

last night by james salter

Last Night by James Salter: A Deep Dive into a Masterpiece of Modern Literature

last night by james salter is more than just a title; it's an evocative glimpse into the delicate fabric of human relationships and the fleeting moments that define them. James Salter, known for his lyrical prose and keen insights into the human psyche, offers readers a narrative that lingers long after the last page is turned. In this article, we'll explore the nuances of "last night by james salter," examining its themes, stylistic brilliance, and why it continues to captivate readers and critics alike.

Understanding the Essence of Last Night by James Salter

At its core, last night by james salter is a meditation on intimacy and the impermanence of life's most profound moments. Salter's writing style is often described as both spare and poetic, with a focus on detail that enriches rather than overwhelms. This balance allows readers to immerse themselves deeply in the story without feeling bogged down by unnecessary exposition.

Thematic Exploration: Love, Loss, and Memory

One of the central themes in last night by james salter is the transient nature of love and how memories shape our understanding of the past. Salter deftly captures the tension between desire and regret, illustrating how even the most passionate encounters are subject to the relentless passage of time.

- **Ephemeral Connections:** The narrative often reflects on how moments of connection, no matter how intense, are fleeting and fragile.
- **Reflection and Regret:** Characters frequently grapple with what could have been, highlighting the bittersweet nature of hindsight.
- **The Power of Memory:** Salter's work underscores how memories, though sometimes painful, are essential in constructing our personal histories.

James Salter's Signature Prose Style

Salter's prose in last night by james salter is renowned for its elegance and precision. Unlike many contemporary writers who rely heavily on complex plot structures, Salter focuses on the sensory and emotional experience.

- **Economy of Words:** Every sentence is crafted carefully, devoid of superfluous language.
- **Vivid Imagery:** Despite the brevity, the descriptions are lush and evocative, painting scenes that are both tangible and atmospheric.
- **Emotional Resonance:** The subtlety in Salter's writing invites readers to feel alongside the characters rather than simply observe them.

Context and Background: Where Last Night Fits in Salter's Oeuvre

James Salter's career spans several decades, during which he has earned a reputation as a writer's writer. *Last night* by James Salter fits seamlessly into his body of work, which often explores themes of desire, ambition, and the complexity of human relationships.

A Glimpse into Salter's Life and Inspirations

Understanding Salter's background enriches our appreciation of *Last Night*. Before becoming a full-time writer, Salter was a fighter pilot, an experience that influenced his concise and observational writing style.

- **Military Precision:** His time in the Air Force instilled a discipline visible in his prose.
- **Personal Relationships:** Many of his stories, including *Last Night*, draw from his own experiences with love and loss.
- **Literary Influences:** Salter admired writers like Hemingway and Faulkner, whose influence can be seen in his focus on underlying emotional currents.

Placement Within the Literary Landscape

Last Night by James Salter stands out in modern literature for its understated power. While many contemporary novels rely on elaborate plots, Salter's work is a study in subtlety and emotional depth.

- **Minimalism Meets Poetics:** His style bridges the gap between minimalist storytelling and poetic expression.
- **Influence on Modern Writers:** Many contemporary authors cite Salter as an influence, appreciating his ability to convey complex emotions with simplicity.
- **Critical Reception:** The story has been praised for its honesty, craftsmanship, and timeless relevance.

Why Last Night by James Salter Resonates With Readers Today

In an era dominated by rapid content consumption, *Last Night* by James Salter offers a refreshing invitation to slow down and savor language and emotion.

The Universality of Its Themes

Love, loss, desire, and memory are universal experiences, making *Last Night* relatable across cultures

and generations. Readers find themselves reflected in the characters' vulnerabilities and passions.

Tips for Readers Approaching Last Night

To fully appreciate last night by james salter, consider the following:

1. **Read Slowly:** Salter's prose rewards careful reading. Take time to absorb the imagery and subtle emotional cues.
2. **Reflect on Your Own Memories:** The story invites introspection about your own fleeting moments and relationships.
3. **Discuss with Others:** Sharing interpretations can deepen your understanding and highlight different perspectives.
4. **Revisit the Text:** Like a fine wine, the narrative's richness often reveals itself more fully on subsequent readings.

