

Reborn Journals And Notebooks 1947 1963 Susan Sontag

Reality Hunger | Swear I Saw This | Debriefing Alice in Bed | The Benefactor | On Photography | Do the Movies Have a Future? | In America | As Consciousness Is Harnessed to Flesh | Chronicles from the Future | Los Angeles | Reborn | Journals: 1889-1913 | The Portable MFA in Creative Writing | Styles of Radical Will | The Journals of André Gide, 1889-1949: 1924-1949 | Essays of the 1960s & 70s | Reborn | And the Hippos Were Boiled in Their Tanks | As Consciousness Is Harnessed to Flesh | Swimming in a Sea of Death | A Photographer's Life | Pitch Dark | At the Same Time | Illness as Metaphor and AIDS and Its Metaphors | Sempre Susan | Duet for Cannibals | At the Point of a Gun | Home/world | The Man Who Would Marry Susan Sontag | A Better Angel | Slaughterhouse | Illness as Metaphor |, etcetera | Collected Poems | Where the Stress Falls | Hell Or High Water | Sylvia Beach and the Lost Generation | Death Kit | Regarding the Pain of Others

Reality Hunger

I learned to dive in the mid 70's by reading a short book about diving. Then my brother told me to NOT hold my breath and swim. My first dive was a solo dive in a stone quarry in Indiana. The next few years I got formal training and worked through the ranks to instructor. I worked as a YMCA and PADI instructor in Florida for several years before going to the West coast to train instructors at PADI College. In the mid

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80's I was hired by Werner and Myra Kurn to work as the Director of Training at Ocean Enterprises in San Diego, and trained instructors at Ocean Enterprises in Guantanamo Bay Cuba. I worked as a PADI Instructor examiner for more than 20 years and have more than 5000 dives.

I Swear I Saw This

This, the second of three volumes of Susan Sontag's journals and notebooks, begins where the first volume left off, in the middle of the 1960s. It traces and documents Sontag's evolution from fledgling participant in the artistic and intellectual world of New York City to world-renowned critic and dominant force in the world of ideas with the publication of the groundbreaking *Against Interpretation* in 1966. As *Consciousness is Harnessed to Flesh* follows Sontag through the turbulent years of the 1960s—from her trip to Hanoi at the peak of the Vietnam War to her time making films in Sweden—up to 1981 and the beginning of the Reagan era. This is an invaluable record of the inner workings of one of the most inquisitive and analytical thinkers of the twentieth century at the height of her power. It is also a remarkable document of one individual's political and moral awakening.

Debriefing

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

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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

Alice in Bed

A series of reflections on the yearning for home and community in the modern world, explored through an analysis grounded in the specific and historical realities of urban living in the region known as "western Sydney".

The Benefactor

Susan Sontag has said that her earliest idea of what a writer should be was "someone who is interested in everything." Thirty-five years after her first collection of essays, the now classic *Against Interpretation*, our most important essayist has chosen more than forty longer and shorter pieces from the last two decades that illustrate a deeply felt, kaleidoscopic array of interests, passions, observations, and ideas.

"Reading" offers ardent, freewheeling considerations of talismanic writers from her own private canon, such as Marina Tsvetaeva, Randall Jarrell, Roland Barthes, Machado de Assis, W. G. Sebald, Borges, and Elizabeth Hardwick. "Seeing" is a series of luminous and incisive encounters with film, dance, photography, painting, opera, and theatre. And in the final section, "There and Here," Sontag explores some of her own commitments: to the work (and activism) of conscience, to the concreteness of historical understanding, and to the vocation of the writer.

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Where the Stress Falls records a great American writer's urgent engagement with some of the most significant aesthetic and moral issues of the late twentieth century, and provides a brilliant and clear-eyed appraisal of what is at stake, in this new century, in the survival of that inheritance.

On Photography

Alice in Bed is a free dramatic fantasy which merges the life of Alice James, the brilliant sister of William and Henry James, with the heroine of Lewis Carroll's Alice in Wonderland. It is a play about the anguish and grief and rage of women; and about the triumphs and limitations of the imagination.

Do the Movies Have a Future?

