

Correction Thomas Bernhard

The narrator, a scientist working on antibodies and suffering from emotional and mental illness, meets a Persian woman, the companion of a Swiss engineer, at an office in rural Austria. For the scientist, his endless talks with the strange Asian woman mean release from his condition, but for the Persian woman, as her own circumstances deteriorate, there is only one answer. "Thomas Bernhard was one of the few major writers of the second half of this century."—Gabriel Josipovici, Independent "With his death, European letters lost one of its most perceptive, uncompromising voices since the war."—Spectator Widely acclaimed as a novelist, playwright, and poet, Thomas Bernhard (1931-89) won many of the most prestigious literary prizes of Europe, including the Austrian State Prize, the Bremen and Brüchner prizes, and Le Prix Séguier.

Roithamer, a character based on Wittgenstein, has committed suicide having been driven to madness by his own frightening powers of pure thought. We witness the gradual breakdown of a genius ceaselessly compelled to correct and refine his perceptions until the only logical conclusion is the negation of his own soul.

Thomas Bernhard (1931-1989), a literary figure of international acclaim and arguably Austria's greatest post-World War II writer, became the first of his generation to expose unrelentingly his country's pathological denial of complicity in the Holocaust. Bernhard's writings and indeed his own biography reflect Austria's fraught efforts to define itself as a nation following the collapse of the Habsburg monarchy and the trauma of World War II. Repeatedly he scandalized the nation with novels, plays, and public statements that exposed the convoluted ways Austrians were attempting to come to terms with their Nazi past--or defiantly avoiding doing so. This book, the first comprehensive biography of Thomas Bernhard in English, examines his life and work and their intricate relationship to Austria's geographical, political, and cultural transformations in the twentieth century. While Bernhard was the scourge of his native culture, Honegger explains, he was also a product of that same culture. Appreciation of his controversial impact on his society is possible only through an understanding of the contradictions, the shame, and the achievements that mark Austrians' self-perception in the postwar years. Honegger shows that for Bernhard the theater was not only a profession but also a paradigm for his life, and that performance was the primary force animating his writing and self-construction. Even after his death, Bernhard's carefully constructed biography continues to fascinate, shock, and expose the Austrian culture at large.

First published in German in 1967, these stories were written at the same time as Bernhard's early novels Frost, Gargoyles and The Lime Works and they display the same obsessions, restlessness and disarming mastery of

language.

The Complete Review Guide to Contemporary World Fiction

Subtle Bodies

You Don't Know Us Negroes and Other Essays

A Friendship

Heldenplatz

Reissued with stunning artwork by Leanne Shapton and a new afterword by Ben Lerner, *Wittgenstein's Nephew* is a memento mori of restless genius. It is 1967. Two men lie bedridden in separate wings of a Viennese hospital. The narrator, Thomas Bernhard, is stricken with a lung ailment; his friend Paul, nephew of Ludwig Wittgenstein, is suffering from one of his periodic bouts of madness. As their friendship quickens, these two eccentric men discover in each other an antidote to their feelings of despair on the unexpected strength of what they share - a spiritual symmetry forged by their love of music, black humour, disgust for bourgeois Vienna, and fear of mortality. A restless blend of fiction and memoir, *Wittgenstein's Nephew* is not only a haunting meditation on the artist's struggle to maintain a foothold on reality, but an impassioned eulogy to a real-life friendship.

Fiction. Translated by Douglas Robertson. *THE CHEAP-EATERS* have been eating at the Vienna Public Kitchen for years, and true to their name, always the cheapest meals. They become the focus of Koller's scientific attention when he deviates one day from his usual path through the park, leading him to come upon the cheap-eaters and to realize that they must be the focal piece of his years-long, unwritten study of physiognomy. The narrator, a former school friend of Koller's, tells of his relationship with Koller in a single unbroken paragraph that is both dizzying and absorbing. In *Koller*, the narrator observes a "gradually ever-growing and utterly exclusive interest in thought... We can get close to such a person, but if we come into contact with him we will be repelled." Written in Bernhard's hyperbolic, darkly comic style, *THE CHEAP-EATERS* is a study of the limits of language and thought.

