

Everybody Was So Young Gerald And Sara Murphy

Linda Patterson Miller

Everybody Was So Young Amanda Vaill, 2013-05-02 New York Times Bestseller: “A marvelously readable biography” of the couple and their relationships with Picasso, Fitzgerald, and other icons of the era (The New York Times Book Review). Wealthy Americans with homes in Paris and on the French Riviera, Gerald and Sara Murphy were at the very center of expatriate cultural and social life during the modernist ferment of the 1920s. Gerald Murphy—witty, urbane, and elusive—was a giver of magical parties and an acclaimed painter. Sara Murphy, an enigmatic beauty who wore her pearls to the beach, enthralled and inspired Pablo Picasso (he painted her both clothed and nude), Ernest Hemingway, and F. Scott Fitzgerald. The models for Nicole and Dick Diver in Fitzgerald’s *Tender Is the Night*, the Murphys also counted among their friends John Dos Passos, Dorothy Parker, Fernand Léger, Archibald MacLeish, Cole Porter, and a host of others. Far more than mere patrons, they were kindred spirits whose sustaining friendship released creative energy. Yet none of the artists who used the Murphys for their models fully captured the real story of their lives: their Edith Wharton childhoods, their unexpected youthful romance, their ten-year secret courtship, their complex and enduring marriage—and the tragedy that struck them, when the world they had created seemed most perfect. Drawing on a wealth of family diaries, photographs, letters and other papers, as well as on archival research and interviews on two continents, this “brilliantly rendered biography” documents the pivotal role of the Murphys in the story of the Lost Generation (Los Angeles Times). “Often considered minor Lost Generation celebrities, the Murphys were in fact much more than legendary party givers. Vaill’s compelling biography unveils their role in the European avant-garde movement of the 1920s; Gerald was a serious modernist painter. But Vaill also shows how their genius for friendship and for transforming daily life into art attracted the most creative minds of the time.” —Library Journal

Everybody Was So Young Amanda Vaill, 1999-04-20 A dazzling biography for readers of *The Great Gatsby* and other Lost Generation authors Gifted artist Gerald Murphy and his elegant wife, Sara, were icons of the most enchanting period of our time; handsome, talented, and wealthy expatriate Americans, they were at the very center of the literary scene in Paris in the 1920s. In *Everybody Was So Young* Amanda Vaill brilliantly portrays both the times in which the Murphys lived and the fascinating friends who flocked around them. Whether summering with Picasso on the French Riviera or watching bullfights with Hemingway in Pamplona, Gerald and Sara inspired kindred creative spirits like Dorothy Parker, Cole Porter, and F.

Scott Fitzgerald. Fitzgerald even modeled his main characters in *Tender is the Night* after the couple. Their story is both glittering and tragic, and in this sweeping and richly anecdotal portrait of a marriage and an era, Amanda Vaill has brought them to life as never before (Chicago Tribune).

Sara & Gerald Honoria Murphy Donnelly, Richard N. Billings, 1984

Letters from the Lost Generation Linda Patterson Miller, 1991 Excellent. This is a fine, and unusual, collection of literary Americana.--Atlantic Fine comic moments of truth.--New York Times Book Review An invaluable source of literary history.--Publishers Weekly This is the story of one of the most famous literary sets of the twentieth century. Gerald and Sara Murphy were at the center of a group including Ernest Hemingway and his wives, F. Scott and Zelda Fitzgerald, John Dos Passos, Archibald MacLeish, Dorothy Parker, Alexander Woollcott, Robert Benchley, Phillip Barry, and many others. They personified the jazz age and the lost generation. The Murphys have been viewed primarily as cult/pop figures. In this book Miller shows, through a sequential interweaving of letters from several correspondents, that they actually were the nucleus without which the group as we know it would not have stayed together. Miller allows the individual correspondents to tell their own stories, providing new insights into their lives and this era. It is the best sort of eavesdropping. Gerald and Sara Murphy married on December 30, 1915. Both families were moneyed and cosmopolitan. Their attraction to each other was in part based on their desire to escape the routine and predictable social rounds in which their families were immersed. Against their families' wishes, they and their three children left for Europe in 1921. They remained in France for over a decade, and quite naturally socialized with the expatriate set. They were, in part, models for Dick and Nicole Diver in *Tender Is the Night*. MacLeish wrote poems about them, their friends paid tribute to them and relied on them day to day and in correspondence, and their own letters are worth reading for their liveliness and because they so well preserve a record of the twenties and thirties. Miller provides nearly every extant letter between the Murphys and their friends during those decades. Most of them have not been published previously, and of course, they have never been presented collectively. Together, they constitute an epistolary novel of peculiar power and authenticity about a remarkable era. Linda Patterson Miller is associate professor of English at Pennsylvania State University at Ogontz.

