

## An Unposted Letter Public Library

*This volume of ten essays presents the most recent trends in Mendelssohn research, covering three broad categories - reception history, historical and critical essays and case studies of particular compositions.*

*"Nancy Rose Marshall and Malcolm Warner explore Tissot's themes and interests and consider the influence on his work of Charles Baudelaire's brilliant essay on the aesthetics of modernity, Le Peintre de la vie moderne. They examine how Tissot dealt with the ways of modern love in Paris and London in the later nineteenth century."*—BOOK JACKET.

*This is a book-length study of the intense creative relationship between Tennessee Williams and Elia Kazan.*

*Robert Frost is one of the most widely read, well loved, and misunderstood of modern writers. In his day, he was also an inveterate note-taker, penning thousands of intense aphoristic thoughts, observations, and meditations in small pocket pads and school theme books throughout his life. These notebooks, transcribed and presented here in their entirety for the first time, offer unprecedented insight into Frost's complex and often highly contradictory thinking about poetics, politics, education, psychology, science, and religion--his attitude toward Marxism, the New Deal, World War--as well as Yeats, Pound, Santayana, and William James. Covering a period from the late 1890s to early 1960s, the notebooks reveal the full range of the mind of one of America's greatest poets. Their depth and complexity convey the restless and probing quality of his thought, and show how the unruliness of chaotic modernity was always just beneath his appearance of supreme poetic control. Edited and annotated by Robert Faggen, the notebooks are cross-referenced to mark thematic connections within these and Frost's other writings, including his poetry, letters, and other prose. This is a major new addition to the canon of Robert Frost's writings.*

Wendy Carlos

Rough Magic

The Story of Charlotte's Web

Wunder Walk

Mendelssohn and Victorian England

Air-bird in the Water

James Tissot

The 1920s and 1930s saw the rise of the city symphony, an experimental film form that presented the city as protagonist instead of mere decor. Combining experimental, documentary, and narrative practices, these films were marked by a high level of abstraction reminiscent of high-modernist experiments in painting and photography. Moreover, interwar city symphonies presented a highly fragmented, oftentimes kaleidoscopic sense of modern life, and they organized their urban-industrial images through rhythmic and associative montage that evoke musical structures. In this comprehensive volume, contributors consider the full 80 film corpus, from Manhatta and Berlin: Die Sinfonie der Grosstadt to lesser-known cinematic explorations.

While composing what would become his most enduring and popular book, E. B. White obeyed that oft-repeated maxim: "Write what you know." Helpless pigs, silly geese, clever spiders, greedy rats--White knew all of these characters in the barns and stables where he spent his favorite hours as a child and adult. Painfully shy, "this boy," White once wrote of himself, "felt for animals a kinship he never felt for people." It's all the more impressive, therefore, how many people have felt a kinship with E. B. White. Michael Sims chronicles White's animal-rich childhood, his writing about urban nature for the New Yorker, his scientific research into how spiders spin webs and lay eggs, his friendship with his legendary editor, Ursula Nordstrom, the composition and publication of his masterpiece, and his ongoing quest to recapture an enchanted childhood.

Since her suicide at age thirty, Sylvia Plath (1932–1963) has been celebrated for her impeccable and ruthless poetry. Rough Magic probes the events of Plath's life, including her turbulent marriage to the poet Ted Hughes.

To demystify creative work without reducing it to simplistic formulas, Doris Wallace and Howard Gruber, one of the world's foremost authorities on creativity, have produced a unique book exploring the creative process in the arts and sciences. The book's original "evolving systems approach" treats creativity as purposeful work and integrates cognitive, emotional, aesthetic, and motivational aspects of the creative process. Twelve revealing case studies explore the work of such diverse people as William Wordsworth, Albert Einstein, Jean Piaget, Annis Nin, and Charles Darwin. The case study approach is discussed in relation to other methods such as biography, autobiography, and psychobiology. Emphasis is given to the uniqueness of each creative person; the social nature of creative work is also treated without losing the sense of the individual. A final chapter considers the relationship between creativity and morality in the nuclear age. In addition to developmental psychologists and cognitive scientists, this study offers fascinating insights for all readers interested in the history of ideas, scientific discovery, artistic innovation, and the interplay of intuition, inspiration, and purposeful work.

Frances Partridge

Conrad Between the Lines

The City Symphony Phenomenon

The Literary Friendships of Jane Austen, Charlotte Brontë, George Eliot, and Virginia Woolf

Bulletin of the Public Library of the City of Boston

Dickens and Ellen Ternan

Tennessee Williams and Elia Kazan

Besieged/Mobile 1865Pelican Publishing Company, Inc.

