

sarah ruhl eurydice

sarah ruhl eurydice is a modern reimagining of the classic Greek myth, brought to life by acclaimed playwright Sarah Ruhl. This article explores the significance of Ruhl's "Eurydice," examining its innovative narrative, thematic depth, and the impact it has had on contemporary theatre. Readers will discover an in-depth analysis of the play's characters, symbolism, and the unique perspective Ruhl brings to the retelling of Orpheus and Eurydice's story. The article also discusses the play's critical reception, its influence on modern drama, and why "sarah ruhl eurydice" is considered a milestone in 21st-century theatre. Whether you are a student, educator, theatre enthusiast, or simply curious about this celebrated work, this comprehensive guide will provide valuable insights and knowledge.

- Overview of Sarah Ruhl and "Eurydice"
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Overview of Sarah Ruhl and "Eurydice"

Sarah Ruhl is an award-winning American playwright known for her lyrical, imaginative, and emotionally resonant works. "Eurydice" debuted in 2003 and quickly established itself as one of Ruhl's most celebrated plays. The play offers a fresh take on the myth of Orpheus and Eurydice, focusing on Eurydice's perspective and her journey through the underworld. Sarah Ruhl's version is notable for its poetic language, inventive staging, and exploration of memory, love, and loss. By shifting the narrative focus from Orpheus to Eurydice, Ruhl gives voice to a character often sidelined in traditional adaptations. This innovative approach has made "Eurydice" a favorite among theatre companies, educators, and audiences worldwide.

Plot Summary of "Eurydice"

"sarah ruhl eurydice" follows the story of Eurydice, a young woman who tragically dies on her wedding day. In the underworld, she reunites with her deceased father and must navigate the challenges of memory, identity, and love. Orpheus, her devoted husband, descends into the underworld to rescue her, echoing the classic myth. However, Ruhl's retelling diverges from tradition by focusing on Eurydice's emotional journey and her relationships. The play blends elements of drama

and fantasy, employing surreal settings and poetic dialogue to create a unique theatrical experience. Eurydice's ultimate choice challenges the conventional narrative, offering a poignant meditation on the nature of love, memory, and the human experience.

Key Themes in Sarah Ruhl's "Eurydice"

The play is rich with themes that resonate deeply with modern audiences. Sarah Ruhl uses the ancient myth as a framework to explore universal human experiences and emotions. The following themes are central to "sarah ruhl eurydice":

- **Love and Loss:** The enduring love between Eurydice and Orpheus is at the heart of the story, but the play also examines the pain and inevitability of loss.
- **Memory and Forgetting:** Memory plays a crucial role, particularly in the underworld, where the characters grapple with the loss of personal history and identity.
- **Communication and Connection:** The struggle to communicate—across life, death, and the boundaries of language—is a recurring motif, especially in Eurydice's relationship with her father.
- **Agency and Choice:** Ruhl empowers Eurydice with agency, allowing her to make meaningful choices that shape her destiny, a significant departure from traditional tellings.

Love and Loss

The theme of love is portrayed through Eurydice's relationships with both Orpheus and her father. The pain of separation, grief, and the desire to hold on to loved ones are woven throughout the narrative, making the myth relatable for contemporary audiences.

Memory and Forgetting

Memory is a double-edged sword in the underworld, where characters must choose between holding on to their past or embracing oblivion. Ruhl uses this theme to explore questions of identity, family, and what it means to truly remember someone.

Communication and Connection

The play frequently examines the limitations of language and the difficulties people face in truly understanding one another. The motif of letters, unspoken words, and missed messages underscores the fragility of human connection.

Agency and Choice

Unlike in many traditional versions of the myth, Eurydice is given the autonomy to make decisions about her fate. This modern reinterpretation allows for a more nuanced and empowering portrayal of her character.

Major Characters and Their Significance

Each character in "sarah ruhl eurydice" serves a distinct purpose, contributing to the play's emotional and thematic complexity. Understanding the roles and motivations of these characters is key to appreciating Ruhl's adaptation.

- **Eurydice:** The protagonist, whose journey of self-discovery and confrontation with love and loss forms the core of the play.
- **Orpheus:** Eurydice's husband, a musician whose love for her drives him to the underworld.
- **Father:** Eurydice's deceased father, who acts as her guide and protector in the underworld.
- **The Lord of the Underworld:** A surreal, childlike figure representing authority and temptation in the afterlife.
- **The Stones:** Chorus-like characters who enforce the rules of the underworld and provide commentary.

Eurydice

Eurydice is depicted as curious, intelligent, and emotionally complex. Her struggles with memory, love, and identity anchor the play's narrative and offer a fresh lens through which to view the myth.

Orpheus

Orpheus is portrayed as passionate and loving, but also flawed and sometimes distant. His quest to save Eurydice is both heroic and tragic, highlighting the limitations of human devotion.

