

# The Dolphin Letters 1970 1979 Elizabeth Hardwick

**The Dolphin Letters, 1970-1979** Robert Lowell, Elizabeth Hardwick. 2020-01-14 The Dolphin Letters offers an unprecedented portrait of Robert Lowell and Elizabeth Hardwick during the last seven years of Lowell's life (1970 to 1977), a time of personal crisis and creative innovation for both writers. Centred on the letters they exchanged with each other and with other members of their circle - writers, intellectuals, friends, and publishers, including Elizabeth Bishop, Caroline Blackwood, Mary McCarthy, and Adrienne Rich - the book has the narrative sweep of a novel, telling the story of the dramatic breakup of their twenty-one-year marriage and their extraordinary, but late, reconciliation. Lowell's controversial sonnet-sequence *The Dolphin* (for which he used Hardwick's letters as a source) and his last book, *Day by Day*, were written during this period, as were Hardwick's influential books *Seduction and Betrayal: Essays on Women in Literature* and *Sleepless Nights: A Novel*. Lowell and Hardwick are acutely intelligent observers of marriages, children, and friends, and of the feelings that their personal crises gave rise to. *The Dolphin Letters*, masterfully edited by Saskia Hamilton, is a debate about the limits of art - what occasions a work of art, what moral and artistic license artists have to make use of their lives as material, what formal innovations such debates give rise to. The crisis of Lowell's *The Dolphin* was profoundly affecting to everyone surrounding him, and Bishop's warning to Lowell - 'art just isn't worth that much' - haunts.

**Essayism** Brian Dillon. 2018-09-18 A compelling ode to the essay form and the great essayists themselves, from Montaigne to Woolf to Sontag. *Essayism* is a book about essays and essayists, a study of melancholy and depression, a love letter to belle-lettrists, and an account of the indispensable lifelines of reading and writing. Brian Dillon's style incorporates diverse features of the essay. By turns agglomerative, associative, digressive, curious, passionate, and dispassionate, his is a branching book of possibilities, seeking consolation and direction from Michel de Montaigne, Virginia Woolf, Roland Barthes, Theodor Adorno, Walter Benjamin, Georges Perec, Elizabeth Hardwick, and Susan Sontag, to name just a few of his influences. Whether he is writing on origins, aphorisms, coherence, vulnerability, anxiety, or a number of other subjects, his command of language, his erudition, and his own personal history serve not so much to illuminate or magnify the subject as to discover it anew through a kaleidoscopic alignment of attention, thought, and feeling, a dazzling and momentary suspension of disparate elements, again and again.

**Boston Adventure** Jean Stafford. 2021-06-29 A provocative story of class struggle, privilege, and poverty that put American author Jean Stafford on the map. Growing up in a fishing village north of Boston between the wars, Sonie, the child of immigrants, is so poor that she must "sleep on a pallet made of old coats and comforters." She can only dream of the feather beds and perfumed soap to be found in the great city across the bay. In the summers, while helping her mother clean rooms in a shoreside hotel, she keeps company with the austere and fascinating Miss Pride. Years pass, and Sonie—now the caretaker of her fragile mother—receives an invitation from Miss Pride to move to Beacon Hill and be her personal secretary. Salvation, she thinks, is at hand. In Boston, Sonie does come to know a new and broader world, one in which she mingles with both blue bloods and louche European refugees, and yet her troubles, she discovers, are hardly over. *Boston Adventure* was published when Jean Stafford was twenty-nine, and it was an immediate best seller. Combining Dickensian color and Proustian insight in its depiction of an isolated but determined young woman, it looks forward to Stafford's celebrated novel *The Mountain Lion* as well as to the short stories for which she would be awarded a Pulitzer Prize in 1970.

**Equity and the Law of Trusts** Philip Henry Pettit. 1979

**The Uncollected Essays of Elizabeth Hardwick** Elizabeth Hardwick.2022-05-24 Essays on music, art, pop culture, literature, and politics by the renowned essayist and observer of contemporary life, now collected together for the first time. The Uncollected Essays of Elizabeth Hardwick is a companion collection to The Collected Essays, a book that proved a revelation of what, for many, had been an open secret: that Elizabeth Hardwick was one of the great American literary critics, and an extraordinary stylist in her own right. The thirty-five pieces that Alex Andriessie has gathered here—none previously featured in volumes of Hardwick’s work—make it clear that her powers extended far beyond literary criticism, encompassing a vast range of subjects, from New York City to Faye Dunaway, from Wagner’s Parsifal to Leonardo da Vinci’s inventions, and from the pleasures of summertime to grits soufflé. In these often surprising, always well-wrought essays, we see Hardwick’s passion for people and places, her politics, her thoughts on feminism, and her ability, especially from the 1970s on, to write well about seemingly anything.