This volume contains the lectures, many substantially expanded and revised, which were delivered at an international conference held at Ben-Gurion University in Beersheva in 1990. By utilizing the methodological guidelines and insights of reception aesthetics, a range of Jewish readings of Heine's works and his complex literary personality are analyzed. Consideration is given to the influence of Heine on the work of other Jewish writers, including Franz Kafka, Franz Werfel, and Paul Celan.

Karl Marx, Theodor Herzl, Max Nordau, Karl Kraus, Else Lasker-Schüler, Lion Feuchtwanger, and Max Brod comprise the major part of the book. In addition, there are readings of Heine by minor or neglected Jewish writers and poets, including, for example, Aron Bernstein and Fritz Heymann, and by Jewish writers in Hebrew and Yiddish literature, as well as by Jewish writers in German literature.

This Companion offers the most comprehensive overview available of modernist poetry, its forms, its major authors and its contexts. The first part explores the historical and cultural contexts and sexual politics of literary modernism and the avant garde. The chapters in the second part concentrate on individual authors and movements, while the concluding part of the book offers a new reading of modernist poetry. As well as insightful readings of canonical poets, the Companion features extended discussions of poets whose importance is now being increasingly recognised, such as Mina Loy, poets of the Harlem Renaissance, and postcolonial poets in the Caribbean, Africa and India. While modernist poets are often thought of as disengaged from the world, this Companion offers a new reading of modernist poetry, showing how they were deeply engaged with the world around them.

enjoy their experimental, playful and fascinating responses to contemporary social and cultural change and their dialogue with the arts and with each other.

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Yeats and Nietzsche

The Collected Prose of Robert Frost

James Tissot

Americas in Italian Literature and Culture, 1700-1825

Documents in a Life

Mendelssohn

A Novel

Hundreds of the letters that Gustav Mahler addressed to his parents and siblings survive, yet they have remained virtually unknown. Now, for the first time Mahler scholar Stephen McClatchie presents over 500 of these letters in a clear, lively translation in *The Mahler Family Letters* . Drawn primarily from the Mahler-Rose Collection at the University of Western Ontario, the volume presents a complete, well-rounded view of the family's correspondence. Spanning the mid 1880s through 1910, the letters record the excitement of a young man with a burgeoning career as a conductor and provide a glimpse into his day-to-day activities rehearsing and conducting operas and concerts in Budapest and Hamburg, and composing his first symphonies and songs. On the private side, they document his parents' illnesses and deaths and the struggles of his siblings Alois, Justine, Otto, and Emma. The letters also give Mahler's insightful impressions of contemporaries such as Johannes Brahms, Richard Strauss, and Hans von Bulow, as well as his personal feelings about significant events, such as his first big success--the completion of Carl Maria von Weber's *Die drei Pintos* in 1889. In the fall of 1894, the character of the letters changes when Justine and Emma come to live with Mahler in Hamburg and then Vienna, removing the need to communicate by letter about quotidian matters. At this point, the letters relay noteworthy events such as Mahler's campaign to be named Director of the Vienna Court Opera, his conducting tours throughout Europe, and his courtship of Alma Schindler. *The Mahler Family Letters* provides a vital, nuanced source of information about Mahler's life, his personality, and his relationships. McClatchie has generously annotated each letter, contextualizing and clarifying contemporary historical references and Mahler family acquaintances, and created an indispensable resource for all Mahlerists, 19th-century musicologists, and historians of 19th-century Germany and Austria.

Learn about the last great assault of the Civil War. Author Russell W. Blount, Jr., provides an eyewitness account that documents the events in Mobile, Alabama, in 1865. His vivid narrative of the turbulent siege of nearby Spanish Fort and the subsequent battle for Mobile brings to life some of the forgotten people of the struggle through their diaries and letters. Considered the last major battle of the Civil War, in no other conflict of the time was the lack of rapid communication more tragic than in the campaign for the city. The assault began hours after Gen. Robert E. Lee surrendered and the efforts to capture the port ravaged a city that had remained nearly unscathed through five brutal years of war, leaving behind a devastated citizenry.

This book pioneers a subfield of Romantic periodical studies, distinct from its neighbors in adjacent historical periods.