Father

The father character, invented by Ruhl, adds emotional depth to the story. Through their relationship, the play explores themes of familial love, memory, and the pain of separation.

The Lord of the Underworld and The Stones

The Lord of the Underworld is both menacing and absurd, embodying the unpredictable nature of death. The Stones serve as a Greek chorus, maintaining the underworld's rules and adding a layer of irony and commentary.

Symbolism and Imagery in "Eurydice"

Sarah Ruhl's "Eurydice" is renowned for its striking use of symbolism and visual metaphors. The play's staging and language are filled with imagery that deepens its emotional impact and thematic resonance.

- **Water:** Water serves as a recurring symbol, representing both the boundary between life and death and the fluid nature of memory.
- **Letters:** Letters and written messages symbolize the desire for communication and the enduring power of words, even after death.
- **Rooms and Spaces:** The underworld is often depicted as a series of rooms, each representing different aspects of memory, loss, and identity.
- **Music:** Orpheus's music acts as a symbol of love's power to transcend boundaries, but also of the limits of art to conquer death.

Water as a Symbol

Water imagery is prominent throughout the play, underscoring transitions between worlds and the process of forgetting or remembering. It evokes both cleansing and erasure, reinforcing the play's exploration of memory.

Letters and Language

Letters become vessels for unspoken emotions and lost connections. The act of writing and receiving letters in the underworld highlights the enduring need for expression and understanding.

Critical Reception and Legacy

Since its premiere, "sarah ruhl eurydice" has been widely praised for its originality, emotional depth, and lyrical style. Critics have lauded Ruhl's ability to blend myth with modern sensibility, creating a work that feels both timeless and contemporary. The play has been staged internationally, included in academic curricula, and adapted into an opera, further cementing its status as a modern classic. Its legacy endures in the way it challenges audiences to reconsider familiar stories, making "Eurydice" a touchstone for new generations of theatre-makers and scholars.

Frequently Asked Questions about "sarah ruhl eurydice"

Q: What is the main difference between Sarah Ruhl's "Eurydice" and the original myth?

A: Sarah Ruhl's "Eurydice" shifts the focus from Orpheus to Eurydice, providing her with agency and exploring her relationships, especially with her father, which is not present in the original Greek myth.

Q: When was Sarah Ruhl's "Eurydice" first performed?

A: "Eurydice" by Sarah Ruhl was first performed in 2003 at Madison Repertory Theatre in Wisconsin.

Q: What are the key themes in "sarah ruhl eurydice"?

A: Major themes include love and loss, memory and forgetting, communication and connection, and agency and choice.

Q: Who are the main characters in Sarah Ruhl's "Eurydice"?

A: The main characters are Eurydice, Orpheus, Eurydice's father, the Lord of the Underworld, and the Stones.

Q: How does Sarah Ruhl use symbolism in "Eurydice"?

A: Ruhl uses symbolism such as water, letters, rooms, and music to deepen the play's emotional and thematic resonance.

Q: What is unique about the portrayal of the underworld in "sarah ruhl eurydice"?

A: The underworld is depicted as surreal and dreamlike, with elements like talking stones and strange rooms, emphasizing memory and the process of forgetting.

Q: Has "Eurydice" by Sarah Ruhl been adapted into other forms?

A: Yes, "Eurydice" has been adapted into an opera, composed by Matthew Aucoin, which premiered at Los Angeles Opera in 2020.

Q: Why is Sarah Ruhl's "Eurydice" significant in contemporary theatre?

A: The play is significant for its innovative storytelling, emotional depth, and its influence on modern adaptations of classical myths.

Q: Is "sarah ruhl eurydice" suitable for students and educational settings?

A: Yes, "Eurydice" is often studied in literature and theatre courses for its rich themes, accessible language, and contemporary relevance.

Q: What critical reception has Sarah Ruhl's "Eurydice" received?

A: The play has received widespread critical acclaim for its poetic language, inventive staging, and powerful reinterpretation of the myth.

[Sarah Ruhl Eurydice](#)

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Sarah Ruhl's Eurydice: A Descent into Love, Loss, and the Underworld

Descending into the depths of grief and memory, Sarah Ruhl's *Eurydice* isn't your typical retelling of the Orpheus myth. This poignant and imaginative play offers a fresh perspective on love, loss, and the bittersweet nature of remembrance. This post will delve into the heart of Ruhl's work, exploring its unique narrative structure, compelling characters, and enduring themes. We'll examine its critical reception, its theatrical impact, and why it continues to resonate with audiences worldwide. Prepare to embark on a journey into a world where memory and the afterlife intertwine, challenging our understanding of love and the enduring power of the human spirit.