Exploring Adaptations and Related Works

While last night by james salter remains primarily celebrated as a literary work, its themes have inspired various adaptations and related creative projects.

Film and Theatre Interpretations

Although no major film adaptation directly corresponds to last night by james salter, the story's cinematic qualities — vivid scenes and emotional intensity — make it ripe for screen interpretation. Salter's narrative style has influenced screenwriters and directors who aim to capture intimacy and emotional realism.

Other Works by James Salter to Explore

If you're drawn to last night by james salter, you might also enjoy:

- **"Light Years"** - A novel delving into the intricacies of marriage and desire.
- **"A Sport and a Pastime"** - Known for its sensual prose and exploration of youth and passion.
- **Short Story Collections** - Salter's shorter works often carry the same lyrical beauty and emotional depth.

Final Thoughts on Last Night by James Salter

Engaging with last night by james salter is more than reading a story; it's entering a space where language and emotion intertwine effortlessly. Salter's ability to capture the fleeting nature of human experience encourages readers to appreciate the beauty in their own "last nights" — those moments

that, while temporary, leave a lasting imprint on our hearts and minds.

Whether you're a longtime admirer of James Salter or encountering his work for the first time, *Last Night* offers a timeless exploration of life's ephemeral yet profound connections. It's a reminder that sometimes, the most ordinary nights hold the most extraordinary stories.

Frequently Asked Questions

What is the main theme of 'Last Night' by James Salter?

'Last Night' primarily explores themes of love, infidelity, memory, and the complexities of human relationships, focusing on a brief encounter that reveals deeper emotional truths.

Who are the central characters in 'Last Night' by James Salter?

The central characters are a married couple and a young woman with whom the husband has a brief, intense affair during a single night.

How does James Salter depict the setting in 'Last Night'?

Salter uses a vivid, atmospheric setting to enhance the emotional intensity of the narrative, often emphasizing the intimate, confined spaces where the story unfolds.

What narrative style is used in 'Last Night' by James Salter?

'Last Night' is written in a lyrical and evocative prose style, combining a third-person perspective with deep psychological insight into the characters' thoughts and feelings.

Is 'Last Night' by James Salter based on true events?

While 'Last Night' is a work of fiction, it draws on universal experiences and emotions that many readers can relate to, though it is not explicitly based on Salter's personal life.

What is the significance of the title 'Last Night'?

The title 'Last Night' signifies the temporality and fleeting nature of the events described, emphasizing how a single night can have a profound impact on the characters' lives.

How does 'Last Night' reflect James Salter's writing style?

'Last Night' showcases Salter's signature concise yet poetic prose, his focus on the sensory details, and his exploration of complex emotional and moral landscapes.

What makes 'Last Night' by James Salter a relevant read today?

'Last Night' remains relevant due to its timeless exploration of human desires, relationships, and the consequences of choices made in moments of passion and vulnerability.

Additional Resources

Last Night by James Salter: A Deep Dive into a Masterful Exploration of Desire and Regret

last night by james salter stands as a compelling short story that encapsulates the intricate dynamics of human relationships, desire, and the often unspoken undercurrents of emotional tension. James Salter, known for his lyrical prose and keen insight into the complexities of intimate connections, delivers a narrative that invites readers to probe beneath the surface of everyday encounters. In this article, we will examine "Last Night" through an analytical lens, exploring its themes, stylistic features, and place within Salter's oeuvre, while naturally incorporating relevant keywords related to the story and its literary context.

Exploring the Narrative Landscape of Last Night by James Salter

"Last Night" is emblematic of Salter's minimalist yet deeply evocative writing style, where every word carries weight and every scene bristles with emotional undercurrents. The story's setting—a singular evening—serves as a microcosm for the broader human experiences of longing and disillusionment. Salter's ability to capture fleeting moments and the nuances of interpersonal dynamics makes "last night by james salter" a noteworthy study in narrative economy and psychological depth.

