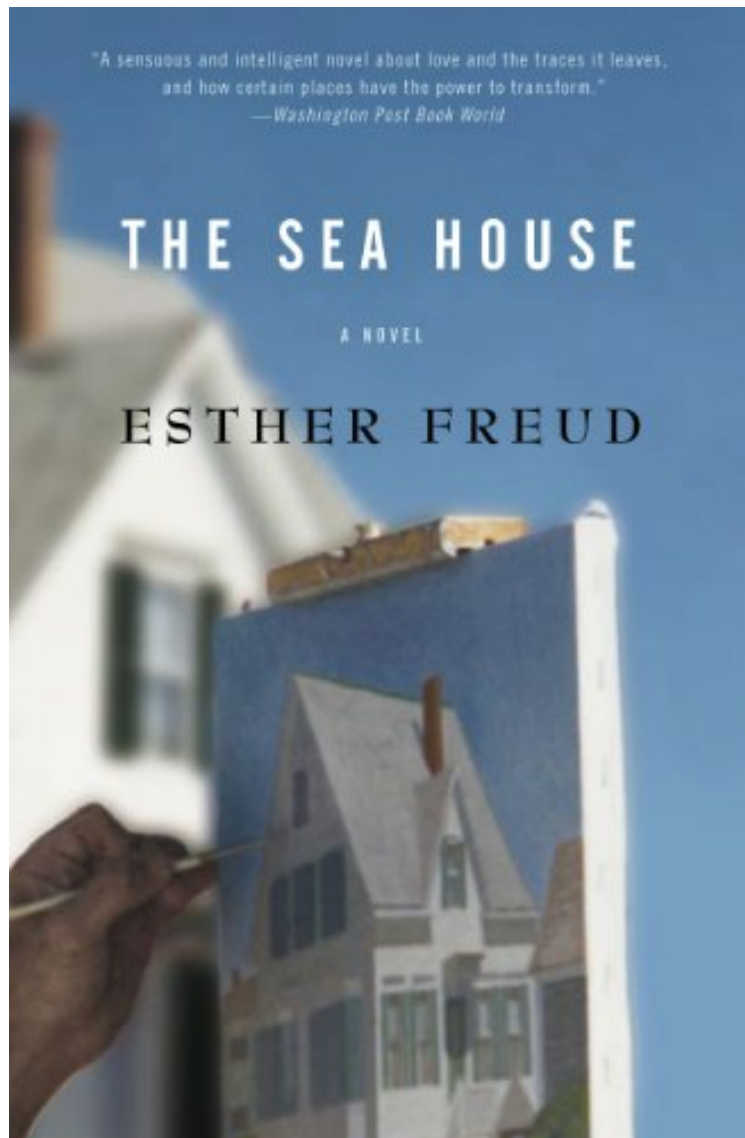


(Mobile pdf) The Sea House: A Novel

The Sea House: A Novel

Von Esther Freud

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Von Esther Freud : The Sea House: A Novel before purchasing it in order to gage whether or not it would be worth my time, and all praised The Sea House: A Novel:

KundenrezensionenHilfreichste Kundenrezensionen2 von 2 Kunden fanden die folgende Rezension hilfreich. Ein Schauplatz, zwei GeschichtenVon Ein KundeDie Hauptfigur, Lily, arbeitet an einem Forschungsprojekt ber den Architekten Klaus Lehmann, der einst als Jude Nazi-Deutschland verlassen musste. Um Briefe aus seinem Nachlass in angemessener Atmosphre lesen zu knnen, mietet sie ein Haus am Strand, das sie mit Lehmanns Vergangenheit