A Reimagining of a Classic Myth

Ruhl's Eurydice boldly reimagines the well-known Greek myth of Orpheus and Eurydice, flipping the traditional narrative on its head. Instead of focusing solely on Orpheus's desperate quest to retrieve his wife from Hades, Ruhl centers the story on Eurydice herself, giving voice to a character often relegated to a passive role. We witness Eurydice's experiences in the underworld, her encounters with quirky and unforgettable characters, and her own journey of self-discovery. This feminist reinterpretation empowers Eurydice, showcasing her strength, vulnerability, and the complexities of her emotions.

The Unconventional Structure: A Play Within a Play

The play's structure is as unconventional as its narrative perspective. Ruhl utilizes a fragmented, dreamlike structure, seamlessly blending the realms of the living and the dead. The play frequently shifts between Eurydice's life before her untimely death and her experiences in the afterlife. This shifting between realities creates a sense of disorientation, mirroring Eurydice's own emotional state and the blurring lines between memory and reality. The use of surreal imagery and playful language further enhances this dreamlike quality, engaging the audience's imagination and challenging traditional theatrical conventions.

Exploring Key Themes: Memory, Loss, and Love

Several key themes emerge throughout Eurydice, weaving a tapestry of human experience. Memory plays a crucial role, shaping Eurydice's understanding of her past and her relationship with Orpheus. The play explores how memories are fragmented, unreliable, and yet vital to our sense of self. Loss is another central theme, depicting the profound grief experienced by both Eurydice and Orpheus. However, Ruhl's portrayal of grief isn't solely about despair. It's also about the resilience of the human spirit and the capacity to find meaning even in the face of immense loss. Finally, love, in its complexities and contradictions, forms the core of the narrative. The play questions the nature of love, its lasting power, and the ways in which it can both sustain and ultimately fail us.

Orpheus: A New Perspective

Ruhl's portrayal of Orpheus significantly diverges from traditional depictions. While he is still driven by his love for Eurydice, his methods are often flawed and ultimately ineffective. He is portrayed as a more complex, even flawed character, highlighting the limitations of even the most passionate love. This nuanced portrayal adds depth to the story, avoiding simplistic archetypes and allowing the audience to engage with a more humanized Orpheus.

The Impact and Reception of Eurydice

Since its premiere, Eurydice has garnered significant critical acclaim and continues to be produced and studied globally. Its unique approach to a classic myth, its powerful female protagonist, and its exploration of universal themes have struck a chord with audiences and critics alike. The play's inventive staging possibilities and relatable characters make it a popular choice for both professional and amateur theatre productions. The play's enduring popularity is a testament to its ability to connect with audiences on a deeply emotional level.

Why Eurydice Remains Relevant Today

Eurydice's enduring relevance lies in its exploration of universal themes that transcend time and cultural boundaries. The play's exploration of grief, memory, and the complexities of love continues to resonate with audiences grappling with similar experiences. Its unconventional structure and feminist perspective challenge traditional theatrical norms, offering a fresh and compelling perspective on a classic myth. By giving voice to Eurydice, Ruhl creates a powerful and enduring work that inspires conversation and reflection on the human condition.

Conclusion:

Sarah Ruhl's Eurydice is more than just a retelling of a classic myth; it's a powerful and moving exploration of love, loss, and memory. Its unconventional structure, compelling characters, and universal themes continue to resonate with audiences worldwide, establishing its place as a significant contemporary work of theatre. The play's enduring impact lies in its ability to connect with audiences on a deeply personal level, prompting reflection and discussion on the intricacies of the human experience.

FAQs:

1. Is Eurydice suitable for all ages? While not explicitly graphic, the themes of death and loss may be challenging for younger audiences. Parental discretion is advised.
2. How long is the play? Running times vary depending on production, but generally, Eurydice lasts around 90-120 minutes.
3. What makes Sarah Ruhl's version of the myth unique? Ruhl centers the story on Eurydice, giving her a voice and agency often absent in traditional tellings. The play also employs a surreal and dreamlike structure.
4. Where can I find a copy of the script? The script is readily available for purchase online through various booksellers and theatrical publishers.
5. Are there any common themes explored in other Sarah Ruhl plays that are also present in Eurydice? Yes, themes of memory, the surreal, and exploring female experiences are common

threads in many of her works. For example, these also appear in her play *Melancholy Play*.

sarah ruhl eurydice: *Eurydice* Sarah Ruhl, 2021-12-21 “*Eurydice* is a luminous retelling of the Orpheus myth from his beloved wife’s point of view. Watching it, we enter a singular, surreal world, as lush and limpid as a dream—an anxiety dream of love and loss—where both author and audience swim in the magical, sometimes menacing, and always thrilling flow of the unconscious... Ruhl’s theatrical voice is reticent and daring, accurate and outlandish.” —John Lahr, *New Yorker* A reimagining of the classic myth of Orpheus through the eyes of its heroine. Dying too young on her wedding day, *Eurydice* journeys to the underworld, where she reunites with her beloved father and struggles to recover lost memories of her husband and the world she left behind.

