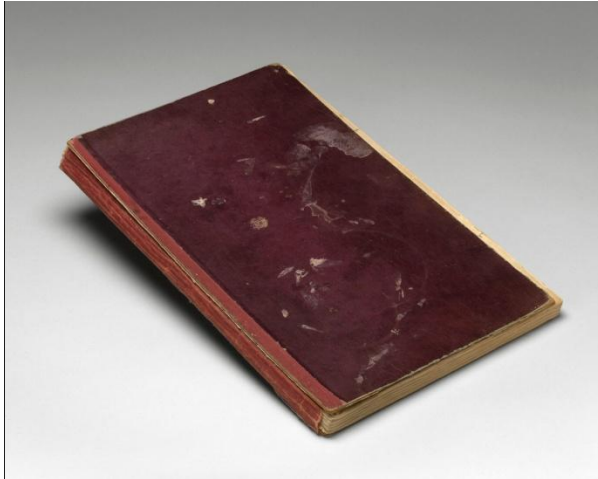




This is a Celebration: A Festschrift for *The Unabridged Journals of Sylvia Plath*

Peter K. Steinberg



On February 1, 1998, days after the news of *Birthday Letters* by Ted Hughes broke, *The Independent* of London ran an article headlined "Sharp Tongue and Sex Restored to Plath Diaries." The story, lost in the *Birthday Letters* ballyhoo, told that Faber was planning publication of Plath's complete journals for the first time in the United Kingdom.¹ Publication was forecast for "early next year [1999]" (Morrison 1).

Over a year and a half later, on October 13, 1999, news spread that a complete edition of Plath's journals was forthcoming by the British publishers of her posthumous books, Faber and Faber. With much less media competition and a concrete publication date, it made bigger headlines. Joanna Mackle, then publishing director for Faber, said, "The decision has been made to publish [the journals] in their entirety, unedited, so the world can judge for themselves" ("Might Solve Mystery" A5). What this comment means, exactly, is open for debate but it likely concerns the newer details on Plath's relationship to her husband, Ted Hughes, which would be a key marketing device. Aside from what it would reveal on that front, the article also heralds Plath's journals as "One of literature's great underground documents" (A5).

However, this was old news to the team of archivists and rare book specialists charged with transcribing, editing, and compiling the tome.

In May 1998, Frieda Hughes and Nicholas Hughes contacted Karen V. Kukil, Associate Curator of Rare Books at the Mortimer Rare Book Room at Smith College about editing the

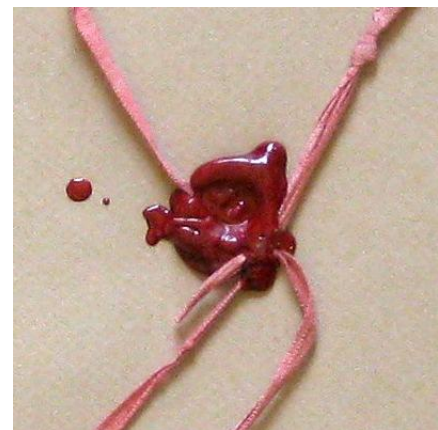
¹ In 1982, an abridged edition titled *The Journals of Sylvia Plath* was published in the United States only by The Dial Press of New York. This made the availability of the text somewhat of a black market item to those readers outside of the US. In correspondence with Gail Crowther, she mentioned to me that she had obtained a copy via an American pen-pal. In the days before internet shopping, acquiring the text seems to have required quite a bit of effort.



volumes of Plath's journals which are held in their Sylvia Plath Collection. Kukil sent to Frieda Hughes and Faber two ten-page transcriptions with endnotes, as samples to the way she planned to edit the journals. As the contract was negotiated, Ted Hughes authorized Kukil to unseal two of the journals, previously closed until 2013, which Plath kept between 1957 and 1959 while teaching, writing, and living in the United States. This gesture would allow all of

Plath's journals held by Smith to be included. Later that year, from September through December, Kukil and two colleagues, Susan Barker and Barbara Blumenthal, transcribed the 933 pages of the volumes.²

