

Names For The Sea Strangers In Iceland Sarah Moss

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She subsequently moved there with her family (husband, Anthony and two sons; Max and Tobias) just as the Icelandic economy crashed. Names for the Sea: Strangers in Iceland is her account of their year living almost at the top of the world and it is a phenomenal and intriguing read. It is very difficult to review this sort of book objectively.

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Names for the Sea: Strangers in Iceland by Sarah Moss

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Sarah Moss and her husband moved with their two small children to Iceland.

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Stranger Things. Release year: 2016. Strange things are afoot in Hawkins, Indiana, where a young boy's sudden disappearance unearths a young girl with otherworldly powers. 1. Chapter One: The Vanishing Of Will Byers 49m. On his way home from a friend's house, young Will sees something terrifying. ...

A memoir of a family's year living in Reykjavik that "captures the fierce beauty of the Arctic landscape" (Booklist). Sarah Moss had a childhood dream of moving to Iceland, sustained by a wild summer there when she was nineteen. In 2009, she saw an advertisement for a job at the University of Iceland and applied on a whim, despite having two young children and a comfortable life in Kent, England. The resulting adventure was shaped by Iceland's economic collapse, which halved the value of her salary; by the eruption of the volcano Eyjafjallajökull; and by a collection of new friends, including a poet who saw the only bombs fall on Iceland in 1943; a woman who speaks to elves; and a chef who guided Sarah's family around the intricacies of Icelandic cuisine. Moss explored hillsides of boiling mud and volcanic craters and learned to drive like an Icelander on the unsurfaced roads that link remote farms and fishing villages in the far north. She watched the northern lights and the comings and goings of migratory birds, and as the weeks and months went by, she and her family learned new ways to live. Names for the Sea is her compelling and very funny account of living in a country poised on the edge of Europe, where modernization clashes with living folklore. "Beautifully written . . . A stranger in a strange land, Moss grapples with new foods, customs and landscapes that are both oddly familiar and wildly alien in this absorbing memoir." —Financial Times

A BEST BOOK OF JANUARY: O Magazine A BEST BOOK OF THE YEAR in the UK: The Guardian, The Times " [Moss] writes beautifully about... souls in tumult, about people whose lives have not turned out the way they'd hoped. . . There's little doubt, reading Moss, that you're in the hands of a sophisticated and gifted writer." —Dwight Garner, The New York Times The acclaimed author of Ghost Wall offers a new, devastating, masterful novel of subtle menace They rarely speak to each other, but they take notice—watching from the safety of their cabins, peering into the half-lit drizzle of a Scottish summer day, making judgments from what little they know of their temporary neighbors. On the longest day of the year, the hours pass nearly imperceptibly as twelve people go from being strangers to bystanders to allies, their attention forced into action as tragedy sneaks into their lives. At daylight, a mother races up the mountain, fleeing into her precious dose of solitude. A retired man studies her

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return as he reminisces about the park's better days. A young woman wonders about his politics as she sees him head for a drive with his wife, and tries to find a moment away from her attentive boyfriend. A teenage boy escapes the scrutiny of his family, braving the dark waters of the loch in a kayak. This cascade of perspective shows each wrapped up in personal concerns, unknown to each other, as they begin to notice one particular family that doesn't seem to belong. Tensions rise, until nightfall brings an irrevocable turn. From Sarah Moss, the acclaimed author of *Ghost Wall*—a “riveting” (Alison Hagy, *The New York Times Book Review*) “sharp tale of suspense” (Margaret Tablot, *The New Yorker*), *Summerwater* is a searing exploration of our capacity for kinship and cruelty, and a gorgeous evocation of the natural world that bears eternal witness.

A taut, gripping tale of a young woman and an Iron Age reenactment trip that unearths frightening behavior. The light blinds you; there's a lot you miss by gathering at the fireside. In the north of England, far from the intrusions of cities but not far from civilization, Silvie and her family are living as if they are ancient Britons, surviving by the tools and knowledge of the Iron Age. For two weeks, the length of her father's vacation, they join an anthropology course set to reenact life in simpler times. They are surrounded by forests of birch and rowan; they make stew from foraged roots and hunted rabbit. The students are fulfilling their coursework; Silvie's father is fulfilling his lifelong obsession. He has raised her on stories of early man, taken her to witness rare artifacts, recounted time and again their rituals and beliefs—particularly their sacrifices to the bog. Mixing with the students, Silvie begins to see, hear, and imagine another kind of life, one that might include going to university, traveling beyond England, choosing her own clothes and food, speaking her mind. The ancient Britons built ghost walls to ward off enemy invaders, rude barricades of stakes topped with ancestral skulls. When the group builds one of their own, they find a spiritual connection to the past. What comes next but human sacrifice? A story at once mythic and strikingly timely, Sarah Moss's *Ghost Wall* urges us to wonder how far we have come from the “primitive minds” of our ancestors.