This volume of essays brings together a selection of the most significant and representative writings on Mendelssohn from the last fifty years. Divided into four main subject areas, it makes available twenty-two essays which have transformed scholarly awareness of this crucial and ever-popular nineteenth-century composer and musician; it also includes a specially commissioned introductory chapter which offers a critical overview of the last half century of Mendelssohn scholarship and the direction of future research. The addition of new translations of two influential essays by Carl Dahlhaus, hitherto unavailable in English, adds to the value of this volume which brings back in to circulation important scholarly works and constitutes an indispensable reference work for Mendelssohn scholars.

Owen the Poet

Pseudo-Science and Society in 19th-Century America

The Later Fiction

Victorian Life, Modern Love

Creative People at Work

An Exploration of Major Nietzschean Echoes in the Writings of William Butler Yeats

Conrad

Frances Partridge: the last survivor of the Bloomsbury group - the authorised biography. Frances Partridge was one of the great British diarists of the 20th century. She became part of the Bloomsbury group encountering Virginia Woolf, Lytton Strachey, the Bells, Roger Fry, Maynard Keynes, Dora Carrington and Ralph Partridge. She and Ralph fell in love and married in 1933. During the Second World War they were committed pacifists and they enjoyed the happiest times of their lives together, entertaining friends such as E.M. Forster, Robert Keet and Duncan Grant. Despite losing both her husband and son, Frances maintained an astonishing appetite for life, whether for her friends, travelling, botany, or music. Her diaries (which she continued to write until her death in 2004) chronicle her life from the 1930s onwards. Their publication brought her recognition and acclaim, and earned her the right to be seen not as a minor character on the Bloomsbury stage but standing at the centre of her own.

With her debut album Switched-On Bach, composer and electronic musician Wendy Carlos (b. 1939) brought the sound of the Moog synthesizer to a generation of listeners, helping to effect arguably one of the most substantial changes in popular music's sound since musicians began using amplifiers. Her story is not only one of a person who blazed new trails in electronic music for decades but is also the story of a person who intersected in many ways with American popular culture, medicine, and social trends during the second half of the 20th century and well into the 21st. There is much to tell about her life and about the ways in which her life reflects many dimensions of American culture. Carlos's identity as a transgender woman has shaped many aspects of her life, her career, how she relates to the public, and how the public has received her and her music. Cultural factors surrounding the treatment of transgender people affected many of the decisions that Carlos has made over the decades. Additionally, cultural reception and perception of transgender people has colored how journalists, scholars, and fans have written about Carlos and her music for decades.

Progressive nineteenth-century Americans believed firmly that human perfection could be achieved with the aid of modern science. To many, the science of that turbulent age appeared to offer bright new answers to life's age-old questions. Such a climate, not surprisingly, fostered the growth of what we now view as "pseudo-sciences" -- disciplines delicately balancing a dubious inductive methodology with moral and spiritual concerns, disseminated with a combination of aggressive entrepreneurship and sheer entertainment. Such "sciences" as mesmerism, spiritualism, homeopathy, hydrophaty, and phrenology were warmly received not only by the uninformed and credulous but also by the respectable and educated. Rationalistic, egalitarian, and utilitarian, they struck familiar and reassuring chords in American ears and gave credence to the message of reformers that health and happiness are accessible to all. As the contributors to this volume show, the diffusion and practice of these pseudo-sciences intertwined with all the major medical, cultural, religious, and philosophical revolutions in nineteenth-century America. Hydrophaty and particularly homeopathy, for example, enjoyed sufficient respectability for a time to challenge orthodox medicine. The claims of mesmerists and spiritualists appeared to offer hope for a new moral social order. Daring flights of pseudo-scientific thought even ventured into such areas as art and human sexuality. And all the pseudo-sciences resonated with the communitarian and women's rights movements. This important exploration of the major nineteenth-century pseudo-sciences provides fresh perspectives on the American society of that era and on the history of the orthodox sciences, a number of which grew out of the fertile soil plowed by the pseudo-scientists.

"Little Johnny and his mommy went walking. There Little Johnny got to talking." Get out there with the curious Johnny and his patient Mommy, in this colourful, rhyming book, celebrating all the wonders of the everyday world.

A Biography

Romantic Periodicals in the Twenty-First Century

Middle-generation Poets in Context

Twelve Cognitive Case Studies

Victorian Bloomsbury

Volume 1: The Early Literary History of the Bloomsbury Group

Besieged

In this book, author Mildred Davis Harding rescues from undeserved neglect Pearl Craigie, the American-born English author "John Oliver Hobbes" (1867-1906) and her works.