CorrectionRandom House

The author chronicles his early life in this account of growing up, an unwanted child, in Austria, from the terrors of the prewar years to the anarchy of the occupation

Three Novellas

Frost

My prizes : an accounting

The Voice Imitator

Understanding Thomas Bernhard

The scientist Roithamer has dedicated the last six years of his life to “the Cone,” an edifice of mathematically exact construction that he has erected in the center of his family’s estate in honor of his beloved sister. Not long after its completion, he takes his own life. As an unnamed friend pieces together—literally, from thousands of slips of papers and one troubling manuscript—the puzzle of Rotheimer’s breakdown, what emerges is the story of a genius ceaselessly compelled to correct and refine his perceptions until the only logical conclusion is the negation of his own soul. Considered by many critics to be Thomas Bernhard’s masterpiece, Correction is a cunningly crafted and unforgettable meditation on the tension between the desire for perfection and the knowledge that it is unattainable.

‘Probably nothing exists that would prepare one for Bernhard’s machined vehemence, though once you’ve read one, you perhaps start to crave the bitter taste and the savage not-quite-humour ... Genius.’ - Michael Hofmann Instead of the book he is meant to write, Rudolph, a Viennese musicologist, produces this dark and grotesquely funny account of small woes writ large, of profound horrors detailed and rehearsed to the point of distraction. We learn of Rudolph’s sister, whose help he invites then reviles; his ‘really marvellous’ house which he hates; the suspicious illness he carefully nurses; his ten-year-long attempt to write the perfect opening sentence; and his escape to the island of Majorca, which turns out to be the site of someone else’s very real horror story, and ultimately brings him no release from himself. Concrete is Thomas Bernhard at his very finest: a bleakly hilarious insight into procrastination and failure that scratches the murky depths of our souls.

‘When indefatigable obsession looms large as it does in Thomas Bernhard (and his revered precursor Kafka) the result for the reader is a strange exhilaration and the thrall at being admitted into the mind of a maddened, magical genius.’ - Edna O’Brien Mid-century Austria. Three aspiring concert pianists - Wertheimer, Glenn Gould, and the narrator - have dedicated their lives to achieving the status of a virtuoso. But one day, two of them overhear Gould playing Bach’s Goldberg Variations, and his incomparable genius instantly destroys them both. They are forced to abandon their musical ambitions: Wertheimer, over a tortured process of disintegration that sees him becoming obsessed with both writing and his own sister, with whom he has a quasi-incestuous relationship culminating in death; and the narrator, instantly, retreating into obscurity to write a book that he periodically destroys and restarts. Written as a monologue in one remarkable unbroken paragraph, Thomas Bernhard’s dazzling meditation on failure, genius, and fame is a radical new reading experience: musical, paralysing, raging, and inimitable. The 1997 novel that put Horacio Castellanos Moya on the map, now published for the first time in English An expatriate professor, Vega, returns from exile in Canada to El Salvador for his mother’s funeral. A sensitive idealist and an aggrieved motor mouth, he sits at a bar with the author, Castellanos Moya, from five to seven in the evening, telling his tale and ranting against everything his country has to offer. Written in a single paragraph and alive with a fury as astringent as the wrath of Thomas Bernhard, Revulsion was first published in 1997 and earned its author death threats. Roberto Bolano called Revulsion Castellanos Moya’s darkest book and perhaps his best: “A parody of certain works by Bernhard and the kind of book that makes you laugh out loud.”

Revulsion: Thomas Bernhard in San Salvador

Extinction

A Memoir

The Lime Works

Old Masters

At the behest of his surgical mentor, a young Austrian medical student poses as a law student to journey to a remote mining town in order to observe Strauch, an aging painter and brother of his mentor, without letting Strauch know his true occupation, and becomes caught up in the lives of the mad artist and a colorful assortment of local characters, in the first English edition of the author's debut novel.

From the late Thomas Bernhard, arguably Austria's most influential novelist of the postwar period, and one of the greatest artists in all twentieth-century literature in the German language, his magnum opus. *Extinction*, Bernhard's last work of fiction, takes the form of the autobiographical testimony of Franz-Josef Murau, the intellectual black sheep of a powerful Austrian land-owning family. Murau lives in Rome in self-imposed exile from his family, surrounded by a coterie of artistic and intellectual friends. On returning from his sister's wedding to the "wine-cork manufacturer" on the family estate of Wolfsegg, having resolved never to go home again, Murau receives a telegram informing him of the death of his parents and brother in a car crash. Not only must he now go back, he must do so as the master of Wolfsegg. And he must decide its fate. Divided into two halves, *Extinction* explores Murau's rush of memories of Wolfsegg as he stands at his Roman window considering the fateful telegram, in counterpoint to his return to Wolfsegg and the preparations for the funeral itself. Written in the seamless style for which Bernhard became famous, *Extinction* is the ultimate proof of his extraordinary literary genius. It is his summing-up against Austria's treacherous past and -- in unprecedented fashion -- a revelation of his own incredibly complex personality, of his relationship with the world in which he lived, and the one he left behind. A literary event of the first magnitude. From the Hardcover edition.