In 1921, Paul Amadeus Dienach, a Swiss-Austrian teacher with fragile health, falls into a one-year-long coma. During this time, his consciousness slides into the future and enters the body of another man in 3906 A.D. When Dienach awakens from his coma, he finds himself back in 1922. Knowing that he doesn't have much time left, he writes a diary, recording whatever he could remember from his amazing experience: the mankind's history in the forthcoming centuries, from the nightmare of overpopulation and World Wars up until the world-changing globalisation, the radical new administration system, the colony on Mars and the next human evolutionary stage. Without any close friends and relatives to entrust, he doesn't say a word to anyone out of fear of being branded a

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lunatic. Before he dies, he hands his diary to his favourite student, George Papachatzis, later prominent Professor of Law and Rector of Panteion University of Greece. The diary circulates as hidden knowledge amongst high ranking masons in the lodges of Athens. In 1972, professor Papachatzis, despite an intense dispute, decides to publish Dienach's diary in Greek. Paul Dienach was not an author, poet, or professional writer. Rather, he was an ordinary man who kept a journal, never with the expectation that it would be published. This unique and controversial book, a universal legacy, is now carefully edited, translated and available to everyone. This is the history of our future! We deliver it to you."

In America

A landmark book, "brilliant, thoughtful" (The Atlantic) and "raw and gorgeous" (LA Times), that fast-forwards the discussion of the central artistic issues of our time, from the bestselling author of *The Thing About Life Is That One Day You'll Be Dead*. Who owns ideas? How clear is the distinction between fiction and nonfiction? Has the velocity of digital culture rendered traditional modes obsolete? Exploring these and related questions, Shields orchestrates a chorus of voices, past and present, to reframe debates about the veracity of memoir and the relevance of the novel. He argues that our culture is obsessed with "reality," precisely because we experience hardly any, and urgently calls for new forms that embody and convey the fractured nature of contemporary experience.

As Consciousness Is Harnessed to Flesh

Both a memoir and an investigation, *Swimming in a Sea of Death* is David Rieff's loving tribute to his mother, the writer Susan Sontag, and her final battle with cancer. Rieff's brave, passionate, and unsparing witness of the last nine months of her life, from her initial diagnosis to her death, is both an intensely personal portrait of the relationship between a mother and a son, and a reflection on what it is like to try to help someone gravely ill in her fight to go on living and, when the time comes, to die with dignity. Rieff offers no easy answers. Instead, his intensely personal book is a meditation on what it means to confront death in our culture. In his most profound work, this brilliant writer confronts the blunt feelings of the survivor -- the guilt, the self-questioning, the sense of not having done enough. And he tries to understand what it means to desire so desperately, as his mother did to the end of her life, to try almost anything in order to go on living. Drawing on his mother's heroic struggle, paying tribute to her doctors' ingenuity and faithfulness, and determined to tell what happened to them all, *Swimming in a Sea of Death* subtly draws wider lessons that will be of value to others when they find themselves in the same situation.

Chronicles from the Future

First published in 1967, *Death Kit*--Susan Sontag's second novel--is a classic of modern fiction. Blending realism and dream, it offers a passionate exploration

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of the recesses of the American conscience.

Los Angeles

Veteran journalist David Rieff's essays draw a searing portrait of what happens when the grandiose schemes of policymakers and human rights activists go horribly wrong in the field. Writing for publications ranging from the Wall Street Journal to The Nation to France's Le Monde, David Rieff witnessed firsthand most of the armed interventions since the Cold War waged by the West or the United Nations in the name of human rights and democratization. In this timely collection of his most illuminating articles, Rieff, one of our leading experts on the subject, reassesses some of his own judgments about the use of military might to solve the world's most pressing humanitarian problems. *At the Point of a Gun* raises critical questions we cannot ignore in this era of gunboat democracy. When, if ever, is it appropriate to intervene militarily in the domestic affairs of other nations? Are human rights and humanitarian concerns legitimate reasons for intervening, or is the assault on sovereignty a flag of convenience for the recolonization of part of the world? And, above all, can democracy be imposed through the barrel of an M16? This is not an optimistic report, but the questions Rieff raises are of the essence as the United States grapples with the harsh consequences of what it has wrought on the ground in Afghanistan and Iraq.

