

# Edward Allan Baker Playwright

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**What I Thought I Knew** Alice Eve Cohen 2009-07-09 "Darkly hilarious...an unexpected bundle of joy." -O, The Oprah Magazine Alice Cohen was happy for the first time in years. After a difficult divorce, she had a new love in her life, she was raising a beloved adopted daughter, and her career was blossoming. Then she started experiencing mysterious symptoms. After months of tests, x-rays, and inconclusive diagnoses, Alice underwent a CAT scan that revealed the truth: she was six months pregnant. At age forty-four, with no prenatal care and no insurance coverage for a high-risk pregnancy, Alice was besieged by opinions from doctors and friends about what was ethical, what was loving, what was right. With the intimacy of a diary and the suspense of a thriller, *What I Thought I Knew* is a ruefully funny, wickedly candid tale; a story of hope and renewal that turns all of the "knowns" upside down.

*The Complete Plays* Christopher Marlowe 2003-11-27 Marlowe's seven plays dramatise the fatal lure of potent forces, whether religious, occult or erotic. In the victories of Tamburlaine, Faustus's encounters with the demonic, the irreverence of Barabas in *THE JEW OF MALTA*, and the humiliation of Edward II in his fall from power and influence, Marlowe explores the shifting balance between power and helplessness, the sacred and its desecration.

*North of Providence ; Dolores ; Lady of Fadima* Edward Allan Baker 1991 *THE STORIES: NORTH OF PROVIDENCE* is a painful domestic crisis between brother and sister, uncovering old wounds on the last day of their father's life. (1 man, 1 woman.) *DOLORS* is the story of two sisters drawn together because of domestic violenc

*A Dead Man's Apartment* Edward Allan Baker 1996 *A DEAD MAN'S APARTMENT*. Lonnie, a married but lonely truck driver, and Nickie, his mistress, a married but lonely hardware store clerk, meet twice a week in an apartment to talk and kiss. They have chosen a day to tell their spouses they are leaving them, but when the day comes, there is a message on Lonnie's answering machine: "You're a dead man." Lonnie wants to put off telling their spouses until he finds out who is after him, but when Nickie's brother, Al, reveals that Lonnie left his own message on the machine, Lonnie admits to being too scared to make the big move. Lonnie loses his secret life, but he realizes he loves his wife and that all this is for the best anyway. (2 men, 2 women.) *ROSEMARY WITH GINGER*. Two sisters meet in a closed-down diner and slowly reveal the strife they're

experiencing at home: Rosemary, an alcoholic, is about to lose custody of her children, the pain of which leads her to drink more and to tolerate an abusive relationship with her boyfriend; Ginger finds herself in a loveless marriage, but more important, she needs to explain to Rosemary why she divulged Rosemary's alcoholism to her ex-husband, thus creating the custody battle. The sisters wrangle, accuse and attack, but mostly discover that, without each other, they have nothing. In the end, some hope is evident as the sisters rediscover their common bonds. (2 women.) **FACE DIVIDED**. In the emergency room of a Providence, Rhode Island hospital, Debbie waits for her husband. Their daughter, Jess, has fallen down the basement steps. That, at least, is what she tells the nurses, and this is the story she's sticking to. When Freddie arrives, he angrily confronts Debbie about the telltale signs of child abuse that mark their daughter. Debbie refuses to admit the truth and desperately talks about their simple life together before they were married and how she wants things back the way they were. Freddie warns Debbie that they'll lose their daughter, but Debbie won't cooperate. In the end, Freddie goes along with her story, all the while knowing that the state will do what it has to do and that Debbie will go on living in a dream world. (1 man, 2 women.)

**The New York Times Theatre Reviews 1999–2000** New York Times Theater Reviews 2001–12 This volume is a comprehensive collection of critical essays on *The Taming of the Shrew*, and includes extensive discussions of the play's various printed versions and its theatrical productions. Aspinall has included only those essays that offer the most influential and controversial arguments surrounding the play. The issues discussed include gender, authority, female autonomy and unruliness, courtship and marriage, language and speech, and performance and theatricality.

**Moving Bodies** Arthur Giron 2010 Visit with Nobel Prize-winning physicist Richard Feynman as he explores nature, science, sex, anti-Semitism, and the world around him. This epic, comic journey portrays Feynman as an iconoclastic young man, a physicist with the Manhattan Project, and confronting the mystery of the Challenger disaster.--From publisher description.

