

Dear Elizabeth A Play In Letters From Elizabeth Bishop To Robert Lowell And Back Again

[#Elizabeth Bishop](#) [#Robert Lowell](#) [#poets' letters](#) [#literary drama](#) [#correspondence play](#)

Explore the profound literary and personal connection between renowned poets Elizabeth Bishop and Robert Lowell in this compelling play. Drawn directly from their extensive correspondence, the narrative unveils their unique friendship, creative influences, and the intimate details of their lives. It offers a fascinating glimpse into the minds of two literary giants through their powerful, unvarnished letters, providing a rich tapestry of their intellectual and emotional exchange.

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Dear Elizabeth: A Play in Letters from Elizabeth Bishop to Robert Lowell and Back Again

From playwright Sarah Ruhl, *Dear Elizabeth* is a moving, innovative play based on one of the greatest correspondences in literary history--the letters of Robert Lowell and Elizabeth Bishop. From 1947 to 1977, Robert Lowell and Elizabeth Bishop exchanged more than four hundred letters. Describing the writing of their poems, their travel and daily illnesses, the pyrotechnics of their romantic relationships, and the profound affection they had for each other, these missives are the most intimate record available of both poets and one of the greatest correspondences in American literature. The playwright Sarah Ruhl fell in love with these letters and set herself an unusual challenge: to turn this thirty-year exchange into a stage play, and to bring to life the friendship of two writers who were rarely even in the same country. As innovative as it is moving, *Dear Elizabeth* gives voice to a conversation that lived mostly in writing, illuminating some of the finest poems of the twentieth century and the minds that produced them.

Dear Elizabeth

Elizabeth Bishop and Robert Lowell were two of America's most brilliant poets. Throughout their lifetime, they wrote over 400 letters to each other; spanning decades, continents, political eras. Their connection was messy and profound, platonic yet romantic, intense and intangible. A love that resists easy definition. These are their words. Susan Smith Blackburn award winner Sarah Ruhl has crafted a stunning and quietly bold piece of theatre about what it means to love someone, and all the questions we regret never asking.

Elizabeth Bishop and the Literary Archive

In a life full of chaos and travel, Elizabeth Bishop managed to preserve and even partially catalog, a large collection—more than 3,500 pages of drafts of poems and prose, notebooks, memorabilia, artwork, hundreds of letters to major poets and writers, and thousands of books—now housed at Vassar College. Informed by archival theory and practice, as well as a deep appreciation of Bishop's poetics, the collection charts new territory for teaching and reading American poetry at the intersection of the institutional archive, literary study, the liberal arts college, and the digital humanities. The fifteen essays in this collection use this archive as a subject, and, for the first time, argue for the critical importance of working with and describing original documents in order to understand the relationship between this most archival of poets and her own archive. This collection features a unique set of interdisciplinary scholars, archivists, translators, and poets, who approach the archive collaboratively and from multiple perspectives. The contributions explore remarkable new acquisitions, such as Bishop's letters to her psychoanalyst, one of the most detailed psychosexual memoirs of any twentieth century poet and the exuberant correspondence with her final partner, Alice Methfessel, an important series of queer love letters of the 20th century. Lever Press's digital environment allows the contributors to present some of the visual experience of the archive, such as Bishop's extraordinary "multi-medial" and "multimodal" notebooks, in order to reveal aspects of the poet's complex composition process.

Words in Air

Robert Lowell once remarked in a letter to Elizabeth Bishop that "you ha[ve] always been my favorite poet and favorite friend." The feeling was mutual. Bishop said that conversation with Lowell left her feeling "picked up again to the proper table-land of poetry," and she once begged him, "Please never stop writing me letters—they always manage to make me feel like my higher self (I've been re-reading Emerson) for several days." Neither ever stopped writing letters, from their first meeting in 1947 when both were young, newly launched poets until Lowell's death in 1977. Presented in *Words in Air* is the complete correspondence between Bishop and Lowell. The substantial, revealing—and often very funny—interchange that they produced stands as a remarkable collective achievement, notable for its sustained conversational brilliance of style, its wealth of literary history, its incisive snapshots and portraits of people and places, and its delicious literary gossip, as well as for the window it opens into the unfolding human and artistic drama of two of America's most beloved and influential poets.