Between January and July 1999, Kukil was on a leave of absence from Smith and edited the journals full time, working ten hours a day, six days a week. This process also included the annotations in which people, places, and other important information were identified, defined and described. For the Notes, a priceless resource unto itself, all information was obtained from primary sources. "For example," Kukil said, "if I was writing about W. S. Merwin or Dido Merwin, I actually wrote to W. S. Merwin in Haiku, Hawaii, for the appropriate information" (e-mail). When the page proofs were done, she proofed them and added the final page numbers to the index.³ In addition, Kukil also researched the copyrights on all the photographs and facsimiles that were included in the published book and submitted everything to Faber in October 1999. In total, the project took about a year: three months to transcribe, seven months to edit and annotate, and one-to-two months to index and proof.⁴ It seems to me a



² E-mail to author, 9 Sept. 2010.

³ Kukil mentioned to me in October 2010 that she maintains a file of updates, corrections, and new information which will be incorporated into a second edition.

⁴ Ibid.



remarkable achievement – accomplished in an impossibly short period of time – considering the sheer bulk of the book.

Published to critical acclaim in England in April 2000 as *The Journals of Sylvia Plath* and in the United States in October 2000 as *The Unabridged Journals of Sylvia Plath*, the book built upon the momentum of interest in Plath that began two years earlier with the publication of Ted Hughes' *Birthday Letters*. Since the publication of *Ariel* (1965/1966), Sylvia Plath has consistently been a popular cultural figure, with all the positive and negative associations that come along with it. Between *Ariel* and *The Journals of Sylvia Plath* (1982), the market saw a saturation of books by Plath. For the eighteen years between the publication of the abridged edition of the *Journals* (1982) and the *Unabridged Journals*, there was only one trade publication by Plath: *The It-Doesn't-Matter Suit* (1996). Those years between *Journals* editions, instead, saw a monsoon of biographical and critical works on Plath as scholars worked through the available books and opened archives. These served to increase Plath's story, her writing, and her reputation, but they all suffered from obvious gaps in primary source material.

Plath's children's stories are typically undervalued and ignored, and while *The It-Doesn't-Matter Suit* has a particular relevance as an interpretation of Plath's beliefs about contemporary social marketing and identity construction, it fails to offer the kind of meaty biographical angle to which the public domain was accustomed. Although the seeds of Plath's message in *The It-Doesn't-Matter Suit* have root in Plath's *Unabridged Journals*, they do not necessarily date from the stories composition in 1959.⁵ In a long, important entry from September 1951, Plath waxes on what she calls the "mating problem," which is a demon that haunted her viciously throughout high school and college (Plath 100). She asks, "Why can't I try on different lives, like dresses, to see which fits best and is most becoming" (101). This is the message of *The It-Doesn't-Matter Suit*. In the *Unabridged Journals*, Plath allows herself to "try on different lives." The *Unabridged Journals*, therefore, offered the possibility of a reinvigorated, focused inspection of Plath and lead immediately towards a greater understanding of her life as well as to an increasingly authoritative scholarship of her works. It is as if her biography was given a backbone; or that the cornerstone of a structure was set in place; or as Karen Kukil asserts in "Reviving the Journals of Sylvia Plath," she was permitted finally "to speak for herself" (15).

⁵ See *Unabridged Journals* pp. 508, 509, 515, and 527.

We have two objectives for building this special, supplemental issue of *Plath Profiles*. Firstly, it acts as a Festschrift for *The Unabridged Journals of Sylvia Plath* upon the occasion of the 10th anniversary of their publication. Selected individuals were asked to contribute pieces which discuss any aspect of the *Unabridged Journals*. We aim to present some of the many ways in which Plath's readers use the book and are pleased. Given such a vague and open-ended request, we were surprised how very varied the papers turned out. The other intention of this issue will be discussed shortly.