Villa America Liza Klausmann, 2015-08-04 A dazzling novel set in the French Riviera based on the real-life inspirations for F. Scott Fitzgerald's *Tender is The Night*. When Sara Wiborg and Gerald Murphy met and married, they set forth to create a beautiful world together-one that they couldn't find within the confines of society life in New York City. They packed up their children and moved to the South of France, where they immediately fell in with a group of expats, including Hemingway, Picasso, and Zelda and Scott Fitzgerald. On the coast of Antibes they built Villa America, a fragrant paradise where they invented summer on the Riviera for a group of bohemian artists and writers who became deeply entwined in each other's affairs. There, in their oasis by the sea, the Murphys regaled their guests and their children with flamboyant beach

parties, fiery debates over the newest ideas, and dinners beneath the stars. It was, for a while, a charmed life, but these were people who kept secrets, and who beneath the sparkling veneer were heartbreakingly human. When a tragic accident brings Owen, a young American aviator who fought in the Great War, to the south of France, he finds himself drawn into this flamboyant circle, and the Murphys find their world irrevocably, unexpectedly transformed. A handsome, private man, Owen intrigues and unsettles the Murphys, testing the strength of their union and encouraging a hidden side of Gerald to emerge. Suddenly a life in which everything has been considered and exquisitely planned becomes volatile, its safeties breached, the stakes incalculably high. Nothing will remain as it once was. Liza Klausman expertly evokes the 1920s cultural scene of the so-called Lost Generation. Ravishing and affecting, and written with infinite tenderness, *Villa America* is at once the poignant story of a marriage and of a golden age that could not last.

Living Well is the Best Revenge Calvin Tomkins, 2013 Originally published by Viking Press in 1971; republished by the Modern Library in 1998 with a new foreword.

Hotel Florida Amanda Vaill, 2014-04-24 Amid the rubble of a city blasted by a civil war that many fear will cross borders and engulf Europe, the Hotel Florida on Madrid's chic Gran Via has become a haven for foreign journalists and writers. It is here that six people meet and find their lives changed forever. Ernest Hemingway, his career stalled, his marriage sour, hopes that this war will give him fresh material and a new romance; Martha Gellhorn, an ambitious young journalist hungry for love and experience, thinks she will find both with Hemingway in Spain. Robert Capa and Gerda Taro, idealistic and ground-breaking young photographers based in Paris, want to capture history in the making and are inventing modern photojournalism in the process. And Arturo Barea, chief of the Republican government's foreign press office, and Ilsa Kulcsar, his Austrian deputy, are struggling to balance truth-telling with their loyalty to their sometimes-compromised cause - a struggle that places both of their lives at risk. *Hotel Florida* traces the tangled wartime destinies of these three couples - and a host of supporting characters - living as intensely as they had ever done, against the backdrop of a critical moment in history. It is a narrative of love and reinvention that is, finally, a story about truth, finding it, telling it - and living it, whatever the cost.

