

MICHAEL HOFMANN
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Gainesville, Florida 32611
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Education

Cambridge University, BA, 1979
Cambridge University, MA, 1984

Teaching

Visiting Lecturer, University of Florida, 1990
Distinguished Visiting Lecturer, University of Florida, 1994-
Visiting Associate Professor, University of Michigan, 1994
Craig-Kade Visiting Writer, German Department, Rutgers University, New
Jersey, 2003
Visiting Associate Professor, Barnard College, Columbia University, New York,
2005
Visiting Associate Professor, The New School University, New York, 2005
Professor and Co-Director of Creative Writing, University of Florida, 2013-
Term Professor, University of Florida, 2017-

Books

Poetry Introduction 5 (Faber & Faber, 1982) [one of seven poets]
Nights in the Iron Hotel (Faber & Faber, 1983)
Acrimony (Faber & Faber, 1986)
K.S. in Lakeland: New and Selected Poems (Hopewell, New Jersey: Ecco,
1990)
Corona, Corona (Faber & Faber, 1993)
Penguin Modern Poets 13 (Penguin, 1998) [one of a trio with Robin
Robertson and Michael Longley]
Approximately Nowhere (Faber & Faber, 1999)
Behind the Lines: Pieces on Writing and Pictures (Faber & Faber, 2001)
Arturo Di Stefano (London, Merrell, 2001) [with John Berger and Christopher
Lloyd]
Selected Poems (Faber & Faber, 2008; FSG, 2009)
Where Have You Been: Selected Essays (FSG, 2014, Faber 2015)
One Lark, One Horse (Faber, 2018)

foreign editions

Nachten in het ijzeren hotel [*Nights in the Iron Hotel*] translated by Adrienne

van Heteren and Remco Campert (Amsterdam: de Bezige Bij, 1986)
Stekels [Acrimony] translated by Anneke Brassinga (Amsterdam: de Bezige Bij, 1990)

Feineinstellungen translated by Marcel Beyer (Cologne: Dumont, 2001)

nn, translated by Luca Guerner

edited

After Ovid: New Metamorphoses (Faber & Faber, 1994; New York: Farrar, Straus & Giroux, 1995), co-editor, with James Lasdun

Robert Lowell (poet to poet) (Faber & Faber, 2001), with an introduction of 3000 words

John Berryman (poet to poet) (Faber & Faber, 2004), with an introduction of 4000 words

Faber Book of German Twentieth Century Poems (Faber & Faber, 2005), with an introduction of 3000 words (US edition, *20th Century German Poetry*, from Farrar, Straus, & Giroux, 2006)

Malcolm Lowry: The Voyage That Never Ends – Selected Writings (New York: NYRB Classics, 2007)

Hans Fallada: Tales from the Underground (Penguin, 2014)

Joseph Roth: The Hotel Years - Travels in Europe (Granta; New Directions, 2017)

W.S. Graham: Selected Poems (NYRB Classics, 2018)

Rilke in English: Selected Poems (Penguin, ??)

The Faber Book of Exile (Faber, ??)

introduced

Joseph Roth, *Flight Without End* (Dent Everyman edition, 1984)

Paul Bowles, *The Sheltering Sky* (Penguin, 2000)

Gert Ledig, *Payback* (Granta, 2003)

Robert Frost and Edward Thomas, *Elected Friends* (New York: Handsel Books, 2004; Afterword by Christopher Ricks)

Walter Abish, *How German Is It?* (Penguin, 2005)

Joseph Roth, *Job* (translated Dorothy Thompson, Granta, 2013)

John Berryman, *The Dream Songs* (FSG, 2014, Berryman centennial edition)

Gert Hofmann, *The Parable of the Blind* (David Godine, 2016)

Translations

Kurt Tucholsky, *Castle Gripsholm* (Chatto & Windus, 1985; New York: Overlook Press, new edition forthcoming from NYRB Classics in 2018), with an introduction of 2500 words

Patrick Süskind, *The Double Bass* (Hamish Hamilton, 1987; Penguin

- paperback; re-issued as a Bloomsbury Classic, 1997)
- Beat Sterchi, *Blösch* (Faber, 1988; as *Cow*, New York: Pantheon, 1990, new edition forthcoming from Head of Zeus, London, 2018)
- Joseph Roth, *The Legend of the Holy Drinker* (Chatto & Windus, 1989), with an introduction of 1000 words
- Bertolt Brecht, *The Good Person of Sichuan* (The National Theatre version) (Methuen, 1989), with an introduction of 1000 words. This version was put on on the Lyttelton stage of the National Theatre in November 1989-April 1990, in a production by Deborah Warner, and starring Fiona Shaw, Pete Postlethwaite and Bill Paterson; it was also used for a radio version, done with a cast of Indian actors and called “The Good Person of Ajwar”, that BBC Radio 3 put out for Brecht’s centenary in February 1998.
- Joseph Roth, *Right and Left* (Chatto & Windus, 1991; New York: Overlook, published in one volume with *The Holy Drinker*)
- Wim Wenders, *The Logic of Images* (Faber & Faber, 1991)
- Patrick Süskind, *The Story of Mr. Sommer* (Bloomsbury, 1992)
- Wolfgang Koeppen, *Death in Rome* (Hamish Hamilton, 1992; New York: Penguin, 1994), with an introduction of 2500 words
- Gert Hofmann, *Balzac’s Horse and Other Stories* (co-translated with Christopher Middleton, London: Secker & Warburg, 1993)
- Gert Hofmann, *The Film Explainer* (Secker & Warburg, 1995; Evinston, Illinois: Northwestern, 1996)
- Hugo von Hofmannsthal, *The Lord Chandos Letter* (Penguin Syrens, 1995), with an introduction of 1500 words
- Wim Wenders, *The Act of Seeing* (Faber & Faber, 1997)
- Herta Müller, *The Land of Green Plums* (New York: Metropolitan Books & Henry Holt, 1997, London: Granta)
- Franz Kafka, *The Man Who Disappeared (America)* (Penguin, 1997, and as *Amerika*, from New Directions in 2002), with an introduction of 2500 words
- Joseph Roth, *The String of Pearls* (Granta, 1998; as *The Tale of the 1002nd Night*, New York: St. Martin’s Press and Picador USA), with an introduction of 3000 words and a biographical sketch
- Zoe Jenny, *The Pollen Room* (London: Bloomsbury, 1998)
- Joseph Roth, *Rebellion* (New York: St. Martin’s Press; London: Granta, 1999) with an introduction of 3000 words
- Peter Stamm, *Agnes* (London: Bloomsbury, 2000, Other Press, 2016)
- Wim Wenders, *My Time With Antonioni* (Faber & Faber, 2000)
- Joseph Roth, *Collected Stories* (New York: W.W. Norton, 2001; published in the U.K. by Granta as *Collected Shorter Fiction of Joseph Roth*), with an introduction of 3000 words
- Joseph Roth, *The Wandering Jews* (New York: W.W. Norton, and London: Granta, 2001), with an introduction of 3000 words, and a foreword from Elie Wiesel
- Wim Wenders, *Wim Wenders on Film* (Faber & Faber, 2001)