**A Splendid Intelligence: The Life of Elizabeth Hardwick** Cathy Curtis.2021-11-16 The first biography of the extraordinary essayist, critic, and short story writer Elizabeth Hardwick, author of the semiautobiographical novel Sleepless Nights. Born in Kentucky, Elizabeth Hardwick left for New York City on a Greyhound bus in 1939 and quickly made a name for herself as a formidable member of the intellectual elite. Her eventful life included stretches of dire poverty, romantic escapades, and dustups with authors she eviscerated in The New York Review of Books, of which she was a cofounder. She formed lasting friendships with literary notables—including Mary McCarthy, Adrienne Rich, and Susan Sontag—who appreciated her sharp wit and relish for gossip, progressive politics, and great literature. Hardwick’s life and writing were shaped by a turbulent marriage to the poet Robert Lowell, whom she adored, standing by faithfully through his episodes of bipolar illness. Lowell’s decision to publish excerpts from her private letters in The Dolphin greatly distressed Hardwick and ignited a major literary controversy. Hardwick emerged from the scandal with the clarity and wisdom that illuminate her brilliant work—most notably Sleepless Nights, a daring, lyrical, and keenly perceptive collage of reflections and glimpses of people encountered as they stumble through lives of deprivation or privilege. A Splendid Intelligence finally gives Hardwick her due as one of the great postwar cultural critics. Ranging over a broad territory—from the depiction of women in classic novels to the civil rights movement, from theater in New York to life in Brazil, Kentucky, and Maine—Hardwick’s essays remain strikingly original, fiercely opinionated, and exquisitely wrought. In this lively and illuminating biography, Cathy Curtis offers an intimate portrait of an exceptional woman who vigorously forged her own identity on and off the page.

**The Equivalents** Maggie Doherty.2021-04-13 FINALIST FOR THE NATIONAL BOOK CRITICS CIRCLE AWARD In 1960, Harvard’s sister college, Radcliffe, announced the founding of an Institute for Independent Study, a “messy experiment” in women’s education that offered paid fellowships to those with a PhD or “the equivalent” in artistic achievement. Five of the women who received fellowships—poets Anne Sexton and Maxine Kumin, painter Barbara Swan, sculptor Marianna Pineda, and writer Tillie Olsen—quickly formed deep bonds with one another that would inspire and sustain their most ambitious work. They called themselves “the Equivalents.” Drawing from notebooks, letters, recordings, journals, poetry, and prose, Maggie Doherty weaves a moving narrative of friendship and ambition, art and activism, love and heartbreak, and shows how the institute spoke to the condition of women on the cusp of liberation. “Rich and powerful. . . . A love story about art and female friendship.” —Harper’s Magazine “Reads like a novel, and an intense one at that. . . . The Equivalents is an observant, thoughtful and energetic account.” —Margaret Atwood, The Globe and Mail (Toronto)

**Hatred of Capitalism** Chris Kraus,Sylvere Lotringer.2002-01-18 Jean Baudrillard meets Cookie Mueller in this gathering of French theory and new American fiction. Compiled in 2001 to commemorate the passing of an era, Hatred of Capitalism brings together highlights of Semiotext(e)’s most beloved and prescient works. Semiotext(e)’s three-decade history mirrors the history of American thought. Founded by French theorist and critic

Sylvere Lotringer as a scholarly journal in 1974, *Semiotext(e)* quickly took on the mission of melding French theory with the American art world and punk underground. Its *Foreign Agents*, *Native Agents*, *Active Agents* and *Double Agents* imprints have brought together thinkers and writers as diverse as Gilles Deleuze, Assata Shakur, Bob Flanagan, Paul Virillio, Kate Millet, Jean Baudrillard, Michelle Tea, William S. Burroughs, Eileen Myles, Ulrike Meinhof, and Fanny Howe. In *Hatred of Capitalism*, editors Kraus and Lotringer bring these people together in the same volume for the first time.

**For Lizzie and Harriet** Robert Lowell.1973-01 Poems.

**How to Become a Writer** Lorrie Moore.2015-04-02 Taken from award-winning writer Lorrie Moore's debut short story collection *Self-Help* (1985), *How To Become a Writer* is a wryly witty deconstruction of tips for aspiring writers, told in vignettes by a self-absorbed narrator who fails to observe the world around her. A modern classic, this story has been pulled out to accompany the launch of the Faber Modern Classics list.