Although he is best known in the United States as a novelist, Austrian writer Thomas Bernhard has been hailed in Europe as one of the most significant and controversial of contemporary playwrights. George Steiner has predicted that the current era in German-language literature will be recognized as the "Bernhard period"; John Updike compares Bernhard with Kafka, Grass, Handke, and Weiss. His dark, absurdist plays can be likened to those of Beckett and Pinter, but their cultural and political concerns are distinctly Bernhard's. While Austria's recent political history lends particular credibility to Bernhard's satire, his criticisms are directed at the modern world generally; his plays grapple with questions of totalitarianism and the subjection of the individual and with notions of reality and appearance.

An odyssey through the mind and memory of a washed-up writer, from one of Europe's most provocative novelists mysteriously summoned to a houseboat on the Morava River, a few friends, associates, and collaborators of an old writer listen as he tells a story that will last until dawn: the tale of the once well-known writer's recent odyssey across Europe. As his story unfolds, it visits places that represent stages of the narrator's and the continent's past, many now lost or irrecoverably changed through war, death, and the subtler erosions of time. His wanderings take him from the Balkans to Spain, Germany, and Austria, from a congress of experts on noise sickness to a clandestine international gathering of jew's-harp virtuosos. His story and its telling are haunted by a beautiful stranger, a woman who has a preternatural hold over the writer and appears sometimes as a demon, sometimes as the longed-for destination of his travels. Powerfully alive, honest, and at times deliciously satirical, *The Moravian Night* explores the mind and memory of an aging writer, tracking the anxieties, angers, fears, and pleasures of a life inseparable from the recent history of Central Europe. In crystalline prose,

Peter Handke traces and interrogates his own thoughts and perceptions while endowing the world with a mythic dimension. As Jeffrey Eugenides writes, "Handke's sharp eye is always finding a strange beauty amid this colorless world." The *Moravian Night* is at once an elegy for the lost and forgotten and a novel of self-examination and uneasy discovery, from one of world literature's great voices.

Three-part Inventions

Falling Slowly

The Moravian Night

The Cheap-eaters

A Novel

The Austrian playwright, novelist, and poet Thomas Bernhard (1931-89) is acknowledged as among the major writers of our times. At once pessimistic and exhilarating, Bernhard's work depicts the corruption of the modern world, the dynamics of totalitarianism, and the interplay of reality and appearance. In this stunning translation of The Voice Imitator, Bernhard gives us one of his most darkly comic works. A series of parable-like anecdotes—some drawn from newspaper reports, some from conversation, some from hearsay—this satire is both subtle and acerbic. What initially appear to be quaint little stories inevitably indict the sterility and callousness of modern life, not just in urban centers but everywhere. Bernhard presents an ordinary world careening into absurdity and disaster. Politicians, professionals, tourists, civil servants—the usual victims of Bernhard's inspired misanthropy—succumb one after another to madness, mishap, or suicide. The shortest piece, titled "Mail," illustrates the anonymity and alienation that have become standard in contemporary society: "For years after our mother's death, the Post Office still delivered letters that were addressed to her. The Post Office had taken no notice of her death." In his disarming, sometimes hilarious style, Bernhard delivers a lethal punch with every anecdote. George Steiner has connected Bernhard to "the great constellation of Kafka, Musil, and Broch," and John Updike has compared him to Grass, Handke, and Weiss. The Voice Imitator reminds us that Thomas Bernhard remains the most caustic satirist of our age. Three novellas by the European novelist—Amras, Playing Watten, and Walking—explore the psychological crisis precipitated by modern life, with two being translated into English for the first time. (General Fiction)

Visceral, raw, singular, and distinctive, Frost is the story of a friendship between a young man at the beginning of his medical career and a painter who is entering his final days. A writer of world stature, Thomas Bernhard combined a searing wit and an unwavering gaze into the human condition. Frost follows an unnamed young Austrian who accepts an unusual assignment. Rather than continue with his medical studies, he travels to a bleak mining town in the back of beyond, in order to clinically observe the aged painter, Strauch, who happens to be the brother of this young man's surgical mentor.