- Wolfgang Koeppen, *The Hothouse* (New York: W.W. Norton, and London: Granta, 2002), with an introduction of 3000 words
- Gert Hofmann, *Luck* (New York: New Directions, London: Harvill Press, 2002)
- Joseph Roth, *The Radetzky March* (Granta, 2002), with an introduction of 5000 words
- Peter Stephan Jungk, *The Snowflake Constant* (Faber & Faber 2003, and as *Tigor*, from New York: Handsel Books/ Other Press in 2004)
- Wolfgang Koeppen, *A Sad Affair* (New York: W.W. Norton, and London: Granta, 2003), with an introduction of 2500 words
- Ernst Jünger, *Storm of Steel* (London: Allen Lane, 2003, New York: Penguin, 2004), with an introduction of 5000 words
- Joseph Roth, *Report from a Parisian Paradise* (New York: W.W. Norton, 2003 and as *The White Cities*, London: Granta, 2004), with an introduction of 3000 words
- Peter Stephan Jungk, *The Perfect American* (New York: Handsel Press/ Other Press, 2004)
- Gert Hofmann, *Lichtenberg and the Little Flower Girl* (New York: New Directions, 2004, and London: CB Editions, 2008) with a short afterword
- Gert Ledig, *The Stalin Organ* (London: Granta Books, 2004, and as *The Stalin Front*, NYRB Classics series, 2005) with a 1500 word introduction
- Durs Grünbein, *Ashes for Breakfast: Selected Poems* (New York: Farrar, Straus, & Giroux, 2005, and Faber and Faber in the UK, 2006) with a 3500 word introduction
- Peter Stamm, *Unformed Landscape* (New York: Other Press, 2005)
- Elias Canetti, *Party in the Blitz* (Harvill Press, London, and New Directions, New York, 2005)
- Josef Holub, *The Innocent Soldier* (2005, from Scholastic Press, New York)
- Willi Peter Reese, *A Stranger to Myself: on the inhumanity of war* (2005, from Farrar, Straus, & Giroux)
- Franz Kafka, *Metamorphosis* (with *The Judgement*) (Penguin Red Classics/ Penguin U.S., 2006)
- Peter Stamm, *In Strange Gardens* (Other Press, 2006)
- Thomas Bernhard, *Frost* (Knopf, 2006)
- Franz Kafka, ed. Roberto Calasso, *The Zürau Epigrams* (Knopf, 2006)
- Franz Kafka, *Metamorphosis and Other Stories* (Penguin, UK 2007, US 2008), with a 2500 word introduction
- Bertolt Brecht, *Mother Courage and her Children* (Methuen, 2007)
- Fred Wander, *The Seventh Well* (W.W. Norton, 2007, and Granta, 2008, with a 3000 word Afterword)
- Irmgard Keun, *Child of all Nations* (Penguin, 2008, Overlook), with a 3000 word Translator's Afterword)
- Peter Stamm, *On a Day Like This* (Other Press, 2008)
- Hans Fallada, *Every Man Dies Alone/ Alone in Berlin* (Melville House, 2009, Penguin, UK, 2009)

- Günter Eich, *Angina Days: Selected Poems* (Princeton U.P., Princeton and Oxford, 2010, with an introduction of 2000 words)
- Peter Stephan Jungk, *The Inheritance* (Pushkin Press, 2010)
- Durs Grünbein: *The Bars of Atlantis* (ed. Michael Eskin, translated with John Crutchfield and Andrew Shields, FSG, 2010)
- Peter Stamm, *Seven Years* (Other Press, 2010, Granta 2012)
- Hans Fallada, *Short Treatise on the Joys of Morphinism* (Penguin, 2011)
- Jakob Wassermann, *My First Wife* (Penguin, 2011, NYRB Classics 2015, as *My Marriage*, with an afterword of 3000 words)
- Joseph Roth, *A Life in Letters* (with an introduction, commentary, and notes, W.W. Norton, 2011, and Granta, 2011)
- Hans Fallada, *A Small Circus* (Penguin, 2012, Arcade, 2015)
- Peter Stamm, *We're Flying* (Other Press, 2012, Granta, 2012)
- Joseph Roth, *The Emperor's Tomb* (Granta, 2013, New Directions, 2013, with a 3000-word introduction)
- Markus Werner, *Zündel's Exit* (Dalkey Archive, with a 1000-word foreword, 2013)
- Gottfried Benn, *Impromptus: Selected Poems and Some Prose* (FSG, 2013, Faber, 2014, with a 4,000-word introduction)
- Hans Fallada, *Tales from the Underground* (Penguin, 2014)
- Erich Maria Remarque, *The Promised Land* (Vintage Books, with a brief afterword, 2014)
- Wolfgang Koeppen, *Youth* (Dalkey Archive, with a 3000-word introduction, 2014)
- Peter Stamm, *All Days Are Night* (Other Press, 2014, Granta 2015)
- Ernst Haffner, *Blood Brothers: A Novel of Berlin Gangs* (Other Press, 2015, Harvill Secker, 2015)
- Joseph Roth, *The Hotel Years* (Granta/ New Directions, 2015 with a 2500 word introduction)
- Markus Werner, *Cold Shoulder* (Dalkey Archive, 2016, with an accidentally omitted introduction of 1000 words)
- Franz Kafka, *The Burrow* (Penguin, 2017, and New Directions, 2017 as *Investigations of a Dog, and other Creatures*, with a 2000-word introduction)
- Peter Stamm, *To the Back of Beyond* (Other Press, Granta, 2017)

Completed, and due to appear:

- Alfred Döblin, *Berlin Alexanderplatz* (forthcoming from Penguin, UK, and NYRB Classics, 2018, with an introduction of 4000 words)
- Hans Fallada, *What Now, Little Man?* (Penguin, 2018)
- Wolfgang Koeppen, *Pigeons on the Grass* (??)

