

writers” over misbegotten projects or moronic producers, they could pack up their Smith-Coronas and go back to the theater, as they did with *The Diary of Anne Frank*. And when the entire system began crashing around their heads, they simply said, “Let’s get out of here.” And did.

The system denigrated writers and depended on them, and it will continue to do so as long as movies tell stories. The value of “hacks”—the good and even the bad—was defined by one of Hollywood’s legendary talent users and abusers, Irving Thalberg, the boy genius of MGM, who called writers like Goodrich and Hackett “the most important people in film”—and then added, mogul that he was, “and we must do everything to keep them from finding out.”

—STEVEN BACH

***A BOLT FROM THE BLUE:
And Other Essays.***

By Mary McCarthy. Edited by
A. O. Scott. New York Review Books.
443 pp. \$24.95

Introducing this selection of Mary McCarthy’s occasional writings from the 1930s to the 1980s, *New York Times* critic A. O. Scott writes that “one of the ambitions of this book . . . is to make a somewhat paradoxical case for [McCarthy’s] importance as a novelist—one of a handful of indispensable American writers of realist fiction in the immediate postwar era.” The collection succeeds in this ambition, though by a path different from the one Scott likely had in mind. The occasional staleness of McCarthy’s quintessentially midcentury voice as an essayist—its political fierceness, its axiomatic contempt for the tastes of the middle class—serves to point up the contrast with her novels, which remain fresh and even topical, particularly such masterpieces of social observation as *The Company She Keeps* (1942) and *The Group* (1963).

Those books, as it happens, also splendidly demonstrate the theories of the novel that McCarthy (1912–89) puts forth in the sturdiest of these essays, “The Fact in Fiction” (1960) and “Ideas and the Novel” (1980).

Novels, she notes, are first and foremost repositories of *news*: The great 19th-century novels “carried the news—of crime, high society, politics, industry, finance, and low life.” By the mid-20th century, it seemed that such realities as war, Auschwitz, and the bomb had made fictional depictions of “reality” incomprehensible or irrelevant, and realism’s effectiveness as a literary technique began to weaken. But such developments came too late to hurt McCarthy’s own novels, which, if not exactly “realist,” are crammed with documentary miniatures. *The Company She Keeps* records the precise progress of an adultery in a certain literary set, while *The Group* features an exact account of the procedure by which an unmarried woman got fitted for a pessary, or diaphragm, in 1933.

All this immediacy flags when McCarthy casts her observations in the mold of general cultural criticism, perhaps because her vocabulary takes on a palpable residue of the 1930s sectarian political wars that shaped her. Though her perceptions remain firm and scintillating when she talks of Tolstoy or Salinger, her declarations about “Americans” can descend into meaningless political posturing. “What the foreigner finds most objectionable in American life is its lack of basic comfort,” she wrote in 1947—at a time when Europe still lay in ruins. It does not help to be told a paragraph later that “the immigrant or the poor native American bought a bathtub, not because he wanted to take a bath, but because he wanted to be in a *position* to do so.”

McCarthy’s lasting allure comes partly from her personas, literary and otherwise—on the one hand the authorial voice, sharp, sure, sensuous, and on the other the beauty, the many marriages, and the lurid, abuse-filled childhood detailed in *Memories of a Catholic Girlhood* (1946). The memoir and novels hold up best, followed by the wry, perspicacious theater and literary criticism. With so much of McCarthy’s work still in print, this collection necessarily has the feel of odds and ends. Still, if it sends readers in search of the rest of the corpus, that may be success enough.

