



**Maeve Brennan**

**Edward O'Rourke**



## **Maeve Brennan:**

**Maeve Brennan** Angela Bourke, 2004 Born in Dublin in 1917 to politically active parents Maeve Brennan's childhood in Ireland was moulded by the cultural ideologies of nationalism and lit by the creative energy of the Abbey and Gate theatres. She was seventeen when her father was appointed to the Irish Legation in Washington DC where he was Irish Minister throughout World War II. Maeve worked writing fashion copy at Harper's Bazaar until 1949 when William Shawn invited her to join the New Yorker. Tiny, impeccably groomed and devastatingly witty in William Maxwell's words, to be around her was to see style being invented. She wrote important fiction, criticism and Talk of the Town pieces for the New Yorker magazine throughout its most influential period in the 1950s and 60s, focusing on memory, migration and identity, her material and women's lives. As this richly researched and wide-ranging book makes clear, Maeve Brennan's effect on the people who met her, her eye for human behaviour, clothing and domestic settings, her unsparing reading of literature, her memory of home and her courageous life as a woman alone in metropolitan America make her an icon of the twentieth century.

**The Visitor** Maeve Brennan, 2001-10-15 From celebrated Irish writer Maeve Brennan, *The New Yorker's* Long Winded Lady comes *The Visitor*, the earliest of all of her known writings that tells the haunting story of a young woman who returns to her grandmother's home only to face the painful consequences of long buried family secrets. Anastasia King returns to her grandmother's house in Dublin, the very house where she grew up after six long years away. She has been in Paris, comforting her disgraced and dying mother, the runaway from a disastrous marriage to Anastasia's late father, her grandmother's only son. It's a pity she sent for you, the grandmother says, smiling with anger. And a pity you went after her. It broke your father's heart. Anastasia pays dearly for the choice she made, a choice that now costs her her own strong sense of family and makes her an exile, a visitor in the place she once called home. Found unexpectedly in a university archive, this previously unpublished novella from the 1940s is a story of Dublin and of the unkind, ungenerous, emotionally unreachable side of the Irish temper. With its sharp exploration of emotional exile and familial resentment, *The Visitor* deepens Brennan's legacy as a master of psychological tension and quiet, devastating drama.

**Maeve Brennan** Angela Bourke, 2016-02-09 To be a staff writer at *The New Yorker* during its heyday of the 1950s and 1960s was to occupy one of the most coveted and influential seats in American culture. Witty, beautiful and Irish-born Maeve Brennan was lured to such a position in 1948 and proceeded to dazzle everyone who met her, both in person and on the page. From 1954 to 1981, under the pseudonym *The Long Winded Lady*, Brennan wrote matchless urban sketches of life in Times Square and the Village for the Talk of the Town column, and under her own name published fierce, intimate fiction tales of childhood, marriage, exile, longing and the unforgiving side of the Irish temper. Yet even with her elegance and brilliance, Brennan's rise to genius was as extreme as her collapse at the time of her death in 1993. Maeve Brennan had not published a word since the 1970s and had slowly slipped into madness, ending up homeless on the same streets of Manhattan that had built her career. It is Angela Bourke's achievement with

Maeve Brennan Homesick at The New Yorker to bring much deserved attention to Brennan's complex legacy in all her triumph and tragedy from Dublin childhood to Manhattan glamour and from extraordinary literary achievement to tragic destitution. With this definitive biography of this troubled genius it is clear that Brennan though always an outsider in her own life and times is rightfully recognized as one of the best writers to ever grace the pages of The New Yorker.

**The Long-Winded Lady** Maeve Brennan, 2015-04-15 From 1954 to 1981 Maeve Brennan wrote for The New Yorker's Talk of the Town department under the pen name The Long Winded Lady. Her unforgettable sketches, prose snapshots of life in small restaurants, cheap hotels and crowded streets of Times Square and the Village together form a timeless bittersweet tribute to what she called the most reckless, most ambitious, most confused, most comical, the saddest and coldest and most human of cities. First published in 1969, *The Long Winded Lady* is a celebration of one of The New Yorker's finest writers.

