



## Ariel



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Ariel Sylvia Plath ebook PDF

# Ariel

*Sylvia Plath*

## Ariel Sylvia Plath

Upon the publication of her posthumous volume of poetry, *Ariel*, in the mid-1960s, Sylvia Plath became a household name. Readers may be surprised to learn that the draft of *Ariel* left behind by Sylvia Plath when she died in 1963 is different from the volume of poetry eventually published to worldwide acclaim.

This facsimile edition restores, for the first time, the selection and arrangement of the poems as Sylvia Plath left them at the point of her death. In addition to the facsimile pages of Sylvia Plath's manuscript, this edition also includes in facsimile the complete working drafts of the title poem, -*Ariel*, - in order to offer a sense of Plath's creative process, as well as notes the author made for the BBC about some of the manuscript's poems.

In her insightful foreword to this volume, Frieda Hughes, Sylvia Plath's daughter, explains the reasons for the differences between the previously published edition of *Ariel* as edited by her father, Ted Hughes, and her mother's original version published here. With this publication, Sylvia Plath's legacy and vision will be re-evaluated in the light of her original working draft.

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Binding: Paperback

Amazon Review

Sylvia Plath churned out her final poems at the remarkable rate of two or three a day, masterworks Robert Lowell describes 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, revelling 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..." --*Martha Silano*

Review

"Sylvia Plath's last poems have impressed themselves on many readers with the force of myth. They are among the handful of writings by which future generations will seek to know us and give us a name."-- "Critical Quarterly" "It is fair to say that no group of poems since Dylam Thomas's "Deaths and Entrances" has had as vivid and disturbing an impact on English critics and readers as has "Ariel." Sylvia Plath's poems have already passed into legend as both representative of our present tone of emotional life and unique in their implacable, harsh brilliance...These poems take tremendous risks, extending Sylvia Plath's essentially austere manner to the very limit. They are a bitter triumph, proof of the capacity of poetry to give to reality the greater permanence of the imagined. She could not return from them."-- George Steiner, "The Reporter"

From the Publisher

We are pleased to announce the publication of eleven more titles into the new typographic look. The specifications for the books are high -beautifully produced, they all have flaps and are sewn and printed in Italy. The latest batch represents some of the core titles of the backlist (Philip Larkin's *Collected Poems*, Ted Hughes's *New Selected Poems*, James Joyce's *Poems and Shorter Writings*) along with key, single volumes that should be part of any poetry lover's library (and whose reissue, in the form in which they were first published, will give a whole new generation the pleasure of coming to the books as original readers).

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