sarah ruhl eurydice: *The Clean House and Other Plays* Sarah Ruhl, 2010-07-09 This volume is the first publication of Sarah Ruhl, “a playwright with a unique comic voice, perspective and sense of theater,” (*Variety*) who is fast leaving her mark on the American stage. In the award-winning *Clean House*—a play of uncommon romance and uncommon comedy—a maid who hates cleaning dreams about creating the perfect joke, while a doctor who treats cancer leaves his heart inside one of his patients. This volume also includes *Eurydice*, Ruhl’s reinvention of the tragic Greek tale of love and loss; *Late*, a cowboy song and *Melancholy Play*

sarah ruhl eurydice: *Stage Kiss* Sarah Ruhl, 2015-02-02 Wickedly clever . . . Ruhl’s unique, breezily elegant dialogue is fully present, as is her pleasingly loopy logic.—*Variety* In the smart, rollicking *Stage Kiss* . . . passion and fidelity engage in a kind of elegant pas de deux. . . . The play manages to be both wholly original and instantly recognizable . . . with its combination of hilarity and trenchancy.—*The New Yorker* Award-winning playwright Sarah Ruhl brings her unique mix of lyricism, sparkling humor, and fierce intelligence to her new romantic comedy, *Stage Kiss*. When estranged lovers He and She are thrown together as romantic leads in a long-forgotten 1930s melodrama, the line between off-stage and on-stage begins to blur. A knockabout farce that channels Noël Coward and Michael Frayn (*Chicago Tribune*), *Stage Kiss* is a thoughtful and clever examination of the difference between youthful lust and respectful love. Ruhl, one of America’s most frequently produced playwrights, proves that a kiss is not just a kiss in this whirlwind romantic comedy, which will receive its New York premiere at Playwrights Horizons in winter 2014. Sarah Ruhl’s other plays include the Pulitzer Prize finalists *In the Next Room (or the vibrator play)* and *The Clean House*, as well as *Passion Play*, *Dead Man’s Cell Phone*, *Demeter in the City*, *Eurydice*, *Melancholy Play*, and *Late: a cowboy song*. She is the recipient of a Whiting Writers’ Award, a PEN/Laura Pels Award, and a MacArthur Fellowship. Her plays have premiered on Broadway, Off-Broadway, and have been produced in many theaters around the world.

sarah ruhl eurydice: *Dead Man’s Cell Phone (TCG Edition)* Sarah Ruhl, 2008-04-01 “Satire is her oxygen. . . . In her new oddball comedy, *Dead Man’s Cell Phone*, Sarah Ruhl is forever vital in her lyrical and biting takes on how we behave.”—*The Washington Post* “Ruhl’s zany probe of the razor-thin line between life and death delivers a fresh and humorous look at the times we live in.”—*Variety* “Sarah Ruhl is deliriously imaginative and fearless in her choice of subject matter. She is an original.”—Molly Smith, artistic director, Arena Stage An incessantly ringing cell phone in a quiet café. A stranger at the next table who has had enough. And a dead man—with a lot of loose ends. So begins *Dead Man’s Cell Phone*, a wildly imaginative new comedy by playwright Sarah Ruhl, recipient of a MacArthur “Genius” Grant and Pulitzer Prize finalist for her play *The Clean House*. A work about how we memorialize the dead—and how that remembering changes us—it is the odyssey of a woman forced to confront her own assumptions about morality, redemption, and the need to connect in a technologically obsessed world. Sarah Ruhl’s plays have been produced at theaters around the country, including Lincoln Center Theater, the Goodman Theatre, Arena Stage, South Coast Repertory, Yale Repertory Theatre, Berkeley Repertory Theatre, among others, and internationally. She is the recipient of the Susan Smith Blackburn Prize (for *The Clean House*, 2004), the Helen Merrill Emerging Playwrights Award, and the Whiting Writers’ Award. *The Clean House*

was a Pulitzer Prize finalist in 2005. She is a member of 13P and New Dramatists.

sarah ruhl eurydice: *Passion Play* Sarah Ruhl, 2010 An examination of faith and politics, by the author of *The Clean House*.

sarah ruhl eurydice: *For Peter Pan on her 70th birthday (TCG Edition)* Sarah Ruhl, 2018-06-05 After their father dies, five siblings find themselves around the kitchen table of their childhood, pouring whiskey and sharing memories. The eldest, Ann, reminisces about her days playing Peter Pan at the local children's theater, and soon the five are transported back to Neverland. *For Peter Pan on her 70th birthday* is a fantastical exploration of the enduring bonds of family, the resistance to "growing up," and the inevitability of growing old.

