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Brodsky--heretofore known more for
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Mandelstam, Platonov, as well as non-
Russian poets Auden, Cavafy and
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Less Than One: Selected Essays is a
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Russian poet and Nobel Prize -winning author Joseph Brodsky. It was published in 1986 by Farrar, Straus and Giroux and was awarded that year's National Book Critics Circle Award for Criticism. The book includes essays on fellow Russian writers like Dostoyevsky, Mandelstam, and Platonov, as well as the poet W.H. Auden.

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'Less Than One' is Joseph Brodsky's penetrating appreciation of his favourite writers. It also includes evocations of his early life, profound reflections on tyranny and the nature of Evil, and illuminating meditations on Leningrad and Istanbul

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5.0 out of 5 stars Less Than One: Selected Essays Reviewed in the United States on January 8, 2001
When Joseph Brodsky emigrated to the United States in 1972 as an involuntary exile from the Soviet Union, he probably believed that he'd see his parents again, that political circumstances would inevitably change.

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This collection of essays amply demonstrates the wide range of the poet's interests and includes essays on poetry, politics, and literature and his memoir of life in Leningrad

Essayist and poet Joseph Brodsky was one of the most penetrating voices of the twentieth century. This prize-winning collection of his diverse essays includes uniquely powerful appreciations of great writers: on Dostoevsky and the development of Russian prose, on Auden and Akhmatova, Cavafy, Montale and Mandelstam. These are contrasted with his reflections on larger themes of tyranny and evil, and subtle evocations of his childhood in Leningrad. Brodsky's insightful appreciation of the intricacies of language, culture and identity connect these works, revealing

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his remarkable gifts as a prose writer.

Described by Seamus Heaney as a genius who brought ardent intelligence to bear upon poetry, politics and autobiography, essayist and poet Joseph Brodsky was one of the most penetrating voices of the twentieth century.

One of O, The Oprah Magazine's Ten Best Books of the Year The New York Times bestselling collection of essays from beloved poet, Mary Oliver.

“There's hardly a page in my copy of Upstream that isn't folded down or underlined and scribbled on, so charged is Oliver's language . . .”

“Maureen Corrigan, NPR's Fresh Air

“Uniting essays from Oliver's previous

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books and elsewhere, this gem of a collection offers a compelling synthesis of the poet's thoughts on the natural, spiritual and artistic worlds . .

. . . [The New York Times] "In the beginning I was so young and such a stranger to myself I hardly existed. I had to go out into the world and see it and hear it and react to it, before I knew at all who I was, what I was, what I wanted to be." So begins *Upstream*, a collection of essays in which revered poet Mary Oliver reflects on her willingness, as a young child and as an adult, to lose herself within the beauty and mysteries of both the natural world and the world of literature. Emphasizing the significance of her childhood "friend" Walt Whitman, through whose work she first understood that a poem is a temple, "a place to enter, and in which

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to feel, and who encouraged her to vanish into the world of her writing, Oliver meditates on the forces that allowed her to create a life for herself out of work and love. As she writes, I could not be a poet without the natural world. Someone else could. But not me. For me the door to the woods is the door to the temple. Upstream follows Oliver as she contemplates the pleasure of artistic labor, her boundless curiosity for the flora and fauna that surround her, and the responsibility she has inherited from Shelley, Wordsworth, Emerson, Poe, and Frost, the great thinkers and writers of the past, to live thoughtfully, intelligently, and to observe with passion. Throughout this collection, Oliver positions not just herself upstream but us as well as she encourages us all to keep moving, to

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lose ourselves in the awe of the unknown, and to give power and time to the creative and whimsical urges that live within us.

Randall Jarrell was only fifty-one at the time of his death, in 1965, yet he created a body of work that secured his position as one of the century's leading American men of letters.

Although he saw himself chiefly as a poet, publishing a number of books of poetry, he also left behind a sparkling comic novel, four children's books, numerous translations, haunting letters, and four collections of essays. Edited by Brad Leithauser, *No Other Book* draws from these four essay collections, reminding us that Jarrell the poet was also, in the words of Robert Lowell, "a critic of genius."

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"She remains a thinker and activist who 'insists upon complexity.'" Reamy Jansen, San Francisco

Chronicle*Some of Us Did Not Die brings together a rich sampling of the late poet June Jordan's prose writings. The essays in this collection, which include her last writings and span the length of her extraordinary career, reveal Jordan as an incisive analyst of the personal and public costs of remaining committed to the ideal and practice of democracy. Willing to venture into the most painful contradictions of American culture and politics, Jordan comes back with lyrical honesty, wit, and wide-ranging intelligence in these accounts of her reckoning with life as a teacher, poet, activist, and citizen.

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"Sheer pleasure. . . . Wonderfully entertaining."--Chicago Sun-Times
Acclaimed by Norman Mailer more than twenty years ago as "possibly the only American writer of genius," William S. Burroughs has produced a body of work unique in our time. In these scintillating essays, he writes wittily and wisely about himself, his interests, his influences, his friends and foes. He offers candid and not always flattering assessments of such diverse writers as Ernest Hemingway, F. Scott Fitzgerald, Joseph Conrad, Graham Greene, Jack Kerouac, Allen Ginsberg, Samuel Beckett, and Marcel Proust. He ruminates on science and the often dubious paths into which it seems intent on leading us, whether into outer or inner space. He reviews his reviewers, explains his famous "cut-

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up" method, and discusses the role coincidence has played in his life and work. As satirist and parodist, William Burroughs has no peer, as these varied works, written over three decades, amply reveal.

The definitive collection of literary essays by The New Yorker's award-winning longtime book critic Ever since the publication of his first essay collection, *The Broken Estate*, in 1999, James Wood has been widely regarded as a leading literary critic of the English-speaking world. His essays on canonical writers (Gustav Flaubert, Herman Melville), recent legends (Don DeLillo, Marilynne Robinson) and significant contemporaries (Zadie Smith, Elena Ferrante) have established a standard for informed and incisive appreciation,

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Wood composed in a distinctive literary style all their own. Together, Wood's essays, and his bestselling *How Fiction Works*, share an abiding preoccupation with how fiction tells its own truths, and with the vocation of the writer in a world haunted by the absence of God. In *Serious Noticing*, Wood collects his best essays from two decades of his career, supplementing earlier work with autobiographical reflections from his book *The Nearest Thing to Life* and recent essays from *The New Yorker* on young writers of extraordinary promise. The result is an essential guide to literature in the new millennium.

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