Contracted for, and underway:

Heinrich von Kleist, *Michael Kohlhaas* (New Directions, for 2019)
Max Beckmann, *New York Diaries* (David Zwirner Books, for 2020)

Shorter prose translations have appeared on the Goethe Institute website of German literary cities, in *P.N. Review* (#52 [1986] “The Return of the Prodigal Jakob Michael Reinhold Lenz to Riga” by Gert Hofmann [8000 words], *Granta*, *the Guardian*, *London Review of Books*, *New England Review*, *New York Review of Books*, *Third Coast*, and the *Independent*.

Honors

- 1983: *Nights in the Iron Hotel* named a Poetry Book Society Recommendation
- 1984: Cholmondeley Award for *Nights in the Iron Hotel*
- 1984: Judge, Prudence Farmer Prize for the *New Statesman*
- 1986: Prudence Farmer Prize for best poem in the *New Statesman*, chosen by Paul Muldoon
- 1986: *Acrimony* named a Poetry Book Society Choice
- 1988: Geoffrey Faber Memorial Prize for *Acrimony*
- 1988: Schlegel-Tieck Translation Prize (shared with Ralph Manheim) for *The Double Bass*
- 1988: Prudence Farmer Prize for best poem in the *New Statesman*, chosen by Christopher Reid
- 1989: Judge, *TLS/* Cheltenham Poetry Competition
- 1990: PEN/ Book of the Month Club Translation Citation for *Cow*
- 1992: Schlegel-Tieck Translation Prize (shared with John Brownjohn) for *Death in Rome*
- 1993: *Corona, Corona* named a Poetry Book Society Recommendation
- 1994: Named one of twenty U.K. “New Generation Poets” for *Corona, Corona*
- 1994: The *Independent* Foreign Fiction Prize for *The Film Explainer*
- 1997: An Arts Council of England Bursary for poetry
- 1998: *The Land of Green Plums* won the IMPAC Dublin Literary Award of \$100,000 (shared with the author)
- 1999: *Approximately Nowhere* named a Poetry Book Society Choice
- 1999: *The Tale of the 1002nd Night* won the P.E.N./ Book of the Month Club Translation Prize
- 2000: *Rebellion* won the Kurt and Helen Wolff Prize for German Translation
- 2002: P.E.N./ Book of the Month Club Translation Citation for *The Hothouse*
- 2002: Co-judged the \$50,000 Griffin Poetry Prizes in Toronto

- 2002: second Spycher Preis from the commune of Leuk in Switzerland
2004: Oxford Weidenfeld Translation Prize (for *Storm of Steel*)
2004: first Literaturhaus Frankfurt/ Deka Bank Preis of 25,000 euros 'für die Vermittlung deutscher Kultur im Ausland'
2004: first Editors' Prize for a review-essay in *Poetry* (Chicago)
2005: one of 3 judges for the \$100,000 Lilly Prize
2005: one of 3 judges for the ALTA Translation Prize
2005: inducted into the American Academy of Arts and Sciences as a Foreign Member
2006: P.E.N./ Book of the Month Club Translation Citation for *In Strange Gardens*
2006: *Ashes for Breakfast* on the International Shortlist of the Griffin Prize, Toronto, Canada.
2007: Oxford Weidenfeld Translation Prize (for *Ashes for Breakfast*)
2007: John and Bonnie Nims Memorial Prize for Poems in Translation in *Poetry* (for Gottfried Benn translations)
2008: *Selected Poems* a PBS Special Commendation
2008: 3rd Visiting Poet to the State of Queensland, Australia
2009: Jewish Book Prize (for Fred Wander's *The Seventh Well*)
2010: 8-week residence at Siggen in Holstein, as the guest of the Töpfer Foundation and the Goethe Institute
2010: one of the Judges of the IMPAC Dublin Literary Award
2012: won the second triennial Thornton Wilder Prize for Literary Translation; (first one won by Gregory Rabassa)
2013: inducted into the *Deutsche Akademie für Sprache und Dichtung* (Darmstadt)
2014: long-listed for two P.E.N. Translation Awards (for Roth and Benn)
2017: *My Marriage* short-listed for the Kurt and Helen Wolff Prize for German Translation
2017: Judge for the International MAN Booker Prize, 2018
2017: invited to give the 2018 Clarendon Lectures at Oxford

(substantially complete, but not exhaustive after 1998)

Poems (anthologies)

- Some Contemporary Poets of Britain and Ireland* (Carcenet, 1983), ed. Michael Schmidt
Firebird 3 (Penguin, 1984) (six poems)
The Chatto Book of Love Poetry (Chatto & Windus, 1990), ed. John Fuller
The Faber Book of Movie Verse (Faber, 1993), ed. Philip French
The Faber Book of Murder (Faber, 1993), ed. Simon Rae

The New Poetry (Bloodaxe, 1993), eds. Michael Hulse, David Kennedy, and David Morley (eight poems)

British Poetry Since 1945 (Hutchinson, 1994), ed. Dannie Abse

Atlas der Modernen Poesie (Berlin: Rowohlt, 1995), ed. Joachim Sartorius (four poems)

Leave to Stay (Virago, 1996) (three poems)

Emergency Kit (Faber & Faber, 1996), eds. Jo Shapcott and Matthew Sweeney

The Faber Book of Christmas (Faber, 1996), ed. Simon Rae

Extravagant Strangers (Faber, 1997), ed. Caryl Phillips

London (Harvard U.P. 2013), ed. Mark Ford

various annuals, including *New Poetry* (Hutchinson/Arts Council); PEN *New Poetry* (Quartet); PBS Christmas Supplements and Anthologies; *Soho Square* (Bloomsbury); *New Writing 2 and 3* (Minerva) and *New Writing 4, 5, 6 and 7* (Vintage); the *Forward Anthologies* of 1993 and 1995.