The catch is this: Strauch must not know the young man's true occupation or the reason for his arrival. Posing as a promising law student with a love of Henry James, the young man befriends the mad artist and is caught up among an equally extraordinary cast of local characters, from his resentful landlady to the town's mining engineers. This debut novel by Thomas Bernhard, which came out in German in 1963 and is now being published in English for the first time, marks the beginning of what was one of the twentieth century's most powerful, provocative literary careers.

There is no place on earth that does not echo with the near or distant sounds of human activity. More than half of humanity lives in cities, meaning the daily soundtrack of our lives is filled with sound—whether it be sonorous, harmonious, melodic, syncopated, discordant, cacophonous, or even screeching. This new anthology aims to explore how humans are placed in certain affective attitudes and dispositions by the music, sounds, and noises that envelop us. Sound and Affect maps a new territory for inquiry at the intersection of music, philosophy, affect theory, and sound studies. The essays in this volume consider objects and experiences marked by the correlation of sound and affect, in music and beyond: the voice, as it speaks, stutters, cries, or sings; music, whether vocal, instrumental, or machine-made; and our sonic environments, whether natural or artificial, and how they provoke responses in us. Far from being stable, correlations of sound and affect are influenced and even determined by factors as diverse as race, class, gender, and social and political experience. Examining these factors is key to the project, which gathers contributions from a cross-disciplinary roster of scholars, including both established and new voices. This agenda-setting collection will prove indispensable to anyone interested in innovative approaches to the study of sound and its many intersections with affect and the emotions.

*The Novels of Thomas Bernhard
A Novella*

Three Plays

The Making of an Austrian

Old Masters (1985) is Thomas Bernhard's devilishly funny story about the friendship between two old men. For over thirty years Reger, a music critic, has sat on the same bench in front of a Tintoretto painting in a Viennese museum, thinking and railing against contemporary society, his fellow men, artists, the weather, even the state of public lavatories. His friend Atzbacher has been summoned to meet him, and through his eyes we learn more about Reger - the tragic death of his wife, his thoughts of suicide and, eventually, the true purpose of their appointment. At once pessimistic and exuberant, rancorous and hilarious, Old Masters is a richly satirical portrait of culture, genius, nationhood, class, the value of art and the pretensions of humanity.

A user-friendly reference for English-language readers who are eager to explore contemporary fiction from around the world. Profiling hundreds of titles and authors from 1945 to today, with an emphasis on fiction published in the past two decades, this guide introduces the styles, trends, and genres of the world's literatures, from Scandinavian crime thrillers and cutting-edge Chinese works to Latin American narco-fiction and award-winning French novels. The book's critical selection of titles defines the arc of a country's literary development. Entries illuminate the fiction of individual nations, cultures, and peoples, while concise biographies sketch the careers of noteworthy authors. Compiled by M. A. Orthofer, an avid book reviewer and the founder of the literary review site the Complete Review, this reference is perfect for readers who wish to expand their reading choices and knowledge of contemporary world fiction. "A bird's-eye view of titles and authors from everywhere—a book overfull with reminders of why we love to read international fiction. Keep it close by."—Robert Con Davis-Udiano, executive director, World Literature Today "M. A. Orthofer has done more to bring literature in translation to America than perhaps any other individual. [This book] will introduce more new worlds to you than any other book on the market."—Tyler Cowen, George Mason University "A relaxed, riverine guide through the main currents of international writing, with sections for more than a hundred countries on six continents."—Karan Mahajan, Page-Turner blog, The New Yorker

*For five years, Konrad has imprisoned himself and his crippled wife in an abandoned lime works where he's conducted odd auditory experiments and prepared to write his masterwork, *The Sense of Hearing*. As the story begins, he's just blown the head off his wife with the Mannlicher carbine she kept strapped to her wheelchair. The murder and the bizarre life that led to it are the subject of a mass of hearsay related by an unnamed life-insurance salesman in a narrative as mazy, byzantine, and mysterious as the lime works—Konrad's sanctuary and tomb.*

'Penetrating and satirical ... Superbly distinctive and provocative.' - New York Times An unnamed writer arrives at an 'artistic dinner' hosted by a composer and his society wife: a couple he once admired, but has now come to detest. They have been brought together by their friend Joana's suicide, but the guest of honour, a famous actor from the Burgtheatre, is late. As the guests await his arrival, little do they know that they are being subjected to the narrator's merciless scrutiny from his wing-backed throne, the targets of a tirade of epic, frenzied proportions. When the star actor finally arrives, he ushers in an explosive end to the evening that is impossible to see coming. Originally banned in Thomas Bernhard's homeland, *Woodcutters* brutally exposes the hollow pretentiousness of the Austrian bourgeoisie in an unforgettable firework display of humour and horror.

