fort Breendonk," dedicated to the memory of Sebald.

Ryan, Kay. *The Best of It: New and Selected Poems*. NY: Grove, 2010. First edition. Boards. DJ. Contains the poem "He Lit a Fire with Icicles," dedicated to the memory of Sebald.

Taylor, Justin. "Dr. Henry Selwyn." In: *Coffin Factory* 3, 2012. (Brooklyn). A poem from the series

“Notes on the Inconsolable,” that was created through a process of erasure using Sebald’s text *The Emigrants*. Accompanied by photographs by Bill Hayward made “in the spirit of Sebald.”

Swenson, Cole. “On Walking on” *Conjunctions* 63, 2014. Swenson’s poem on walking includes several sections related to Sebald, Virginia Woolf, and Thoreau.

IV-b. Visual artists responses to Sebald’s writings

Jaray, Tess and W.G. Sebald. *From the Rings of Saturn and Vertigo*. London: Purdy Hicks Gallery, 2001. Stiff tri-part brochure. Gallery promotion for a series of screen prints by the English artist Tess Jaray, each of which is paired by a print with text from one of Sebald’s books. Six of the pairs are illustrated in color. Included is a one-page text by Jaray about the series. With price list laid in. Jaray and Sebald later collaborated in the illustrated book of Sebald’s poems, *For Years Now*.

Dean, Tacita. *The Russian Ending*. NY: Peter Blum Gallery, 2002. 4-page brochure. From an exhibition of prints based in part on Dean’s response to Sebald’s *The Rings of Saturn*.

Dean, Tacita. W.G. Sebald. Paris: ARC/Musee d’Art Moderne de la Ville Paris, 2003. First edition. Paper. An artistic response to some of Sebald’s writings by the important contemporary British artist. Includes an autobiographical essay by the artist, found photographs, photographs of Sebald, and other works relating to topics in Sebald’s works. This is one of a set of seven catalogues in a boxed set entitled *Tacita Dean*; the full boxed set is included.

The Art of the Bookplate: A Twenty-fifth Anniversary Exhibition. Chicago: Printworks Gallery, 2005. First edition. Paper. Catalog for an exhibition held December 2, 2005-February 4, 2006, which included a bookplate by Chicago artist Mary Kennedy using Sebald as the subject. Her collage contained used one of Sebald’s poems from *Unrecounted* “Like a Dog/ Cezanne says that’s how a painter/the eye fixed & almost averted” to create an oversize bookplate. The artist replaced the eyes of Rembrandt that were originally paired with this poem with a set of eyes probably belonging to Sebald but not from *Unrecounted*.

Patt, Lise, Christel Dillbohner and Anna Ayeroff, curators. *Sebald Suitcase*. Los Angeles: Institute for Cultural Inquiry, 2008. From a limited artist edition of 75 with 25 artist proofs. Suitcases are available as a premium to members and supporters who contribute to the Institute in the amount of \$1,000 USD. Each suitcase is a unique actual suitcase with a name drawn from one of the many fictional or fictionalized historical figures in Sebald’s prose fictions. This is edition #15, named after Henri Marie Beyle (*Stendhal*). The vintage suitcase houses a special hardcover edition of *Searching for Sebald*, along with 20 original works of art by artists or visual researchers. Contributors: Thomas Becker (Switzerland), Suvan Geer (U.S.), Antoinette LaFarge (U.S.), Christel Dillbohner (U.S./Germany), Deborah Paulsen (U.S.), Terri Valli Trotter (U.S.), Tris Vonna-Michell (Germany/U.K.), Jo Todd (U.S.), Melinda Smith Altshuler (U.S.), Jeremy Millar (U.K.), Tim Wright (U.K.), Daniel Lash (U.S.), Anne Flannery (U.S.), ICI Research Team (U.S./U.K./Germany), Pablo Helguera (U.S./Mexico), Yolande Macias McKay (U.S.), Chris Rochelle (U.S.), Skuta (U.S./Iceland), Axel Forrester (U.S./U.K.), Sande Sisneros (U.S.), Danny Redfern (U.S.).

