

CONFESSIONS
OF A
HARVARD
MAN

HAROLD STEARNS

PARIS & NEW YORK

IN THE 1920s & 30s

The Street I Know The Confessions Of A Harvard Man

Robert Crunden



The Street I Know The Confessions Of A Harvard Man:

The Street I Know Harold E. Stearns, 2014-10-22 The legend of Harold Stearns the Last of the Bohemians begins in 1912 when he runs naked through Harvard Yard a twenty year old man acting on impulse and looking like Shelley At thirty two he had left the United States disgusted with the sordid red baiting and prohibition snooping of the early twenties disgusted also perhaps with himself vowing never to return to a country so inhospitable to civilization Harold Stearns symbolized the bitter emptiness the bewildered desperation of the generation that had survived a war only to face a world bent on forgetting its political sins in lust and liquor or whatever anodyne the moment might bring Those strange futile years have been immortalized in the fiction of Hemingway and Fitzgerald but here in Stearns's narrative they make their way into biography No one has written more soberly about that drunken state of mind no one has been more continent in describing these excesses no one has romanticized less about the absurd romantic attitudes of the literary Bohemia Stearns recreates for us a world that is already as remote and fantastic as a lost continent that has sunk beneath the sea The legend is completed by Stearns's return to America and his telling of this tale

Writing the Lost Generation Craig Monk, 2010-11 Members of the Lost Generation American writers and artists who lived in Paris during the 1920s continue to occupy an important place in our literary history Rebelling against increased commercialism and the ebb of cosmopolitan society in early twentieth century America they rejected the culture of what Ernest Hemingway called a place of broad lawns and narrow minds Much of what we know about these iconic literary figures comes from their own published letters and essays revealing how adroitly they developed their own reputations by controlling the reception of their work Surprisingly the literary world has paid less attention to their autobiographies In *Writing the Lost Generation* Craig Monk unlocks a series of neglected texts while reinvigorating our reading of more familiar ones Well known autobiographies by Malcolm Cowley Ernest Hemingway and Gertrude Stein are joined here by works from a variety of lesser known but still important expatriate American writers including Sylvia Beach Alfred Kreymborg Samuel Putnam and Harold Stearns By bringing together the self reflective works of the Lost Generation and probing the ways the writers portrayed themselves Monk provides an exciting and comprehensive overview of modernist expatriates from the United States

Writing Back Susan Winnett, 2012-09-18 The migration of American artists and intellectuals to Europe in the early twentieth century has been amply documented and studied but few scholars have examined the aftermath of their return home *Writing Back* focuses on the memoirs of modernist writers and intellectuals who struggled with their return to America after years of living abroad Susan Winnett establishes repatriation as related to but significantly different from travel and exile She engages in close readings of several writers in exile including Henry James Harold Stearns Malcolm Cowley and Gertrude Stein *Writing Back* examines how repatriation unsettles the self construction of the returning absentee by challenging the fictions of national and cultural identity with which the writer has experimented during the time abroad As both Americans and expatriates these writers gained a unique perspective on

American culture particularly in terms of gender roles national identity artistic self conception mobility and global culture Joseph A Boone University of Southern California Dancing Fools and Weary Blues Lawrence R. Broer, John Daniel Walther, 1990 Often the decade of the 1920s has been stereotyped with such labels as The Roaring Twenties The Jazz Age or The Lost Generation Historical perspective has forced reevaluation of this decade Articles in this collection are presented in the most definitive anthology dealing with 1920s America The contributors have put aside stereotypes to offer a valuable critique of the American dream during a time of major crises Dancing Fools and Weary Blues also presents its readers a picture of the continual redemption and revitalization of that dream and reasserts its basic democratic values *Favored Strangers* Linda Wagner-Martin, 1995 This biography contains anecdotes and details about Gertrude Stein's exchanges on art life food and literature with luminaries such as Hemingway Matisse Juan Gris Picasso Virgil Thompson and many others Incidents are retold and bolstered by primary sources The author provides an understanding of the style and substances of Stein's works and life emphasizing Stein's social genius The book introduces familial and domestic detail not only enhancing Stein's significance as an artist and cultural critic but also presenting her anew It contains previously unavailable material from family papers letters and archives The Confessions of a Harvard Man Harold Stearns, 1984 *American Fiction, American Myth* Philip Young, David Morrell, Sandra Whipple Spanier, 2000 Nineteen of Young's essays study American fiction the works of Hemingway and Young's own unique critical standard Young reveals the so what that he insisted all literary studies ought to have by demonstrating the impact of American writing on culture and myth **The House of Boni & Liveright, 1917-1933** Charles Egleston, 2004 Presents historical and bibliographic information about the New York publishing house of Boni and Liveright The volume covers the period from 1917 to 1933 Fitzgerald-Wilson-Hemingway Ronald Berman, 2003-04-02 This delightful study is a reinterpretation of the work of the three most important writers of the 1920s **Hemingway's Death in the Afternoon** Miriam B. Mandel, 2002 In this definitive study of Hemingway's masterpiece on bull fighting Miriam Mandel addresses not only Hemingway's tome but the bullfighting and the Spain of his time **The Lively Arts** Michael Kammen, 1996-03-21 He was a friend of James Joyce Pablo Picasso e e cummings John Dos Passos Irving Berlin and F Scott Fitzgerald and the enemy of Ezra Pound H L Mencken and Ernest Hemingway He was so influential a critic that Edmund Wilson declared that he had played a leading role in the liquidation of genteel culture in America Yet today many students of American culture would not recognize his name He was Gilbert Seldes and in this brilliant biographical study Pulitzer Prize winning historian Michael Kammen recreates a singularly American life of letters Equally important Kammen uses Seldes's life as a lens through which to bring into sharp focus the dramatic shifts in American culture that occurred in the half century after World War I Born in 1893 Seldes saw in his lifetime an astonishing series of innovations in popular and mass culture silent films and talkies the phonograph and the radio the coming of television and the proliferation of journalism aimed at mainstream America in such venues as Vanity Fair The Saturday