Correction

Wittgenstein's Nephew

Gathering Evidence

Concrete

Prose

'She hoped one day to find the image she unconsciously sought, without knowing why she sought it, something to lift the spirits, to transport her on an imaginary journey, to give a hint of the transcendence which was so blatantly lacking in her everyday life of words and paper.' Beatrice and Miriam are sisters, sharing little except a traditional childhood that has left them burdened with unhappy memories. Beatrice is a pianist, a romantic, who believes in love, while Miriam, who married the rather colourless Jonathan Eldon for pragmatic reasons, companionship, status, is not beyond disillusionment. Following her divorce, she returns to Beatrice, who is beginning to appear fragile. While they share a home and a few acquaintances, neither confides to the other what is in their hearts. For the beautiful Beatrice, now prepared to settle for friendship and closeness rather than passion, there is Max and the hope of the carving a contented future with him. For Miriam there is love and esteem - and, finally, certainty.

The playwright and novelist Thomas Bernhard was one of the most widely translated and admired writers of his generation, winner of the three most coveted literary prizes in Germany. *Gargoyles*, one of his earliest novels, is a singular, surreal study of the nature of humanity. One morning a doctor and his son set out on daily rounds through the grim mountainous Austrian countryside. They observe the colorful characters they encounter—from an innkeeper whose wife has been murdered to a crippled musical prodigy kept in a cage—coping with physical misery, madness, and the brutality of the austere landscape. The parade of human grotesques culminates in a hundred-page monologue by an eccentric, paranoid prince, a relentlessly flowing cascade of words that is classic Bernhard.

This critical survey of Thomas Bernhard's novels highlights a recurring theme of 'three' in Bernhard's work. Thomas J. Cousineau argues that each of Bernhard's novels, although firmly anchored in Austrian history, emerges from an archetypal story involving three figures: protagonist, scapegoat and author. A modernist tour de force from an exhilarating new talent Antonio's sister is on the run. Convinced that Antonio is conspiring with Obama, the Pentagon, and now her own neighbours, she's disappeared. Antonio, however, is doing his best to think of anything but his sister or, for that matter, any of his problems. By day, he's Antonio, father of two, recent divorcé and unenthusiastic database analyst. In private, he divides his time between visits to seedy pick-up website 'Your Sugar Arrangements', and hours spent combing fiction and film for examples of how to become a better father. As the meticulously crafted structure of his outwardly comfortable life begins to crumble, Antonio submerges himself in the lives of those who have shaped him. What really caused his mother to leave Antonio's father with two young

children in tow? What lies beneath his Czech ex-wife's troubled, obsessive relationship with her country? And where does Antonio, the man, fit in all this? Propulsive and freewheeling, Mauro Javier Cárdenas' second novel is a daring examination of identity in a world that seems determined to fragment us.

The Loser

Walking

Yes

Woodcutters

Gargoyles

A MOST ANTICIPATED BOOK FROM: Oprah Daily, Business Insider, Marie Claire, The Seattle Times, Lit Hub, Bustle, and New York Magazine's Vulture Introduction by New York Times bestselling author Henry Louis Gates Jr. Spanning more than 35 years of work, the first comprehensive collection of essays, criticism, and articles by the legendary author of the Harlem Renaissance, Zora Neale Hurston, showcasing the evolution of her distinctive style as an archivist and author. "One of the greatest writers of our time."—Toni Morrison You Don't Know Us Negroes is the quintessential gathering of provocative essays from one of the world's most celebrated writers, Zora Neale Hurston. Spanning more than three decades and penned during the backdrop of the birth of the Harlem Renaissance, Montgomery bus boycott, desegregation of the military, and school integration, Hurston's writing articulates the beauty and authenticity of Black life as only she could. Collectively, these essays showcase the roles enslavement and Jim Crow have played in intensifying Black people's inner lives and culture rather than destroying it. She argues that in the process of surviving, Black people re-interpreted every aspect of American culture—"modif[ying] the language, mode of food preparation, practice of medicine, and most certainly religion." White supremacy prevents the world from seeing or completely recognizing Black people in their full humanity and Hurston made it her job to lift the veil and reveal the heart and soul of the race. These pages reflect Hurston as the controversial figure she was—someone who stated that feminism is a mirage and that the integration of schools did not necessarily improve the education of Black students. Also covered is the sensational trial of Ruby McCollum, a wealthy Black woman convicted in 1952 for killing her lover, a white doctor. Demonstrating the breadth of this revered and influential writer's work, You Don't Know Us Negroes and Other Essays is an invaluable chronicle of a writer's development and a window into her world and mind.