Making it New Yale University. Art Gallery, 2007 Gerald and Sara Murphy took Paris by storm in the 1920s, inserting themselves into the avant-garde circles of dance, music, and art. Lively and engaging, *Making It New* sheds new light on the European fascination with the Murphys and provides key insights into their life and art.--Cecile Whiting, author of *Pop L.A.: Art and the City in the 1960s* By telling and retelling the story of the Murphys from various viewpoints, *Making It New* aims to be the first comprehensive study of their contribution to Modern Art. This book should be of wide interest to both scholars and general readers.--Elizabeth Hutton Turner, author of *Americans in Paris: Man Ray, Gerald Murphy, Stuart Davis, Alexander Calder*

Sylvia Beach And The Lost Generation Riley Noel Fitch,1983 Noel Riley Fitch has written a perfect book, full to the brim with literary history, correct and whole-hearted both in statement and in implication. She makes me feel and remember a good many things that happened before and after my time. I'm glad to have lived long enough to read it. --Glenway Wescott

Seaman Schepps Amanda Vaill,Janet Zapata,David Behl,2008-02-04 New in paperback, here is a dazzling survey of the life, times and flamboyant work of one of New Yorks greatest jewelers, Seaman Schepps. Sometimes called Americas court jeweler, Schepps rose to prominence in the 1930s by creating designs that defied all previous ideas of what jewelry should look like. Witty even outrageous and wildly flattering, Scheppss jewelry stood for style more than wealth. Featured on the covers of Vogue, Harpers Bazaar, Look, and other magazines, it appealed to an enormous range of clients, from the Duchess of Windsor to Andy Warhol. Today, nearly 25 years after his death, his work has inspired a legion of new collectors, who seek out vintage rings, bracelets, earrings, compacts and lipstick cases, and the firm continues to produce splendid pieces based on the original designs. This book brings Scheppss extraordinary jewelry to a new generation.

Shakespeare and Company Sylvia Beach,1991-01-01 Sylvia Beach was intimately acquainted with the expatriate and visiting writers of the Lost Generation, a label that she never accepted. Like moths of great promise, they were drawn to her well-lighted bookstore and warm hearth on the Left Bank. Shakespeare and Company evokes the zeitgeist of an era through its revealing glimpses of James Joyce, Ernest Hemingway, Scott Fitzgerald, Sherwood Anderson, Andre Gide, Ezra Pound, Gertrude Stein, Alice B. Toklas, D. H. Lawrence, and others already famous or soon to be. In his introduction to this new edition, James Laughlin recalls his friendship with Sylvia Beach. Like her bookstore, his publishing house, New Directions, is considered a cultural touchstone.

Z: A Novel of Zelda Fitzgerald Therese Fowler,2013-03-26 When I saw that Amazon Prime was unveiling its original pilot for Z, a biographical series based on Therese Anne Fowler's novel about Zelda Sayre Fitzgerald, I raised a wary eyebrow. . . But I was wrong, oh me of little faith. . . I]t's an enveloping period piece, perfectly cast, and I would like to see the pilot green-lighted into a series so that we can see this romance go up like a rocket with one loud champagne pop and strew debris across mansion lawns and luxury hotel lobbies in its transcontinental path. --Vanity Fair I wish I could tell everyone who thinks we're ruined, Look closer...and you'll see something extraordinary, mystifying, something real and true. We have never been what we seemed. When beautiful, reckless Southern belle Zelda Sayre meets F. Scott Fitzgerald at a country club dance in 1918, she is seventeen years old and he is a young army lieutenant stationed in Alabama. Before long, the ungettable Zelda has fallen for him despite his unsuitability: Scott isn't wealthy or prominent or even a Southerner, and keeps insisting, absurdly, that his writing will bring him both fortune and fame. Her father is deeply unimpressed. But after Scott sells his first novel, This Side of Paradise, to Scribner's, Zelda optimistically boards a train north, to marry him in the vestry of St. Patrick's Cathedral and take the rest as it comes. What comes, here at the dawn of the Jazz Age, is unimagined