Within the story, the characters' interactions unfold with subtlety, revealing the complexities of their relationships without overt exposition. This approach is characteristic of Salter's work, wherein the tension often lies beneath what is explicitly stated. By focusing on the moments of silence, glances exchanged, and unspoken desires, Salter crafts a narrative that demands active engagement from the reader, encouraging interpretation and introspection.

Thematic Underpinnings: Desire, Memory, and the Passage of Time

At its core, "Last Night" grapples with the themes of desire and memory, intertwined with a pervasive sense of regret. These themes are recurrent in Salter's literary canon, reflecting his fascination with the ephemeral nature of happiness and the complexities of human connection.

- **Desire and Intimacy:** The story examines how desire can be both a source of fulfillment and alienation. The characters' yearning is portrayed with a delicate balance, highlighting the

tension between physical attraction and emotional distance.

- **Memory as a Narrative Device:** Salter employs memory not just as a backdrop but as an active force shaping the characters' present experiences, blurring the lines between past and present.
- **The Passage of Time:** The fleeting nature of "last night" emphasizes how moments that seem ordinary at the time can later resonate with profound significance.

This thematic richness contributes to why "last night by james salter" resonates with readers and critics alike. It encapsulates the bittersweet recognition of missed opportunities and the inevitable march of time that frames human experience.

Stylistic Elements and Literary Techniques in Last Night by James Salter

James Salter's prose in "Last Night" is often described as poetic yet precise, a hallmark that elevates the story beyond conventional narrative forms. His use of language is measured, avoiding superfluity while achieving a lyrical quality that enhances the emotional impact.

Economy of Language and Imagery

Salter's writing is distinguished by an economy of language that condenses complex emotions into succinct descriptions. The imagery in "last night by james salter" is vivid yet unobtrusive, allowing readers to construct their own emotional interpretations. This stylistic choice is a study in restraint, showing how minimalism can amplify narrative resonance.

Dialogue and Subtext

Dialogue in the story often serves as a vehicle for subtext rather than straightforward communication. Characters speak in clipped sentences or half-expressed thoughts, which creates an atmosphere of tension and ambiguity. This technique underscores Salter's interest in what remains unsaid—the spaces between words that often reveal more than explicit statements.

Setting as a Reflection of Inner States

The physical setting of the story mirrors the emotional landscapes of the characters. The ambiance of the evening, the interplay of light and shadow, and the transient nature of the surroundings contribute to an immersive experience that reflects the internal conflicts and desires of the protagonists.

Comparative Context: Last Night Among James Salter's Works

"Last Night" can be positioned within the broader context of James Salter's literary output, which includes acclaimed novels like *A Sport and a Pastime* and *Light Years*. Across his works, Salter explores themes of love, loss, and the passage of time with a consistent focus on elegant prose and deep psychological insight.

When compared to Salter's longer works, "last night by james salter" exemplifies his skill in short-form storytelling, where brevity does not compromise depth. The story encapsulates many of the motifs found in his novels but in a more concentrated form, offering a distilled experience of his thematic concerns.

Strengths and Limitations in the Short Story Format

- **Strengths:** The short story format enhances the immediacy and intensity of the narrative, allowing Salter to hone in on a pivotal moment with precision.
- **Limitations:** Some readers may find the story's ambiguity challenging, as the lack of explicit resolution requires active interpretation and may leave certain questions unanswered.

This interplay between clarity and ambiguity is part of what makes "Last Night" compelling, inviting repeated readings and ongoing reflection.

Critical Reception and Legacy

Since its publication, "last night by james salter" has garnered attention for its nuanced portrayal of human relationships and masterful prose style. Critics have praised Salter's ability to evoke complex emotional realities with subtlety and grace. The story is frequently cited in discussions of 20th-century American short fiction, highlighting Salter's influence on contemporary writers who seek to marry lyrical language with psychological acuity.