What is English as a school subject for? What does knowledge look like in English and what should be taught? *Making Meaning in English* examines the broader purpose and reasons for teaching English and explores what knowledge looks like in a subject concerned with judgement, interpretation and value. David Didau argues that the content of English is best explored through distinct disciplinary lenses – metaphor, story, argument, pattern, grammar and context – and considers the knowledge that needs to be explicitly taught so students can recognise, transfer, build and extend their knowledge of English. He discusses the principles and tools we can use to make decisions about what to teach and offers a curriculum framework that draws these strands together to allow students to make sense of the knowledge they encounter. If students are going to enjoy English as a subject and do well in it, they not only need to be knowledgeable, but understand how to use their knowledge to create meaning. This insightful text offers a practical way for teachers to construct a curriculum in which the mastery of English can be planned, taught and assessed.

Thomas Bernhard is widely considered to be one of the most important German playwrights in the post-war era. Highly acclaimed, he has written over twenty plays and novels and gained a reputation as one of Austria's most controversial authors. Bernhard wrote *Heldenplatz* in 1988 as a response to the fiftieth anniversary of the Anschluss (annexation) of Austria by Hitler's Germany. Highly controversial in Austria, the play concerns a Jewish professor who returns to Vienna after the Second World War and discovers that his fellow Austrians are as anti-semitic as ever. 'Heldenplatz' is the square in Vienna where the Austrian-born Hitler made his first speech after the Anschluss. In *Heldenplatz*, Bernhard's final play, he explores the shared isolation of people who have lost their bearings, along with most of their illusions.

LRB BOOKSHOP'S AUTHOR OF THE MONTH ONE OF THE GUARDIAN'S BEST BOOKS OF 2019 WITH A NEW AFTERWORD BY GEOFF DYER 'If you haven't read Bernhard, you will not know of the most radical advance in fiction since Joyce ... My advice: dive in.' Lucy Ellmann 'I absolutely love Bernhard: he is one of the darkest and funniest writers ... A must read for everybody.' Karl Ove Knausgaard Franz-Josef Murau is the intellectual black sheep of a powerful Austrian land-owning family. He now lives in Rome in self-imposed exile, surrounded by a coterie of artistic and intellectual friends. On returning from his sister's wedding on the family estate of Wolfsegg, having resolved never to go home again, Murau receives a telegram informing him of the death of his parents and brother in a car crash. Not only

must he now go back, he must do so as the master of Wolfsegg: and he must decide its fate. The summit of Thomas Bernhard's artistic genius - mesmerising, addictive, explosively tragicomic - *Extinction* is a landmark of post-war literature, newly illuminated by Geoff Dyer's afterword.

Sound and Affect

Thomas Bernhard

On the Mountain

The Cheap-Eaters

Histrionics

Ned and Nina are trying to conceive, so when Ned jets off with no notice to the funeral of Douglas, a mysterious friend from his student days, Nina follows him so they can have sex on time. Douglas was the ringleader of a fellowship of chums at NYU and Nina is baffled by the extraordinary hold the group - and Douglas in particular - have on Ned. The novel explores the reconfiguring and reappraisal of the clique following Douglas's tragic death. *Subtle Bodies* asks why we make the friends we do, why we keep them and how we make sense of our personal histories. It is a wise, funny and keenly observed portrayal of shifting relationships and new truths emerging from old certainties. Like all of Rush's work it embodies the dictum 'fiction is truth told excessively and beautifully'. It is a warm-hearted and pitch-perfect master class in the art of the novel.

A doctor encounters strange people as he travels on his daily rounds with his son

"Walking records the conversations of the unnamed narrator and his friend Oehler while they walk, discussing anything that comes to mind but always circling back to their mutual friend Karrer, who has gone irrevocably mad."--Amazon.com.

A Story

Making Meaning in English

Goethe Dies

Exploring the Role of Knowledge in the English Curriculum

Aphasia