

Ariel: The Restored Edition: A Facsimile of Plath's Manuscript, Reinstating Her Original Selection and Arrangement (Modern Classics)

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Sylvia Plath's famous collection, as she intended it.

When Sylvia Plath died, she not only left behind a prolific life but also her unpublished literary masterpiece, *Ariel*. When her husband, Ted Hughes, first brought this collection to life, it garnered worldwide acclaim, though it wasn't the draft Sylvia had wanted her readers to see. This facsimile edition restores, for the first time, Plath's original manuscript - including handwritten notes - and her own selection and arrangement of poems. This edition also includes in facsimile the complete working drafts of her poem "Ariel," which provide a rare glimpse into the creative process of a beloved writer. This publication introduces a truer version of Plath's works, and will no doubt alter her legacy forever.

This P.S. edition features an extra 16 pages of insights into the book, including author interviews, recommended reading, and more.

Sylvia Plath churned out her final poems at the remarkable rate of two or three a day, and Robert Lowell describes them as written by "hardly a person at all ... but one of those super-real, hypnotic, great classical heroines." Even more remarkable, she wrote them during one of the coldest, snowiest winters (1962-63) Londoners have ever known. Snowbound, without central heating, she and her two children spent much of their time sniffing, coughing, or running temperatures (In "Fever 103° " she writes, "I have been flickering, off, on, off on. / The sheets grow heavy as a lecher's kiss."). Pipes froze, lights failed, and candles were unobtainable.

As if these physical privations weren't enough, Plath was out in the cold in another sense--her husband, Ted Hughes, had left her for another woman earlier that year. Despite all this (or perhaps because of it), the *Ariel* poems dazzle with their lyricism, their surprising and vivid imagery, and their wit. Rather than confining herself to her bleak surroundings, Plath draws from a wide array of experience. In "Berck-Plage," for instance, clouds are "electrifyingly-coloured sherbets, scooped from the freeze." In "The Night Dances," the poet stands crib-side, reveling in her son's own brand of do-si-do: "Such pure leaps and spirals-- Surely they travel / The world forever, I shall not entirely / Sit emptied of beauties, the gift / Of your small breath..."

Though at times they present the reader with hopelessness laid bare, these poems also teem with the brightest shards of a life, confounding those who merely look for the words of a gloomy, dispassionate suicide. Plath rose each morning in the final months of her life to "that still blue, almost eternal hour before the baby's cry" and left us these words like "axes/After whose stroke the wood rings..."

Sylvia Plath was born in 1932 in Massachusetts. Her books include the poetry collections *The Colossus*, *Crossing the Water*, *Winter Trees*, *Ariel*, and *Collected Poems*, which won the Pulitzer Prize. A complete and uncut facsimile edition of *Ariel* was published in 2004 with her original selection and arrangement of poems. She was married to the poet Ted Hughes, with whom she had a daughter, Frieda, and a son, Nicholas. She died in London in 1963.

Other Books

Claiming Sylvia Plath. Over the years, Sylvia Plath has come to inhabit a contested area of cultural production with other ambiguous authors between the highbrow, the middlebrow, and the popular. Claiming Sylvia Plath is a critical and comprehensive reception study of what has been written about Plath from 1960 to 2010. Academic and popular interest in her seems incessant, verging on a public obsession. The story of Sylvia Plath is not only the story of a writer and her texts, but also of the readers who have tried to make sense of her life and work. A religious tone and a rhetoric of accountability dominate among the devoted. Questing for the real or true Sylvia, they share a sense of possessiveness towards outsiders or those who deviate from what they see as a correct approach to the poet. In order to offer a new and more nuanced perspective on Plath's public image, the reception has been organized into interpretive communities composed of critics, feminists, biographers, psychologists, and friends. Pertinent questions are raised about how the poet functions as an exemplary figure, and how - and by whom - she is used to further theories, politics, careers, and a number of other causes. Ethical issues and rhetorical strategies consequently loom high in Claiming Sylvia Plath. The book may be employed both as a guide to the massive body of Plath literature and as a history of a changing critical doxa. Why Sylvia Plath has been serviceable to so many and open to colonization is another way of asking why she keeps on fascinating all kinds of readers worldwide. Claiming Sylvia Plath suggests a host of possible answers. It includes an extensive Plath bibliography.

Alvarez, A. 1960: 'The Poet and the Poetess'. ... 1971e: Letter to Ted Hughes (15 November): Deposit 8878, Literary manuscripts and correspondence of Alfred Alvarez, British Library. -. 1973: *The Savage God: A Study of Suicide* [1971]."