But we must first ask ourselves: what are the journals of Sylvia Plath? For some, they were a private place where Plath wrote about her thoughts and daily activities: an interior, discursive monologue on cooking, relationships, literature, travel, arguments, colleagues, friends, and a swarm of additional topics. They act as a safe refuge in which the identity of the writer is created, captured, disregarded, and re-created anew. Truly, the journals are a writer's notebook, where Plath seizes ideas, scenes, and people with the intention of later using them in stories, poems, and novels. They serve as an artist's sketchbook occasionally, as the facsimile reproductions of Plath's sketching demonstrate. Plath used her journal as a letter book and as a general notebook, too. For example, Plath takes notes starfish and echinoderms, on the D. H. Lawrence obscenity trial in London in October 1960, and St. Thérèse de Lisieux.⁶ She also uses her journal to create lists of character names.⁷ To some, Plath's journals have been unsympathetically called, "the longest suicide note ever written" (Pearson, qtd. in Moss).⁸ But considering everything that it is, I feel that the *Unabridged Journals* actually defies subjective classification. I like best how in *Her Husband*, Diane Middlebrook describes Plath's journals as "a pantry, the storage place for ingredients that the practiced cook knew would be of use" (90). Just as Plath used her journal as a pantry, we her readers have many uses for it as well. The papers to follow show us pantry-raiding.

Nearly all writing on Sylvia Plath uses her *Unabridged Journals* in some fashion. And if it does not; it should. In conjunction with her letters, these documents act as an autobiographical resource. Plath was an audience-master, a Janus: in the letters she safely presents a certain face and in the journals, another. At times the two match-up like identical twins. Most often,

⁶ *Unabridged Journals* 584-85, 595-99, and 589-94.

⁷ See page 588.

⁸ This is a determinedly ignorant comment, given that the final three years of Plath's life are largely absent and is merely a regurgitated comment from reviews of Plath's poetry from the 1960s and 1970s.



however, they do not and this is, in part, what makes an inter-textual reading of Plath's writing so fascinating, finding the links and the fragmentations.⁹

Like her creative writing, Plath knew her audience and she was able, even in her private texts, to mold and craft her writing to suit its recipient. While Plath probably assumed that her letters home were being shared by the family and with close friends, there has been speculation over her intentions for her journal.¹⁰ Plath was a longtime fan of Virginia Woolf and consumed Woolf's published diary with as much rapaciousness as she did her novels. But how did this diary consumption affect Plath's use and purpose of her own journal? Plath remarked comically that Woolf "works off her depression over rejections...by cleaning out the kitchen. And cooks haddock & sausage. Bless Her" (269). Plath did plenty of that herself. Early in her first year at Smith, Plath briefly discourses on the lives of three female novelists: Willa Cather, Lillian Hellman, and Virginia Woolf. She says, "I not being them, could try to be more like them: to listen, observe, and feel, and try to live most fully" (44). Plath learned how to write and use her journals by reading theirs.

There are differences in opinions over the appropriateness of publishing a writer's journals. This is a complicated issue because we cannot be certain what Plath's own intentions were. Should they be kept private? What rights do the dead have, if any?¹¹ If we suspect Plath was writing for an audience, then this necessarily alters how we approach the text. In the absence of any verifiable evidence we, her readers, must come to our own conclusions. Readers of Plath's *Unabridged Journals* and this issue of *Plath Profiles* should feel encouraged to submit their own responses to this question.

One of the reasons Plath's kept a journal was for later use in her creative pursuits: but does this then qualify it as a sourcebook or a draft-book through which we can compare texts? I think the answer is yes to both. Diane Middlebrook believed "Plath wrote [in her journals] about only what stimulated her into expression and she heightened the actualities as she went along"

⁹ The fragmentation of Plath's writing exists not just in published volumes, but in her the scattered locations of her papers as well. To conduct a full investigation of these papers, one would need to visit dozens of repositories; and this does not include those papers owned privately.

¹⁰ Indeed, in *Letters Home*, Aurelia Plath writes, "I had the dream of one day handing Sylvia the huge packet of letters. I felt she could make use of them in stories, in a novel, and through them meet herself at the varied stages in her own development..." (3). The details and emotions in the letters therefore act in a journalistic fashion, or so Mrs. Plath thought.