Maeve Brennan Angela Bourke, 2011-04-19 Born in Dublin in 1917 to politically active parents, Maeve Brennan's childhood in Ireland was moulded by the cultural ideologies of nationalism and lit by the creative energy of the Abbey and Gate theatres. She was seventeen when her father was appointed to the Irish Legation in Washington DC where he was Irish Minister throughout World War II. Maeve wrote fashion copy at Harper's Bazaar until 1949 when William Shawn invited her to join The New Yorker. Tiny, impeccably groomed and devastatingly witty in William Maxwell's words, to be around her was to see style being invented. Her richly textured fiction, criticism and Talk of the Town pieces published in the 1950s and 60s during The New Yorker's most influential period offer unsparing portraits of the Ireland she had left and the America she inhabited. As this richly researched and wide-ranging book makes clear, Maeve Brennan's effect on the people who met her, her eye for human behaviour, clothing and domestic settings, her memory of home and her courageous life as a woman alone in metropolitan America make her an icon of the twentieth century.

*The Rose Garden* Maeve Brennan, 2015-04-15 A literary event, twenty short stories by the late Maeve Brennan, one of The New Yorker's most admired writers. Five are set in the author's native Dublin, a city like Joyce's of paralyzed souls and unexpressed love; the others are set in and around her adopted Manhattan which she once called the capsized city, half capsized anyway, with the inhabitants hanging on, most of them still able to laugh as they cling to the island that is their life's predicament. Some of the stories are quietly tender, some ferociously satirical, some unique in their chilly emotional weather. All are Maeve Brennan at her incomparable best.

**The Springs of Affection** Maeve Brennan, 2009-03-10 The twenty-one stories collected here, the very best stories of one of The New Yorker's most celebrated writers, trace the patterns of love within three Dublin families. Love between husband and wife which begins in courtship and laughter loses all power of expression and then vanishes forever. The natural love of sister for brother and of mother for son is twisted into the rage to possess. And love that gives rise to the rituals of family life, those ordinary customs that are the only true realities most of us ever know, grows solid as rock that will never give way. In his introduction, William Maxwell, who was for twenty years Maeve Brennan's editor, writes of the special quality of her work and especially of the title

story which he places among the great short fiction of the twentieth century *That Was Us* Fintan Walsh, Willie White, 2013-10-04 In the wake of Ireland's recent economic rise fall and associated social crises theatre and performance have played vital roles in reflecting on the past engaging the present and imagining possible futures *That Was Us* features a wide rich range of critical essays and artist reflections that strive to make sense of some of the most significant shifts and trends in contemporary Irish theatre and performance Focusing on artists connected to the Dublin Theatre Festival the book addresses work by the Abbey Theatre ANU Productions Brokentalkers The Corn Exchange Druid Fabulous Beast Dance Theatre the Gate Theatre Landmark Productions Rough Magic Theatre Company THEATREclub Theatre Lovett Pan Pan The Stomach Box and THISISPOPBABY among others Some of the burgeoning forms and practices discussed include site specific and site responsive theatre testimonial documentary and biographical performance dance theatre theatre for children and families new writing and fresh takes on canonical writing staged at home or toured internationally In bringing together critics and artists to think side by side *That Was Us* is indispensable for anyone interested in contemporary practices and cultural politics Contents 1 The Power of the Powerless Theatre in Turbulent Times by Fintan Walsh ONE Theatres of Testimony 2 ANU Productions and Site Specific Performance The Politics of Space and Place by Brian Singleton 3 Witnessing the Broken Nation Theatre of the Real and Social Fragmentation in Brokentalkers Silver Stars The Blue Boy and Have I No Mouth by Charlotte McIvor 4 You Had to be There by Louise Lowe TWO Auto Biographical Performance 5 Making Space Female Authored Queer Performance in Irish Theatre by Oonagh Murphy 6 The Writing Life by Helen Meany 7 Metaphysicians of Unnatural Chaos Memories of Genesi by Soc etas Raffaello Sanzio by Dylan Tighe THREE Bodies Out of Bounds 8 Insider and Outsider Michael Keegan Dolan in the Irish Dance Landscape by Michael Seaver 9 And the Adults Came Too Dublin Theatre Festival and the Development of Irish Children's Theatre by Eimear Beardmore 10 Living Inspiration by John Scott FOUR Placing Performance 11 Representations of Working Class Dublin at the Dublin Theatre Festival by James Hickson 12 Getting Known Beckett Ireland and the Creative Industries by Trish McTighe 13 The Art of Perspective by Michael West FIVE Touring Performances 14 Druid Cycles The Rewards of Marathon Productions by Tanya Dean 15 Staging the National in an International Context Druid at the Dublin Theatre Festival by Sara Keating 16 Viewed from Afar Contemporary Irish Theatre on the World's Stages by Peter Crawley 17 A Dance You Associate With Your Family by Gary Keegan **Maeve Brennan Papers :/ Book ,2016** **Larkin, Ideology and Critical Violence** J. Osborne, 2007-11-23 This volume combines a theoretical critique of the biographical method that dominates Larkin studies with a revolutionary interpretation of his works that better accounts for their profound influence upon leading Postmodernists like Ian McEwan David Mitchell Carol Ann Duffy Damien Hirst and the creators of Jerry Springer the Opera Irishness in North American Women's Writing Ellen McWilliams, 2021-01-25 This book examines ideas of Irishness in the writing of Mary McCarthy Maeve Brennan Alice McDermott Alice Munro Jane Urquhart and Emma Donoghue Individual