Poems (in translation)

selections of my poems have appeared in the French magazines *Twofold*, *Obsidiane*, and *Poésie Europe*; in the German magazines *Akzente*, *Edit*, *F.A.Z.*, *Schreibhefte* and *Sprache im technischen Zeitalter*, in the Italian *lo Specchio* (Mondadori)

Poems (magazines)

Periodicals in which my poems have appeared (in some cases I cannot yet establish precise publication):

Agni Review, *Ambit*, *American Scholar*, *Antaeus*, *Art International*, *Boston Review*, *Columbia* (“Sally”, “Avenue A”, “No Company but Fear”), *Encounter* (“L’an Trentiesme de son eage”, “Walkman”), *Heat*, *Honest Ulsterman*, *Independent*, *Independent on Sunday*, *Listener* (“Shapes of Things”), *London Magazine*, *London Review of Books*, *New Statesman*, *New Yorker*, *Observer*, *Oxford Poetry*, *Paris Review*, *Partisan Review*, *PN Review*, *Poetry*, *Poetry Ireland Review*, *Poetry Review*, *Poetry Wales*, *Quarry*, *Quarto*, *Raritan*, *Soho Square*, *Straight Lines*, *Thames Poetry 1990*, *Times Literary Supplement*, *Twofold*, *Voices*

My poems have been broadcast on independent radio in England and on BBC Radio 3 and 4; on Independent and BBC television, which also made a “Bookmark” documentary film about my father and me in 1990 (directed and produced by Kevin Hull). I’ve read

poems in Aldeburgh, Ann Arbor, Antwerp, Auburn, Bard, Belfast, Berlin, Biel, Bologna, Bonn, Boston, Bremen, Brighton, Brisbane, Bristol, Cambridge (U.K. and U.S.), Cairns, Cardiff, Cheltenham, Ciudad Real, Cologne, Dover (N.H.), Dresden, Dun Laoghaire, Durham, Edinburgh, Falmouth, Freiburg, Glasgow, Göttingen, Grinnell, Hamburg, Hanover, Harvard, Hay-on-Wye, Heidelberg, Iowa City, Jerusalem, King's Lynn, Lancaster, Larna (South Tirol), Leipzig, Leicester, Leukerbad, Ljubljana, London, Madison, Malmo, Manchester, Melbourne, Mexico City, Munich, New York (Poets' House and the 92nd Street "Y"), Norwich, Oaxaca, Ocala, Oxford, Paris, Prague, Princeton, Raleigh-Durham, Rutgers, St. Louis, Stockholm, Sydney, Tel Aviv, Washington, D.C., and Zurich, and at Rotterdam's Poetry International Festival (1985, 1986, and 1995) and at the Toronto Harbourfront (1993).

Grand Street

four poems: Spring 1997

London Magazine

"Tea for my Father": July 1979 [my first poem in print]

three poems: October 1980

three poems: April 1981

"Mannequin": April 1982

"Immortal Longing": June 1982

"Free Love": July 1982

"Woof": August 1982

Two Poems: April 1984

London Review of Books

"La Nuit Américaine": 22 May 1980

"Seven Poems": 4 September 1980

"Miracles of Science": 19 March 1981

"Two Poems": 2 July 1981

"Two Poems": 1 October 1981

"Eclogue": 4 February 1982

"Kleist in Paris": 16 September 1982

"On Fanø": 3 February 1983

"Three Poems": 4 August 1983

"Two Poems": 17 November 1983

"In the Realm of the Senses": 16 February 1984

"From Kensal Rise to Heaven": 17 May 1984

"Two Poems": 18 October 1984

"Digital Recordings": 20 June 1985

"Days of 1985": 19 December 1985

"The Machine That Cried": 3 April 1986

"The Late Richard Dadd": 4 December 1986

"Three Poems": 5 May 1988

"Two Poems": 6 July 1989

"Lament for Crassus": 26 October 1989 (10th anniversary issue)

“Two Poems”: 25 October 1990
“Three Poems”: 10 September 1992
“Three Poems”: 10 February 1994
“Three Poems”: 21 July 1994
“Scylla”: 20 October 1994 (15th anniversary issue)
“Three Poems”: 22 June 1995
“Still Life”: 4 January 1996
“Three poems” (incl. “Parerga”): 2 July 1998
“Broken Nights”: 3 April 2003
“Two Poems” (“Cooking For One” and “November”): 13 December, 2007
“Letter from Australia”: 9 October 2008
5 poems by Günter Eich, 25 March 2010
“Derrick”: 19 February 2015
“Forgetfulness”: 18 February 2016
“Two Poems” (“Ebenböckstrasse” and “Lake Isle”): July 2017
“Old Mexico”

New Statesman

“Federal Republic: an Advertisement”: 20 June 1980
“By Forced Marches”: 25 July 1980
“Foreign Affair”: 24 October 1980
“Love on the Rocks”: 5 December 1980
“Furth i. Wald”: 30 January 1981
“Migrations of an Older Romantic”: 24 April 1981
Four Poems: 27 November 1981
“Body Heat”: 17 September 1982
“Extinction”: 10 December 1982
Three Poems: 29 April 1983
“Preparing the Way”: 7 September 1984
“The Means of Production”: 31 May 1985
“A Minute’s Silence”: 1986 (Prudence Farmer Prize)
“On the Beach at Thorpeness”: 19 February 1988 (Prudence Farmer Prize)
“Sally”: 18 November 1988

The New Yorker

“Changes”: 14 February 1983
“Fairy Tale”: 23 January 1995
“Zirbelstrasse”: 19 June 1995
“Metempsychosis”: 16 October 1995
“Near Hunstanton”: 18 January 1999
“Last Walk”: 10 May 1999
“Abscission”:
“Lisburn Road”: 6 March 2017
“In Western Mass” 31 July 2017

The Observer

“For Gert Hofmann, Died 1 July”: 18 July 1993
“The Log of Meleager’s Life”: 8 November 1994
“An Education”: 17 March 1996

Paris Review

Five Poems: Winter 1985
Four Poems: (“Fontane”, “Daewoo”, “Smethwick” and “Poems of 1912”): Fall 2015

Partisan Review

“Up in the Air”: Winter 1988

P.N. Review

four poems: 1981 (#23)
three poems: 1982 (#28)
eight poems: 1983 (#36) [anthology number, “Some Contemporary Poets of
Britain and Ireland” – youngest contributor]
“Impotence”: 1985 (#44)
“Marrakesh”: 1987 (#56)
“The Out-of-Power”: 1989 (#73)
six poems: 1994 (#100--special issue, “A Calendar of Poetry”) [contributed a
short note (400 words)]