This valuable book considers the reception of the composer, pianist, organist and conductor Felix Mendelssohn in nineteenth-century England, and his influence on English musical culture. Despite the composer's immense popularity in the nation during his lifetime and in the decades following his death, this is the first book to deal exclusively with the subject of Mendelssohn in England. Mendelssohn's highly successful ten trips to Britain, between 1829 and 1847, are documented and discussed in detail, as are his relationships with English musicians and a variety of prominent figures. An introductory chapter describes the musical life of England (especially London) at the time of Mendelssohn's arrival and the last two chapters deal with the composer's posthumous reception, to the end of the Victorian era. Eatock reveals Mendelssohn as a catalyst for the expansion of English musical culture in the nineteenth century. In taking this position, the author challenges much of the extant literature on the subject and provides an engaging story that brings Mendelssohn and his English experiences to life.

"A subtle and powerful picture of the Bloomsbury Group...S P Rosenbaum is an unparalleled interpreter of the philosophical as well as the literary traditions absorbed by this group." Richard Ellman "This is more detailed, more considered, more extensive, and therefore far more valuable than anything of the kind we have had before...required reading for anyone professing a serious interest in Bloomsbury." Andrew McNellie "This first volume of a three-volume study of the early literary history of the Bloomsbury Group describes the intellectual, family and Cambridge backgrounds of Bloomsbury as they are reflected in the Group's early or autobiographical works. While many books have been written on the Bloomsbury Group this is the first to study comprehensively the literary history of their interrelated achievements. Professor Rosenbaum has written a wonderful account of the ideas and people who were the early influences on the Group. He sees the modern period not as the age of 'great men', but in a new light, where original ideas about art, women and society. This book will be of interest not only to anyone fascinated by the Bloomsbury Group, but also to students of Woolf or Forster or Keynes or Strachey who need to know the background of these writers.

A treasury of personal letters from famous Americans to their children features contributions by such individuals as Frederick Douglass, Albert Einstein, Groucho Marx, Harriet Beecher Stowe, and Eleanor Roosevelt.

Beatrix Potter

The Life and Works of Pearl Craigie (John Oliver Hobbes)

The Mahler Family Letters

Mobile 1865

Mark Twain and W.D. Howells

The Jewish Reception of Heinrich Heine

Record of an Occult Friendship

This volume makes available a variety of texts by Joseph Conrad's friends and contemporaries, ranging from a sailing memoir by his oldest English friend to a dramatic adaptation of his novel *Victory*, and from his secretary's notebook to his last will and testament. Often mentioned or cited by scholars, these texts are here published in full for the first time. They also reveal Conrad speaking "between the lines" in various voices, and raise theoretical questions about the social nature of authorship and the construction of authorial canons.

Includes Its Report, 1896-19

Wilfred Owen's poetry is now very widely known as the finest that came out of the First World War. But much about the poet and his work has not been fully understood. This book, based on unrivalled research, is the first to study of Owen's complete poetic achievement, revealing the uniqueness, strangeness and unity of what he called his "poethood". His war poems are shown to be a consistent development from his prewar verse and his unwavering allegiance to Romanticism: they grew out of a pattern of mythologised secret experience that took shape in some of his least-known manuscripts before he knew anything of the trenches. Owen lived for poetry: many unfamiliar aspects of that life are brought into focus, including his early discovery of Georgianism, his battle with Revivalist religion, his debt to the French Decadence, his alleged cowardice, the torment of his shellshock and the remarkable "sociological" treatment he received for it, his sexual nature and his friendship with Oscar Wilde's beleaguered disciples in 1918, and his supreme courage in making poetry out of inner horrors deliberately 'recollected in tranquillity'. Learning from Wordsworth and Shelley, Aesthetes and Decadents, Sassoon and the Georgians, Hardy, Burscough, Russell, Edward Carpenter and many others, Owen realised his life's ambition and became a profoundly original poet. Owen the Poet ends with chapters on two of his richest works: 'Strange Meeting', his worst shellshock nightmare, and 'Spring Offensive', the epilogue to all he wrote. Notes, appendixes and bibliography complete what is likely to be the most authoritative book on its subject for many years to come.

This title is part of UC Press's Voices Revived program, which commemorates University of California Press's mission to seek out and cultivate the brightest minds and give them voice, reach, and impact. Drawing on a backlist dating to 1893, *Voices Revived* makes high-quality, peer-reviewed scholarship accessible once again using print-on-demand technology. This title was originally published in 1952.