¹¹ While Ted Hughes authorized the project to publish Plath's full journals, for example, would the two sealed journals have been unsealed was his own death not imminent?

(121). This position mirrors Ted Hughes' own (shifting) take on Plath's journals, for as he writes in his "Introduction" to *Johnny Panic and the Bible of Dreams*, "The themes she found engaging enough to excite her concentration all turn out to be episodes from her own life; they are all autobiography" (5).

In researching Plath's first suicide attempt and its retelling in *The Bell Jar*, I came to the conclusion that Plath "cultivates and rehearses her attitude about writing and life to the point where it becomes first a mantra and ultimately a philosophy" (Steinberg 110).¹² For the way I read Plath, there is ample evidence even in the most superficial of inter-textual readings of her works to support a biographical reading of her creative works.¹³ Of course, this is not the only way to read Plath and does nothing to take away from the excellent critical studies of her educated, sophisticated, and mythologically-infused compositions.

The point must be made, though, that the door to reading Plath must not be slammed shut to her biography: just by keeping it open a crack much can be gleaned to better understand her writing. The basis for many of the personas Plath invents, as well as the subjects to which she writes about, have, as their foundation, her own life and experiences. Ted Hughes at one point advocated this kind of reading of his late wife's poems. He wrote that using Plath's journals can reveal "evidence to prove that poems which seem often to be constructed of arbitrary surreal symbols are really impassioned reorganizations of relevant fact" ("Introduction" 2).¹⁴ However, this must not be limited to the poetry; her fiction is far more nakedly autobiographical; but not without the occasional pure, fictional embellishments along the way. Hughes continues on when he says that Plath's real genius came about once she "finally accepted her painful subjectivity was her real theme, and that the plunge into herself was her only real direction..." (5).

Early in her Cape Cod writing vacation in July 1957, Plath wrote, "My health is making stories, poems, novels, of experience... My life, I feel, will not be lived until there are books and stories which relive it perpetually in time" (Plath 286). Within the full text of the *Unabridged Journals* there are dozens – if not hundreds – of statements throughout to therefore support a biographical consideration.¹⁵ Even those scholars who are most ardently opposed to a

¹²Plath did not keep a journal during from the summer of 1953 to the time she entered Newnham College at Cambridge University in the fall of 1955.

¹³ This does not suggest or necessarily promote a literal reading.

¹⁴ At the same time, Hughes found this kind of reading intrusive (specifically when the subject of Plath's writing included his own biography).

¹⁵ For example, read pages 22, 166, 273, 328, 495, and 527 as but a few examples.



biographical reading strip away the layers of her writing down to its source: her biography.¹⁶

Ultimately, Plath's *Unabridged Journals* is as much a literary text as well as a reference and resource tool. The highest reward comes when reading them in small doses; and for some it is possible to divine even more from them when read simultaneously with her letters, poems, and fiction.

The Unabridged Journals and the original manuscript are among the most important of Plath publications and papers. However, these are but two of an expanding means of accessibility. In addition to the manuscripts and trade edition, there are editions available electronically through Google Books, Amazon.com's Look Inside!TM, and through e-readers such as Amazon's Kindle. Even though the text is available on our bookshelves and at our fingertips, the original documents are not, and as a result, made redundant. Rather, there is still an incredible pull to see them. As Luke Ferretter asserts beautifully in his essay, "There is no substitute for seeing the original manuscript of Plath's journals" (67).