attention and success and celebrity that will make Scott and Zelda legends in their own time. Everyone wants to meet the dashing young author of the scandalous novel--and his witty, perhaps even more scandalous wife. Zelda bobs her hair, adopts daring new fashions, and revels in this wild new world. Each place they go becomes a playground: New York City, Long Island, Hollywood, Paris, and the French Riviera--where they join the endless party of the glamorous, sometimes doomed Lost Generation that includes Ernest Hemingway, Sara and Gerald Murphy, and Gertrude Stein. Everything seems new and possible. Troubles, at first, seem to fade like morning mist. But not even Jay Gatsby's parties go on forever. Who is Zelda, other than the wife of a famous--sometimes infamous--husband? How can she forge her own identity while fighting her demons and Scott's, too? With brilliant insight and imagination, Therese Anne Fowler's New York Times bestseller brings us Zelda's irresistible story as she herself might have told it.

The Italian Secretary Caleb Carr,2006-05-02 Legendary detective Sherlock Holmes finds himself on the trail of a murderer whose connections may run all the way up the social ladder to the royal family.

February House Sherill Tippins,2016-07-26 An "irresistible" account of a little-known literary salon and creative commune in 1940s Brooklyn (The Washington Post Book World). A San Francisco Chronicle Best Book of the Year February House is the true story of an extraordinary experiment in communal living, one involving young but already iconic writers—and America's best-known burlesque performer—in a house at 7 Middagh Street in Brooklyn. It was a fevered yearlong party, fueled by the appetites of youth and a shared sense of urgency to take action as artists in the months before the country entered World War II. In spite of the sheer intensity of life at 7 Middagh, the house was for its residents a creative crucible. Carson McCullers's two masterpieces, *The Member of the Wedding* and *The Ballad of the Sad Cafe*, were born, bibulously, in Brooklyn. Gypsy Rose Lee, workmanlike by day, party girl by night, wrote her book *The G-String Murders* in her Middagh Street bedroom. W. H. Auden—who, along with Benjamin Britten, was being excoriated back in England for absenting himself from the war—presided over the house like a peevish auntie, collecting rent money and dispensing romantic advice. And yet all the while, he was composing some of the most important work of his career. Enlivened by primary sources and an unforgettable story, this tale of daily life at the most fertile and improbable live-in salon of the twentieth century comes from the acclaimed author of *Inside the Dream Palace: The Life and Times of New York's Legendary Chelsea Hotel*. "Brimming with information . . . The personalities she depicts [are] indelibly drawn." —Los Angeles Times Book Review "Magnificent . . . Not to mention funny and raunchy." —The Seattle Times

So We Read On Maureen Corrigan,2014-09-09 The Fresh Air book critic investigates the enduring power of *The Great Gatsby* -- The Great American Novel we all think we've read, but really haven't. Conceived nearly a century ago by a man who died believing himself a failure, it's now a revered classic and a rite of passage in the reading lives of millions. But how well do we really know *The Great Gatsby*? As Maureen Corrigan, *Gatsby* lover extraordinaire, points out, while Fitzgerald's

masterpiece may be one of the most popular novels in America, many of us first read it when we were too young to fully comprehend its power. Offering a fresh perspective on what makes *Gatsby* great -- and utterly unusual -- *So We Read On* takes us into archives, high school classrooms, and even out onto the Long Island Sound to explore the novel's hidden depths, a journey whose revelations include *Gatsby*'s surprising debt to hard-boiled crime fiction, its rocky path to recognition as a classic, and its profound commentaries on the national themes of race, class, and gender. With rigor, wit, and infectious enthusiasm, Corrigan inspires us to re-experience the greatness of *Gatsby* and cuts to the heart of why we are, as a culture, borne back ceaselessly into its thrall. Along the way, she spins a new and fascinating story of her own.