sarah ruhl eurydice: *The Clean House* Sarah Ruhl, 2007 The play takes place in a metaphysical Connecticut where married doctors employ a Brazilian housekeeper who is more interested in coming up with the perfect joke than in cleaning. Trouble erupts when the husband falls in love with one of his cancer patients. The theatrical and wildly funny, whimsical look at class, comedy, and the nature of love gives new meaning to 'I almost died laughing.' --Publisher's description on back cover.

sarah ruhl eurydice: *Sarah Ruhl* James Al-Shamma, 2014-01-10 Although not yet 40, two-time Pulitzer finalist Sarah Ruhl has established herself as one of America's most innovative and productive playwrights. She is known for charting complex currents of desire and broaching weighty topics such as bereavement with a light, whimsical touch. This critical volume represents the first full-length, comprehensive study of her work. The text tracks the evolution of her style and aesthetic, situates her body of work within the American theatre scene, investigates her influences, and analyzes her plays in depth, including *Eurydice*, *The Clean House*, *Passion Play*, and *In the Next Room or the vibrator play*.

sarah ruhl eurydice: *100 Essays I Don't Have Time to Write* Sarah Ruhl, 2014-09-02 100 *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.

sarah ruhl eurydice: *Eurydice in the Underworld* Kathy Acker, 1997 'Acker has a remarkable ear for the technical excess and emotional death of modernity. She smashes the codes and attends to the heart' - Boyd Tonkin, *New Statesman*

sarah ruhl eurydice: *In the Next Room, Or, The Vibrator Play* Sarah Ruhl, 2010 The first collection by a striking new voice in the American theater.

sarah ruhl eurydice: *Late, a Cowboy Song* Sarah Ruhl, 2015 This play is for all the lady cowboys of heart and mind who ride outside the city limits of convention. Mary, always late and always married, meets a lady cowboy outside the city limits of Pittsburgh who teaches her how to ride a horse. Mary's husband, Crick, buys a painting with the last of their savings. Mary and Crick have a baby, but they can't decide on the baby's name, or the baby's gender. A story of one woman's education and her search to find true love outside the box.

sarah ruhl eurydice: *Virgil as Orpheus* M. Owen Lee, 1996-01-04 Presents a popular introduction to Virgil's *Georgics* for the general reader.

sarah ruhl eurydice: *Orpheus & Eurydice* Gregory Orr, 2012-12-11 How can I celebrate love/ now that I know what it does? So begins this booklength lyric sequence which reinhabits and modernizes the story of Orpheus, the mythic master of the lyre (and father of lyric poetry) and Eurydice, his lover who died and whom Orpheus tried to rescue from Hades. Gregory Orr uses as his touchstone the assertion that myths attempt to narrate a whole human experience, while at the same

time serving a purpose which resists explanation. Through poems of passionate and obsessive erotic love, Orr has dramatized the anguished intersection of infinite longings and finite lives and, in the process, explores the very sources of poetry. When Eurydice saw him huddled in a thick cloak, she should have known he was alive, the way he shivered beneath its useless folds. But what she saw was the usual: a stranger confused in a new world. And when she touched him on the shoulder, it was nothing personal, a kindness he misunderstood. To guide someone through the halls of hell is not the same as love. A reader unfamiliar with Orr's work may be surprised, at first, by the richness of both action and visual detail that his succinct, spare poems convey. Lyricism can erupt in the midst of desolation.—Boston Globe When Gregory Orr's *Burning the Empty Nest* appear, Publisher's Weekly praised it as an auspicious debut for a gifted newcomer...he already demonstrates a superior control of his medium. Kirkus Review celebrated it as an almost unbearably powerful first book of poetry and enthusiastically reviewed his second book *Gathering the Bones Together*, noting that Orr's power is the eloquence of understatement. Most recently, his *City of Salt* was a finalist for the Los Angeles Times Book Award. Gregory Orr teaches at the University of Virginia.

sarah ruhl eurydice: *How to Transcend a Happy Marriage* Sarah Ruhl, 2017 At a dinner party in New Jersey, two couples discuss polyamory as brought up by the introduction of a new temp, Pip, in Jane's office. When they invite Pip and her two male partners, discussion turns to action and the exploration of unexplored desire turns animalistic, and then Jane's daughter sees it all. *How to Transcend a Happy Marriage* blurs the lines of monogamy and asks how deeply friends, lovers and strangers connect.