In fact, original manuscripts likely assume far more importance when they are published for mass consumption. Walter Benjamin contends that "in permitting the reproduction to meet the beholder ... in his own particular situation, it reactivates the object reproduced" (211). In an era of "availability" of which Benjamin never could have predicted, full-text, digital, and online presentation of digital surrogates of primary source materials actually may lead more researchers to the libraries, archives, and rare book rooms where the originals are held.¹⁷ For certain people,

¹⁶ But one example comes at the expense of Tracy Brain. She has written critically of this kind of approach, particularly in "Dangerous Perspectives: The Problem of Reading Sylvia Plath Biographically" (*Modern Confessional Writing: New Critical Essays*. Ed. Jo Gill. London: Routledge, 2005). The title of that piece says enough. However, in Brain's "Sylvia Plath's Letters and Journals" published in Jo Gill's *The Cambridge Companion to Sylvia Plath* (2006), she wonders, while working with Plath's "Nick and the Candlestick," "if any specific article or visit to a nearby cave might have prompted the poem's allusion to white newts" (144). Most critics opposed to a biographical reading would not wonder at this, accept that Plath's inspiration during the creative process of making the poem drew out the image from the reservoir of her imagination. We do not necessarily know where the image does come from; however, Plath's biographical influences and uses would surely enhance our understanding of her poetry and fiction in ways that are more natural than through the more accepted, academically-born critical theories. It is possible that the "Dangerous Perspectives" are, in fact, those readings of Plath that ignore a biographical influence. Therefore we must ask whether the "problem" comes not from reading Plath biographically, but from not reading her biographically?

¹⁷ Digitization is a great tool for disseminating this information as it makes the material available to a wider audience. In many ways digitization acts as a preservation tool for the original, presuming the document is robust enough to withstand digitization in the first place. Walter Benjamin asserts that "[t]he greatly increased mass of participants has produced a change in the mode of participation" (239). This is an important aspect in the reproduction of texts and the conveyance of information which can only serve to further promote Plath's reach.

seeing an image of a document and other artifacts online or reading a description of one, no matter how well-presented or expressed, cannot fulfill the aesthetic enchantment of handling the real, tactile thing. To be in the Mortimer Rare Book Room at Smith College, with Plath's journals or *Ariel* poems, or any other archive for that matter, is an experience which delights.¹⁸ There is nothing like it.

For as great as *The Unabridged Journals* are, they do not present the original exactly. The trade edition presents for the reader a clean text, uniform in type font, page color. As Kukil states in her "Preface" to the edition, "Original line breaks and page breaks, however, are not duplicated ... [and] [m]arginalia such as exclamation points and tick marks are not recorded" (x). I do not highlight this as a criticism, but to urge people to see the original manuscripts. In *Diary Poetics: Form and Style in Writer's Diaries, 1915-1962*, Anna Jackson found that "seeing the actual physical volumes kept by Plath has been essential to my understanding of Plath's approach to her diary keeping" (94). The line breaks and pages breaks and marginalia could be revealing. This could be the case in "big" or "famous" entries where the flipping of the page could have affected Plath's thoughts and/or momentum; or mundane interruptions which may be deduced by examining differences in the boldness and color of pen strokes, as well as for the typewritten entries instances where the ribbon needed changing.¹⁹ For example on November 1, 1959, the journal entry ends, abruptly perhaps, as Plath concludes her entry, "Well, I do not feel like working today. The typewriter needs a new ribbon. Badly." (Plath 522). Plath is too distracted by the worn ribbon to compose herself and her thoughts that day; and it seems to have carried over into the following days.

In early October 2010, I visited the Mortimer Rare Book to see this journal entry in the original. With the exception of the final four pages of this journal which are typed on white, three-hole punched paper, (pages 427-530 of *The Unabridged Journals*), all the entries are on her pink Smith College Memorandum paper. By November 1, the letters are not quite black; but not as faint as I imagined from her description. Looking through the entries that follow (November 4, 7, 12, 14, and 15) it does not appear that Plath changed her ribbon until Saturday November 14. What prevented her from performing the ribbon-changing procedure? Plath writes of

¹⁸ Gail Crowther and I have written on Plath's archives and their captivating allure in "These Ghostly Archives" (http://www.iun.edu/~plath/vol2/Crowther_Steinberg.pdf) and "These Ghostly Archives, Redux" (http://www.iun.edu/~plath/vol3/Crowther_Steinberg.pdf), published in *Plath Profiles* 2 and 3, respectively.