Paris Without End Gioia Diliberto, 2011-07-05 "A bittersweet modern love story [that] reads as easily as a novel." —Vogue "Fascinating. . . . A detailed, grittier portrait of the woman Hemingway loved and left." —Newsday Hadley Richardson and Ernest Hemingway were the golden couple of Paris in the twenties, the center of an expatriate community boasting the likes of Scott and Zelda Fitzgerald, Gertrude Stein and Alice B. Toklas, and James and Nora Joyce. In this haunting account of the young Hemingways, Gioia Diliberto explores their passionate courtship, their family life in Paris with baby Bumby, and their thrilling, adventurous relationship—a literary love story scarred by Hadley's loss of the only copy of Hemingway's first novel and ultimately destroyed by a devastating ménage à trois on the French Riviera. Compelling, illuminating, poignant, and deeply insightful, *Paris Without End* provides a rare, intimate glimpse of the writer who so fully captured the American imagination and the remarkable woman who inspired his passion and his art—the only woman Hemingway never stopped loving.

Everybody Thought We Were Crazy Mark Rozzo, 2022-05-03 National Bestseller A landmark and long-overdue cultural history. —Vogue The stylish, wild story of the marriage of Dennis Hopper and Brooke Hayward—a tale of love, art, Hollywood, and heartbreak "Those years in the sixties when I was married to Dennis were the most wonderful and awful of my life." —Brooke Hayward Los Angeles in the 1960s: riots in Watts and on the Sunset Strip, wild weekends in Malibu, late nights at The Daisy discotheque, openings at the Ferus Gallery, and the convergence of pop art, rock and roll, and the New Hollywood. At the center of it all, one inspired, improbable, and highly combustible couple—Dennis Hopper and Brooke Hayward—lived out the emblematic love story of '60s L.A. The home these two glamorous young actors created for themselves and their family at 1712 North Crescent Heights Boulevard in the Hollywood Hills became the era's unofficial living room, a kaleidoscopic realm—"furnished like an amusement park," Andy Warhol said—that made an impact on anyone who ever stepped into it. Hopper and Hayward, vanguard collectors of contemporary art, packed the place with pop masterpieces by the likes of Roy Lichtenstein, Ed Ruscha, and Warhol, and welcomed a who's who of visitors, from Jane Fonda to Jasper Johns, Joan Didion to Tina Turner, Hells Angels to Black Panthers. In this house, everything that defined the 1960s went down: the fun, the decadence, the radical politics, and, ultimately, the danger and instability that Hopper

explored in the project that made his career, became the cinematic symbol of the period, and blew their union apart—Easy Rider. *Everybody Thought We Were Crazy* is at once a fascinating account of the Hopper and Hayward union and a deeply researched, panoramic cultural history. It's the intimate saga of one couple whose own rise and fall—from youthful creative flowering to disorder and chaos—mirrors the very shape of the decade.

Muriel's War Sheila Isenberg, 2010-12-07 An American heiress turned resistance hero, Muriel Gardiner was an electrifying woman who impressed everyone she met with her beauty, intelligence, and powerful personality. Her adventurous life led her from Chicago's high society to a Viennese medical school, from Sigmund Freud's inner circle to the Austrian underground. Over the years, she saved countless Jews and anti-fascists, providing shelter and documents ensuring their escape. This remarkable woman's life as a legend of the Austrian Resistance was captured in the movie *Julia* with Vanessa Redgrave and remains an inspiration to all those who believe that one individual can change the world. Gardiner's astonishing story is told here for the first time in all its variety and unanticipated twists and turns.

Everybody Behaves Badly Lesley M. M. Blume, 2016 A dazzling depiction of the genesis of *The Sun Also Rises* and how Ernest Hemingway created his own legend

Congressional Record United States. Congress, 1968

Everybody Was So Young Gerald And Sara Murphy Book Review: Unveiling the Magic of Language

In an electronic era where connections and knowledge reign supreme, the enchanting power of language has been apparent than ever. Its ability to stir emotions, provoke thought, and instigate transformation is actually remarkable. This extraordinary book, aptly titled "**Everybody Was So Young Gerald And Sara Murphy**," written by a highly acclaimed author, immerses readers in a captivating exploration of the significance of language and its profound effect on our existence. Throughout this critique, we shall delve into the book's central themes, evaluate its unique writing style, and assess its overall influence on its readership.

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