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□The Life of Objects is absolutely gripping in the precision of its wartime narrative, and chilling in its evocation of a fidelity to the sensuality of this world in the face of the most deeply cynical of the world's capacities.

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Amazon.com: The Life of Objects (9780307388827): Moore

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The Life of Objects is the story of (you guessed it) Beatrice Adelaide Palmer.

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illuminates Beatrice's journey from childhood to womanhood, from naïveté to wisdom, as a continent collapses into darkness around her. It is Susanna Moore's most powerful and haunting novel yet.

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illuminates Beatrice's journey from childhood to womanhood, from naïveté to wisdom, as a continent collapses into darkness around her. It is Susanna Moore's most powerful and haunting novel yet.

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BOOKS. In the Cut; Sleeping Beauties; Light Years: A

Fiction Book Review: The Life of Objects by Susanna Moore

...

▯The Life of Objects▯ by Susanna Moore (Knopf) As food begins to run out, the servants learn to garden and prepare meals of wild mushroom soup, watercress salad and homemade jam.

▯The Life of Objects▯ by Susanna Moore - The Washington Post

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Susanna Moore's latest novel, *The Life of Objects*, is a slim World War II saga that reads like a cautionary fairy tale: It's packed with descriptions of ornate furniture and paintings, lavish...

'Life Of Objects' Tells A Cautionary WWII Fairy Tale : NPR

'Life Of Objects' Tells A Cautionary WWII Fairy Tale Fresh Air
September 19, 2012 □ Susanna Moore tells the saga of an ambitious girl, a family's artistic fortune and a world at war.

The Life Of Objects : NPR

Susanna Moore's *The Life of Objects* reminds us that people

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have very different ways of reacting to even the worst sort of trauma. It begins simply: Beatrice Palmer, an Irish Protestant girl, longs to get away from her undemonstrative family and her dull and backward part of the world.

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↳ [The Life of Objects on Apple Books](#)

With "The Life of Objects," on the other hand, the protagonist narrator remains indeterminate even though she is drawn with razor sharpness. A paradox but a fertile one, inciting our imagination to...

↳ ["The Life of Objects" by Susanna Moore - The Boston Globe](#)

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This elegant, haunting novel from the award-winning author of *In The Cut* and *The Whiteness of Bones*, set in Germany on the eve of the Second World War, is the story of one woman's journey of self-discovery as a continent collapses into darkness.

The Life of Objects by Susanna Moore (2012, Compact Disc

...

□ In *The Life of Objects*, Susanna Moore tells the story of a young woman's initiation into the worlds of beauty, suffering, cynicism, and grace. What astounds me about this work is its ability to attend with equal fidelity to the quiet nuances of self-discovery and the deceptions and depravities of World War II.

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The life of objects. [Susanna Moore] -- Drawn by a mysterious countess into the Berlin household of an aristocratic couple, Beatrice, a young Irish Protestant lace maker, is introduced to the highly rarified world of affluence and art ...

Drawn by a mysterious countess into the Berlin household of an aristocratic couple, Beatrice, a young Irish Protestant lace maker, is introduced to the highly rarified world of affluence and art collecting on the eve of World War II.

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Lily Shield, now a wife and mother herself, still has trouble coming to terms with her mother's suicide when Lily was a young girl living in Hawaii

Like her much-acclaimed previous novels, Susanna Moore's *Sleeping Beauties* is set in Hawaii, whose shimmering beauty and melancholy traditions are both seductive and dangerously hard to leave. Or so they prove for Clio, who marries a well-known Hollywood actor--providing her with the promise of escape from the entanglements of island life.

A revealing and refreshing memoir of Hollywood in the 1970s
In 1963 after the death of her mother, seventeen-year-old Susanna Moore leaves her home in Hawai'i with no money,

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no belongings, and no prospects to live with her Irish grandmother in Philadelphia. She soon receives four trunks of expensive clothes from a concerned family friend, allowing her to assume the first of many disguises she will need to find her sometimes perilous, always valorous way. Her journey takes her from New York to Los Angeles where she becomes a model and meets Joan Didion and Audrey Hepburn. She works as a script reader for Warren Beatty and Jack Nicholson, and is given a screen test by Mike Nichols. But beneath Miss Aluminum's glittering fairytale surface lies the story of a girl's insatiable hunger to learn and her anguished determination to understand the circumstances of her mother's death. Moore gives us a sardonic, often humorous portrait of Hollywood in the seventies, and of a young

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woman's hard-won arrival at selfhood.

The story of Helen, an inmate at Sloatsburg, and the horrible crime that led to her life sentence at the prison, is told through the voices of Helen herself; Dr. Louise Forrest, head of mental services at the prison; and Ike Bradshaw, a young correctionsofficer.