Letter Writing Among Poets

Fifteen enlightening chapters by leading international biographers, critics and poets examine letter writing among poets in the last two hundred years. They range from Coleridge, Wordsworth, Keats and Shelley in the nineteenth-century to Eliot, Yeats, Bis

Journal of Dramatic Theory and Criticism

100 Essays I Don't Have Time to Write is an incisive, idiosyncratic collection on life and theater from major American playwright Sarah Ruhl. This is a book in which chimpanzees, Chekhov, and child care are equally at home. A vibrant, provocative examination of the possibilities of the theater, it is also a map to a very particular artistic sensibility, and an unexpected guide for anyone who has chosen an artist's life. Sarah Ruhl is a mother of three and one of America's best-known playwrights. She has written a stunningly original book of essays whose concerns range from the most minimal and personal subjects to the most encompassing matters of art and culture. The titles themselves speak to the volume's uniqueness: "On lice," "On sleeping in the theater," "On motherhood and stools (the furniture kind)," "Greek masks and Bell's palsy."

100 Essays I Don't Have Time to Write

The Dolphin Letters offers an unprecedented portrait of Robert Lowell and Elizabeth Hardwick during the last seven years of Lowell's life (1970 to 1977), a time of personal crisis and creative innovation for both writers. Centred on the letters they exchanged with each other and with other members of their circle - writers, intellectuals, friends, and publishers, including Elizabeth Bishop, Caroline Blackwood, Mary McCarthy, and Adrienne Rich - the book has the narrative sweep of a novel, telling the story of the dramatic breakup of their twenty-one-year marriage and their extraordinary, but late, reconciliation. Lowell's controversial sonnet-sequence *The Dolphin* (for which he used Hardwick's letters as a source) and his last book, *Day by Day*, were written during this period, as were Hardwick's influential books *Seduction and Betrayal: Essays on Women in Literature* and *Sleepless Nights: A Novel*. Lowell and Hardwick are acutely intelligent observers of marriages, children, and friends, and of the feelings that

their personal crises gave rise to. The Dolphin Letters, masterfully edited by Saskia Hamilton, is a debate about the limits of art - what occasions a work of art, what moral and artistic license artists have to make use of their lives as material, what formal innovations such debates give rise to. The crisis of Lowell's *The Dolphin* was profoundly affecting to everyone surrounding him, and Bishop's warning to Lowell - 'art just isn't worth that much' - haunts.

The Dolphin Letters, 1970–1979

Three modernist women, H.D. (Hilda Doolittle, 1886-1961), Mina Loy (1882-1966), and Nancy Cunard (1896-1965), came to define the interwar avant-garde through their experimental writing and unconventional pursuits. In *Staging Modernist Lives*, Sasha Colby dramatizes these women's lives and writing in three new plays that traverse the origins of modernism, Parisian literary circles, two world wars, the Spanish Civil War, and race and gender relations in the first half of the twentieth century. Leveraging each writer's autobiographical materials, the plays explore the work of H.D., Loy, and Cunard as artists, publishers, and activists, their quests for self-definition amid political and historical upheaval, and their development as modernists among mentors, detractors, lovers, and friends including Bryher Ellerman, Ezra Pound, Sigmund Freud, Gertrude Stein, Arthur Cravan, D.H. Lawrence, and Pablo Neruda. Navigating the emerging field of research-creation, *Staging Modernist Lives* maps the critical terrain for dramatized literary inquiry. Bridging scholarship and creative practice, extant biographical drama and the possibilities of research-theatre, *Staging Modernist Lives* demonstrates how performance can deliver literary history to new audiences - and how research in turn reinvigorates itself through performance.