¹⁹ We are told in Aurelia Plath's "Introduction" to *Letters Home* that Plath went through three typewriters between September 1950 and February 1963 (3).



"[p]aralysis again ... Despair. Impasse" before she states that her "optimism rises," evidently due to her eagerness to depart Yaddo, for the previous day she expresses excitement "about [the] practical matters of packing and traveling" 522, 524, 527, 526).

Yet still the ribbon remains the same and the letters grow only slightly fainter. What else did she type and/or re-type in those thirteen days? At a minimum: "Johnny Panic and the Bible of Dreams," "The Mummy," "The Fifteen Dollar Eagle," and probably "The Beggars." She likely also typed copies her recent poems "The Manor Garden," "The Colossus," and "Poem for a Birthday" at this time, all three of which, along with "The Beekeeper's Daughter," she submitted to the *Kenyon Review* on November 3.²⁰ By November 7, Plath again writes that her "ribbon is terrible," but she still waits a week to change it (525). In that time, she wrote "The Burnt-out Spa" and "finished typing Ted's play ["The House of Taurus"] this week. 84 pages" and conceives the notion of a second, new book of poems (526). On the 12th, she says she will retype three stories to send to [Charles] Monteith. Lastly on the 13th she wrote "an exercise on mushrooms" (529). If one knew where these typescripts were from the 12th and 13th, a further comparison could be made to determine when she changed the ribbon. But, was her "exercise on mushrooms" the last typed on the old ribbon; or the first typed on the new ribbon? It is just fancy, but I choose the latter: I like the idea that "Mushrooms," the last poem Plath is known to have written in America, was the first poem typed on the new ribbon.²¹

As Plath is reported to have said, "I love the thinginess of things" (qtd. in Stevenson 295). I do, too. In the archives, "things are glittering. Things, things—" (*Collected Poems* 197). You get a sense of immediacy when you interact with the original journals. The slight indentions on the paper from the typewriter's punching the paper gives Plath's words an authenticity completely lacking from the trade edition. I suspect that if and when digital presentations of Plath's manuscripts are offered on the Internet, that more of those curious researchers will want to see and hold and smell (take in) the object in its primitive format.²² This is never more evident in the case of the website I maintain, "A celebration, this is," online at <http://www.sylviaplath.info/index2.html>. Since 1998, I have posted photographs of Plath-related

²⁰ Submissions List, Mortimer Rare Book Room, Smith College.

²¹ A typescript of "Mushrooms" is held at the Lilly Library (Plath Mss. II, Box 8, Folder 8). Smith College holds a letter from *Harper's* magazine accepting "Mushrooms" for publication and a fan letter Plath received after it appeared in their July 1960 issue (Series II: Correspondence).

²² This is in addition, of course, to good, old-fashioned resource discovery via cataloging and through union catalogs such as WorldCat <http://www.worldcat.org>.

places online. Despite their free availability, dozens if not hundreds of people have sought out the real places to see for themselves where Plath lived and what inspired her to write. I have taken a number of these good, curious people around "the sites" myself. The photograph albums are not exhaustive but they do represent traces of Sylvia Plath that in many ways are like the papers she left behind that are now in archives or other places.²³ Whereas places are subject to change and time, the records of Plath's life are stored and preserved. It is in the archive where Plath is, in some sense, still living. The respective archivists in charge of her former belongings have arranged her them in a way that would be instantly recognizable to her: time stands still.

In any number of lectures and papers given at conferences, a highlight is always the PowerPoint presentation which features archival photographs or manuscripts. They excite. The image on the screen explodes, completely out of proportion as regards scale; a supersized representation of the original. Although much Plath material is in print (or has been published), the archival collections at Smith College and Indiana University remain, respectively, among the most popular for use in each repository by students, faculty, and visiting researchers. In addition, Plath's papers are frequently brought out as classroom tools for subjects such as documentary editing. While currently there are no online presentations of Plath's papers, researchers would likely flock in greater numbers to the holding repositories if there were, for pixels do not replace paper fibers.²⁴ *The Unabridged Journals of Sylvia Plath* include photographs and facsimiles of covers and these merely hint at the realness of what researchers can expect when they "enter the lit house" of the archive (*Collected Poems* 153).