The Biography

Little Magazines, Audiences, and Reception, 1905-1920

A Secret Sisterhood

The Politics of Experience

Cinema, Art, and Urban Modernity Between the Wars

A Biography Of Sylvia Path

Letters of Great Americans to Their Children

Jarrell, Bishop, Lowell, & Co.: Middle-Generation Poets in Context Takes on the oft-noted but little explored friendship of three of the most respected poets of the twentieth century. Editor Suzanne Ferguson collects eighteen essays that explore the literary, personal, and political affiliations of Randall Jarrell, Elizabeth Bishop, and Robert Lowell, influential literary figures who flourished in the periods between modernism and postmodernism. Essay in the first section of the book directly compare the subjects, while sections on each of the poets follow. The contributors unpack received wisdom on the poets, revising and updating our conceptions. The multiple viewpoints reflect on one another, shedding provocative light on the group as a whole, and revealing the ways the study of poets in their historical context helps make them not only accessible but also relevant to today's reader. The Contributors: Edward Hirsch, Steven Gould Axelrod, Jeredith Merrin, Thomas Travisano, Diederik Oostdijk, Richard Flynn, Nelson Hathcock, Florian Hild, Stephen Burt, James McCorkle, Ross Leckie, Meg Schoerke, Lurel Kornhiser, Francesco Rognoni, Christian Sisack, Ernest J. Smith, and Elise Partridge. The Editor: Suzanne Ferguson is Samuel B. and Virginia C. Knight Professor of Humanities, Emerita, at Case Western Reserve University. She is author of *The Poetry of Randall Jarrell*, editor of *Critical Essays on Randall Jarrell*, and coeditor of *Literature and the Visual Arts in Contemporary Society*. Her articles have appeared in *Georgia Review*, *Modern Fiction Studies*, *Word and Image*, and other journals.

The Washington Post "[G]randly ambitious... another masterpiece... this genre includes some of the greatest novels of our time, from Pynchon 's V, to David Foster Wallace ' s Infinite Jest. That ' s the troupe Larsen has decided to join, and I Am Radar is a dazzling performance." The moment just before Radar Radmanovic is born, all of the hospital ' s electricity mysteriously fails. The delivery takes place in total darkness. Lights back on, the staff sees a healthy baby boy—with pitch-black skin—born to the stunned white parents. No one understands the uncanny electrical event or the unexpected skin color. " A childbirth is an explosion, " the ancient physician says by way of explanation. " Some shrapnel is inevitable, isn ' t it? " A kaleidoscopic novel both heartbreaking and dazzling, Reif Larsen ' s I Am Radar begins with Radar ' s perplexing birth but rapidly explodes outward, carrying readers across the globe and throughout history, as well as to unknown regions where radio waves and subatomic particles dance to their own design. Spanning this extraordinary range with grace and empathy, humor and courage, I Am Radar is the vessel where a century of conflict and art unite in a mesmerizing narrative whole. Deep in arctic Norway, a cadre of Norwegian schoolteachers is imprisoned during the Second World War. Founding a radical secret society that will hover on the margins of recorded history for decades to come, these schoolteachers steal radioactive material from a hidden Nazi nuclear reactor and use it to stage a surreal art performance on a frozen coastline. This strange society appears again in the aftermath of Cambodia ' s murderous Khmer Rouge regime, when another secret performance takes place but goes horrifically wrong. Echoes of this disaster can be heard during the Yugoslavian wars, when an avant-garde puppeteer finds himself trapped inside Belgrade while his brother serves in the genocidal militia that attacks Srebrenica. Decades later, in the war-torn Congo, a disfigured literature professor assembles the largest library in the world even as the country around him collapses. All of these stories are linked by Radar—now a gifted radio operator living in the New Jersey Meadowlands—who struggles with love, a set of hapless parents, and a terrible medical affliction that he has only just begun to comprehend. As I Am Radar accelerates toward its unforgettable conclusion, these divergent strands slowly begin to converge, revealing that beneath our apparent differences, unseen harmonies secretly unite our lives. Drawing on the furthest reaches of quantum physics, forgotten history, and mind-bending art, Larsen ' s I Am Radar is a triumph of storytelling at its most primal, elegant, and epic: a breathtaking journey through humanity ' s darkest hours only to arrive at a place of shocking wonder and redemption. Cleveland Plain-Dealer "Larsen ' s is an extraordinarily lush and verdant imagination, blooming wildly on the borders of the absurd and the riotous, the surreal and the ordinary...Quite unlike any [novel] ' I ve read in a long time. One doesn ' t consume it; one enters it, as part of a literary enactment... Brilliant...The effort is well-rewarded: It is both maddening and marvelous...I can ' t wait to see what he pulls off next."