Staging Modernist Lives

Sarah Ruhl is one of the most highly-acclaimed and frequently-produced American playwrights of the 21st century. Author of eighteen plays and the essay collection *100 Essays I Don't Have Time to Write*, she has won a MacArthur "Genius" Grant and the Steinberg Distinguished Playwright Award, been nominated for a Tony Award for *In the Next Room* or the vibrator play and twice been a finalist for the Pulitzer Prize for *The Clean House* and *In the Next Room*. Ruhl is a writer unafraid of the soul. She writes not about "this or that issue," but "about being," creating plays that ask "big questions about death, love, and how we should treat each other in this lifetime." In this volume, Amy Muse situates Ruhl as an artist-thinker and organizes her work around its artistic and ethical concerns. Through a finely-grained account of each play, readers are guided through Ruhl's early influences, the themes of intimacy, transcendence, and communion, and her inventive stagecraft to dramatize "moments of being" onstage. Enriched by essays from scholars Jill Stevenson, Thomas Butler, and Christina Dokou, an interview with directors Sarah Rasmussen and Hayley Finn, and a chronology of Ruhl's life and work, this is a companionable guide for students of American drama and theatre studies. Amy Muse specializes in dramatic literature and performance studies at the University of St. Thomas in St. Paul, Minnesota, where she is Associate Professor and Chair of the English Department. She is the author of "Sarah Ruhl's Sex Ed for Grownups" (Text & Presentation 2013) and essays on Romantic drama, intimate theatre, female Hamlets, and travel in *Romantic Circles*, *Romanticism: The Journal of Romantic Culture & Criticism*, *Frontiers*, and other journals. METHUEN DRAMA CRITICAL COMPANIONS Series Editors: Patrick Lonergan (National University of Ireland, Galway) and Kevin J. Wetmore, Jr. (Loyola Marymount University, USA)

The Drama and Theatre of Sarah Ruhl

The *Decades of Modern American Drama* series provides a comprehensive survey and study of the theatre produced in each decade from the 1930s to 2009 in eight volumes. Each volume equips readers with a detailed understanding of the context from which work emerged: an introduction considers life in the decade with a focus on domestic life and conditions, social changes, culture, media, technology, industry and political events; while a chapter on the theatre of the decade offers a wide-ranging and thorough survey of theatres, companies, dramatists, new movements and developments in response to the economic and political conditions of the day. The work of the four most prominent playwrights from the decade receives in-depth analysis and re-evaluation by a team of experts, together with commentary on their subsequent work and legacy. A final section brings together original documents such as interviews with the playwrights and with directors, drafts of play scenes, and other previously unpublished material. The major playwrights and their plays to receive in-depth coverage in this volume include: * Theresa Rebeck: *Omnium Gatherum* (2003), *Mauritius* (2007), and *The Understudy* (2008); *

Sarah Ruhl: *Eurydice* (2003), *Clean House* (2004), and *In the Next Room (or the Vibrator Play)* (2009); * Lynn Nottage: *Intimate Apparel* (2003), *Fabulation or Re-Education of Undine* (2004), and *Ruined* (2008); * Charles Mee: *Big Love* (2000), *Wintertime* (2005), and *Hotel Cassiopeia* (2006).

Modern American Drama: Playwriting 2000-2009

'Her story is intimate and revealing about what it is to smile and what it means when you can't' Cynthia Nixon *The extraordinary story of one woman's ten-year odyssey that brought her physical, creative, emotional, and spiritual healing. With a play opening on Broadway, and every reason to smile, Sarah Ruhl has just survived a high-risk pregnancy when she discovers the left side of her face is completely paralyzed. She is assured that 90 percent of Bell's palsy patients experience a full recovery, like her own mother. But Sarah is in the unlucky ten percent. And for a woman, wife, mother, and artist working in theatre, the paralysis and the disconnect between the interior and exterior brings significant and specific challenges. So she begins an intense decade-long search for a cure while simultaneously grappling with the reality of her new face - one that, while recognisably her own, is incapable of accurately communicating feelings or intentions. Smile is Ruhl's piercing, witty, lucid chronicle of her journey. She explores the struggle of a body yearning to match its inner landscape, the pain of postpartum depression, the story of a marriage, being a playwright and working mother to three small children, and the desire for a resilient spiritual life in the face of illness. Brimming with insight, humility, warmth and humour, Smile is a triumph: an intimate examination of loss and reconciliation, and above all else, the importance of perseverance and hope in the face of adversity.*

Smile

Uses the idea of embodiment to reconceptualize postwar literary history and recognize the political significance of literary modernism after 1945.

