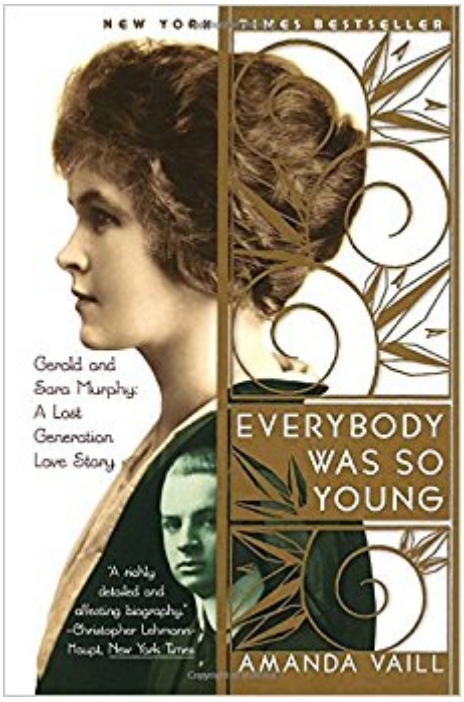
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Everybody Was So Young: Gerald And Sara Murphy: A Lost Generation Love Story



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Synopsis

A dazzling biography for readers of The Great Gatsby and other Lost Generation authorsGifted 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. Ã Â 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).

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Customer Reviews

Gerald and Sara Murphy were the golden couple of the Lost Generation. Born to wealth and privilege, they fled the stuffy confines of upper-class America to reinvent themselves in France as legendary party givers and enthusiastic participants in the modernist revolution of the 1920s. He became an important painter; she made everyday life a work of art. Their friends F. Scott Fitzgerald, Ernest Hemingway, and John Dos Passos all based fictional characters on the Murphys; Picasso painted them; and Calvin Tomkins rekindled their glamour for a younger generation in his affectionate 1971 portrait, Living Well Is the Best Revenge. Amanda Vaill’s vivid new biography

builds on Tomkins's work to provide a full-length account of the Murphys' remarkable life together. As well as good times, that life included suffering endured with great courage. The Murphys' teenage sons died within two years of each other in the mid-1930s--one suddenly, one after a long battle with tuberculosis--and the Depression forced Gerald to resume the uncongenial work of managing his family's business. Vaill's sensitive rendering reveals the moral substance that enabled this stylish couple to survive heartbreak. But it's her marvelous evocation of those magical expatriate years that lingers in the memory. The wit and imaginative panache with which the Murphys lived sparkles again, recapturing a splendid historical moment. As Sara later said, "It was like a great fair, and everybody was so young." --Wendy Smith --This text refers to an out of print or unavailable edition of this title.

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: Picasso, Hemingway, and Fitzgerald. Copyright 1999 Reed Business Information, Inc. --This text refers to an out of print or unavailable edition of this title.

A tastefully written chronicle of the Murphys during their years in Paris as socialites, esthetes, and patrons of members of the Lost Generation, including Fitzgerald and Hemingway, among others. The Murphys virtually defined the art of living well on inherited money in the golden years in Paris and on the Riviera before the Great Depression. The book glosses over Gerald Murphy's struggles with his homosexuality, his obligations and contributions to the family business, and the marital discord that followed the death of their son, Patrick, which must be gleaned from other sources, particularly magazine articles. It contains elaborate Notes to quotations and facts and a fine Selected Bibliography that serious readers will find useful. This is intended as a popular biography and should be read in conjunction with other sources, such as Sara & Gerald: Villa America and After and Making It New, which provides a scholarly context for Gerald Murphys' art and a host of photographs.

I decided to read this book upon completing Paula McClain's book, "The Paris Wife" which was a wonderfully written story of Hemingway's first wife, Hadley Richardson, and their life and times in Paris during the twenties. It was an era which brought together artists, writers, and poets, enveloped

in decadence, luxury, and debauchery. Gerald and Sara Murphy were New York socialites who moved to Paris without artistic pursuit, but plenty of money to buy their way into the inner circles of the Americans in Paris who would shape our literary, artistic, and musical lives forever. I would have given this five stars, but the book slows down terribly during the second half. It's almost as though Vaill ran out of energy. There is lots of juicy gossip in this book which makes for incredibly, fascinating reading. If you're into that sort of stuff, then you may well give this book five stars. I found it immensely intimate and revealing with a good flow. There are times when it reads like a history book, but for the most part, it is a good story with lots of historical insights at the center of which are the Murphys, who befriended, supported, and held together, the Americans in Paris.

An engaging and well-researched memoire describing the lives of two very interesting people who were both patrons of the arts during the 20th century and artists themselves. I'm always leery when biographers "get inside" the head of their subjects and draw conclusions or tell you what the person's motivations were...but Amanda Vaill had clearly spent so much time gettting to know Gerald, Sara, and the others of her time that I ended up trusting her judgement and enjoying her insights. In particular, I found the depiction of Hemmingway and Fitzgerald--both hightly flawed, both retaiing the Murphy's unfaltering friendship to the end--illuminating and interesting. This book is both a fabulous period resource and a gripping memoir. Highly recommended.

The story of Gerald and Sarah Murphy is SO touching,..... one can't help but grieve for two young people who had so much, such a good life, but lost two of their greatest blessings: their two beautiful boys. The book is written is such a way that I felt as though I was living their joys, their sorrows, their humanness, their mistakes their triumphs along with them. One doesn't always connect with those one reads about, but I did connect with the MurphysAmanda Vail brought her characters alive in a very special way.

Amanda Vaill is a kindred spirit to those of us obsessed with this period. Sara and Gerald Murphy were shadowy figures that we caught glimpses of when reading Hemingway, and Fitzgerald's work. Picasso was often present at their parties. Even Rudolph Valentino found himself a guest on the little patch of beach that Gerald maintained on the French coast. I am forever grateful to Amanda Vaill for doing the work to uncover this couple. Now I feel like I have a better understanding of why the Murphy's attracted the creative giants of their time. I think I would have enjoyed meeting the Murphy's. Thanks to Miss Vaill's research, I feel like I have. The title of the book, "Everybody Was

So Young", is haunting given the brevity of life these artists had, except Picasso of coarse. Thank you Miss Vaill for a wonderful book.

Amanda Vaill has researched this book with admirable skill and diligence. She has given the reader more than adequate detail of the life of the privileged in Paris after WW I. By privileged I mean those with intellectual, artistic or personality advantages that allowed them to make a significant contribution to the life of that great society at the time. In the rich parade of her characters are Hemingway,Picasso and Scott Fitzgerald, warts and all. The main protagonists, Gerald and Sara Murphy are distinguished members of this illustrious group not so much for their academic achievements, but for their uncompromising and ingenuous humanism. Many books have been written about this exciting period of freedom and almost explosive creativity. So why read another, and why read this one? What is important about this book is not a chronicle of events. It is the wonderful revelation of the power of friendship and the passion of relationships within a family. Read this to understand yourself. Read this to feel alongside another human-being the deepest emotions of despair and intoxicating elation. Every human weakness is exposed without judgement. Amanda Vaill's triumph, in my opinion, is that theatre, ballet, literature and painting are laid bare for the reader. The creator and the creation are revealed for viewing in a very fresh way. You, the reader, will judge. But inevitably, you will not escape the excitement and vitality of the amazing life of expatriot Americans in Paris in the 20's trying to excape the strait jacket of their homeland. Not many books make me question my own values. This one did.Minor criticism: inaccurate Latin quotes.

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