sarah ruhl eurydice: *How to Think Like Shakespeare* Scott Newstok, 2021-08-31 This book offers a short, spirited defense of rhetoric and the liberal arts as catalysts for precision, invention, and empathy in today's world. The author, a professor of Shakespeare studies at a liberal arts college and a parent of school-age children, argues that high-stakes testing and a culture of assessment have altered how and what students are taught, as courses across the arts, humanities, and sciences increasingly are set aside to make room for joyless, mechanical reading and math instruction. Students have been robbed of a complete education, their imaginations stunted by this myopic focus on bare literacy and numeracy. Education is about thinking, Newstok argues, rather than the mastery of a set of rigidly defined skills, and the seemingly rigid pedagogy of the English Renaissance produced some of the most compelling and influential examples of liberated thinking. Each of the fourteen chapters explores an essential element of Shakespeare's world and work, aligns it with the ideas of other thinkers and writers in modern times, and suggests opportunities for further reading. Chapters on craft, technology, attention, freedom, and related topics combine past and present ideas about education to build a case for the value of the past, the pleasure of thinking, and the limitations of modern educational practices and prejudices--

sarah ruhl eurydice: *Orpheus and Eurydice* Edward Eaton, 2012-06 When Eurydice finds herself in Hades, she is mocked and tormented by demons. Can she be rescued by her husband Orpheus before her last spark of humanity is destroyed? Can they overcome the wrath of the Queen of the Dead? *Dramatic Verse (Play in 6 Scenes)* from Dragonfly Publishing, Inc.]

sarah ruhl eurydice: *Letters from Max* Sarah Ruhl, Max Ritvo, 2018-09-18 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

sarah ruhl eurydice: *The Oldest Boy* Sarah Ruhl, 2016-03-01 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.

sarah ruhl eurydice: *Chekhov's Three Sisters and Woolf's Orlando* Virginia Woolf, Anton Chekhov, 2013-05-17 [Ruhl's *Orlando*] captures both the intellectual spirit and the literary brilliance of Woolf's work. . . . Ruhl writes with the imaginative sweep that allows Woolf's poetry to soar.—Variety Sarah Ruhl's smart new translation [of *Three Sisters*] feels just right to contemporary American ears—lean, colloquial, and conversational for us and true to Chekhov's original work.—The Cincinnati Enquirer In her stage adaptation of Virginia Woolf's gender-bending, period-hopping novel, award-winning playwright Sarah Ruhl is her usual unfailingly elegant, unbeatably witty self, cleverly braiding her own brand-name wit with Woolf's (New York)magazine. Preserving Woolf's vital ideas and lyrical tone, Ruhl brings to the stage the life of an Elizabethan nobleman who's magically transformed into an immortal woman. In her fresh translation of *Three Sisters*, the Anton Chekhov classic of ennui and frustration, Ruhl employs her signature lyricism and elegant understanding of intimacy to reveal the discontent felt by fretful Olga, unhappy Masha, and idealistic Irina as they long to leave rural Russia for the ever-alluring Moscow. Sarah Ruhl's other plays include the Pulitzer Prize finalists *In the Next Room* (or the vibrator play) and *The Clean House*, as well as *Passion Play*, *Dean Man's Cell Phone*, *Demeter in the City*, *Eurydice*, *Melancholy Play*, and *Late: a cowboy song*. She is the recipient of a Whiting Writers' Award, a PEN/Laura Pels Award, and a MacArthur Fellowship. Her plays have premiered on Broadway, Off-Broadway, and in many theaters around the world.

sarah ruhl eurydice: *Photograph 51* Anna Ziegler, 2021-09-23 Ziegler's thoughtful, empathetic play brings home with bitter comedy the unlovely male-domination of this world in the 1950s ... glorious. Independent London 1953. Scientists are on the verge of discovering what they call the secret of life: the DNA double helix. Providing the key is driven young physicist Rosalind Franklin. But if the double helix was the breakthrough of the 20th century, then what kept Franklin out of the history books? A play about ambition, isolation, and the race for greatness. *Photograph 51* premiered in the UK in London's West End in 2015 in a production which starred Nicole Kidman, where it won the WhatsOnStage Award for Best New Play. Published for the first time in Methuen Drama's Modern Classics series, this edition features a brand-new introduction by Mandy Greenfield.

sarah ruhl eurydice: *Love Poems in Quarantine* Sarah Ruhl, 2022-07-12 An award-winning, multi-genre writer grapples with the pandemic, death of George Floyd, and other crises of our times in gnomic poems written from inside the purgatory (and sudden revelations) of quarantine. Writing from and toward “the endless desire / to be at home in the world,” Sarah Ruhl wrote *Love Poems in*

Quarantine to mark the passage of time when all familiar landmarks disappeared. From the dawn of the COVID-19 pandemic, to the murder of George Floyd, to months of simultaneous quarantine and protest, this is—in free verse and form, lamentation and meditation—a book of days, a survival kit for spiritual malady. These poems find small solace in domestic absurdities. Even in global crisis, there is the laundry. The dog rolls in something putrid, the child interrupts a Zoom meeting, and dinner must get made, again and again. Using language to travel and touch when bodies could not, Ruhl has drawn with great care a portrait of a year unlike any other in history.