Between the 1890s and the 1920s, mass consumer culture and modernism grew up together, by most accounts as mutual antagonists. This provocative work of cultural history tells a different story. By delving deeply into the publishing and promotional practices of the modernists in Britain and America, however, Mark Morrisson reveals that their engagements with the commercial mass market were in fact extensive and diverse. The phenomenal successes of new advertising agencies and mass market publishers did elicit what Morrisson calls a "crisis of publicity" for some modernists and for many concerned citizens in both countries. But, as Morrisson demonstrates, the vast influence of these industries on consumers also had a profound and largely overlooked effect upon many modernist authors, artists, and others. By exploring the publicity and audience reception of several of the most important modernist magazines of the period, *The Public Face of Modernism* shows how modernists, far from lamenting the destruction of meaningful art and public culture by the new mass market, actually displayed optimism about the power of mass-market technologies and strategies to transform and rejuvenate contemporary culture--and, above all, to restore a public function to it. This reconstruction of the "public face of modernism" offers surprising new perceptions about the class, gender, racial, and even generational tensions within the public culture of the early part of the century, and provides a rare insight into the actual audiences for modernist magazines of the period. Moreover, in new readings of works by James Joyce, George Bernard Shaw, Wyndham Lewis, Ford Madox Ford, T. S. Eliot, William Carlos Williams, and many others, Morrisson shows that these contexts also had an impact on the techniques and concerns of the literature itself.

Beatrix Potter was one of the inventors of the contemporary picture book, and her small novels published at the turn of the twentieth century are still available and popular today. Writing in *Code* is the first book-length study of Potter's work, and it covers the entire oeuvre, examining all facets of her work in relation to her private life. Daphne Kutzer reveals the depth of the symbolism in Potter ' s work and relates this to the issues of the author's own development as an independent woman and writer, and her struggles with domesticity, Unitarianism, and the socio-political issues in late-19th and early-20th century England. Weaving the subtle themes inscribed in Potter's own stories with the concerns and temperament of the author who wrote them, Kutzer exemplifies literary criticism as it can illuminate the breadth of allusion in children's literature.

The Cambridge Companion to Modernist Poetry

Gender, Colonialism and Education

A Literary Relationship

Writing in Code

The Public Face of Modernism

Mendelssohn Studies

Jarrell, Bishop, Lowell, & Co

During the 1830s and 1840s the remarkably versatile composer-pianist-organist-conductor Felix Mendelssohn-Bartholdy stood at the forefront of German and English musical life. Bringing together previously unpublished essays by historians and musicologists, reflections on Mendelssohn written by his contemporaries, the composer's own letters, and early critical writing, this volume explores various facets of Mendelssohn's music, his social and intellectual circles, and his career. The essays in Part I cover the nature of a Jewish identity in Mendelssohn's music (Leon Botstein); his relationship to the Berlin Singakademie (William A. Little); the role of his sister Fanny Hensel, herself a child prodigy and accomplished composer (Nancy Reich); Mendelssohn's relationship to the Italian Symphony and selected concert overtures (Claudio Spies); his oratorio Elijah (Martin Staehelin); his incidental music to Sophocles' Antigone (Michael P. Steinberg); his anthem "Why, O Lord, delay forever?" (David Brodbeck); and an unfinished piano sonata (L. Rarry Todd). Part II presents little-known memoirs by such contemporaries as J. C. Lobe, A. B. Marx, Hershey, Max Miller, and Betty Pistor. Mendelssohn's letters are represented in Part III by his correspondence with Wilhelm von Boguslawski and Aloys Fuchs, here translated for the first time. Part IV contains late nineteenth-century critical reviews by Heinrich Heine, Franz Brendel, Friedrich Niecks, Otto Jahn, and Hans von Blow.

A fascinating, inspirational look at the relationships between some of our best-loved female authors and their little-known literary collaborators and friends

I Am Radar

W.B.Yeats and W.T.Horton

Bulletin of the New York Public Library

Annual Report of the Trustees of the Public Library of the City of Boston

E. B. White's Eccentric Life in Nature and the Birth of an American Classic

Posterity

Mendelssohn and His World