Moreover, the story's themes remain relevant, reflecting universal experiences that transcend its original context. As a result, "Last Night" continues to be included in literary anthologies and academic curricula focused on modern American literature, underscoring its enduring significance.

Impact on Readers and Writers

Readers often respond to the evocative mood and the story's exploration of intimacy and regret. For writers, Salter's craftsmanship in "last night by james salter" serves as a benchmark for effective storytelling that balances economy with emotional depth.

The story's focus on moments of transition and the quiet complexities of human interaction resonates across diverse audiences, fostering a deeper appreciation for the subtleties of narrative art.

James Salter's "Last Night" remains a poignant exploration of the human condition, skillfully rendered through a narrative that is as much about what is left unsaid as what is spoken. Its place within Salter's body of work and its continued relevance attest to the story's power and the enduring appeal of Salter's literary vision.

[Last Night By James Salter](#)

last night by james salter: Her Last Death Susanna Sonnenberg, 2008-01-01 Her Last Death begins as the phone rings early one morning in the Montana house where Susanna Sonnenberg lives with her husband and two young sons. Her aunt is calling to tell Susanna her mother is in a coma after a car accident. She might not live. Any daughter would rush the thousands of miles to her mother's bedside. But Susanna cannot bring herself to go. Her courageous memoir explains why. Glamorous, charismatic and a compulsive liar, Susanna's mother seduced everyone who entered her orbit. With outrageous behavior and judgment tinged by drug use, she taught her child the art of sex and the benefits of lying. Susanna struggled to break out of this compelling world, determined, as many daughters are, not to become her mother. Sonnenberg mines tender and startling memories as she writes of her fierce resolve to forge her independence, to become a woman capable of trust and to be a good mother to her own children. Her Last Death is riveting, disarming and searingly beautiful.

last night by james salter: The Book of Life Stuart Nadler, 2012-03-28 'Stuart Nadler is a great writer' - Time Out 'Perfectly crafted' - Financial Times The Book of Life is comprised of seven stunning tales about all the big things: faith, love, family, temptation and redemption. They show us at our most vulnerable and our most miraculous. They show moments of grief and betrayal as well as humour and happiness. They show us the best of people and the worst. They show us life. Stuart Nadler, author of Rooms for Vanishing, is a writer in the great American tradition, but one who emerges from the shadows - of Updike, of Bellow, of Cheever - and stakes his own bold and exciting claim. 'Impressive stories' - Guardian

last night by james salter: This One Is Mine Maria Semple, 2014-07-31 The sparkling debut novel of Maria Semple, author of the WOMEN'S PRIZE FOR FICTION-shortlisted WHERE'D YOU GO, BERNADETTE, including reading group notes. Violet Parry is living the quintessential life of luxury in the Hollywood Hills with David, her rock-and-roll manager husband, and her darling toddler, Dot. She has the perfect life - but she's deeply unhappy. David expects the world of Violet but gives little of himself in return. When she meets Teddy, a roguish small-time bass player, Violet comes alive, and soon she's risking everything for the chance to find herself again. Also in the picture are David's hilariously high-strung sister, Sally, on the prowl for a successful husband, and Jeremy, the sportscaster savant who falls into her trap.

last night by james salter: Who Says? Lisa Zeidner, 2021-02-09 A thorough, illuminating, and entertaining guide to crafting point of view, a fiction writer's most essential choice. Who is telling the story to whom is the single most important question about any work of fiction; the answer is central to everything from style and tone to plot and pacing. Using hundreds of examples from Jane Austen to Chimamanda Ngozi Adichie, Leo Tolstoy to Stephen King, novelist and longtime MFA professor Lisa Zeidner dives deep into the points of view we are most familiar with—first and third

person—and moves beyond to second-person narration, frame tales, and even animal points of view. Engaging and accessible, *Who Says?* presents any practicing writer with a new system for choosing a point of view, experimenting with how it determines the narrative, and applying these ideas to revision.