Poetry

“White Noise”: April 1982
“Author, Author”: July 1983
“Not Talking”: July 1985
“Hudson Ride” and “Sentence”: September 2004
Six poems from Gottfried Benn, plus a note, “Notorious Ever After” [2000
words]: October 2006
Four poems from Elfriede Jelinek, plus a Translator’s Note [500 words]:
November 2007
Translation of Rilke “The Beggars” and a note: April 2008
“For Adam,” “Night,” and “The Years”: June, 2008
“Cricket” and “Portrait d’une Femme”: June 2009
Eight more poems from Gottfried Benn (“Young Hebbel”, “Finis Poloniae”,
“Gladioli”, “Jena”, “Static Poems”, from “Late”, “They are Human...”, and
“What’s Bad”) and a Translator’s Note: November 2009
Ten more poems from Gottfried Benn (“Can Be No Sorrow...” “Little Aster”,
“Beautiful Youth”, “Threat”, “Tracing”, “A Shadow on the Wall”, “Think of
the Unsatisfied Ones”, “Hymn”, “People Met”, and “Last Spring”) : March
2011
Seven more poems from Gottfried Benn: “Asters”, “Express Train”, “Caryatid”,
“Evenings of Certain Lives”, “Divergences”, “Left the House”, and
“Fragments 1953”: March 2012
“Venice Beach” and “LV”: March 2013
“Baselitz and his Generation”: December 2015

“Sankt Georg” and “Valais”: September 2017

Poetry Review

three poems: April 1982

two poems: March 1983

“Not Talking”: October 1985

three poems: Spring 1994 [New Generation issue, with profile and statement]

“Baselitz and his Generation”: July 2014

TLS

“In Connemara”: 27 June 1980

“1967-71”: 24 October 1980

“Nights in the Iron Hotel”: 21 November 1980

“A Western Pastoral”: 28 November 1980

“Touring Company”: 16 January 1981

“Tales from Chekhov”: 23 January 1981

“Entropy (The Late Show)”: 30 January 1981

“Point of No Return”: 27 February 1981

“Gruppenbild ohne Dame”: 6 March 1981

“Universal Uncle”: 14 August 1981

“In the Dark”: 11 September 1981

“Hausfrauenchor”: 13 November 1981

“A Home Movie”: 27 November 1981

“Myopia in Rupert Brooke Country”: 11 December 1981

“C. & W.”: 15 January 1982

“Sociology of Ducks”: 25 June 1982

“Family Holidays”: 1 October 1982

“And the Teeth of the Children”: 28 January 1983

“Epithalamion”: 4 February 1983

“Conversion”: 6 May 1983

“On the Margins”: 20 May 1983

“Friction”: 3 February 1984

“A Brief Occupation”: 4 May 1984

“Ancient Evenings”: 24 August 1984

“Lighting Out”: 2 November 1984

“Errant”: 14 December 1984

“Dean Point”: 24 May 1985

“A Floating City”: 1985

“Up in the Air”: 4 April 1986

“Wheels”: 18 July 1986

“Scene of the Crime”: 21 November 1986

“Autopsy”: 25 March 1988

“Las Casas”: 10 November 1989

“Calle 12 Septiembre”: 31 May 1991

“Postcard from Cuernavaca”: 26 June 1992

“Gone”: 27 May 1994

“The Adulterer”: 17 August 1994
“Gomorra”: 9 September 1994
“Mayakovsky”: 11 November 1994
“Megrin”: 25 September 1994
“Epithanaton”: 6 January 1995
“One Line for Each Year of Life”: 7 July 1995
“Essex”: 14 July 1996
“Lament of a Legionnaire on Germanicus’ Campaign along the River Elbe”
translated from Durs Grünbein: 1 October 2004
“No. 3” translated from Durs Grünbein: 26 November 2004
“Motet”: 4 March 2005
“Judith Wright Arts Centre”: 7 August 2009
“Female, 33” (after Hans Magnus Enzensberger): 28 July 2017

Interviews

With Asymptote, the Guardian, Heat, L.A. Review of Books, Paris Review online, Paris Review (*tk*), Thumbscrew

Reviews

Australian Book Review

“Coming into Everyone Else’s Own” (on an Australian poetry anthology):
December 2011 [2000 words]
“Giant Steel Doors” (on a life of Ted Hughes) January 2016 [1500 words]

Dublin Review

“On Translating Joseph Roth”: Autumn 2002 (3000 words – reprinted in the
Dublin Review Reader, 2007)

Economist

A handful of (unsigned) book reviews

Guardian

Dozens of book reviews and some long literary feature articles over at least 25
Years, including: -

“My Life with Roth”: 31 December 2005

London Magazine

“August Macke: The Last European”: November 1984 [3500 words]
“The New Polish Poet” (on Adam Zagajewski): February 1987 [1200 words]

London Review of Books

- “Michael Hofmann on the steady state of Patricia Beer” (poetry round-up on Beer, Voznesensky, Hecht, etc.) 18 September, 1980 [2500 words]
- “Winking at Myself” (on Peter Handke): 7 March 1985 [2500 words]
- “Conspiratorial Hapsburger” (on Joseph Roth): 5 March 1987 [3000 words]
- “Michael Hofmann Reads His Father’s Book”: 25 June 1987 [2000 words]
- “Muldoon – a Mystery” (on *Madoc*): 20 December 1990 [2700 words]
- “Montale’s Eastbourne” (on Montale): 23 May 1991 [3000 words]
- “Dazzling Philosophy” (on Heaney’s *Seeing Things*): 15 August 1991 [2500 words]
- “Praying for an End” (on autobiographies by Czerniawski, Sperber, and Lind): 30 January 1992 [2500 words]
- “Here comes the end of the world” (on Tadeusz Konwicki): 23 July 1992 [3000 words]
- “Aunts and Uncles” (on Louis Begley and Gyorgy Konrad): 19 November 1992 [3000 words]
- “In the Doghouse” (on Christa Wolf: 27 May 1993 [2500 words]
- “Don’t Blub” (on Paul Watkins and public school): 7 October 1993 [2500 words]
- “Lowry’s Planet” (on Malcolm Lowry): 27 January 1994 [2700 words]
- “Main Man” (on Ian Hamilton): 7 July 1994 [2500 words]
- “Sevenyearson” (on Tom Paulin’s *Walking a Line*): 22 September 1994 [2400 words]
- “That Brecht Was a Nasty Piece of Work, and He Didn’t Even Write His Own Plays”: 20 October 1994 [3000 words]
- “Good Things” (on the novelist James Buchan): 20 April 1995 [3000 words – lead piece]
- “Catching” (on Paul Celan): 23 May 1996 [4000 words]
- “The Rear-View Mirror” (on the novelist Lydia Davis): 31 October 1996 [2400 words]
- “Proust? Ha!” (on the novelist Peter Nadas): 21 August 1997 [2500 words]
- “Slowly/ Swiftly” (on the New York poet James Schuyler): 7 February 2002 [5000 words] (included in the decennial anthology of LRB pieces)
- “His spectacles reflected only my window, its curtain and my rubber plant” (on the Swedish novelist Hjalmar Soderberg): 28 November 2002 [3000 words]
- “Imbalance” (on the English poet Hugo Williams): 22 May 2003 [3000 words]
- “His Own Prophet” (on Robert Lowell): 11 September 2003 [7500 words, lead piece]
- “Carousel” (on Adam Zagajewski): 15 December, 2005 [3000 words]
- “Perfect and Serene Oddity” (on Robert Walser): 16 November 2006 [4700 words]
- “Reading with no Clothes on” (on G. B. Edwards’s novel *The Book of Ebenezer LePage*): 24 January 2008 [2500 words]
- “The Colour of His Eyes” (on Hugo von Hofmannsthal): 12 March 2009 [3500 words]
- “Vermicular Dither” (on Stefan Zweig): 28 January 2010 [4500 words]