Reborn

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Sontag's incisive intelligence, expressive brilliance, and deep curiosity about art, politics, and the writer's responsibility to bear witness have secured her place as one of the most important thinkers and writers of the twentieth century. This collecti

Journals: 1889-1913

""What's new. What else. What next. What's happened here." Pitch Dark, Renata Adler's follow-up to her prizewinning novel Speedboat, is a book of questions. It is also a book of false starts, red herrings, misunderstandings, and all-too-fleeting revelations. Kate Ennis is poised at a critical moment in her affair with a married lover, a fraught relationship that reverberates throughout the novel, as it moves from Kate's house in rural Connecticut and her New York City brownstone apartment, to a small island off the coast of Washington, and to an utterly dark road in a remote corner of Ireland. Told in Adler's celebrated fragmented style, and constructed from the bare-bones language of everyday life, Pitch Dark transcends its parts to come to the kind of self-knowledge achievable only after a relentless quest"--

The Portable MFA in Creative Writing

The stories in A Better Angel describe the terrain of human suffering—illness, regret, mourning, sympathy—in the most unusual of ways. In "Stab," a bereaved twin starts a friendship with a homicidal fifth grader in the hope that she can somehow lead him back to his dead brother. In "Why Antichrist?" a

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boy tries to contact the spirit of his dead father and finds himself talking to the Devil instead. In the remarkable title story, a ne'er do well pediatrician returns home to take care of his dying father, all the while under the scrutiny of an easily-disappointed heavenly agent. With *Gob's Grief* and *The Children's Hospital*, Chris Adrian announced himself as a writer of rare talent and originality. The stories in *A Better Angel*, some of which have appeared in *The New Yorker*, *Tin House*, and *McSweeney's*, demonstrate more of his endless inventiveness and wit, and they confirm his growing reputation as a most exciting and unusual literary voice—of heartbreaking, magical, and darkly comic tales.

Styles of Radical Will

In eight stories, this singular collection of short fiction written over the course of ten years explores the terrain of modern urban life. In reflective, telegraphic prose, Susan Sontag confronts the reader with exposed workings of an impassioned intellect in narratives seamed with many of the themes of her essays—the nature of knowing, our relationship with the past, and the future in an alienated present.

The Journals of André Gide, 1889-1949: 1924-1949

I Swear I Saw This records visionary anthropologist Michael Taussig's reflections on the fieldwork notebooks he kept through forty years of travels in Colombia. Taking as a starting point a drawing he

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made in Medellin in 2006—as well as its caption, “I swear I saw this”—Taussig considers the fieldwork notebook as a type of modernist literature and the place where writers and other creators first work out the imaginative logic of discovery. Notebooks mix the raw material of observation with reverie, juxtaposed, in Taussig’s case, with drawings, watercolors, and newspaper cuttings, which blend the inner and outer worlds in a fashion reminiscent of Brion Gysin and William Burroughs’s surreal cut-up technique. Focusing on the small details and observations that are lost when writers convert their notes into finished pieces, Taussig calls for new ways of seeing and using the notebook as form. Memory emerges as a central motif in *I Swear I Saw This* as he explores his penchant to inscribe new recollections in the margins or directly over the original entries days or weeks after an event. This palimpsest of afterthoughts leads to ruminations on Freud’s analysis of dreams, Proust’s thoughts on the involuntary workings of memory, and Benjamin’s theories of history—fieldwork, Taussig writes, provokes childhood memories with startling ease. *I Swear I Saw This* exhibits Taussig’s characteristic verve and intellectual audacity, here combined with a revelatory sense of intimacy. He writes, “drawing is thus a depicting, a hauling, an unraveling, and being impelled toward something or somebody.” Readers will exult in joining Taussig once again as he follows the threads of a tangled skein of inspired associations.

Essays of the 1960s & 70s

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Available for the first time in paperback, the Journals of Andr Gide are remarkable literary works in their own right--they are unfailingly honest, endlessly fascinating, and a feast for the mind, enhanced by a new introduction by the Pulitzer Prize-winning poet, Richard Howard.

Reborn

David Rieff looks at a city that was long the epitome of the American Dream and is now, for many, the emblem of the American urban nightmare. Writing before the riots of 1992, Rieff found not a city of dreams but a city of bitter contradictions. A city that, like the United States itself, was being transformed by immigrants and refugees from Latin America and East Asia from an extension of Europe to a diverse patchwork of the peoples of the world. This is an L.A. that has never been described before. With a new afterword.

And the Hippos Were Boiled in Their Tanks

A collection of one of our most powerful intellectual's short fiction Debriefing collects all of Susan Sontag's shorter fiction, a form she turned to intermittently throughout her writing life. The book ranges from allegory to parable to autobiography and shows her wrestling with problems not assimilable to the essay, her more customary mode. Here she catches fragments of life on the fly, dramatizes her private griefs and fears, lets characters take her where they

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will. The result is a collection of remarkable brilliance, versatility, and charm. Sontag's work has typically required time for people to catch up to it. These challenging works of literary art—made more urgent by the passage of years—await a new generation of readers. This is an invaluable record of the creative output of one of the most inquisitive and analytical thinkers of the twentieth century at the height of her power.