—AMY E. SCHWARTZ

A selection of essays by the novelist and critic represents pieces written between 1930 and 1979 and considers such topics as McCarthyism, Vietnam, Watergate, Eugene O'Neill, J.D. Salinger, Madame Bovary, A Streetcar Named Desire, and women's fashion magazines. Reprint. Detalhes do Produto. Detalhes do Produto. A Bolt From The Blue And Other Essays. de Mary Mccarthy. ISBN: 9781590170106 Editor: The New York Review of Books, Inc Idioma: Inglês Encadernação: Capa dura Páginas: 400 Tipo de Produto: Livro Coleção: Collector'S Wodehouse Classificação Temática: Livros em Inglês > Literatura > Ensaio a bolt from the blue definition: something important or unusual that happens suddenly or unexpectedly: . Learn more. This latest development came to many of us who are concerned about the problem as a bolt from the blue. From the. Hansard archive. Example from the Hansard archive. Contains Parliamentary information licensed under the Open Parliament Licence v3.0. That came like a bolt from the blue. From the. Hansard archive. Example from the Hansard archive. Contains Parliamentary information licensed under the Open Parliament Licence v3.0. How is it that this came upon us like a bolt from the blue? From the. Hansard archive. Example from the Hansard archive. Contains Parliamentary information licensed unde A Bolt from the Blue and Other Essays is a collection of essays and reviews by Mary McCarthy. Although McCarthy was best known for her novels and memoirs, this collection, which spans from the 1930s to the 1970s, is as an essayist and critic. The essays include McCarthy's commentary on topics ranging from American realist playwrights to women's fashion magazines, from left-wing politics to the nineteenth-century novel, as well as writings on Vladimir Nabokov, J. D. Salinger, Vietnam, Italo Calvino It is now time for the blue dragonflight to do the same. When I first learned of the essences, I knew that some remnant of my dragonflight's power must be out there, coalescing where we were once strong. That is exactly what I have found. Screenshots containing UI elements are generally declined on sight, the same goes for screenshots from the modelviewer or character selection screen. The higher the quality the better! Please review our Screenshot Guidelines before submitting! The intellectual brio and acute judgment that characterizes her best fiction is vividly displayed in this selection of essays, which span McCarthy's career from the late 1930s to the late 1970s. It includes her writings on topics such as fashion magazines, Eugene O'Neill, A Streetcar Named Desire, Look Back in Anger, Pale Fire, J.D. Salinger, Madame Bovary, Italo Calvino, and Watergate. The volume constitutes not only a valuable record of the ideological and cultural controversies that dominated American intellectual life from the Moscow trials to the Watergate hearings, but will also introduce a new generation of readers to a uniquely forthright and vibrant critical voice.

Introduction to Theatre chronicles -- Class angles and a Wilder classic -- Shaw and Chekhov -- Eugene O'Neill : dry ice -- A streetcar called success -- A new word -- The American realist playwrights -- Elizabethan revivals -- A bolt from the blue -- Burroughs's Naked lunch -- J.D. Salinger's closed circuit -- On Madame Bovary -- Hanging by a thread -- On rereading a favorite book -- Acts of love -- The fact in fiction -- Ideas and the novel : lecture I -- America the beautiful : the humanist in the bathtub -- Mlle. Gulliver en amérique -- My confession -- Up the ladder from Charm to Vogue -- Letter from Portugal -- The home program -- Philip Rahv (1908-1973) -- F.W. Dupee (1904-1979)... Help others learn more about this product by uploading a video! Upload video. Customer reviews.Â This superb collection of her essays shows her at her shrewdest, on subjects ranging from Eugene O'Neill to fashion magazines to Portugal to society and political figures. Famous for her unrelentingly flinty lordliness (memorably and mercilessly caricatured in Randall Jarrell's PICTURES FROM AN INSTITUTION), she can be savage in her reviews. When her stinging rebukes are deserved, as in her famous withering critique of Salinger's FRANNY AND ZOOEY, they're a delight, but even when you feel they're unwarranted or off-target they're still instructive and illuminating, and are always written with incredible elegance and eloquence. To ask other readers questions about A Bolt from the Blue and Other Essays, please sign up. Be the first to ask a question about A Bolt from the Blue and Other Essays. Lists with This Book. A Kaleidoscope of Colors.Â A terrific introduction to McCarthy, with a range of essays (theater reviews, literary criticism, memoir, journalism) that reveal a cold eye, a merciless critical stance, and a formidable b.s. detector. (Cf. McCarthy 19s infamous bitch slap of Lillian Hellman on The Dick Cavett Show: 1CEvery word she writes is a lie, including 18and 19 and 18the. So a bolt out of the blue is something surprising. Weâ€™d probably only say this about something unpleasant or undesirable. 128 views Â.Â Bolt is what the nuts friend does to distance himself from the aftermath. A bolt is actually a long normally round pieces of metal (although some are wood or plastic) with one end formed into a hexagon shape that is a larger diameter (across the flats) than the body of the bolt.