Modernism Beyond the Avant-Garde

The author of the acclaimed memoir *Mother and Son* creates an intimate portrait of poet Elizabeth Bishop in this "sensitive and engrossing" debut novel (Publishers Weekly). "A portrait of the artist as a human—a woman of desire, contradiction, and need." —A. M. Homes, author of *The Mistress's Daughter* Artfully drawing from Elizabeth Bishop's lifelong correspondences and biography, *The More I Owe You* explores the modernist poet's intensely private world, including her life in Brazil and her relationship with her lover, the dazzling, aristocratic Lota de Macedo Soares. Despite their seemingly idyllic existence in Soares's glass house in the jungle, Bishop's lifelong battle with alcoholism rises to the surface. And as the sensuous landscape of Rio de Janeiro, the rhythms of the samba and the bossa nova, and the political turmoil of 1950's Brazil envelop Bishop, she enters a world she never expected to inhabit . . . A vivid imagining of the tumultuous relationship between two brilliant and artistic women, *The More I Owe You* reveals Elizabeth Bishop to be a literary genius who lived in conflict with herself, both as a writer and as a woman. "Real-life poet Elizabeth Bishop is vividly and imaginatively portrayed in Sledge's debut novel. . . Strong and intoxicating." —Booklist "A gorgeous meditation on enduring love, damage, and what it can be to be happy, for however brief a moment. Bravo, bravo, bravo." —Stacey D'Erasmus, author of *The Sky Below* "A beautiful dream of a book. Sumptuously detailed, deeply felt, it is as if Sledge slipped back in time and walked every step with Elizabeth Bishop, breathed every breath with her." —Alison Smith, author of *Name All the Animals*

The More I Owe You

A real professor and her student forge a friendship through correspondence as they discuss love, art, life, cancer, and death. In 2012, Sarah Ruhl was a distinguished author and playwright, twice a finalist for the Pulitzer Prize. Max Ritvo, a student in her playwriting class at Yale University, was an exuberant, opinionated, and highly gifted poet. He was also in remission from pediatric cancer. Over the next four years—in which Ritvo's illness returned and his health declined, even as his productivity bloomed—the two exchanged letters that spark with urgency, humor, and the desire for connection. Reincarnation, books, the afterlife as an Amtrak quiet car, good soup: in Ruhl and Ritvo's exchanges, all ideas are fair, nourishing game, shared and debated in a spirit of generosity and love. "We'll always know one another forever, however long ever is," Ritvo writes. "And that's all I want—is to know you forever." Studded with poems and songs, *Letters from Max* is a deeply moving portrait of a friendship, and a shimmering exploration of love, art, mortality, and the afterlife. Praise for *Letters from Max* "An unusual, beautiful book about nothing less than the necessity of art in our lives. Two big-hearted, big-brained writers

have allowed us to eavesdrop on their friendship: jokes and heartbreaks, admiration, hard work, tender work.” —Elizabeth McCracken, author of *Bowlaway* “Immediate comparisons will be made to Rainer Maria Rilke’s *Letters to a Young Artist* . . . this book is a nuanced look at the evolution of an incredible talent facing mortality and the mentor, never condescending, who recognizes his gift. Their infectious letters shine with a love of words and beauty.” —The Observer “Deeply moving, often heartbreaking. . . . A captivating celebration of life and love.” —Kirkus Reviews “Moving and erudite . . . devastating and lyrical . . . Ruhl draws a comparison between their correspondence and that between poets Robert Lowell and Elizabeth Bishop, and indeed, with the depth and intelligence displayed, one feels in the presence of literary titans.” —Publishers Weekly