Tal R – *The Sum*. Humelbaek, Denmark: Louisiana Museum of Modern Art, 2007. Illustrated boards. Exhibition catalog. The Danish painter Tal R cites Sebald as one of his inspirations, and the essay by

Anders Kold includes reproductions from pages of Austerlitz and The Emigrants.

Waterlog: Journeys Around an Exhibition. London: Film and Video Umbrella, 2007. Paper. The heavily-illustrated catalog to the exhibition held February 3 – March 15, 2007 at the Norwich Castle & Art Museum. The exhibition's themes were derived from Sebald's work.

Gioni, Massimiliano, curator. After Nature. NY: The New Museum, 2008. Paper. Specially-wrapped paperback copy of Sebald's After Nature (NY: Modern Library, 2003). The six-fold wrapper surrounding the book contains the essays and checklist for an exhibition.

"After Nature." The New Museum, July 17-September 21, 2008. Exhibition brochure.

Schjeldahl, Peter. "Feeling Blue." The New Yorker August 4, 2008. Review of "After Nature" exhibition at The New Museum.

Bourriard, Nicolas, ed. Altermodern. London: Tate, 2009. Paper. The catalog for the Tate Museum's Triennial. According to the curator: "The research that has preceded the Triennial 2009, however, had its origins in two elements: the idea of the archipelago, and the writings of a German émigré to the UK, Winfried Georg Sebald."

Blaufuks, Daniel. Terezin. Gottingen: Steidl, 2010. First edition. Cloth. DJ. A photographic book on Theresienstadt heavily influenced by Sebald's Austerlitz. Included in the book is a DVD containing a Nazi propaganda film from 1944-45 on Theresienstadt, intended to depict the concentration camp as a normal prisoner-of-war camp.

"Melancholia: A Sebald Variation." London: Kings College London, 2017. Paper. A small, illustrated 14-page gallery guide to an exhibition held September 21-December 10, 2017. With an exhibition invitation card laid in.

V. Sebald's literary prizes, awards & grants

Der Berliner Literaturpreis 1994. Berlin: Verlag Volk & Welt, 1996. First edition. Boards. Sebald was one of six prize winners in 1994.

Assmann, Michael, ed. Wie sie sich selber Sehen: Antrittsreden der Mitglieder vor dem Kollegium der Deutschen Akademie. Göttingen: Wallstein Verlag, 1999. First edition. Cloth. DJ. Sebald's statement (pp. 445-6) on being a member of the German Academy.

Verleihung Des Heine-Preis 2000 Der Landeshauptstadt Dusseldorf an W.G. Sebald. Dusseldorf: XIM Virgines, 2000. First edition. Paper. A small booklet. Sebald was the prize winner for the year 2000. Contains: "Melancholie als Widerstand" by Irene Heidelberger-Leonard and "Die Alpen im Meer - ein Reisebild" by Sebald.

Mörrike-Preis der Stadt Fellbach 1991-2000: Ein Lesebuch. Fellbach: Stadt Fellbach, 2000. First edition. Boards. Without dust jacket (as issued). An anthology dedicated to the winners of the Mörrike-Preis der

Stadt Fellbach for the years 1991, 1994, 1997, and 2000. Sebald was the prize-winner in 1997. The section on Sebald's prize includes the texts of several speeches given in honor of Sebald on April 22, 1997, as well as a very brief chronology. It also contains several short pieces by Sebald: "Was ich traure ich nicht – Kleines Andenken an Mörike," "Laudatio auf Wolfgang Schlüter", and an excerpt from *Die Ausgewanderten*.

VI. EPHEMERA

Die Andere Bibliothek: Programm und Vorschau bis Einschliesslich März 1996. Small leaflet folded into 16 pages, listing first 135 volumes in the series "Die Andere Bibliothek" and announcing Sebald's *Die Ringe des Saturn*.

Die Andere Bibliothek. Postcard for the series in which Sebald's prose fiction first appeared in Germany. Two copies.

Bookmark for Austerlitz. Produced by Hanser Verlag. n.d. Two copies.