- “Reger Said” (on Thomas Bernhard): 4 November 2010 [3000 words]
“Mostly Middle” (on Elizabeth Bishop): 8 September 2011 [4300 words]
“Imagine Tintin” (on Basil Bunting): 9 January 2014 [4700 words]
“All fresh today” (on the Canadian poet Karen Solie): 3 April 2014 [3200 words]
“Splashing through the Puddles (on Martin Amis): 23 October 2014 [2500 words]
“Is His Name Alwyn” (on Booker Prize winner Richard Flanagan): 18 December, 2014 [2500 words]
“A Big Life” (on Seamus Heaney): 4 June 2015 [3200 words]
“Stalin is a Joker” (on Milan Kundera): 2 July 2015 [3500 words]
“Muted Ragu Tones” (on David Szalay): 21 April 2016 [2500 words]
“Hoo-hooing in the Birch” (on Tomas Tranströmer): 16 June 2016, [2000 words]
“Snap among the Witherlings” (on Wallace Stevens): 22 September 2016 [5000 words]
“At the Met” (on Max Beckmann): 16 February 2017 [2500 words]
“Après-Mao” (on the Chinese American writer, Yiyun Li): 15 June 2017 [2500 words]
“Out of Babel” (on Thomas Bernhard’s poems): [2000 words]

Modern Painters

- “Otto Dix: Painter of Ugliness” (on the Berlin retrospective): Spring 1992 [3000 words]
“The French Kiefer?”: Spring 1997 [2500 words]
on Max Beckmann

New Statesman

- (generally 600 to 1000 words, including several lead pieces)
on George Grosz’s autobiography: 10 September 1982
on Thomas Mann’s *Diaries*: 11 March 1983
on Bertolt Brecht in America (by James K. Lyon): 15 April 1983
on Hendry’s life of Rilke: 5 August 1983
on Robert Medley’s *Memoirs*: 25 November 1983
on the *Pelican Guide to English Literature*: 13 January 1984
on Joachim Maass’s life of Kleist: 20 January 1984
on Michael Hamburger’s *A Proliferation of Prophets*: 9 March 1984
on Bishop’s *Collected Prose*: 6 April 1984
on Lagercrantz’s life of Strindberg, and Strindberg’s *By the Open Sea*: 23 November 1984
on the letters of Ezra Pound and Dorothy Shakespeare: 22 February 1985
on Dorothy Farnan’s *Auden in Love*: 22 March 1985
on Paul Zweig’s life of Whitman: 2 August 1985
on the letters of Pound and Wyndham Lewis: 20 December 1985
on Ian Hamilton’s *Fifty Poems*: 25 March 1988

New York Review of Books

- “Artist of Eveything” (on Kurt Schwitters) 9 December 2010 [3000 words]

- “Torch Song in Vienna” (on Karl Kraus) 24 October 2013 [3000 words]
“A Puzzling Heroine of German literature” (on Regina Ullmann) 22 October 2015
[3000 words]
“An Adorable Bookling” (on Robert Walser) 23 June 2016 [3000 words]
“The Lion in Winter” (on Günter Grass – and Benn, and Hamsun) 8 June 2017
[3500 words]

New York Times Book Review

- on Rilke: 21 September 1986 [1200 words]
on Robert Musil: 14 May 1995 [1500 words, lead piece]
on Donald Justice: 10 December 1995 [1200 words]
on Rilke: 28 April 1996 [1800 words]
on Penelope Fitzgerald: 13 April 1997 [1500 words, cover piece on a book that
was subsequently awarded the National Book Critics Circle Award]
on Robert Hass: 27 April 1997 [1500 words]
on Wallace Stevens: 21 December 1997 [1500 words]
on Bruno Schulz: 9 March 2003 [1500 words]
on Weldon Kees 17 August 2003 [1500 words]
on Arthur Schnitzler 16 November 2003 [1500 words]
on Dieter Schlesak 24 June 2011 [1500 words]
on Rudiger Safranski’s life of Goethe 16 June 2016 [1500 words]

The Observer

- “The Old Man by the Isar” (interview-portrait of Wolfgang Koeppen):
1 November 1992 [1000 words]
“A Visit to the Dentist of Language” (interview-portrait of Elfriede Jelinek): 15
November 1992 [1000 words]
“Raine Raine, go away”, (1500-word review of Craig Raine’s poetry and
criticism) 3 December 2000

P.N. Review

- “Competence and Complacency” (US poetry, Penn Warren et al.): 1983 (#32)
[2500 words]
“Elizabeth Bishop and Others”: 1984 (#37) [2800 words]
“American Pie” (Clampitt, Hadas, Fulton, et al.): 1984 (#42) [4000 words]
“Naming Names” (on Seidel, Levine, Kinnell, Elon, Bukowski): 1986 (#49)
[2800 words]
“Climbing K2” (on Stephen Cohn’s “Duino Elegies”): 1989 (#73) [800 words]

Poetry (Chicago)

- (on Ted Hughes’s *Collected Poems*) [4500 words]
“We Have a Goat” (on W.S. Graham’s *Collected Poems*): January 2005 [4000
words]
“Sing Softer: A Notebook”: September 2005 [4500 words]

- “A Dead Necktie” (on Zbigniew Herbert): May 2007 [4500 words]
“Into the Abeyance” (on H.M. Enzensberger): July 2008
“The Linebacker and the Dervish” (on the letters of Robert Lowell and Elizabeth Bishop): January 2009 [5000 words]
“Manifesto of the Flying Mallet”: February 2009
“So Goddamn Glamorous” (on Frederick Seidel): September 2009 [5000 words]
“More Featherishly Purple” (on Ian Hamilton): January 2010 [4000 words]
“Big Les!” (on Les Murray) October 2011
“Sharp Biscuit – Some Thoughts on Translating” September 2013
“The Woman who Quit” (on Rosemary Tonks): February 2015 [5000 words]