Letters from Max

I have sat and listened to too many words of the collaborating muse, and plotted perhaps too freely with my life, not avoiding injury to others, not avoiding injury to myself— to ask compassion . . . this book, half fiction, an eelnet made by man for the eel fighting my eyes have seen what my hand did. Winner of the 1974 Pulitzer Prize in Poetry, *The Dolphin* was controversial from the beginning: many of the poems include the letters that Robert Lowell’s wife, the celebrated writer and critic Elizabeth Hardwick, wrote to him after he left her for the English socialite and writer Caroline Blackwood. He was warned by many, among them Elizabeth Bishop, that “art just isn’t worth that much.” Nevertheless, these poems are a powerful document of an impulsive love, and a moving record of Lowell’s change from one life and marriage in America to a new life on new terms with a new family in England, rendered with the stunning technical power and control for which he was so celebrated. This new edition, which follows the 1973 edition, includes scans of the pages of Lowell’s original manuscript, giving us a look into the brilliant and complicated mind of one of our most beloved and distinguished poets.

The Dolphin

“The Anthologist” captures all the warmth, wit, and extraordinary prose style that have made Baker—a National Book Critics Circle Award-winning author—an American master.

The Anthologist

An illuminating new biography of one of the greatest American poets of the twentieth century, Elizabeth Bishop *Love Unknown* points movingly to the many relationships that moored Bishop, keeping her together even as life—and her own self-destructive tendencies—threatened to split her apart.” —The Wall Street Journal Elizabeth Bishop’s friend James Merrill once observed that “Elizabeth had more talent for life—and for poetry—than anyone else I’ve known.” This new biography reveals just how she learned to marry her talent for life with her talent for writing in order to create a brilliant array of poems, prose, and letters—a remarkable body of work that would make her one of America’s most beloved and celebrated poets. In *Love Unknown*, Thomas Travisano, founding president of the Elizabeth Bishop Society, tells the story of the famous poet and traveler’s life. Bishop moved through extraordinary mid-twentieth century worlds with relationships among an extensive international array of literati, visual artists, musicians, scholars, and politicians—along with a cosmopolitan gay underground that was then nearly invisible to the dominant culture. Drawing on fresh interviews and newly discovered manuscript materials, Travisano illuminates that the “art of losing” that Bishop celebrated with such poignant irony in her poem, “One Art,” perhaps her most famous, was linked in equal part to an “art of finding,” that Bishop’s art and life was devoted to the sort of encounters and epiphanies that so often appear in her work.

Love Unknown

The publication of this book is a literary event. It is Miss Bishop’s first volume of verse since *Poems*, which was awarded the Pulitzer Prize for Poetry in 1955. This new collection consists of two parts. Under the general heading “Brazil” are grouped eleven poems including “Manuelzinho,” “The Armadillo,” “Twelfth Morning, or What You Will,” “The Riverman,” “Brazil, January 1, 1502” and the title poem. The second section, entitled “Elsewhere,” includes others “First Death in Nova Scotia,” “Manners,” “Sandpiper,” “From Trollope’s Journal,” and “Visits to St. Elizabeths.” In addition to the poems there is an extraordinary story of a Nova Scotia childhood, “In the Village.” Robert Lowell has recently written, “I am sure no living poet is as curious and observant as Miss Bishop. What cuts so deep is that each poem is inspired by her own tone, a tone of large, grave tenderness and sorrowing amusement. She is too sure of herself for empty mastery and breezy plagiarism, too interested for confession and musical

monotony, too powerful for mismanaged fire, and too civilized for idiosyncratic incoherence. She has a humorous, commanding genius for picking up the unnoticed, now making something sprightly and right, and now a great monument. Once her poems, each shining, were too few. Now they are many. When we read her, we enter the classical serenity of a new country."