last night by james salter: How to Write A Short Story (And Think About It) Robert Graham, 2017-09-16 Short story publishing is flourishing in the 21st century and is no longer seen as a poor relation of the novel. But what is a short story? And how do you write one? Robert Graham takes you through everything you need to know, from how a writer works to crafting and editing your own fiction. This heavily revised edition features new chapters by contemporary fiction writers. Stressing the importance of reading broadly and deeply, the book includes a wide range of prompts and writing exercises. It teaches you how to read as a writer and write like somebody who has read. You will learn the elements of craft you need to produce short stories, and one of the key writer's disciplines: reflecting on your own work. Whether you are a student or an experienced author, this book will teach you how to write short stories – and reflect on the creative processes involved. The book features chapters from writer-teachers James Friel, Rodge Glass, Ursula Hurley, Heather Leach, Helen Newall, Jenny Newman, James Rice and Tom Vowler.

last night by james salter: The Last Single Woman in America Cindy Guidry, 2008-01-31 A ?sassy? (USA Today), ?funny, fast-talking? (New York Daily News) ?great read? (People) that unfolds like a conversation with your bawdy best friend over a glass?or a bottle?of wine Whether she?s being greeted by the news that her brother has thrown her underwear off a Mardi Gras float, desperately trying to kick Dave Matthews out of her car before he discovers that her 6-CD changer contains six Dave Matthews CDs, or hosting a friend?s baby shower after learning that her boyfriend has impregnated another woman, Cindy Guidry writes with the ease of a born raconteur. This is the rare book that provokes both belly laughs and tears, as Guidry barrels through the obstacle course of life, refusing to see her grass as anything other than green. The Last Single Woman in America belongs on the same shelf as bestsellers like Don?t Get Too Comfortable by David Rakoff, I Was Told There?d Be Cake by Sloane Crosley, and I Feel Bad About My Neck by Nora Ephron.

last night by james salter: Bad Feminist Roxane Gay, 2014-08-21 'Pink is my favourite colour. I used to say my favourite colour was black to be cool, but it is pink – all shades of pink. If I have an accessory, it is probably pink. I read Vogue, and I'm not doing it ironically, though it might seem that way. I once live-tweeted the September issue.' In these funny and insightful essays, Roxane Gay takes us through the journey of her evolution as a woman (Sweet Valley High) of colour (The Help) while also taking readers on a ride through culture of the last few years (Girls, Django in Chains) and commenting on the state of feminism today (abortion, Chris Brown). The portrait that emerges is not only one of an incredibly insightful woman continually growing to understand herself and our society, but also one of our culture. Bad Feminist is a sharp, funny and sincere look at the ways in which the culture we consume becomes who we are, and an inspiring call-to-arms of all the ways we still need to do better.

last night by james salter: The New Yorker , 2005

last night by james salter: Author Beowulf Sheehan, 2018-10-09 A beautiful and moving collection of photographs by Beowulf Sheehan, whose work captures the essence of 200 of our most prominent writers, historians, journalists, playwrights, and poets. Beowulf Sheehan is considered to be his generation's foremost literary portrait photographer, having made portraits of the literary luminaries of our time across the globe, from Roxane Gay to Masha Gessen, Patti Smith to Zadie Smith, Karl Ove Knausgaard to J.K. Rowling, and Jonathan Franzen to Toni Morrison. In *Authors* Sheehan presents the most insightful, intimate, and revealing portraits of these artists made in his studio, in their homes, in shopping malls and concert halls, on rooftops and in parking lots, on the beach and among trees, surrounded by flowers and in clock towers. Following an enlightening foreword by Salman Rushdie, Beowulf Sheehan shares an essay offering insights in the poignant and memorable moments he experienced while making these portraits. A treasure gift for readers and lovers of portrait photography, *Authors* is the only book of its kind to appear in more than a decade.