Historian Anna Bennett has a book to write. She also has an insomniac toddler, a precocious, death-obsessed seven-year-old, and a frequently absent ecologist husband who has brought them all to Colsay, a desolate island in the Hebrides, so he can count the puffins. Ferociously sleep-deprived, torn between mothering and her desire for the pleasures of work and solitude, Anna becomes haunted by the discovery of a baby's skeleton in the garden of their house. Her narrative is punctuated by letters home, written 200 years before, by May, a young, middle-class midwife desperately trying to introduce modern medicine to the suspicious, insular islanders. The lives of these two characters intersect unexpectedly in this deeply moving but also at times blackly funny story about maternal ambivalence, the way we try to control children, and about women's vexed and passionate relationship with work. Moss's second novel displays an exciting expansion of her range - showing her to be both an excellent comic writer and a novelist of great emotional depth.

From the award-winning author of *Ghost Wall* and *Summerwater*, Sarah Moss's *The Fell* is a riveting novel of mutual responsibility, personal freedom, and the ever-nearness of disaster. At dusk on a November evening, a woman slips out of her garden gate and turns up the hill. Kate is in the middle of a two-week mandatory quarantine period, but she just can't take it anymore—the closeness of the air in her small house, the confinement. And anyway, the moor will be deserted at this time. Nobody need ever know she's stepped out. Kate planned only a quick walk—a stretch of the legs, a breath of fresh air, on paths she knows too well. But somehow she falls. She lies injured, unable to move, her furtive walk suddenly a mountain rescue operation—or a missing persons case. A story of compassion and kindness, Sarah Moss's *The Fell* is suspenseful, witty, and wise, and it asks probing questions about who we are in the world, who we are to our neighbors, and who we are when the world demands we shut ourselves away.

A Midwesterner contemplates the view of America from a remote Icelandic village: “ A pleasure to read and ponder. ” —Booklist (starred review) A Minnesotan of Icelandic ancestry, Bill Holm had traveled all over the world, gathering material for a number of rich and memorable books. Then he decided to journey to the land his family had long ago left behind for the United States, and moved into a town with one general store in a nation of a few hundred thousand people. This book recounts his time at Brimnes, his fisherman ’ s cottage on the shore of a creek in northern Iceland. There, he embarks on a very different life in a very different world, and from thousands of miles away, considers the fate of America— “ my home, my citizenship, my burden ” —in these provocative, compelling essays. “ A master storyteller. ” —Los Angeles Times “ Bill Holm ’ s life in [this] place of spare beauty will make readers wish they had a Brimnes where they could restore their souls. ” —Pioneer Press (St. Paul)

In Victorian Cornwall, a doctor risks her marriage to fight for female asylum patients: “ One of the most memorable heroines of recent fiction ” (The Times, London). Shortlisted for the Wellcome Book Prize for Historical Fiction Ally Moberley, a recently qualified doctor, never expected to marry until she met architect Tom Cavendish. But only weeks into their marriage, Tom sets out for Japan, leaving Ally as she begins work at the Truro Asylum in Cornwall. Horrified by the brutal attitudes of male doctors and nurses toward their female patients, Ally plunges into the institutional politics of women ’ s mental health at a time when madness is only just being imagined as treatable. She has to contend with a longstanding tradition of permanently institutionalizing women who are deemed difficult, all the while fighting to be taken seriously in a profession dominated by men. Meanwhile, Tom is overseeing the building of lighthouses, and has a commission from a wealthy collector to bring back embroideries and woodwork. As he travels Japan in search of these enchanting objects, he begins to question the value of the life he left in England. As Ally becomes increasingly absorbed in the moral importance of her work, and Tom pursues his interests on the other side of the world, they will return to each other as different people. From the blustery coast of Western England to the landscape of Japan, Signs for Lost Children offers a “ fine exploration of marriage and the complex minds of ‘ lost children ’ —that is, all of us ” (The New York Times Book Review). “ Compelling . . . A quietly devastating portrait of the way identity crumbles when you ’ ve nothing, or no one, to pin it to. ” —The Guardian

“ Powers writes action and adventure that Indiana Jones could only dream of. ” —Washington Post “ Tim Powers is a brilliant writer. ” —William Gibson The remarkable Tim Powers—who ingeniously married the John Le Carr è spy novel to the otherworldly in his critically acclaimed Declare—brings us pirate adventure with a dazzling difference. On Stranger Tides features Blackbeard, ghosts, voodoo, zombies, the fable Fountain of Youth...and more swashbuckling action than you could shake a cutlass at, as reluctant buccaneer John Shandy braves all manner of peril, natural and supernatural, to rescue his ensorcelled love. Nominated for the Locus and World Fantasy Awards, On Stranger Tides is the book that inspired the motion picture Pirates of the Caribbean: On Stranger Tides—non-stop, breathtaking fiction from the genius imagination that conceived Last Call, Expiration Date, and Three Days to Never.

Teenage former piano prodigy Nastya Kashnikov and Josh Bennett, a lonely boy at her school, enter into an intense relationship, with neither unaware of the dark secrets the other's past holds. Original.