Les Bar. 75 Jahre Hanser 2003. Publisher's catalog for 2003, listing Sebald's *Campo Santo*. The cover is a drawing by Quint Buchholz of many Hanser authors standing at a bar, including Sebald.

Bookmark for The British Centre for Literary Translation, including promotion of the "2006 Sebald Lecture and Presentation of the Translation Prizes."

"Wintersportplatz Wertach im Allgäu." Modern postcard. Wertach was Sebald's childhood home and is used as a setting in *Vertigo*.

Sebald-Weg. Tourist brochure for the Sebald Walk, created in his village Wertach.

Angier, Carole. Hand-written letter to poet David Barnett, Feb. 8, 2005. In this letter, Angier, a well-known biographer, expresses her desire to write a biography of Sebald. As of 2018, this biography is underway.

"W.G. Sebald: Zerstreute Reminiszenzen." Invitation to opening of exhibition at Literaturehaus Stuttgart, September 22, 2008, with facsimile of postcard depicting "Hochbauten in Stuttgart" inserted. [See the catalog for this exhibition under 2008 entries for section I.a.]

W.G. Sebald 2009. *Actes Sud*. 32-page booklet promoting Sebald's books in French.

VII. WORKS RELATED TO SEBALD

(Works of strong and direct interest for a fuller understanding of Sebald)

Bechhofer, Susi and Jeremy Josephs. *Rosa's Child: The True Story of One Woman's Quest for a Lost Mother and a Vanished Past*. London: I.B. Tauris, 1996. First edition. Cloth. Susi's story is partly the basis for the character Jacques Austerlitz.

“W.G. Sebald,” “Diary”. *Private Eye* 958. September 4, 1998. Two copies. Slight tear to bottom of first two pages of one copy. A famous spoof on Sebald’s writing by an unnamed writer.

Jacobson, Dan. *Heshel’s Kingdom*. London: Hamish Hamilton, 1998. First edition. Cloth. DJ. Sebald concludes his novel *Austerlitz* with an important section devoted to Jacobson’s book.

Garrard, Alec. *The Splendor of the Temple*. Grand Rapids: Kreger, 2000. Illustrated boards. In *The Rings of Saturn* Sebald describes visiting “Thomas Abrahms”, who “has been working on a model of the Temple of Jerusalem for a good twenty years” (pp. 242-9), and he includes a photograph of the Temple. In an interview published in *Harvard Review* (Fall 1998) Sebald identifies “Thomas” as “my friend Alec Garrard” and briefly mentions his scale model of the Temple of Jerusalem in the context of a discussion on obsessions. *The Splendor of the Temple*, a “Bible reference” book, includes many wonderful color photographs of the scale model, which measures 20 x 12 feet.

Zischler, Hanns, *Kafka Goes to the Movies*. Chicago: University of Chicago Press, 2003. Cloth. A wonderfully researched and beautifully produced book. Sebald’s 1997 review of the original German edition was reprinted in *Campo Santo*. Anthea Bell, Sebald’s last translator, said that this essay “casts considerable light on Max’s own ideas about photographic images. He famously used photographs not exactly as illustrations to his books but as tangential comments. I have often been asked about the point of these photographs, and...[I] refer people to the essay on Zischler’s book.” (From: “Interview with Anthea Bell, the Translator of *Austerlitz*”, originally accessed at the Penguin Readers’ Group Website).

Nossack, Hans Erich. *The End: Hamburg 1943*. Chicago: University of Chicago Press, 2004. First English-language edition. Cloth. Nossack’s haunting and devastating *Die Untergang: Hamburg 1943* was the book that Sebald held up as the finest and most responsible example of German writing about the fire bombing of German cities during World War II. In his foreword to this edition, translator Joel Agee discusses Sebald’s championing of Nossack and credits Sebald with the revival of interest that made this publication possible. But Agee also quibbles with Sebald’s assertion that Nossack was primarily “concerned with plain facts.” Agee believes that “Sebald’s thesis...espouses a program in which Nossack cannot be enlisted with misunderstanding him. The volume also contains twelve photographs of Hamburg made by German photographer Erich Andres in July 1943, immediately after the Allied bombings. [BTC#436864]