*The Letters of Thom Gunn* Thom Gunn.2022-05-24 *The Letters of Thom Gunn* presents the first complete portrait of the private life, reflections, and relationships of a maverick figure in the history of British and American poetry. "I write about love, I write about friendship," remarked Thom Gunn. "I find that they are absolutely intertwined." These core values permeate his correspondence with friends, family, lovers, and fellow poets, and they shed new light on "one of the most singular and compelling poets in English during the past half-century" (Hugh Haughton, *The Times Literary Supplement*). *The Letters of Thom Gunn*, edited by August Kleinzahler, Michael Nott, and Clive Wilmer, reveals the evolution of Gunn's work and illuminates the fascinating life that informed his poems: his struggle to come to terms with his mother's suicide; settling in San Francisco and his complex relationship with England; his changing relationship with his life partner, Mike Kitay; the LSD trips that led to his celebrated collection *Moly* (1971); and the deaths of friends from AIDS that inspired the powerful, unsparing elegies of *The Man with Night Sweats* (1992).

*Life Studies and For the Union Dead* Robert Lowell.2007-10-16 Robert Lowell, with Elizabeth Bishop, stands apart as the greatest American poet of the latter half of the twentieth century—and *Life Studies* and *For the Union Dead* stand as among his most important volumes. In *Life Studies*, which was first published in 1959, Lowell moved away from the formality of his earlier poems and started writing in a more confessional vein. The title poem of *For the Union Dead* concerns the death of the Civil War hero (and Lowell ancestor) Robert Gould Shaw, but it also largely centers on the contrast between Boston's idealistic past and its debased present at the time of its writing, in the early 1960's. Throughout, Lowell addresses contemporaneous subjects in a voice and style that themselves push beyond the accepted forms and constraints of the time.

**Dream of the Divided Field** Yanyi.2022-03-01 From an award-winning poet comes a collection on heartbreak and transitions, written with a piercing lyric ferocity. FINALIST FOR THE NEW ENGLAND BOOK AWARD FOR POETRY • "Written with great tenderness and intimacy, *Dream of the Divided Field* reveals what we do (and do not) owe to others, and what we owe to ourselves."—Poets & Writers The poems in Yanyi's latest book suggest that we enter and exit our old selves like homes. We look through the windows and recognize some former aspect of our lives that is both ours and not ours. We long for what we had even as we recognize that we can no longer live there. Yanyi conjures the beloved both within and without us: the beloved we believe we know, the beloved who is never the person we imagine, and the beloved who threatens to erase us even as we stand before them. How can we carry our homes with us? Informed by Yanyi's experiences of immigration, violent heartbreak, and a bodily transition, *Dream of the Divided Field* explores the contradictions that accompany shifts from one state of being to another. In tender, serene, and ethereal poems, *Dream of the Divided Field* examines a body breaking down and a body that rebuilds in limitless and boundary-shifting ways. These are homes in memory—homes of love and isolation, lust and alienation, tenderness and violence, suffering and wonder.

**The Mills of the Kavanaughs** Robert Lowell.1951

**The Nine** Jeffrey Toobin.2008-09-30 Acclaimed journalist Jeffrey Toobin takes us into the chambers of the most important—and secret—legal body in our country, the Supreme Court, revealing the complex dynamic among the nine people who decide the law of the land. An institution at a moment of transition, the Court now stands at a crucial point, with major changes in store on such issues as abortion, civil rights, and church-state relations. Based on exclusive interviews with the justices and with a keen sense of the Court’s history and the trajectory of its future, Jeffrey Toobin creates in *The Nine* a riveting story of one of the most important forces in American life today.

The Collected Prose Elizabeth Bishop.1984-11 A compilation of fiction and nonfiction includes both previously published and hitherto unpublished stories, such as *In the Village*, *The Housekeeper*, and *Gwendolyn* and nonfiction works discovered among the author's papers after her death.

*Witness to My Life* Jean-Paul Sartre.1992

**Bartleby in Manhattan, and Other Essays** Elizabeth Hardwick.1984

Divide These Saskia Hamilton.2005-05 Poet Saskia Hamilton, author of *As for Dream*, explores where the pull of reverie becomes palpable and eerily seductive (Poetry). Only night First light I will not quite fit in this hole nor you with your long fingers —from *Divide These* These spare, evocative poems register things at the edge of our attention that confound our systems of belief. In *Divide These*, Saskia Hamilton brings delicate observation together with riveting assertion to make an original, unsettling music.