sarah ruhl eurydice: Metamorphoses Mary Zimmerman, David R. Slavitt, 2002 This play is based on David R. Slavitt's translation of *The Metamorphoses of Ovid - Monologues*.

sarah ruhl eurydice: *Pride's Crossing* Tina Howe, 2022-08-30 The latest work by the award-winning author of *Coastal Disturbances* and *The Art of Dining*.

sarah ruhl eurydice: Melancholy Play Sarah Ruhl, Todd Almond, 2015 In this chamber musical version of Sarah Ruhl's *Melancholy Play*, Tilly's melancholy is of an exquisite quality. She turns her melancholy into a sexy thing, and every stranger she meets falls in love with her. One day, inexplicably, Tilly becomes happy, and wreaks havoc on the lives of her paramours. Frances, Tilly's hairdresser, becomes so melancholy that she turns into an almond. It is up to Tilly to get her back.

sarah ruhl eurydice: *Staging Resistance* Tutun Mukherjee, 2012-09-13 Drawn from ten different Indian languages, this collection of eighteen plays by women constitutes a significant intervention of gender in the discourse of Indian theatre. Each play, in its own way, engages with social issues from a woman's perspective.

sarah ruhl eurydice: Two Billion Beats Sonali Bhattacharyya, 2022-02-10 'The smaller you are, the quicker your heart beats. But it doesn't matter what size your heart is, we all only get an average of about two billion beats over our lifetime. It's just a pump at the end of the day, right?' Seventeen-year-old Asha is a rebel, inspired by historical revolutionaries and unafraid of pointing out the hypocrisy around her - but less sure how to actually dismantle it. Her younger sister, Bettina, wide-eyed and naive, is just trying to get through the school day without having her pocket money nicked. With essays to write, homework to do, and bus journeys home, the two sisters meet every afternoon, outside the school gates, to tackle the injustice of the world. Sonali Bhattacharyya's play *Two Billion Beats* is an insightful, heartfelt coming-of-age story and a blazing account of inner-city, British-Asian teenage life. It was originally presented in the *Inside/Outside* season, livestreamed from the Orange Tree Theatre, Richmond, before receiving a production there in this full-length version in 2022, directed by Nimmo Ismail.

sarah ruhl eurydice: The Long Christmas Ride Home Paula Vogel, 2004-10-01 "Brilliant . . . even more ambitious than Vogel's *How I Learned to Drive* . . . it covers more ground and is bolder in its storytelling. Vogel's language is at its most poetic, eloquent and elegiac. In fact, its vivid imagery rivals the prose style of any great American short story writer. The play sounds like it might have been adapted from a beautiful, undiscovered novella."—*New Haven Register* "One of the most absorbing evenings of theatre to come along in some time."—*Variety* Past and present collide on a snowy Christmas Eve for a troubled family of five. Humorous and heart-wrenching, this beautifully written play proves that magic can be found in the simplest breaths of life. Combining the elements of No theatre and Bunraku with contemporary Western sensibilities, Vogel's *Ride* is a mesmerizing homage to the works of Thornton Wilder, including *Our Town*. A moving and memorable study of the American family careening near the edge of oblivion. Paula Vogel's plays include *The Baltimore Waltz*, *Mineola Twins*, *Hot 'n' Throbbing*, *Desdemona*, and *Baby Makes Seven*, among others. Ms. Vogel will be the resident playwright during the Signature Theatre's 2004-05 season dedicated to her works. She has taught at Brown University in the MFA playwriting program since 1985.

sarah ruhl eurydice: **Situated Narratives and Sacred Dance** Jill Flanders Crosby, JT Torres, 2023-02-14 Using storytelling and performance to explore shared religious expression across continents Through a revolutionary ethnographic approach that foregrounds storytelling and performance as alternative means of knowledge, *Situated Narratives and Sacred Dance* explores shared ritual traditions between the Anlo-Ewe people of West Africa and their descendants, the

Arará of Cuba, who were brought to the island in the transatlantic slave trade. The volume draws on two decades of research in four communities: Dzodze, Ghana; Adjodogou, Togo; and Perico and Agramonte, Cuba. In the ceremonies, oral narratives, and daily lives of individuals at each fieldsite, the authors not only identify shared attributes in religious expression across continents, but also reveal lasting emotional, spiritual, and personal impacts in the communities whose ancestors were ripped from their homeland and enslaved. The authors layer historiographic data, interviews, and fieldnotes with artistic modes such as true fiction, memoir, and choreographed narrative, challenging the conventional nature of scholarship with insights gained from sensorial experience. Including reflections on the making of an art installation based on this research project, the volume challenges readers to imagine the potential of approaching fieldwork as artists. The authors argue that creative methods can convey truths deeper than facts, pointing to new possibilities for collaboration between scientists and artists with relevance to any discipline. Publication of the paperback edition made possible by a Sustaining the Humanities through the American Rescue Plan grant from the National Endowment for the Humanities.