last night by james salter: The Nantucket Diary of Ned Rorem, 1973-1985 Ned Rorem, 2013-06-18 DIVDIVThe acclaimed author of *The Paris Diary*, Pulitzer Prize-winning American composer Ned Rorem offers readers a mellow, thoughtful, and candid chronicle of his life, work, and contemporaries/divDIV One of our most revered contemporary musical artists—winner of the Pulitzer Prize and declared “the world’s best composer of art songs” by *Time* magazine—Ned Rorem writes that he is “a composer who writes, not a writer who composes.” Despite this claim, Rorem’s published diaries, memoirs, essay collections, and other nonfiction works have all received resounding acclaim for their lyricism, bold honesty, and insightful social commentary./divDIV /divDIVHis *Nantucket Diary*, covering the years 1973 through 1985, reveals a more mature and graceful Ned Rorem, a man who has experienced great loss and serious illness yet has lost none of his acute observational skills and keenly opinionated nature. His wit remains bracing and his candor refreshing as he offers sharp critiques on the state of modern classical music and its creators. His accounts of times shared with luminaries and legends, musical and otherwise (including Leonard Bernstein, Edward Albee, Virgil Thomson, and Stephen Sondheim) are consistently enthralling and delightful. The outspoken hedonist of *The Paris Diary* may be older and more subdued now, but his incisive observations and unique outlook on life, both personal and creative, remain an unforgettable reading experience./div/div

last night by james salter: Journal of Horticulture, Cottage Gardener and Country Gentlemen , 1877

last night by james salter: *Journal of Horticulture and Practical Gardening* , 1886

last night by james salter: *W.F.P. Burton (1886-1971): A Pentecostal Pioneer's Missional Vision for Congo* David Neil Emmett, 2020-11-23 Emmett contributes to missional pentecostal historiography through bringing a pre-eminent figure in early British Pentecostalism into the limelight. He shows how Pentecostalism in Belgian Congo was pioneered by W.F.P. Burton alongside local agency. Central to Burton’s contradictory and complex personality was a passionate desire to see the emancipation of humankind from the spiritual powers of darkness believing only Spirit-empowered local agency would enduringly prove effective. Burton’s faith believed for Spirit intervention in church communities converting lives, bringing physical healing and transforming regions. In the maelstrom following Congolese Independence, Burton’s belief in his own brand of indigenisation made him an outlier even among Pentecostals. Burton’s pentecostal faith engendered an idealism which frustratingly conflicted with those not sharing it in the way he pursued it. This book thus serves Pentecostals and historians by clarifying Burton’s ideals and revealing the reasons for his frustrations.

last night by james salter: Assembly West Point Association of Graduates (Organization), 1990

last night by james salter: An Organon of Life Knowledge Michael Basseler, 2019-01-23 Can fiction teach us how to live? This study offers a fresh take on the North American short story, exploring how the genre has engaged in the construction and circulation of 'life knowledge'. Echoing the resurgence of short story scholarship in recent years, it thus contributes a genre-focused perspective to the growing field of 'literature and knowledge' studies. Drawing on stories from the late 19th century to the present by authors such as Henry James, F. Scott Fitzgerald, Eudora Welty, Junot Díaz, and Alice Munro, Michael Basseler examines how knowledge about life and how to live it is generically constituted and, vice versa, how literary genres such as the short story are embedded in broader cultural frameworks of knowledge production.

last night by james salter: *The One that Got Away* Howell Raines, 2006-05-16 Lost fish, writes Howell Raines, chasten us to the knowledge that we are all, in each and every moment, dwindling. Imagine my surprise when I discovered well into my sixth decade that losing fish can prepare us for a blessing as well as for pain. Confronting loss -- of an elusive fish or something larger -- is at the heart of *The One That Got Away*, the graceful sequel to Raines's much-loved, bestselling memoir *Fly Fishing Through the Midlife Crisis*, published to great acclaim in 1993. With the same winning combination of reminiscences, anecdotes, philosophy and fishing lore, his bold new memoir covers the eventful years in this latest passage of his life, and the realization that in relinquishing his

former identity as a newspaperman he has actually gotten what he wanted, just in the most unlikely way. In wry and witty prose, Raines shifts between fishing vignettes and personal reflections on his childhood, his second marriage, his relationships with his two sons, the trajectory of his career at The New York Times and his move toward old age. At the center of his narrative is his most thrilling fishing adventure -- an epic battle with a marlin he hooked and fought for more than seven hours in the South Pacific -- which comes to symbolize his growing understanding and acceptance of the unpredictability of luck, love, lies and life, and how the unexpected can, in fact, be an opportunity to make life more interesting. Raines's wonderful descriptions of streams, people and fish; his passion for angling and writing; and his wise and perceptive commentary on the vagaries of his own life combine to create a profound book -- one of undeniable appeal and uncommon heart.