**The Dolphin Letters, 1970-1979** Elizabeth Hardwick,Robert Lowell.2019-12-10 The correspondence between one of the most famous couples of twentieth-century literature *The Dolphin Letters* offers an unprecedented portrait of Robert Lowell and Elizabeth Hardwick during the last seven years of Lowell’s life (1970 to 1977), a time of personal crisis and creative innovation for both writers. Centered on the letters they exchanged with each other and with other members of their circle—writers, intellectuals, friends, and publishers, including Elizabeth Bishop, Caroline Blackwood, Mary McCarthy, and Adrienne Rich—the book has the narrative sweep of a novel, telling the story of the dramatic breakup of their twenty-one-year marriage and their extraordinary, but late, reconciliation. Lowell’s controversial sonnet-sequence *The Dolphin* (for which he used Hardwick’s letters as a source) and his last book, *Day by Day*, were written during this period, as were Hardwick’s influential books *Seduction and Betrayal: Essays on Women in Literature* and *Sleepless Nights: A Novel*. Lowell and Hardwick are acutely intelligent observers of marriages, children, and friends, and of the feelings that their personal crises gave rise to. *The Dolphin Letters*, masterfully edited by Saskia Hamilton, is a debate about the limits of art—what occasions a work of art, what moral and artistic license artists have to make use of their lives as material, what formal innovations such debates give rise to. The crisis of Lowell’s *The Dolphin* was profoundly affecting to everyone surrounding him, and Bishop’s warning to Lowell—“art just isn’t worth that much”—haunts.

*Philip Larkin: Letters to Monica* Philip Larkin.2012-04-26 Philip Larkin met Monica Jones at University College Leicester in autumn 1946, when they were both twenty-four; he was the newly-appointed assistant librarian and she was an English lecturer. In 1950 Larkin moved to Belfast, and thence to Hull, while Monica remained in Leicester, becoming by turns his correspondent, lover and closest confidante, in a relationship which lasted over forty years until the poet's death in 1985. This remarkable unpublished correspondence only came to light after Monica Jones's death in 2001, and consists of nearly two thousand letters, postcards and telegrams, which chronicle - day by day, sometimes hour by hour - every aspect of Larkin's life and the convolutions of their relationship.

Poems: North & South Elizabeth Bishop.1955

The Letters of T. S. Eliot Volume 3: 1926-1927 T. S. Eliot.2012-07-03 In the period covered by this richly detailed collection, which brings the poet to the age of forty, T.S. Eliot was to set a new course for his life and work. Forsaking the Unitarianism of his American forebears, he was received into

the Church of England and naturalised as a British citizen - a radical and public alteration of the intellectual and spiritual direction of his career. The demands of Eliot's professional life as writer and editor became more complex and exacting during these years. The celebrated but financially-pressed periodical he had been editing since 1922 - *The Criterion* - switched between being a quarterly and a monthly, before being rescued by the fledgling house of Faber & Gwyer. In addition to writing numerous essays and editorials, lectures, reviews, introductions and prefaces, his letters show Eliot involving himself wholeheartedly in the business of his new career as a publisher. His Ariel poems, *Journey of the Magi* (1927) and *A Song for Simeon* (1928) established a new manner and vision for the poet of *The Waste Land* and 'The Hollow Men'. These are also the years in which Eliot published two sections of an exhilaratingly funny, savage, jazz-influenced play-in-verse - 'Fragment of a Prologue' and 'Fragment of an Agon' - which were subsequently brought together as *Sweeney Agonistes*. In addition, he struggled to translate the remarkable work *Anabase*, by St.-John Perse, which was to be a signal influence upon his own later poetry. This correspondence with friends and mentors vividly documents all the stages of Eliot's personal and artistic transformation during these crucial years, the continuing anxieties of his private life, and the forging of his public reputation.