sarah ruhl eurydice: *The Assembled Parties* Richard Greenberg, 2014-12-15 The Assembled Parties is Greenberg's most richly emotional work in years, and the most beautifully detailed.—New York magazine This tragicomedy shocks us into realizing how hungry we have been for witty and wounded grown-ups who toss off gorgeously written observations without knowing how little we know about what we think we know.—Newsday Meet the Bascovs, an Upper West Side Jewish family in 1980. In an opulent apartment overlooking Central Park, former movie star Julie and her sister-in-law Faye bring their families together for a traditional holiday dinner on a night when things don't go as planned. Twenty years later, as 2001 approaches, the Bascovs's seemingly picture-perfect life may be about to crumble. An incisive portrait of a family grasping for stability at the dawn of a new millennium, *The Assembled Parties* premiered on Broadway in 2013 to rave reviews and a Tony Award nomination for Best Play. Richard Greenberg has written two dozen plays in his thirty-year career, including *Take Me Out* (Tony Award for Best Play, Drama Desk Award, NY Drama Critics Circle Award, Outer Critics Circle Award, Lucille Lortel Award), *The Dazzle* (Outer Critics Circle Award), *Three Days of Rain* (L.A. Drama Critics Award, Pulitzer Prize finalist), *The American Plan*, the book for a musical adaptation of *Far From Heaven*, and many more. He has received the Oppenheimer Award for a new playwright as well as the first PEN/Laura Pels Award for a playwright in mid-career.

sarah ruhl eurydice: *The Pursuit of Attention* Charles Derber, 1983 Illustrating conversational narcissism with sample dialogues, Derber analyzes the exchange and distribution of attention in conversations, and demonstrates the ultimate importance of gender, class, and racial differences in competing for attention.

sarah ruhl eurydice: *The Vandal* Hamish Linklater, 2013 THE STORY: Night, cold, a bus stop in Kingston, New York. A woman waits. A boy comes up.

sarah ruhl eurydice: *Anatomy of a Suicide* Alice Birch, 2021-08-26 Alice Birch's new play is scored like a piece of music ... It is an extraordinary echoing text, full of pain and strange beauty. The three stories play out simultaneously on stage, the dialogue from one scene overlapping with the other two in a manner that borders on the choral ... Birch has provided a text that explores these ideas in a formally invigorating way. The Stage Three generations of women. For each, the chaos of what has come before brings with it a painful legacy. A powerful, unflinching look at a family afflicted with severe depression and mental illness. Presented as a triptych of plays performed side by side, this groundbreaking play reverberates with audiences and readers. Published for the first time in Methuen Drama's Modern Classics series, this edition features a brand new introduction by Ava Davies.

sarah ruhl eurydice: *Relationships Between Score and Choreography in Twentieth-century Dance* Paul Hodgins, 1992 Examines the relationship between music and movement.

sarah ruhl eurydice: *Prelude to Light* Venetta Octavia, 2018-08-03 In her debut collection, Venetta Octavia ventures inwards on a personal journey to discover the light within. She writes of

how love and loss are often the same thing--a reflection that defines who we are--but also, how the stories we breathe life into are only the creations of our own mind. -- CELESTIAL BODIES is the study of poetry as body; of gleaning words from stars. The series aims to entice and encompass, to invite the reader to enter their orbit, to begin anew.

sarah ruhl eurydice: *Mothers, Fathers, and Others* Siri Hustvedt, 2022-11-08 In this essay collection in which feminist philosophy meets family memoir, the novelist and scholar moves effortlessly between stories of her mother, grandmother, and daughter to connect mothers to the broader meanings of maternity in a culture shaped by misogyny and fantasies of paternal authority.

sarah ruhl eurydice: *The Drama and Theatre of Sarah Ruhl* Amy Muse, 2018-07-26 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)

sarah ruhl eurydice: *The Last Match* Anna Ziegler, 2018-12-06 Played out under the bright lights of the US Open semifinals, *THE LAST MATCH* pits rising Russian star Sergei Sergeyev against American great Tim Porter in an epic showdown that follows two tennis titans through pivotal moments in their lives both on and off the court. This gripping, fast-paced story captures the intense world of competitive sports, and human rivalry, and what it means to want something—and the lengths we will go to in order to feel relevant, important, and young.

sarah ruhl eurydice: *By the Way, Meet Vera Stark* (TCG Edition) Lynn Nottage, 2013-10-15 A new comedy by the Pulitzer Prize-winning author of *Ruined*.

sarah ruhl eurydice: *Backwards and Forwards* David Ball, 1983 Considered an essential text since its publication thirty-five years ago, this guide for students and practitioners of both theater and literature complements, rather than contradicts or repeats, traditional methods of literary analysis of scripts

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