As Consciousness Is Harnessed to Flesh

Like Pier Paolo Pasolini, Alain Robbe-Grillet, and Marguerite Duras, Susan Sontag has come to filmmaking in the course of a career as a novelist and essayist. In 1968 she accepted a Swedish studio's invitation to write and direct a movie in Stockholm. *Duet for Cannibals* is the result. Frederic Tuten, in *Vogue* magazine, wrote: "Duet for Cannibals is a witty, bone-dry serio-comedy that fascinates and disturbs in turn. Dr. Arthur Bauer, attractive in a swinish way, fiftyish, arch-revolutionary theoretician engaged in writing his memoirs, is Sontag's anti- or false revolutionary, an arrogant, self-aggrandizing trickster who blurs together revolution and his ego. Francesca, Bauer's neurotic, elegantly seductive wife, supports her husband's mystifications while composing her own. Tomas, an earnest student revolutionary hired by Bauer to catalogue his documents, and Ingrid, Tomas's impressionable girlfriend, are the fodder for the elder couple's psychological and sexual feast." With this film Susan Sontag joins the company of writers-filmmakers and

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offers her own special contribution to cinematic art.
Note: This eBook edition does not contain images.

Swimming in a Sea of Death

Journal entries depict Andre Gide's feelings about literature and philosophy and chronicle his efforts to create a unique writing style

A Photographer's Life

Styles of Radical Will, Susan Sontag's second collection of essays, extends the investigations she undertook in *Against Interpretation* with essays on film, literature, politics, and a groundbreaking study of pornography.

Pitch Dark

Winner of the National Book Critics' Circle Award for Criticism. One of the most highly regarded books of its kind, "On Photography" first appeared in 1977 and is described by its author as " a progress of essays about the meaning and career of photographs." It begins with the famous " In Plato' s Cave" essay, then offers five other prose meditations on this topic, and concludes with a fascinating and far-reaching " Brief Anthology of Quotations."

At the Same Time

Documents the arc of Leibovitz's relationship with her companion, Susan Sontag, who died in 2004; the birth

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of her three daughters; and many events involving her large and robust family, including the death of her father. This book also features the portraits of public figures including the pregnant Demi Moore, and Nelson Mandela in Soweto.

Illness as Metaphor and AIDS and Its Metaphors

The Benefactor, Susan Sontag's first book and first novel, originally published in 1963, introduced a unique writer to the world. In the form of a memoir by a latter-day Candide named Hippolyte, The Benefactor leads us on a kind of psychic Grand Tour, in which Hippolyte's violently imaginative dream life becomes indistinguishable from his surprising experiences in the 'real world.' Sontag's novel supplies a fascinating, knowing, acerbic portrait of a certain bohemian demimonde that flourished in France until quite recently. More important, The Benefactor is a novel about ideas-especially religious ideas-unlike any other: funny, acrobatic, disturbing, profound.

Sempre Susan

In the summer of 1944, a shocking murder rocked the fledgling Beats. William S. Burroughs and Jack Kerouac, both still unknown, were inspired by the crime to collaborate on a novel, a hard-boiled tale of bohemian New York during World War II, full of drugs and art, obsession and brutality, with scenes and characters drawn from their own lives. Finally

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published after more than sixty years, this is a captivating read, and incomparable literary artifact, and a window into the lives and art of two of the twentieth century's most influential writers.

Duet for Cannibals

A brilliant, clear-eyed new consideration of the visual representation of violence in our culture--its ubiquity, meanings, and effects Watching the evening news offers constant evidence of atrocity--a daily commonplace in our "society of spectacle." But are viewers inured -or incited--to violence by the daily depiction of cruelty and horror? Is the viewer's perception of reality eroded by the universal availability of imagery intended to shock? In her first full-scale investigation of the role of imagery in our culture since her now-classic book *On Photography* defined the terms of the debate twenty-five years ago, Susan Sontag cuts through circular arguments about how pictures can inspire dissent or foster violence as she takes a fresh look at the representation of atrocity--from Goya's *The Disasters of War* to photographs of the American Civil War, lynchings of blacks in the South, and Dachau and Auschwitz to contemporary horrific images of Bosnia, Sierra Leone, Rwanda, and New York City on September 11, 2001. As John Berger wrote when *On Photography* was first published, "All future discussions or analysis of the role of photography in the affluent mass-media societies is now bound to begin with her book." Sontag's new book, a startling reappraisal of the intersection of "information",

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"news," "art," and politics in the contemporary depiction of war and disaster, will be equally essential. It will forever alter our thinking about the uses and meanings of images in our world.