**Dangerous Muse** Nancy Schoenberger. 2012-07-18 Caroline Blackwood was born into the Guinness family in 1931, the daughter of the Fourth Marquess and Marchioness of Dufferin and Ava. Brought up on the ancestral estate in Northern Ireland, Blackwood moved easily among the Anglo-Irish aristocracy, the Soho bohemians of postwar England, and the liberal intelligentsia of 1960s New York. She was on intimate terms with some of the most celebrated artists and writers of her time. An unpredictable beauty known for her wit and her courage, she has been called a muse to genius. But her marriages to three brilliant men: the painter Lucian Freud, the composer Israel Citkowitz, and the poet Robert Lowell were as troubled as they were inspiring. During her marriage to Lucian Freud, Caroline became part of an artistic and literary group that included Francis Bacon and Cyril Connolly who was infatuated with her but eventually Freud's gambling caused irrevocable problems between them. Caroline was also in the grips of her own unfolding tragedy: a fatal attraction to alcohol that would plague the rest of her life. Upon the breakup of her first marriage, she moved to America, where she met her second and third husbands. Once regarded as the obvious successor to Aaron Copland, Israel Citkowitz had stopped composing long before he met Caroline. While he and Caroline had three children together, it was her subsequent seven year marriage to Robert Lowell that she considered her main marriage. Her life with Lowell was probably the most difficult time of her life as she dealt with his increasingly frequent and worsening attacks of mania. And to Lowell she was not only an inspiration but, as he described in his Pulitzer-prize-winning book of verse *The Dolphin*, she was also a mermaid who dines upon the bones of her wined lovers. In 1977, Robert Lowell fled London to return to his former wife Elizabeth Hardwick. He died from a heart attack in the backseat of a taxi, clutching *Girl in Bed*, Lucian Freud's haunting portrait of Caroline. Blackwood was an artist in her own right. Her literary talents were dark and satiric; her ten books of fiction and nonfiction betrayed an extraordinary eye for human physiognomy, attire, and behavior. Arguably her best book, *Great Granny Webster* described the comic terrors of her upbringing in Northern Ireland, and was shortlisted for the Booker Prize. She herself died of cancer on Valentine's Day 1996, at the age of sixty-four. *Dangerous Muse* is the first biography of Lady Caroline Blackwood. Drawing upon numerous interviews and unpublished letters from Blackwood's mother, Maureen Dufferin, and friends and family, including Andrew Harvey, Jonathan Raban, John Richardson, and Caroline's sister Perdita Blackwood, Nancy Schoenberger eloquently captures one of the most original and provocative figures in contemporary letters of the twentieth century.

*The Perfect Hour* James L.W. West, III. 2007-12-18 F. Scott Fitzgerald was a handsome, ambitious sophomore at Princeton when he fell in love for the first time. Ginevra King, though only sixteen, was beautiful, socially poised, and blessed with the confidence that considerable wealth can bring. Their

romance began instantly, flourished in heartfelt letters, and quickly ran its course—but Scott never forgot it. Now, for the first time, scholar and biographer James L. W. West III tells the story of the youthful passion that shaped Scott Fitzgerald's life as a writer. When Scott and Ginevra met in January 1915, the rest of the world was at war, but America remained a haven for young people who could afford to have a good time. Privileged and mildly rebellious, the two were swept together in a whirl of dances, parties, campus weekends, and chaperoned visits to New York. "For heaven's sake don't idealize me!" Ginevra warned in one of the many letters she sent to Scott, but of course that's just what he did—for the next two decades. Though he fell in love with Zelda Sayre soon after learning of Ginevra's engagement to a well-to-do midwesterner, Scott drew on memories of Ginevra for his most unforgettable female characters—Isabelle Borgé and Rosalind Connage in *This Side of Paradise*, Judy Jones in "Winter Dreams," and above all Daisy Buchanan in *The Great Gatsby*. Transformed by Scott's art, Ginevra became a new American heroine who inspired an entire generation.

**The Dark Interval** Rainer Maria Rilke. 2018-08-14 From the writer of the classic *Letters to a Young Poet*, reflections on grief and loss, collected and published here in one volume for the first time. "A great poet's reflections on our greatest mystery."—Billy Collins "A treasure . . . The solace Rilke offers is uncommon, uplifting and necessary."—The Guardian Gleaned from Rainer Maria Rilke's voluminous, never-before-translated letters to bereaved friends and acquaintances, *The Dark Interval* is a profound vision of the mourning process and a meditation on death's place in our lives. Following the format of *Letters to a Young Poet*, this book arranges Rilke's letters into an uninterrupted sequence, showcasing the full range of the great author's thoughts on death and dying, as well as his sensitive and moving expressions of consolation and condolence. Presented with care and authority by master translator Ulrich Baer, *The Dark Interval* is a literary treasure, an indispensable resource for anyone searching for solace, comfort, and meaning in a time of grief. Praise for *The Dark Interval* "Even though each of these letters of condolence is personalized with intimate detail, together they hammer home Rilke's remarkable truth about the death of another: that the pain of it can force us into a 'deeper . . . level of life' and render us more 'vibrant.' Here we have a great poet's reflections on our greatest mystery."—Billy Collins "As we live our lives, it is possible to feel not sadness or melancholy but a rush of power as the life of others passes into us. This rhapsodic volume teaches us that death is not a negation but a deepening experience in the onslaught of existence. What a wise and victorious book!"—Henri Cole