verbindet. Es wird in diesem Roman sowohl Lilys Geschichte erzählt als auch jene des Architekten. Der Autorin gelingt es hervorragend, die Leser in beiden Geschichten zu fesseln. Auf Victor Hugo-hnliche Art ergeben diese zwei Handlungsstränge für die Leser bald ein faszinierendes Gesamtbild, wobei die Spannung stets dadurch erhalten bleibt, dass Freud kapitelweise über das Heute bzw. Damals schreibt. So liest man begierig im einen Kapitel, was sich möglicherweise einige Kapitel davor/danach als ein weiteres Puzzle-Stück in der Geschichte entpuppt. Je mehr Lily über die Beziehung von Klaus Lehmann und seiner Frau erfährt umso mehr reflektiert sie die eigene Beziehung und beschließt Veränderungen in ihrem Leben. Freud gelang mit diesem Buch, eine komplexe Handlung äußerst lesenswert zu gestalten. Sehr empfehlenswert! 0 von 0 Kunden fanden die folgende Rezension hilfreich. Subtil lebendig Von KMan Eine sehr sorgfältig komponierte und zurückgenommene Liebesgeschichte, die in parallelen Welten die Verflechtungen unserer Zeiten und die Komplexität der Liebe durchforscht. Inwieweit die Geschichte auf wahren Begebenheiten basiert, bleibt offen - es scheint aber ganz deutlich so. Der Stil hñelt Ian McEwan; wie dieser baut Esther Freud langsam eine dichte Komposition auf, um zum Schluss hin mit hohem Tempo Verwirrendes und Klrendes zugleich auf den Leser zu hufen - nicht immer geht das gut (zB. in McEwan's "On Chesil Beach"), aber hier ist es sehr stringent und stimmig ausgeführt - und nur so wird es gute Literatur. Ein wunderbares Buch.

Kurzbeschreibung The architect Klaus Lehmann loves his wife, Elsa, with a passion that continues throughout their married life despite long periods of separation. Almost half a century after Lehmann's death in the village of Steerborough, a young woman, Lily, arrives to research his life and work. Pouring over Klaus's letters to Elsa, Lily pieces together the story of their lives together and apart. And alone in her rented cottage by the sea, she begins to sense an absence in her own life that may not be filled by simply going home. The Sea House is the story of the village of Steerborough and the marshes and the sea beyond. It is the story of one generation living in the footprints of another; of a landscape shaped by lives, and lives shaped by landscape. With characteristic skill and a new depth and range, Esther Freud explores the twisting paths that people take -- and the places where those paths meet. This P.S. edition features an extra 16 pages of insights into the book, including author interviews, recommended reading, and more. From Publishers Weekly Painter Lucian's daughter, Sigmund's great-granddaughter and an accomplished novelist herself (Hideous Kinky), Freud invokes her father's family history in this splendidly written, evocative novel. Inspired by the letters of her grandfather, the architect Ernst Freud, she weaves an elegantly paced, double-stranded narrative set in the English coastal village of Steerborough. In the present, 20-something grad student Lily retreats to Steerborough for the summer with a bundle of letters that architect Klaus Lehman wrote to his wife, Elsa. Her story alternates with that of a group of German-Jewish emigres, including Klaus, Elsa and the deaf painter Max Meyer, who summer in Steerborough in 1953. While Lily pores over Klaus's adoring but paternalistic, bullying letters, she and her workaholic architect boyfriend Nick, living in London, are nearly incommunicado. "The men she knew didn't seem to feel the need to so utterly possess their women," Lily muses, somewhat regretfully. Between infrequent, strained visits from Nick, Lily makes a pretense at work, suns, swims and befriends the little girls next door and their virile, working-class father. Freud depicts postwar Steerborough from the point of view of Max and his hostess, Gertrude Jilks, an English child psychoanalyst and friend of his recently deceased sister, Kaethe. As Max hungers for the beautiful Elsa while mourning Kaethe and the immeasurable loss of his life and family in Germany a subtext Freud renders all the more powerful with slow, subtle revelations she paints every house in the village, creating a scroll that Lily will one day discover on exhibition. The novel's setting is smalltown, but its thematic scope is generous: from Old World jealous love to modern-day commitment issues, art, psychoanalysis, dislocation and yearning for home. Though the culmination of the love stories feels too deliberately plotted, Freud has constructed her novel with beautiful precision. Copyright Reed Business Information, a division of Reed Elsevier Inc. All rights reserved. From Booklist Freud's fourth novel addresses the power of the artistic muse, but above all it is steeped in the landscape of Steerborough, a tiny British seaside village that is home to two complex casts of characters who live there 50 years apart. Klaus Lehmann, a Jewish architect and German emigre, writes letters to his wife from 1931 until his death in 1953. The letters end up in the hands of a present-day architecture student writing her thesis on Lehmann who rents a cottage in Steerborough to better soak up the creative atmosphere surrounding her famous subject. The time periods are soon revealed to have more than just letters in common, as Freud adroitly ties them together with matching threads of sexual liaisons, children forced to grow up too soon, and natural disaster. Some characters are fleshed out more carefully than others, but no reader will soon forget Freud's rhapsodic descriptions of the village or its inhabitants, who, like the weather, are alternately morose and incandescent. Deborah Donovan Copyright American Library Association. All rights reserved