Questions of Travel

A "dazzling and gorgeously written" novel of art, faith, and life-changing friendship inspired by the correspondence of Flannery O'Connor and Robert Lowell (Ann Packer). In the summer of 1957, two writers are immersed in their craft at an artist's colony nestled in upstate New York when chance brings them together. Frances, a country northerner, as committed to her solitude as she is her faith, and Bernard, a gregarious Bostonian with a propensity towards mania and grand gestures, find themselves forming a friendship, and then a courtship, as they each discover a kindred spirit beneath the obvious differences between them. But, as they become inexorably entwined in each other's lives, they struggle with the dependence of their romance and the conflict it causes with their own dreams. Inspired by the lives of Flannery O'Connor and Robert Lowell, who formed an unlikely connection after meeting at Yaddo in the late fifties, and told in a series of intimate letters between the protagonists, Frances and Bernard is a touching and bittersweet look at what happens when love, desire, hope, faith, and friendship collide. "Recalling 20th-century masters like Graham Greene and Walker Percy . . . Bauer is herself a distinctive stylist who can write about Simone Weil or Kierkegaard with wit and charm." —The New York Times Book Review "Engrossing . . . Funny, sweet and sad. A lovely surprise." —Publishers Weekly, starred review "A novel of stunning subtlety, grace, and depth . . . compos[ed in] dueling letters of breathtaking wit, seduction, and heartbreak." —Booklist, starred review

Poems: North & South

Robert Lowell was known not only as a great poet but also as a writer whose devotion to his art came at a tremendous personal cost. In this book, his third on Robert Lowell, Jeffrey Meyers examines the poet's impassioned, troubled relationships with the key women in his life: his mother, Charlotte Winslow Lowell; his three wives--Jean Stafford, Elizabeth Hardwick, and Caroline Blackwood; nine of his many lovers; his close women friends--Mary McCarthy, Elizabeth Bishop, and Adrienne Rich; and his most talented students, Anne Sexton and Sylvia Plath. Lowell's charismatic personality, compelling poetry, and literary fame attracted lovers and friends who were both frightened and excited by his aura of brilliance and danger. He loved the idea of falling in love, and in his recurring manic episodes he needed women at the center of his emotional and artistic life. Each affair became an intense dramatic episode. Though he idealized his loves and encouraged their talents, his frenetic affairs and tortured marriages were always conducted on his own terms. Robert Lowell in Love tells the story of the poet in the grip of love and gives voice to the women who loved him, inspired his poetry, and suffered along with him.

Frances and Bernard

Poems.

Robert Lowell in Love

The first collection of critical essays on May Swenson and her literary universe, *Body My House* initiates an academic conversation about an unquestionably major poet of the middle and late twentieth century. Between the 1950s and the 1980s, May Swenson produced eleven volumes of poetry, received many major awards, was elected chancellor of the Academy of American Poets, and was acclaimed by writers in virtually every school of American poetry. Essays here address the breadth of Swenson's literary corpus and offer varied scholarly approaches to it. They reference Swenson manuscripts---poems, letters, diaries, and other prose---some of which have not been widely available before. Chapters focus on Swenson's work as a nature writer; the literary and social contexts of her writing; her national and international acclaim; her work as a translator; associations with other poets and writers (Bishop, Moore, and others); her creative process; and her profound explorations of gender and sexuality. The first full volume of scholarship on May Swenson, *Body My House* suggest an ambitious agenda for further work. Contributors include Mark Doty, Gudrun Grabher, Cynthia Hogue, Suzann Juhasz, R.R. Knudson, Alicia Ostriker, Martha Nell Smith, Michael Spooner, Paul Swenson, and Kirstin Hotelling Zona.