Poetry Review

- “Keeping Faith with Rilke”: June 1982 [880 words]
“Berryman Agonistes” (on Haffenden’s life): March 1983 [1200 words]
“Out of the Test-Tube” (on Holub): January 1985 [800 words]
“Compassionate Ridicule” (on Christopher Reid’s *Katerina Brac*): February 1986 [900 words]
On Gottfried Benn: June 1986 [900 words]
“Scandinavian Static” (on Tua Forsstrom): Autumn 1991 [600 words]
“Lvov Poems” (on Zbigniew Herbert and Adam Zagajewski): Spring 1994 [1200 words]
“The Elegance of the Teutonic” (on Enzensberger): Summer 1994 [900 words]

Prospect

- “Sebald’s Fog” (On W.G. Sebald’s novel, *Austerlitz*) 20 October 2001 [1500 words]

The Sunday Correspondent

- “The Hollow Body” (lead piece for their second section, reportage on East Germany predicting unification): 17 December 1989 [1800 words]

The Times (London)

Reviews of fiction and poetry, including Akhmatova, Grass, Singer, Lowry, Yevtushenko, since 1991, and others. At the end of 1995, I became their lead poetry reviewer for three or four years, contributing reviews at the rate of 8 or 10 a year.

TLS

- “Rebels and Servants” (Jurek Becker): 10 October 1980 [600 words]
“First Catch Your Fish” (essays on Rilke): 30 January 1981 [600 words]
“Confident Misconstructions” (on 4 German poets): 12 June 1981 [700 words]
“Prospering Mutely” (on Ludwig Fels): 16 October 1981 [600 words]
“Sweet Surrender” (on Winifred Wolfe): 11 December 1981 [600 words]
“Prudently Paradoxical” (essays on German Romantics): 18 December 1981

- [800 words]
- “Soldier of Misfortune” (on Joseph Roth): 5 February 1982 [700 words]
- “Heights of Fancy” (on Lynne Sharon Schwartz): 12 March 1982 [800 words]
- “Letting Down Daddy” (on Walter Abish): 2 April 1982 [700 words]
- “The Virgin Visitor” (on Joel Agee): 4 June 1982 [1000 words]
- “Fire in the Belly” (on John Hartley Williams): 12 November 1982 [600 words]
- “Through the Bars” (on Brigitte Arens): 4 February 1983 [500 words]
- “Travelling at Speed” (on 3 books of poems): 8 April 1983 [1000 words]
- “Trials of the Simple Man” (on Roth’s *Job*): 22 April 1983 [700 words]
- “Only Gesture” (Vereen Bell on Robert Lowell): 3 June 1983 [800 words]
- “Power Games” (on Margaret Creal): 2 September 1983 [600 words]
- on Kleist’s *Penthesilea*: 9 December 1983 [600 words]
- “Going Greek” (on Amanda Hemingway): 9 March 1984 [600 words]
- “The Poet of the Living Dead” (on Georg Trakl): 27 April 1984 [1800 words]
- “Ancient, Ordinary and Impossible” (on Renata Adler): 20 July 1984 [1200 words]
- “Disassembly Line” (on *Blösch*): 5 October 1984 [1000 words]
- “I, You and the Desert” (on Geiser and Boni): 4 January 1985 [1200 words]
- “Prussian Bohemians” (on Adlon’s film *The Swing*): 11 January 1985 [800 words]
- “Brushes with Death” (on Andrew Motion): 18 January 1985 [1200 words]
- “Drive, He Said” (on Sam Shepard): 1 March 1985 [800 words]
- “Winners and Losers” (on the Gregory anthology): 9 August 1985 [600 words]
- “A Futurist’s Babel” (on Fassbinder’s Berlin Alexanderplatz): 20 September 1985 [1200 words]
- “Led by the Nose” (on Patrick Süskind): 11 October 1985 [800 words]
- “Possessed and Possessing” (on Malcolm Lowry): 18 October 1985 [800 words]
- “Gender Behavior” (on Franz Xaver Kroetz): 8 November 1985 [600 words]
- “Hopes and Resentments” (on women’s poetry anthologies): 29 November 1985 [1800 words]
- on the literary quarterly *Antaeus*: 17 January 1986 [700 words]
- “Kleinstadt, Kleinstaat“ (on Braun and Hein, East German novelists): 14 February 1986 [1000 words]
- “The Parable of the Player” (on Mnouchkine’s *Mephisto*): 25 April 1986 [800 words]
- “The Recent Generations at Their Song” (Muldoon and Irish poetry): 30 May 1986 [3000 words]
- “The World He Was” (on Jarrell’s letters): 11 July 1986 [1200 words]
- “The Flower in the Corpse” (on Gottfried Benn): 26 September 1986 [3000 words]
- “The Tick Revisted” (on *Perfume* in English): 5 December 1986 [300 words]
- “The Fruits of Despair” (on Tarkovsky’s *Sacrifice*): 16 January 1987 [800 words]
- “Malice in Thatcherland” (on Fleur Adcock): 13 February 1987 [800 words]
- “Mutual Harassment” (a Botho Strauss production): 24 April 1987 [600 words]