chapters engage in detail with questions central to the social or literary history of Irish women in North America and pay special attention to the following discourses of Irish femininity in twentieth century American and Canadian literature mythologies of Irishness in an American and Canadian context transatlantic literary exchanges and the influence of canonical Irish writers and ideas of exile in the work of diasporic women writers      **Maeve Brennan** Edward O'Rourke,2024-10-30

This book offers a critical overview of the effects of space physical and conceptual in the works of Irish American author Maeve Brennan Single and childfree Brennan's iconoclastic attitudes to home family and womanhood place her work within the canon of radical Irish fiction      Twentieth-Century Fiction by Irish Women Heather Ingman,2017-03-02 During much of the twentieth century Irish women's position was on the boundaries of national life Using Julia Kristeva's theories of nationhood often particularly relevant to Ireland this study demonstrates that their marginalization was to women's and indeed the nation's advantage as Irish women writers used their voice to subvert received pieties both about women and about the Irish nation Kristevan theories of the other the foreigner the semiotic the mother and the sacred are explored in authors as diverse as Elizabeth Bowen Kate O'Brien Edna O'Brien Mary Dorcey Jennifer Johnston and Eilis Ni Dhuibhne as well as authors from Northern Ireland like Deirdre Madden Polly Devlin and Mary Morrissy These writers whose voices have frequently been sidelined or misunderstood because they write against the grain of their country's cultural heritage finally receive their due in this important contribution to Irish and gender studies      **Ireland and the Americas** Philip Coleman,James Byrne,Jason King,2008-02-01 This work is a distinctive multidisciplinary encyclopedia covering the cultural political economic musical and literary impact that Ireland and the nations of the Americas have had on one another since the time of Brendan the Navigator Ireland and the Americas Culture Politics and History aims to broaden the traditional notion of Irish American beyond Boston New York and Chicago In addition to full coverage of Irish culture in those settings it reveals the pervasive Irish influence in everything from the settling of the American West to the spread of Christianity throughout the hemisphere to Irish involvement in revolutionary movements from the American colonies to Mexico to South America In addition the encyclopedia shows the profound impact of Irish Americans on their homeland in everything from art and literature informed by the emigrant experience to efforts by Irish Americans to influence Irish politics Ranging from colonial times to the present and informed by the surge of academic interest in the past 30 years Ireland and the Americas is the definitive resource on the profound ties that bind the cultures of Ireland the United States Canada and Latin America