For Lizzie and Harriet

With an introduction by Roy Foster A classic work of Irish literature, this award-winning novel is an exploration of love, art and identity. This was the night train to Barcelona, some hours before the dawn. This was 1950, late September. I had left my husband. I had left my home. Katherine Proctor has dared to leave her family in Ireland and reach out for a new life. Determined to become an artist, she flees to Spain, where she meets Miguel, a passionate man who has fought for his own freedoms. They retreat to the quiet intensity of the mountains and begin to build a life together. But as Miguel's past catches up with him, Katherine too is forced to re-examine her relationships: with her lover, her painting and the homeland she only thought she knew. . . The South is the book that introduced readers to the astonishing gifts of Colm Tóibín, winning the Irish Times First Fiction Award in 1991. Arrestingly visual and enduringly atmospheric, it is a classic novel of art, sacrifice, and courage. * Pre-order Long Island, the stunning sequel to Tóibín's prize-winning, bestselling novel Brooklyn *

Body My House

Frank Bidart and David Gewanter have compiled the definitive edition of Robert Lowell's work, from his first, impossible-to-find collection, *Land of Unlikeness*; to the early triumph of *Lord Weary's Castle*, winner of the 1946 Pulitzer Prize; to the brilliant willfulness of his versions of poems by Sappho, Baudelaire, Rilke, Montale, and other masters in *Imitations*; to the late spontaneity of *The Dolphin*, winner of another Pulitzer Prize; to his last, most searching book, *Day by Day*. This volume also includes poems and translations never previously collected, and a selection of drafts that demonstrate the poet's constant drive to reimagine his work. *Collected Poems* at last offers readers the opportunity to take in, in its entirety, one of the great careers in twentieth-century poetry.

The South

Typescript, dated opening night Oct. 30, 2006. Used by The New York Public Library's Theatre on Film and Tape Archive on Jan. 25, 2007, when videotaping the stage production by Lincoln Center Theater at Mitzi E. Newhouse, New York, N.Y. The production was directed by Bill Rauch.

Collected Poems

In this moving exploration of parenthood, an American mother and a Tibetan father have a three-year-old son believed to be the reincarnation of a Buddhist lama. When a Tibetan lama and a monk come to their home unexpectedly, asking to take their child away for a life of spiritual training in India, the parents must make a life-altering choice that will test their strength, their marriage, and their hearts. *The Oldest Boy* is a richly emotional journey filled with music, dance, puppetry, ritual, and laughter—Sarah Ruhl at her imaginative best. A meditation on attachment and unconditional love, the play asks us to believe in a world in which sometimes the youngest children are also the oldest and wisest teachers.

The Clean House

THE STORY: When Anna, an unmarried schoolteacher, is diagnosed with ATD, Acquired Toilet Disease, a fatal new malady with a high risk factor for elementary school teachers, she and her brother Carl take flight to Europe. Anna decides she wants to d

The Oldest Boy

This volume contains the complete text of the great Hopkins poem, together with Nigel Foxell's introduction and his copious notes, touching on nearly every line in the poem. An indispensable reader's guide to one of the great poems in the language.

The Baltimore Waltz

The first-ever collection of essays from across Elizabeth Hardwick's illustrious writing career, including works not seen in print for decades. Elizabeth Hardwick wrote during the golden age of the American literary essay. For Hardwick, the essay was an imaginative endeavor, a serious form, criticism worthy of the literature in question. In the essays collected here she covers civil rights demonstrations in the 1960s, describes places where she lived and locations she visited, and writes about the foundations of American literature—Melville, James, Wharton—and the changes in American fiction, though her reading is wide and international. She contemplates writers' lives—women writers, rebels, Americans

abroad—and the literary afterlife of biographies, letters, and diaries. Selected and with an introduction by Darryl Pinckney, the *Collected Essays* gathers more than fifty essays for a fifty-year retrospective of Hardwick's work from 1953 to 2003. "For Hardwick," writes Pinckney, "the poetry and novels of America hold the nation's history." Here is an exhilarating chronicle of that history.

The Mills of the Kavanaughs

This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it. This work is in the public domain in the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. To ensure a quality reading experience, this work has been proofread and republished using a format that seamlessly blends the original graphical elements with text in an easy-to-read typeface. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant.