At the Point of a Gun

A glorious, sweeping new novel from the bestselling author of *The Volcano Lover*. *The Volcano Lover*, Susan Sontag's bestselling 1992 novel, retold the love story of Emma Lady Hamilton and Lord Nelson with consummate power. In her enthralling new novel--once again based on a real story--Sontag shows us our own country on the cusp of modernity. In 1876 a group of Poles led by Maryna Zalewska, Poland's greatest actress, travel to California to found a "utopian" commune. Maryna, who has renounced her career, is accompanied by her small son and husband; in her entourage is a rising young writer who is in love with her. The novel portrays a West that is still largely empty, where white settlers confront native Californians and Asian coolies. The image of America, and of California--as fantasy, as escape, as radical simplification--constantly meets a more complex reality. The commune fails and most of the émigrés go home, but Maryna stays and triumphs on the American stage. *In America* is a big, juicy, surprising book--about a woman's search for self-transformation, about the fate of idealism, about the world of the theater--that will captivate its readers from the first page. It is Sontag's most delicious, most brilliant achievement. *In America* is the winner of the 2000 National Book Award for Fiction.

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Home/world

A second volume of journals shares intimate reflections on the writer's artistic and political development during a trip to Hanoi at the peak of the Vietnam War and throughout her film-making years in Sweden before the dawn of the Reagan era.

The Man Who Would Marry Susan Sontag

Published on the tenth anniversary of the poet's death, the first complete collection of poems by Jane Kenyon includes all of the poems from her four published collections as well as never-before-published works.

A Better Angel

'I intend to do everything. . . I shall anticipate pleasure everywhere and find it too, for it is everywhere! I shall involve myself wholly. . . everything matters!' So wrote Susan Sontag in May 1949 at the age of sixteen, in the early pages of this selection from her private diaries written in her youth and early adulthood. *Reborn* is a kaleidoscopic self-portrait of one of America's greatest writers and intellectuals, teeming with Sontag's voracious curiosity and appetite for life. We watch the young Sontag's complex self-awareness, share in her encounters with the writers who informed her thinking, and engage with the profound challenge of writing itself - all filtered through the inimitable detail of everyday life.

Slaughterhouse

In 1978 Sontag wrote *Illness As Metaphor*. A cancer patient herself at the time, she shows how the metaphors and myths surrounding certain illnesses, especially cancer, add greatly to the suffering of the patients and often inhibit them from seeking proper treatment. By demystifying the fantasies surrounding cancer, Sontag shows cancer for what it is - just a disease. Cancer is not a curse, not a punishment, certainly not an embarrassment, and highly curable, if good treatment is found early enough. Almost a decade later, with the outbreak of a new, stigmatised disease replete with mystifications and punitive metaphors, Sontag wrote *Aids and its Metaphors*, extending the argument of the earlier book to the AIDS pandemic.

Illness as Metaphor

In the second decade of the twenty-first century, the movies, once America's primary popular art form, have become an endangered species. *Do the Movies Have a Future?* is a rousing and witty call to arms. In these sharp and engaging essays and reviews, New Yorker movie critic David Denby weighs in on "conglomerate aesthetics," as embodied in the frenzied, weightless action spectacles that dominate the world's attention, and "platform agnosticism," the notion that movies can be watched on smaller and smaller screens: laptops, tablets, even phones. At the same time, Denby reaffirms that movies are our national theater, and in this exhilarating book he

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celebrates such central big movies as Avatar and The Social Network as well as small but resonant triumphs like There Will Be Blood and The Tree of Life. Denby joyously celebrates what remains of the shared culture in romantic comedy, high school movies, and chick flicks; he assesses the expressive triumphs and failures of auteurs Quentin Tarantino, the Coen brothers, Pedro Almodóvar, and David Fincher. Refusing nostalgia, he mines the past for strength, examining the changing nature of stardom and the careers of Joan Crawford, Otto Preminger, and Victor Fleming, and the continuing self-invention of Clint Eastwood. And he recreates the excitement of reading two critics who embodied the film culture of their times, James Agee and Pauline Kael. Wry, passionate, and incisive, *Do the Movies Have a Future?* is both a feast of good writing and a challenge to fight back. It is an essential guide for movie lovers looking for ammunition and hope.

