

TABLE OF CONTENTS

November–December 2003 Issue

A PEAK INSIDE

“The recent vogue for electric lamps in the style of the old standing lanterns comes, I think, from a new awareness of the softness and warmth of paper.” Although the writer Junichiro Tanazaki was remarking upon the virtues of Japanese paper walls here, one could argue that an equally symbiotic (and timely) relationship exists between light and the printed page. As autumn slides into the darker months of the year, we thought we might offer our readers a few excursions into the rich interplay between literary and visual chiaroscuro.

Janet Sternburg, a photographer and writer, begins this issue with some meditations on how reflection, focus, and blur are central to writing as well as to visual art. Two excerpts by Pablo Neruda and Marguerite Duras, from T&W’s newest book, *Illuminations*, render further insights. David Lehman shares some candid and on-target advice with his poetry students. Mark Statman gives us a warm, revelatory appreciation of the memory poems of Kenneth Koch. Next come the fruits of a lively online exchange on literary films. Concluding the issue, Maurice Manning outlines the benefits of contrast, and luminosity, in verse.

—Christopher Edgar & Christina Davis

Educating the Imagination 3

The Writer Snaps

Janet Sternburg

Illuminations 7

Great Writers on Writing

Pablo Neruda

Marguerite Duras

Letters to Young Poets 11

David Lehman

Passwords 15

Teaching Kenneth Koch

Mark Statman

Lights! Camera! Author! 24

Films about Writers and Writing

WriteNet Contributors

Endnote 27

Meditations on the Lightbox

Maurice Manning