The Wreck of the Deutschland

This volume explores the life stories of Elizabeth Bishop, Virginia Woolf, Alice James, and Edith Wharton, whose individuation process mirrored Demeter/Persephone's mythic journey from abduction and rage to purposeful reconciliation. These authors often courted humiliation and consequent exile by voicing what others did not want to acknowledge, yet each took restorative action to discover and preserve emotional and mental wellbeing. Writing during the 19th and early 20th centuries when an association between female authors and physical ailments, neurasthenia, hysteria, and other nervous complaints by the medical paternity reflected how society in general understood mental illness, as well as the narrative perceptions of women, Bishop, Woolf, James and Wharton, claimed personal autonomy by speaking truth about sorrow and suffering in their lives. Despite restrictions and limiting gender norms, each author continuously recast painful experiences of loss, abuse and mental illness, as fodder for the imagination to forge lasting literary careers. The book emphasizes the therapeutic value of narrative disclosure and its ability to yield a deeper understanding of the impact of childhood trauma and adversity on women writers, and how their creative response shaped modern culture. As such, it contextualizes trauma as lived experience for each writer, along with current research on early loss and mourning, childhood abuse, and family systems theory, in order to appreciate more fully how writing as ritual may help transform mental and emotional debility.

The Collected Essays of Elizabeth Hardwick

A compilation of fiction and nonfiction includes both previously published and hitherto unpublished stories, such as *In the Village*, *The Housekeeper*, and *Gwendolyn* and nonfiction works discovered among the author's papers after her death.

Editor to Author

James Merrill's audacious and dazzling epic poem, *The Changing Light at Sandover*, remains as startling today as when it first emerged in separate volumes over a period of several years. Individual parts won the Pulitzer Prize and the National Book Award, and the entire poem, when it was collected into one volume in 1982, won the National Book Critics Circle Award. It is now an American classic, here in a definitive new hardcover edition that includes *Voices from Sandover*, Merrill's recasting of the poem for the stage. The book carries us to the scene of Merrill's Ouija board sessions with his partner, David Jackson—the candlelit Stonington dining room with its flame-colored walls and the famous Willowware cup they used as a pointer in their occult travels. In a shimmering interplay of verse forms, Merrill set down their extended conversations with their familiar and guide, Ephraim (a first-century Greek Jew), W. H. Auden, W. B. Yeats, Plato, a brilliant peacock named Mirabell, and other old friends who had passed to the other side. JM (whom the spirits call "scribe") and DJ ("hand") are also introduced to the lonely eminence God B ("God Biology"), his sister Mother Nature, and a host of angels and lesser residents of the empyrean who are variously involved in the ways of this world. The laughter, the missteps, and the schoolroom frustrations of the earthly pair's gradual enlightenment make this otherworldly journey, finally, and utterly human one. A unique exploration of the writer's role in a postatomic, postreligious age, *Sandover* has been compared to the work of Yeats, Proust, Milton, and Blake. Merrill's tale of the joys and tragedies of man's powers, and his message about the importance of our endangered efforts

to make a good life on earth, will stand as one of the most profound experiences available to readers of poetry.

The Demeter-Persephone Myth as Writing Ritual in the Lives of Literary Women

Although Elizabeth Bishop is often viewed as an apolitical, purely descriptive poet, her poems are much more rhetorical than they initially seem. Bishop armed her poems with paradox, oxymorons, and strangely androgynous speakers in order to invite the reader to question his or her own ideas about poetry, feminism and gender politics. Starting literally with the first poem in her first book, Bishop's work asks the reader to question not only their casual reading habits, but also the very ability of language to represent reality - a very deconstructive move for a poet who eschewed literary movements and manifestoes.

Emma Darwin, a Century of Family Letters, 1792-1896

Can Poetry Matter? is an important book, and anyone who professes to care about the state of American poetry will have to take it into account. --World Literature Today.

The Collected Prose

The poet conveys his feelings and ideas about life and personalities in history

The Changing Light at Sandover

Dazzling Dialectics