Evening Post and Esquire His monthly column in Esquire was called The Lively Arts Seldes was more than a witness to these changes however he was the leading champion of popular culture in his time and a skilled practitioner as well Kammen the first scholar to enjoy access to Seldes's unpublished papers illuminates his immense influence as the earliest cultural critic to insist that the lively arts vaudeville musical revues film jazz and the comics should be taken just as seriously as grand opera the legitimate theatre and other manifestations of high culture As he traces Seldes's remarkable evolution from an acknowledged aesthete and highbrow to a cultural democrat with a passion for the popular arts Kammen recaptures the critic's prescience wit and generosity for a newly expanded audience We witness Seldes's triumphs and travails as managing editor of The Dial the most influential literary magazine of its time and read of New York's endlessly feuding publications and literary rivalries Kammen offers wonderfully detailed accounts of The Dial's introduction of The Wasteland in its November 1922 issue Seldes's review of Ulysses for The Nation one of the first if not the very first to appear in the U S and the complete story of the writing publication and critical reception of The Seven Lively Arts Seldes's most influential book And Kammen also covers Seldes's astonishingly versatile later career as a freelance writer on every conceivable subject historian novelist playwright filmmaker radio scriptwriter the first program director for CBS Television and the founding dean of the Annenberg School of Communications at the University of Pennsylvania One of popular culture's earliest and most eloquent champions Seldes was nonetheless publicly worried as early as 1937 that the popularity of radio film and television would mean the demise of the private art of reading By 1957 he was warning that with the shift of all entertainment into the area of big business we are being engulfed into a mass produced mediocrity At a time when many thoughtful Americans despair of popular culture The Lively Arts revisits the opening salvos in the ongoing debate over democratization versus dumbing down of the arts It offers a penetrating and timely analysis of Gilbert Seldes's pioneering conviction that the popular and the great arts must not only co exist but enrich one another if we are to realize the innovation and intensity of American culture at its best

Body And Soul: The Making Of American Modernism: Art, Music And Letters In The Jazz Age 1919-1926

Robert Crunden, 2000 A sweeping cultural history of American Modernism in the 1920s viewed through the prismatic lens of jazz

Hemingway's The Dangerous Summer Miriam B. Mandel, 2008-02 In Hemingway's The Dangerous Summer The

Complete Annotations Miriam Mandel has retrieved the historical literary biographical technical and cultural backgrounds that underlie Hemingway's last narrative particularly those elements associated with bullfighting a topic unfamiliar to most readers today These annotations offer detailed information about the animals people and cultural constructs mentioned in The Dangerous Summer

Dogmatic Wisdom Russell Jacoby, 1994 Upbraiding conservatives for hypocrisy academic

radicals for cynicism and liberals for naive incoherence the acclaimed author of The Last Intellectuals recalls the essential realities of teaching and learning that ideologues of all stripes ignore and charts an indispensable path through our cultural

crises **Choice**, 2000 **Rousing the Nation** Laura Browder, 1998 Browder first considers authors James T Farrell

Josephine Herbst and John Dos Passos arguing that their work successfully sparked a discussion about what it meant to be American at a time when the country's very future seemed in doubt. She then examines the Living Newspaper productions of the Federal Theatre Project which brought politically and aesthetically provocative drama to twenty five million Americans.

Geniuses Together Humphrey Carpenter, 2013-12-19 In Humphrey Carpenter's own words This is the story of the longest ever literary party which went on in Montparnasse on the Left Bank throughout the 1920s. This book to continue to quote Carpenter himself is chiefly a collage of Left Bank expatriate life as it was experienced by the Hemingway generation. The Lost Generation as Gertrude Stein named it in a famous remark to Hemingway. There are brief portraits of Gertrude Stein, Natalie Clifford Barney and Sylvia Beach who moved to Paris before the First World War and provided vital introductions for the exiles of the 1920s. The main narrative however concerns the years 1921 to 1928 because these saw the arrival and departure of Hemingway and most of his Paris associates. He is a compelling guide catching the kind of idiosyncratic detail or incident that holds the reader's attention and maintains a cracking pace. Anyone wanting an introduction to the constellation of talent that made the Left Bank in Paris during the Twenties a second Greenwich Village would find this a useful and inspiring book. Times Educational Supplement **The Cumulative Book Index**, 1985 A world list of books in the English language **American Jewish Archives**, 1976 *Modern Lives* Marc Dolan, 1996 *Modern Lives* traces the development of the idea of the lost generation and reinterprets it in light of more recent versions of the American 1920s. Employing a wide range of historical literary and cultural theory, Marc Dolan focuses on American versions of the lost generation particularly as they emerged in the autobiographical writings of the generation's supposed members. By examining the narrative and discursive forms that Ernest Hemingway, Malcolm Cowley, F. Scott Fitzgerald and others imposed on the raw data of their lives, Dolan draws out the subtle relationships between personal and historical narratives of the early twentieth century as well as the ways in which the mediating notion of a distinct generation allowed those authors to pass back and forth between the personal and the historical. Written with the general Americanist rather than the theoretical specialist in mind, *Modern Lives* opens out the concept of the lost generation to reveal the clashing formulations of self, society, nation and culture that were contained within that concept and that continue to influence personal and national self-conceptions in America right down to the present day.

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