- “Chattering behind Bars” (on Peter Stein’s production of O’Neill’s *Hairy Ape*):
22 May 1987 [800 words]
- “The Accents of Adequate Praise” (on Lowell’s prose): 10 July 1987 [2000
words]
- “Writers for Sale” (on Luchterhand): 4 September 1987 [600 words]
- “Without Fear or Shame” (on Knut Hamsun): 2 October 1987 [3000 words]
- “Technosophical Tales” (on Strauss and Handke): 9 October 1987 [1400
words]
- “The Periodicals: neue deutsche literatur”: 13 May 1988 [700 words]
- “Divine Bystanders” (on Wenders’ *Wings of Desire*): 24 June 1988 [800 words]
- “A man out of Time and Place” (on R.M. Rilke): 22 July 1988 [3000 words--
lead piece, and reprinted in John Gross’s anthology from the *TLS*,
Modern Movement)
- “A Myth Unmoved” (on George Grosz): 18 November 1988 [1500 words]
- “International Books of the Year” (on Weldon Kees): 2 December 1988 [200
words]
- “A Long Line of Discovery” (on C.K. Williams): 20 January 1989 [1500 words]
- “Wonderful And Woeful Things” (on Joseph Roth): 3 February 1989 [1000
words]
- “A Metamorphosis in Time” (on Christoph Ransmayr): 21 April 1989 [1000
words]
- “Guides and Assassins” (books on Robert Lowell): 26 May 1989 [1200 words]
- “A Meeting of Hallucinations” (on Danilo Kis): 30 June 1989 [700 words]
- “A Bureaucratic Tragedy” (on Odon von Horvath): 10 November 1989 [800
words]
- “Single Combat” (on Berryman): 6 April 1990 [5000 words--lead piece]
- “Among the Rubble” (on Ransmayr in English): 15 June 1990 [600 words]
- “An Invitation Refused” (on the Romanian, Richard Wagner): 10 August 1990
[1000 words]
- “The Impresario” (on a Wedekind production): 28 September 1990 [600
words]
- “Arrivals Announced” (on Brecht’s letters and poems): 5 October 1990 [2000
words]
- “Suffering in Translation” (Michael March’s *Eastern European Poetry
Anthology*): 9 November 1990 [1500 words]
- “The Problem of Succession” (on a Christa Wolf documentary): 9 November
1990 [800 words]
- “International Books of the Year” (Gert Hofmann): 7 December 1990
- “The light that comes out of bodies” (on Egon Schiele) 14 December 1990
[1500 words]
- “Feeding the Woodlice” (on Irene Dische): 8 February 1991 [700 words]
- “Clockwork and Pain” (on Dürrenmatt’s *The Visit*): 22 February 1991 [800
words]
- “A Superior Reality” (on Handke): 24 May 1991 [500 words]
- “Kafka’s Gratitude” (on Kafka’s letters): 2 August 1991 [800 words]
- “Lying between Eros and Responsibility≅ (on Hugo Hamilton): 9 August 1991

- [800 words]
“A Film Maker Walking in the Clouds≡ (on Herzog): 23 August 1991 [700 words]
“Kitsch and Tell” (on Trevor Nunn’s production of Pam Gems’ version of Heinrich Mann’s *The Blue Angel*): 6 September 1991 [800 words]
“The March of Aphorism” (on Canetti): 4 October 1991 [1000 words]
“On a Medicated High” (on Dormael’s film *Toto the Hero*): 22 November 1991 [700 words]
“Feeling Good about New York City” (on Frank O’Hara): 13 December 1991 [2700 words]
“International Books of the Year” (Ryszard Kapuscinski): 13 December 1991 [200 words]
“Reconciled to Life” (on Jiri Weil): 14 February 1992 [1000 words]
“Composing by Echo” (on Mark Ford): 6 March 1992 [700 words]
“Passionless Traveller” (on Volker Schlöndorff): 1 May 1992 [800 words]
“Even More Ultimates” (on Wenders’ *To the End of the World*): 8 May 1992 [1000 words]
“A Fair Impersonation” (on J. Bernlef): 5 June 1992 [600 words]
“In Thrall to Child Randall” (on Randall Jarrell): 4 September 1992 [3000 words]
“Spleen” (on Thomas Bernhard’s *Elisabeth II*): 4 December 1992 [800 words]
“International Books of the Year” (on Bei Dao)
“The Skull beneath the Skin” (on Edvard Munch): 11 December 1992 [1500 words]
“A Little Knavery” (on Leo Perutz): 1 January 1993 [600 words]
“Baffled by Bootees” (on Tmu Na): 23 April 1993 [600 words]
“Fairground Space Walk” (on a Horvath production): 28 May 1993 [600 words]
“Kopskis” (on Philip Kerr): 3 September 1993 [600 words]
“Typing at the Clinic” (on Terri Witek’s book on Lowell): 25 February 1994 [1000 words]
“Farthingales to Astrakhan” (on *Pericles* at the National Theatre): 27 May 1994 [1000 words]
“International Books of the Year” (Alan Jenkins and Zsuzsa Rakovsky): 2 December 1994
“Old Inmates” (on Alan Isler): 10 February 1995 [600 words]
“A Complicated Scream” (on *The Oxford Book of Exile*): 26 May 1995 [2500 words]
“At the Desert’s Edge” (on Amos Oz): 13 October 1995 [1200 words]
“International Books of the Year” (on James Buchan): 1 December 1995
“Physical Prodigies of all Kinds” (on Arbus and Witkin): 1 March 1996 [3000 words]
“International Books of the Year”: (on Seamus Heaney): 29 November 1996
“A Howling Shame” (on Malcolm Lowry): 20 December 1996 [1500 words]
“On Absenting Oneself” (on Joseph Brodsky): 10 January 1997 [4000 words]
“The Vanishing-Point of Civilisation” (on the novelist Christoph Ransmayr): 4 April 1997 [1200 words]

- “Cheesy and Informal” (on Frank O’Hara’s plays): 13 June 1997 [1000 words]
- “A tiny area of *joie de vivre*” (on East Germany and espionage): 10 October 1997 [4000 words]
- “International Books of the Year” (on Penelope Fitzgerald and Natalia Ginzburg): 5 December 1997
- “Really quite sad” (on Hanif Kureishi): 1 May 1998 [800 words]
- “The genie of Hungary” (on Gyula Krudy): 16 October 1998
- “International Books of the Year” (on Beckmann and Brodsky): 4 December 1998
- “The Hrabal Band” (on Bohumil Hrabal): 29 January 1999 [2500 words]
- “Miss Right and the monsters” (on A. Alvarez): 28 January 2000 [1500 words]
- “Possibly a mirage” (on Jeremy Poolman): 2 November 2001 [800 words]
- “International Books of the Year” (on Markus Werner, James Lasdun, and Andrzej Stasiuk): 7 December 2001
- “International Books of the Year” (on Radiguet and Felisberto): 6 December 2002
- “Annunciations without angels” (on Edward Hopper): 30 July 2004 [3000 words]
- “Thomas Mann’s House of Exile” (on the Mann family): 22 April 2009
- “Horse among wolves” (Commentary pages, on Hans Fallada), 17 July 2009 [3000 words]
- “Out of the Cold” (on a new life of Bertolt Brecht), 13 August 2014 [4500 words]
- “Wings, Gills, Claws” (on Kafka), 29 June 2016 [1500 words]
- “The dangers of overthinking” (on translating): 16 September 2016 [online]
- “Hans Fallada’s Final Years” (on Fallada) 5 October 2016
- “International Books of the Year” (on Ed Burra and Alfred Hayes) 23 November 2016
- “Out of Time” (on Megan Marshall’s life of Elizabeth Bishop): 5 April 2017 [4000 words, lead piece]
- “International Books of the Year” (on Ivan Krastev): 17 November, 2017