Love from Boy Donald Sturrock. 2016-09-06 From the author of *The BFG*, *Matilda*, *James and the Giant Peach*, *Willy Wonka and the Chocolate Factory*, and many more beloved classics—a whimsical, witty, and revealing collection of the legendary children's author and writer Roald Dahl's letters written to his mother, from early childhood through Dahl's travels to Africa, his career in the Royal Air Force, his work in post-war Washington, D.C., and Hollywood, and the books that made him a literary star. Roald Dahl penned his first letter to his mother, Sofie Magdalene, when he was just nine years old. The origins of a brilliantly funny, subversive, creative mind were evident in boarding school, and as he entered adulthood, his penchant for storytelling emerged in his missives home from Africa, where he was stationed by Shell Oil, and then the desert camps of the Royal Air Force. His skills were sharpened after a plane crash in Egypt landed him in Washington, D.C., where his cheery letters home were cover for his work in the British Secret Service, along with gossipy updates on his spontaneous rise in Hollywood and his budding New York literary career. His mother was, in many ways, Dahl's first reader, and without her correspondence he might never have become a writer. Sofie Magdalene kept every letter her son wrote to her (sadly, her own side of the correspondence did not survive). It was she who encouraged him to tell stories and nourished his desire to fabricate, exaggerate, and entertain. In these letters, Dahl began practicing his craft, developing the dark sense of humor and fantastical imagination that would later produce his timeless tales. The author of *James and the Giant Peach*, *Charlie and the Chocolate Factory*, *Matilda*, and *The BFG*, Dahl is known by millions the world over today. But, writing candidly to the person who knew him best, Dahl was as singular a

character as any he created on paper. Assembled by Dahl's authorized biographer Donald Sturrock, *Love from Boy* is a remarkable collection of never-before-published writing that spans four decades and chronicles the remarkable, unpredictable life of its author. While Dahl's books remain bestselling favorites for all ages, *Love from Boy* provides an unprecedented glimpse of the author through his own eyes—a life punctuated by tragedy, creative stagnation, unexpected fame, and fantastic adventure.

**Robert Lowell** Ian Hamilton.2011-09-15 Born in 1917 into an aristocratic Boston family Robert Lowell was not yet thirty when his first major collection of poems, *Lord Weary's Castle*, won the Pulitzer Prize. With *Life Studies*, his third book, he found the intense, highly personal voice that made him the foremost American poet of his generation. He held strong, complex and very public political views. His private life was turbulent, marred by manic depression and troubled marriages. But in this superb biography (first published in 1982) the poet Ian Hamilton illuminates both the life and the work of Lowell with sympathetic understanding and consummate narrative skill. 'Our one consolation for Ian Hamilton's early death is that his work seems to have lived on with undiminished force... The critical prose, in particular, still sets a standard that nobody else comes near.' Clive James

*Sleepless Nights* Elizabeth Hardwick.2011-07-13 In *Sleepless Nights* a woman looks back on her life—the parade of people, the shifting background of place—and assembles a scrapbook of memories, reflections, portraits, letters, wishes, and dreams. An inspired fusion of fact and invention, this beautifully realized, hard-bitten, lyrical book is not only Elizabeth Hardwick's finest fiction but one of the outstanding contributions to American literature of the last fifty years.

**The Letters of T. S. Eliot** T. S. Eliot.2011-01-01 The first volume of Eliot's correspondence covers his childhood in St. Louis, Missouri, through 1922, when he married and settled in England. Volume two covers the time period of Eliot's publication of *The Hollow Men* and his developing ideas about poetry.

**Seduction and Betrayal** Elizabeth Hardwick.2011-07-13 The novelist and essayist Elizabeth Hardwick is one of contemporary America's most brilliant writers, and *Seduction and Betrayal*, in which she considers the careers of women writers as well as the larger question of the presence of women in literature, is her most passionate and concentrated work of criticism. A gallery of unforgettable portraits—of Virginia Woolf and Zelda Fitzgerald, Dorothy Wordsworth and Jane Carlyle—as well as a provocative reading of such works as *Wuthering Heights*, *Hedda Gabler*, and the poems of Sylvia Plath, *Seduction and Betrayal* is a virtuoso performance, a major writer's reckoning with the relations between men and women, women and writing, writing and life.