**Since Last We Spoke** Mary Langton,2023-11-15 In her latest collection of newspaper columns Mary Langton once again displays the wit and wisdom her readers have come to expect By turns humorous and touching Since Last We Spoke is Langton's long overdue new book      **Spinster** Kate Bolick,2015-04-21 A New York Times Book Review Notable Book Whom to marry and when will it happen these two questions define every woman's existence So begins Spinster a revelatory and slyly erudite look at the pleasures and possibilities of remaining single Using her own experiences as a starting point

journalist and cultural critic Kate Bolick invites us into her carefully considered passionately lived life weaving together the past and present to examine why she along with over 100 million American women whose ranks keep growing remains unmarried This unprecedented demographic shift Bolick explains is the logical outcome of hundreds of years of change that has neither been fully understood nor appreciated Spinster introduces a cast of pioneering women from the last century whose genius tenacity and flair for drama have emboldened Bolick to fashion her life on her own terms columnist Neith Boyce essayist Maeve Brennan social visionary Charlotte Perkins Gilman poet Edna St Vincent Millay and novelist Edith Wharton By animating their unconventional ideas and choices Bolick shows us that contemporary debates about settling down and having it all are timeless the crucible upon which all thoughtful women have tried for centuries to forge a good life Intellectually substantial and deeply personal Spinster is both an unreservedly inquisitive memoir and a broader cultural exploration that asks us to acknowledge the opportunities within ourselves to live authentically Bolick offers us a way back into our own lives a chance to see those splendid years when we were young and unencumbered or middle aged and finally left to our own devices for what they really are unbounded and our own to savor LIFE ,1945-05-07 LIFE Magazine is the treasured photographic magazine that chronicled the 20th Century It now lives on at LIFE com the largest most amazing collection of professional photography on the internet Users can browse search and view photos of today s people and events They have free access to share print and post images for personal use **Maeve Brennan** Edward O'Rourke,2024-10-30 This book explores the intricate interplay between physical spaces and psychological landscapes in the works of Irish American author Maeve Brennan Brennan s writing is now classed amongst the most important of twentieth century Irish women s fiction having undergone a significant reclamation and reappraisal in the 30 years since her death Single and childfree for most of her life Brennan eschewed the securities of family and home experiencing an otherness that she shared with her fellow New Yorkers many of them left she wrote hanging on to a city half capsized most of them still able to laugh as they cling to the island that is their life s predicament It is a suitably ambiguous expression for a writer who cultivated an interstitial existence whose stories inhere within a dream cycle of reiterative pasts and whose works augment and elevate the canon of radical Irish fiction **A History of the Irish Short Story** Heather Ingman,2009-05-14 Though the short story is often regarded as central to the Irish canon this text was the first comprehensive study of the genre for many years Heather Ingman traces the development of the modern short story in Ireland from its beginnings in the nineteenth century to the present day Her study analyses the material circumstances surrounding publication examining the role of magazines and editors in shaping the form Ingman incorporates recent critical thinking on the short story traces international connections and gives a central part to Irish women s short stories Each chapter concludes with a detailed analysis of key stories from the period discussed featuring Joyce Edna O'Brien and John McGahern among others With its comprehensive bibliography and biographies of authors this volume will be a key work of reference for scholars and students both of Irish fiction and of the

modern short story as a genre      Postcolonial and Gender Perspectives in Irish Studies Marisol Morales Ladrón, 2007 This book represents an attempt to tackle questions related to fragmented and often conflicting ideologies within Irish studies. Although a collective outcome with contributions in English and Spanish, its unifying concern has been the appliance of postcolonial and gender perspectives to the analysis of Irish literature, prose, drama, and verse, and cinema, as well as to the aesthetic production of both the Republic of Ireland and Northern Ireland. Along the volume, while some authors have chosen to delve into the broad theoretical debate concerning the position of Irish studies within postcolonial and feminist theories, others offer detailed examinations of specific literary pieces and authors that fit in this panorama. All in all, the chapters are wide and diverse enough to trace a spatial and temporal map of the evolution of these paradigms within contemporary Irish studies. North and South of the border.



## Reviewing **Maeve Brennan**: Unlocking the Spellbinding Force of Linguistics

In a fast-paced world fueled by information and interconnectivity, the spellbinding force of linguistics has acquired newfound prominence. Its capacity to evoke emotions, stimulate contemplation, and stimulate metamorphosis is actually astonishing. Within the pages of "**Maeve Brennan**," an enthralling opus penned by a very acclaimed wordsmith, readers embark on an immersive expedition to unravel the intricate significance of language and its indelible imprint on our lives. Throughout this assessment, we shall delve in to the book is central motifs, appraise its distinctive narrative style, and gauge its overarching influence on the minds of its readers.

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