A second intention of this supplement is to show our appreciation to the editor of *The Unabridged Journals*, Karen V. Kukil.²⁵ The editing is exemplary and as Kukil states in her Preface, "Every effort has been made in this edition to give the reader direct access to Sylvia Plath's actual words without interruption or interpretation" (Kukil x). This is realized. As an archivist, this concept of access "without interruption" is something that Kukil and her colleagues practice each day. As the scholarly supervisor of the Sylvia Plath collection, Kukil is

²³ This concept of traces left behind by Plath and sought out by her readers is something Gail Crowther discusses in her thesis "The Haunted Reader and Sylvia Plath," Lancaster University, 2010.

²⁴ The "pink, stiff, lovely-textured" Smith Memorandum pads appears differently on the computer screen than it does in real life and nothing can substitute seeing this in person (344). As Plath says, "seeing a hunk of that pink paper, different from all the endless reams of white bond, my task seems finite, special, rose-cast" (344).

²⁵ We acknowledge also our gratitude to the team of people at Smith College for the work they completed in bringing this edition to us.



in many instances – and certainly in my own case – our first impression in the Rare Book Room.

The entire worldwide community of Sylvia Plath readers, scholars, and fans owes a great deal of gratitude to Karen for her work in editing Plath's *Unabridged Journals* and in her capacities within the Neilson Library at Smith College. Since I met her in May 1998, Karen has been an inspiration to my own research and professional pursuits and someone to whom I have always looked up to and admired. Karen, this issue of *Plath Profiles* is for you.

Works Cited

- Benjamin, Walter. *Illuminations*. Ed. Hannah Arendt. New York: Schocken Books, 1969. Print.
- Hughes, Ted. "Introduction." *Johnny Panic and the Bible of Dreams*. New York: Harper & Row, 1979. Print.
- Kukil, Karen V. "Re: Journals Question." E-mail to the author. 9 Sept. 2010. E-mail.
- . "Preface." *The Unabridged Journals of Sylvia Plath*. Ed. Karen K. Kukil. New York: Anchor Books, 2000. Print.
- Jackson, Anna. *Diary Poetics: Form and Style in Writers' Diaries, 1915-1962*. New York: Routledge, 2010. Print.
- Morrison, Blake. "Sharp Tongue and Sex Restored to Plath Diaries." *The Independent*. 1 Feb. 1998. Web. <<http://www.independent.co.uk/news/sharp-tongue-and-sex-restored-to-plath-diaries-1142138.html>>
- Moss, Stephen. "The Journals of Sylvia Plath." *Guardian.co.uk*. 4 April 2000. Web. 18 Sept. 2010. <<http://www.guardian.co.uk/books/2000/apr/04/sylviaplath>>
- Plath, Aurelia. "Introduction." *Letters Home: Correspondence 1950-1963*. New York: Harper & Row, 1975. Print.
- Plath, Sylvia. *The Collected Poems*. Ed. Ted Hughes. New York: Harper & Row, 1981. Print.
- . *The Unabridged Journals of Sylvia Plath*. Ed. Karen V. Kukil. New York: Anchor Books, 2000. Print.
- Stevenson, Anne. *Bitter Fame: A Life of Sylvia Plath*. Boston: Houghton Mifflin, 1989. Print.
- "Sylvia Plath Journals Might Solve Mystery." *The Springfield Union News*. 13 Oct. 1999: A5. Print.

Illustrations

Page 3: Sylvia Plath Aug. 1957-Oct. 1958 Journal. Reproduced by permission. Mortimer Rare Book Room, Smith College. Photograph by Stephen Petegorsky.

Page 4: Photographs of envelopes formerly containing Sylvia Plath's sealed journals and detail close-up of wax seal. Mortimer Rare Book Room, Smith College. Photograph by Peter K. Steinberg.