Living alone in New York, Frannie teaches creative writing to a motley bunch of students, and secretly compiles a dictionary of street slang: virginia, n., vagina; snapper, n., vagina; brasole, n., vagina. One evening at a bar, she stumbles upon a man, his face in shadow, a tattoo on his wrist, a woman kneeling between his legs. A week later a

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detective shows up at her door. The woman's body has been discovered in the park across the street. Soon Frannie is propelled into a sexual liaison that tests the limits of her safety and desires, as she begins a terrifying descent into the dark places that reside deep within her.

Calcutta in 1836: an uneasy mix of two worlds—the patient, implacably unchangeable India and the tableau vivant of English life created of imperialism's desperation. This is where Lady Eleanor, her sister Harriet, and her brother, Henry—the newly appointed Governor-General of the colony—arrive after a harrowing sea journey —from Heaven, across the world, to Hell. But none of them will find India hellish in anticipated ways, and some—including Harriet and,

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against her better judgment, Eleanor will find an irresistible and endlessly confounding heaven. In Lady Eleanor whose story is based on actual diaries we have a keenly intelligent and observant narrator. Her descriptions of her profoundly unfamiliar world are vivid and sensual. The stultifying heat, the sensuous relief of the monsoon rains, the aromas and colors of the gardens and marketplaces, the mystifying grace and silence of the Indians themselves all come to rich life on the page. When she, Harriet, Henry, and ten thousand soldiers and servants make a three-year trek to the Punjab from Calcutta under Henry's failing leadership, Eleanor's impressions of the people and landscape are deepened, charged by her own revulsion and exaltation: "My life," she says, "once a fastidious nibble, has turned into an endless

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disorderly feast. Harriet, whose passivity conceals a dazed openness to the true India, and Henry, with his frightened adherence to the crumbling ideals of empire, become foils to Eleanor's slow but inexorable seduction. Historically precise, gorgeously evocative, banked with the heat of unbidden desires, *One Last Look* is a mesmerizing tale of the complex lure of the exotic and the brazen failure of imperialism—both political and personal. It is a powerful confirmation of Susanna Moore's remarkable gifts.

The dramatic history of America's tropical paradise The history of Hawaii may be said to be the story of arrivals—from the eruption of volcanoes on the ocean floor 18,000 feet below, the first hardy seeds that over millennia found their

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way to the islands, and the confused birds blown from their migratory routes, to the early Polynesian adventurers who sailed across the Pacific in double canoes, the Spanish galleons en route to the Philippines, and the British navigators in search of a Northwest Passage, soon followed by pious Protestant missionaries, shipwrecked sailors, and rowdy Irish poachers escaped from Botany Bay—all wanderers washed ashore, sometimes by accident. This is true of many cultures, but in Hawaii, no one seems to have left. And in Hawaii, a set of myths accompanied each of these migrants—legends that shape our understanding of this mysterious place. In *Paradise of the Pacific*, Susanna Moore, the award-winning author of *In the Cut* and *The Life of Objects*, pieces together the elusive, dramatic story of late-eighteenth-century Hawaii—its kings and

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queens, gods and goddesses, missionaries, migrants, and explorers—a not-so-distant time of abrupt transition, in which an isolated pagan world of human sacrifice and strict taboo, without a currency or a written language, was confronted with the equally ritualized world of capitalism, Western education, and Christian values.

In her ravishing and moving second novel, the bestselling author of *In the Cut* tells the story of Mamie Clarke, who sets out to lose herself in New York City. Having only previously known the fragile, magical world of her childhood on the lush Hawaiian island of Kauaʻi, Mamie leaves college to visit her sophisticated aunt in New York. With her beautiful and self-destructive younger sister Claire in tow, Mamie must learn to

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make her way in a world of money, power, sex, and drugs. Moore's sharp and witty book captures an unforgettable time and place—the Manhattan of the early 80s—and the powerful feelings engendered there.

From filmmaker and New Yorker contributor Susanna Fogel comes a comedic novel about a fractured family of New England Jews and their discontents, over the course of three decades. Told entirely in letters to a heroine we never meet, we get to know the Fellers through their check-ins with Julie: their thank-you notes, letters of condolence, family gossip, and good old-fashioned familial passive-aggression. Together, their missives — some sardonic, others absurd, others heartbreaking — weave a tapestry of a very modern

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family trying (and often failing) to show one another they care. The titular "Nuclear Family" includes, among many others: A narcissistic former-child-prodigy father who has taken up haiku writing in his old age and his new wife, a traditional Chinese woman whose attempts to help her stepdaughter find a man include FedExing her silk gowns from Filene's Basement. Their six-year-old son, Stuart, whose favorite condiment is truffle oil and who wears suits to bed. Julie's mother, a psychologist who never remarried but may be in love with her arrogant Rabbi and overshares about everything, including the threesome she had with Dutch grad students in 1972.

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