*Words in Air* Elizabeth Bishop,Robert Lowell.2020-02-18 Robert Lowell once remarked in a letter to Elizabeth Bishop that you ha[ve] always been my favorite poet and favorite friend. The feeling was mutual. Bishop said that conversation with Lowell left her feeling picked up again to the proper table-land of poetry, and she once begged him, Please never stop writing me letters—they always manage to make me feel like my higher self (I've been re-reading Emerson) for several days. Neither ever stopped writing letters, from their first meeting in 1947 when both were young, newly launched poets until Lowell's death in 1977. Presented in *Words in Air* is the complete correspondence between Bishop and Lowell. The substantial, revealing—and often very funny—interchange that they produced stands as a remarkable collective achievement, notable for its sustained conversational brilliance of style, its wealth of literary history, its incisive snapshots and portraits of people and places, and its delicious literary gossip, as well as for the window it opens into the unfolding human and artistic drama of two of America's most beloved and influential poets.

**Priestdaddy** Patricia Lockwood.2017-05-02 ONE OF THE NEW YORK TIMES BOOK REVIEW'S 10 BEST BOOKS OF THE YEAR NAMED ONE OF THE 50 BEST MEMOIRS OF THE PAST 50 YEARS BY THE NEW YORK TIMES SELECTED AS A BEST BOOK OF THE YEAR BY: The Washington Post

\* Elle \* NPR \* New York Magazine \* Boston Globe \* Nylon \* Slate \* The Cut \* The New Yorker \* Chicago Tribune WINNER OF THE THURBER PRIZE FOR AMERICAN HUMOR “Affectionate and very funny . . . wonderfully grounded and authentic. This book proves Lockwood to be a formidably gifted writer who can do pretty much anything she pleases.” – The New York Times Book Review From Booker Prize finalist Patricia Lockwood, author of the novel *No One Is Talking About This*, a vivid, heartbreakingly funny memoir about balancing identity with family and tradition. Father Greg Lockwood is unlike any Catholic priest you have ever met—a man who lounges in boxer shorts, loves action movies, and whose constant jamming on the guitar reverberates “like a whole band dying in a plane crash in 1972.” His daughter is an irreverent poet who long ago left the Church’s country. When an unexpected crisis leads her and her husband to move back into her parents’ rectory, their two worlds collide. In *Priestdaddy*, Lockwood interweaves emblematic moments from her childhood and adolescence—from an ill-fated family hunting trip and an abortion clinic sit-in where her father was arrested to her involvement in a cultlike Catholic youth group—with scenes that chronicle the eight-month adventure she and her husband had in her parents’ household after a decade of living on their own. Lockwood details her education of a seminarian who is also living at the rectory, tries to explain Catholicism to her husband, who is mystified by its bloodthirstiness and arcane laws, and encounters a mysterious substance on a hotel bed with her mother. Lockwood pivots from the raunchy to the sublime, from the comic to the deeply serious, exploring issues of belief, belonging, and personhood. *Priestdaddy* is an entertaining, unforgettable portrait of a deeply odd religious upbringing, and how one balances a hard-won identity with the weight of family and tradition.

**Under the Sun** Bruce Chatwin.2011-02-17 Wonderful...the closest we are ever going to get to a Chatwin autobiography. -William Dalrymple, *The Times Literary Supplement* (London) The celebrated author of such beloved works as *In Patagonia* and *The Songlines*, Bruce Chatwin was a nomad whose desire for adventure and enlightenment was made wholly evident by his writing. This marvelous selection of letters-to his wife, to his parents, and to friends, including Patrick Leigh Fermor, James Ivory, and Paul Theroux- reveals a passionate man and a storyteller par excellence. Written with the verve and sharpness of expression that first marked him as an author of singular talent, Chatwin's letters provide a window into his remarkable life and strikingly detailed insights regarding his literary ambitions and tastes.

With Robert Lowell and His Circle Kathleen Spivack.2012 In 1959 Kathleen Spivack won a fellowship to study at Boston University with Robert Lowell. Her fellow students were Sylvia Plath and Anne Sexton, among others. Thus began a relationship with the famous poet and his circle that would last to the end of his life in 1977 and beyond. Spivack presents a lovingly rendered story of her time among some of the most esteemed artists of a generation. Part memoir, part loose collection of anecdotes, artistic considerations, and soulful yet clear-eyed reminiscences of a lost time and place, hers is an intimate portrait of the often suffering Lowell, the great and near great artists he attracted, his teaching methods, his private world, and the significant legacy he left to his students. Through the story of a youthful artist finding her poetic voice among literary giants, Spivack thoughtfully considers how poets work. She looks at friendships, addiction, despair, perseverance and survival, and how social changes altered lives and circumstances. This is a beautifully written portrait of friends who loved and lived words, and made great beauty together. A touching and deeply revealing look into the lives and thoughts of some of the most influential artists of the twentieth century, *With Robert Lowell and His Circle* will appeal to writers, students, and thoughtful literary readers, as well as to scholars.