I, etcetera

Get the core knowledge of a prestigious MFA education without the tuition. Have you always wanted to get an MFA, but couldn't because of the cost, time commitment, or admission requirements? Well now you can fulfill that dream without having to devote tons of money or time. The Portable MFA gives you all of the essential information you would learn in the MFA program in one book. Covering fiction, memoirs, personal essays, magazine articles, poetry, and playwriting, this book provides you with:

- Inspiration and tips on revision, stamina, and

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productivity • Clear instruction on the craft behind the art • Detailed reading lists to expand your literary horizons • Exercises to improve your writing endeavors By heeding the advice in *The Portable MFA*, you will gain the wisdom and experience of some of today's greatest teachers, all for just the price of a book.

Collected Poems

In a shocking and deeply disturbing tour de force, David Rieff, reporting from the Bosnia war zone and from Western capitals and United Nations headquarters, indicts the West and the United Nations for standing by and doing nothing to stop the genocide of the Bosnian Muslims. *Slaughterhouse* is the definitive explanation of a war that will be remembered as the greatest failure of Western diplomacy since the 1930s. Bosnia was more than a human tragedy. It was the emblem of the international community's failure and confusion in the post-Cold War era. In Bosnia, genocide and ethnic fascism reappeared in Europe for the first time in fifty years. But there was no will to confront them, either on the part of the United States, Western Europe, or the United Nations, for which the Bosnian experience was as catastrophic and demoralizing as Vietnam was for the United States. It is the failure and its implications that Rieff anatomizes in this unforgiving account of a war that might have been prevented and could have been stopped.

Where the Stress Falls

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Long before Stonewall, young Air Force veteran Edward Field, fresh from combat in WWII, threw himself into New York's literary bohemia, searching for fulfillment as a gay man and poet. In this vivid account of his avant-garde years in Greenwich Village and the bohemian outposts of Paris's Left Bank and Tangier—where you could write poetry, be radical, and be openly gay—Field opens the closet door to reveal, as never been seen before, some of the most important writers of his time. Here are young, beautiful Susan Sontag sitting at the feet of her idol Alfred Chester, who shrewdly plotted to marry her; May Swenson and her two loves; Paul and Jane Bowles in their ambiguous marriage; Frank O'Hara in and out of bed; Fritz Peters, the anointed son of Gurdjieff; and James Baldwin, Isabel Miller (Patience and Sarah), Tobias Schneebaum, Robert Friend, and many others. With its intimate portraits, Field's memoir brings back a forgotten era—postwar bohemia—bawdy, comical, romantic, sad, and heroic.

Hell Or High Water

"I intend to do everything to have one way of evaluating experience—does it cause me pleasure or pain, and I shall be very cautious about rejecting the painful—I shall anticipate pleasure everywhere and find it too, for it is everywhere! I shall involve myself wholly everything matters!" So wrote Susan Sontag in May 1949 at the age of sixteen. This, the first of three volumes of her journals and notebooks, presents a constantly and utterly surprising record of a great mind in incubation. It begins with journal entries and

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early attempts at fiction from her years as a university and graduate student, and ends in 1964, when she was becoming a participant in and observer of the artistic and intellectual life of New York City. *Reborn* is a kaleidoscopic self-portrait of one of America's greatest writers and intellectuals, teeming with Sontag's voracious curiosity and appetite for life. We watch the young Sontag's complex self-awareness, share in her encounters with the writers who informed her thinking, and engage with the profound challenge of writing itself—all filtered through the inimitable detail of everyday circumstance.

Sylvia Beach and the Lost Generation

A discussion of the ways in which illness is regarded pays particular attention to fantasies that pertain to cancer

Death Kit

Includes the full-texts of four works from the author, political activist and feminist including *Against Interpretation*, *Styles of Radical Will*, *On Photography* and *Illness as Metaphor*.

Regarding the Pain of Others

A memoir of the writer responsible for the avant-garde "*Against Interpretation*" depicts her as a magnetic, outsized personality and a polarizing presence who made being an intellectual a glamorous

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occupation.

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