last night by james salter: *Southern Lights* Sophia Houghton, Kylan Rice, Daniel Wallace, 2023-11-07 In the world of literary journals and little magazines, the Carolina Quarterly is one of the oldest and most prestigious in the South. Founded in 1948 at the University of North Carolina at Chapel Hill, the magazine has published many luminaries of modern and contemporary literature, including Robert Morgan, Evie Shockley, Joyce Carol Oates, Doris Betts, and others. This anthology gathers some of the best work from the last three-quarters of a century, along with an informative essay about the journal's history and impact. The volume reminds us of the ways small literary journals reflect the voices of their region and changed the literary landscape. This work reaches beyond the imagined boundaries of a single university or single state. Thus the anthology also celebrates a form—the student-run literary journal—that has shaped the regional and national conversation and reflects the astounding accomplishment of the Carolina Quarterly over the past seventy-five years.

last night by james salter: *The War of the Rebellion: v. 1-53 [serial no. 1-111] Formal reports, both Union and Confederate, of the first seizures of United States property in the southern states, and of all military operations in the field, with the correspondence, order and returns relating specially thereto. 1880-1898. 111 v* United States. War Department, 1890 Official records produced by the armies of the United States and the Confederacy, and the executive branches of their respective governments, concerning the military operations of the Civil War, and prisoners of war or prisoners of state. Also annual reports of military departments, calls for troops, correspondence between national and state governments, correspondence between Union and Confederate officials. The final volume includes a synopsis, general index, special index for various military divisions, and background information on how these documents were collected and published. Accompanied by an atlas.

last night by james salter: *PICADOR SHOTS - 'The Unrequited'* Niall Williams, 2013-07-11 In June, 2006, Picador launch Picador Shots, a new series of pocket-sized books priced at £1. The Shots aim to promote the short story as well as the work of some Picador's greatest authors. They will be contemporarily packaged but ultimately disposable books that are the ideal literary alternative to a magazine. The Unrequited by Niall Williams is to be one of the first. 'The Unrequited' opens with the arrival in Oslo of Raphael Newell, a Dublin accountant. Someone who has always previously lived on the margins of life, Ray has come to Norway find the married woman he has fallen in love with. Rejuvenated and invigorated by the experience of being in love, Ray sees the world differently; everything and everyone around him is transformed, and he feels for the first time that he has really come alive. Recounting the couple's first meeting alongside Ray's Norwegian quest, The Unrequited is both love story and fable, both a story for our times and -- in the themes of love, life and loss it explores -- one that is timeless; a story for all ages, in all senses of the word.

last night by james salter: *The New Biographical Dictionary Of Film 5Th Ed* David Thomson, 2010-11-04 This book is both more and less than history, a work of imagination in its own right, a piece of movie literature that turns fact into romance.' Gavin Lambert was reviewing the first edition of David Thomson's monumental work in 1975. In the eight years since the third edition was published, careers have waxed and waned, reputations been made and lost, great movies produced, trends set and scorned. This fourth edition has 200 entirely new entries and every original

entry has been re-examined. Thus the roster of directors, actors, producers, screenwriters and cameramen is both historical and contemporary, with old masters reappraised in terms of how their work has lasted. Each of the 1,000 profiles is a keenly perceptive, provocative critical essay. Striking the perfect balance between personal bias and factual reliability, David Thomson - novelist, critic, biographer and unabashed film addict - has given us an enormously rich reference book, a brilliant reflection on the art and artists of the cinema.

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