The Collected Essays of Elizabeth Hardwick Elizabeth Hardwick.2017-10-17 The first-ever collection of essays from across Elizabeth Hardwick's illustrious writing career, including works not seen in print for decades. A *New York Times* Notable Book of 2017 Elizabeth Hardwick wrote during the golden age of the American literary essay. For Hardwick, the essay was an imaginative endeavor, a serious form, criticism worthy of the literature in question. In the essays collected here she covers civil rights demonstrations in the 1960s, describes places where she lived and locations



she visited, and writes about the foundations of American literature—Melville, James, Wharton—and the changes in American fiction, though her reading is wide and international. She contemplates writers' lives—women writers, rebels, Americans abroad—and the literary afterlife of biographies, letters, and diaries. Selected and with an introduction by Darryl Pinckney, the *Collected Essays* gathers more than fifty essays for a fifty-year retrospective of Hardwick's work from 1953 to 2003. "For Hardwick," writes Pinckney, "the poetry and novels of America hold the nation's history." Here is an exhilarating chronicle of that history.

*As for Dream* Saskia Hamilton.2001-02 A series of brief, haunting lyrics and prose fragments, the poems in *As for Dream* hover in suspension between states of consciousness or being. Hamilton's verse both illustrates and investigates the human experience at many different intervals: as we wake from the dream world, as we meet the loss or disruption of our desires, as we tend to the ill, and as we die. Once we cross those boundaries, does the self remain intact? These poems record and question moments when we slip from the casing of the body and the social world and try to make our way back, or find we cannot.

*The New York Stories of Elizabeth Hardwick* Elizabeth Hardwick.2011-07-13 Elizabeth Hardwick was one of America's great postwar women of letters, celebrated as a novelist and as an essayist. Until now, however, her slim but remarkable achievement as a writer of short stories has remained largely hidden, with her work tucked away in the pages of the periodicals—such as *Partisan Review*, *The New Yorker*, and *The New York Review of Books*—in which it originally appeared. This first collection of Hardwick's short fiction reveals her brilliance as a stylist and as an observer of contemporary life. A young woman returns from New York to her childhood Kentucky home and discovers the world of difference within her. A girl's boyfriend is not quite good enough, his "silvery eyes, light and cool, revealing nothing except pure possibility, like a coin in hand." A magazine editor's life falls strangely to pieces after she loses both her husband and her job. Individual lives and the life of New York, the setting or backdrop for most of these stories, are strikingly and memorably depicted in Hardwick's beautiful and razor-sharp prose.

Robert Lowell, *Setting the River on Fire* Kay Redfield Jamison.2018-02-06 PULITZER PRIZE FINALIST • In this magisterial study of the relationship between illness and art, the best-selling author of *An Unquiet Mind*, Kay Redfield Jamison, brings an entirely fresh understanding to the work and life of Robert Lowell (1917-1977), whose intense, complex, and personal verse left a lasting mark on the English language and changed the public discourse about private matters. In his poetry, Lowell put his manic-depressive illness (now known as bipolar disorder) into the public domain, and in the process created a new and arresting language for madness. Here Dr. Kay Redfield Jamison brings her expertise in mood disorders to bear on Lowell's story, illuminating not only the relationships between mania, depression, and creativity but also how Lowell's illness and treatment influenced his work (and often became its subject). A bold, sympathetic account of a poet who was—both despite and because of mental illness—a passionate, original observer of the human condition.

**The Dolphin** Robert Lowell.2019-12-10 I have sat and listened to too many words of the collaborating muse, and plotted perhaps too freely with my life, not avoiding injury to others, not avoiding injury to myself— to ask compassion . . . this book, half fiction, an eelnet made by man for the eel fighting my eyes have seen what my hand did. Winner of the 1974 Pulitzer Prize in Poetry, *The Dolphin* was controversial from the beginning: many of the poems include the letters that Robert Lowell's wife, the celebrated writer and critic Elizabeth Hardwick, wrote to him after he left her for the English socialite and writer Caroline Blackwood. He was warned by many, among them Elizabeth Bishop, that "art just isn't worth that much." Nevertheless, these poems are a powerful document of an impulsive love, and a moving record of Lowell's change from one life and marriage in America to a new life on new terms with a new family in England, rendered with the stunning technical power and control for which he was so celebrated. This new edition, which follows the 1973 edition, includes scans of the pages of Lowell's original manuscript, giving us a look into the

brilliant and complicated mind of one of our most beloved and distinguished poets.

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