EST Marathon 1996

**The White Guy** Stephen Hunt 2012-01-06 Let's face it: Everyone's a little bit racist. So why not talk about it the only way we can, this side of warfare – via humor? In *The White Guy*, Stephen Hunt tries to come to grips with his whiteness in order to continue to rule the world, amass the bulk of its wealth, and generally dominate things as his people have done for the past 2,000 years, give or take a few odd moments like the rise of Attila the Hun, the rule of the 7th-century Caliphate, or the '70s. Then again, if you're not a white guy, this is the ultimate insider's guide to the minds of the men responsible for everything that's wrong with the world or your life: apartheid, colonialism, ethnic cleansing, the glass ceiling, patriarchy, serial killing, NASCAR, K-tel® Records, even the theft of rock 'n' roll. *The White Guy* humorously turns racial politics on its head, while delivering a subtle message about tolerance.

**Sex with Strangers** Laura Eason 2015-05-15 How far will you go to get what you want? Will you be the same person if you do? When twenty-something star sex blogger and memoirist Ethan tracks down his idol, the gifted but obscure forty-ish novelist Olivia, he finds they each crave what the other possesses. As attraction turns to sex, and they inch closer to getting what they want, both must confront the dark side of ambition and the trouble of reinventing oneself

when the past is only a click away.

**A Raisin in the Sun** Lorraine Hansberry 2021 Set in 1950s Chicago, 'A Raisin in the Sun' is the classic play about a black family's struggle for equality. The play was originally published in the USA in 1959 but has since become a standard text in American schools.

Act Three, Scene Five Terrence Ortwein 2011 Comedy Romance Characters: 1 male, 4 female. Set: Bare stage with rehearsal furniture. Length; 40 minutes Five students are rehearsing Act Three, Scene Five of Romeo and Juliet. Things are not going well. Inexperience, egos and jealousies are becoming more important than the show. The sometimes comic, always touching, love story of Romeo and Juliet is paralleled by a growing offstage relationship. Written specifically for secondary schools that wish to produce strong new works without the burden of heavy technical demands, this is a fresh and exciting play, a delightful look at how young actors make theatre come alive.

Obama: the Call of History Peter Baker 2019-04-30 NEW EDITION WITH EXPANDED TEXT, WITH A FOREWORD BY JON MEACHAM: The original edition of Obama: The Call of History (2017) was the first full-fledged pictorial history of President Barack Obama's two terms in office to be published as he stepped down. Now comes an updated version that expands the narrative account and adds new perspective from author Peter Baker, Chief White House Correspondent for The New York Times. In this new edition, Baker reports on new details about the final months of the Obama presidency as Russia sought to intervene in American democracy, and assesses the impact of Donald Trump's presidency on Barack Obama's legacy. Baker chronicles a period of great hope, tumult, accomplishments, and, yes, failure. This is the story of a young president who took on the worst financial disaster since the Great Depression, forged a controversial health care program, watched anxiously in the Situation Room after approving the raid that killed Osama Bin Laden and endured mid-term election defeats. In a presidency buffeted by one crisis after another, he struggled with the Syrian civil war, a Russian invasion of its neighbor, the rise of the Islamic State, and, at home, often violent racial strife and recalcitrant Congress. "His first line in the history books was written the day he won office as the first African-American president, but he was determined to offer more than simply a new complexion in the Oval Office," writes Baker, Chief White House Correspondent for The New York Times, about the 44th president of the United States. Inspiring in a crowded stadium yet difficult behind the scenes, Obama was a master politician who loathed politics. To many, he was an enigma, often seen through the lens of the observer--a liberal zealot to the right, an overeager compromiser to the left. "I am a Rorschach test," he once noted. But he was the dominant figure of his age. After eight eventful years, he would never be the same--and neither would be his country. Featuring expanded text , this fully updated chronicle of Obama: The Call of History is an in-depth account of Barack Obama's years in office, as well as an examination of his legacy as it stands today.

The Best Short Plays, 1988-1989 Ramon Delgado 2000-05 (Applause Books). Lose yourself in a universe of forces familiar and frightening in the 21 plays presented in this exclusive volume. The playwrights included here succeed in pushing back the boundaries of conventional dramatic expression. Among them, Lanford Wilson dissects a survivor's anguish after his lover's death in A Poster of the Cosmos and Deborah Pryor spins an eerie tale of spellbinding romance in The Love Talker . Richard Greenberg plots a battle of wills between

a young writer and his elusive muse, while Sheila Walsh examines the exchange of a woman's soul for her husband's fame in *Molly and James*. From the starkly realistic to the fantastic, these plays challenge their audiences to confront the universal from a new perspective.

**Woman and Scarecrow** Marina Carr 2010 THE STORY: A passionate woman--mother of eight children and wife to a remorseful husband--now facing death, looks back over her life and asks what could have been. Pathos and bitter humor mix in this powerful play from one of Ireland's leading dramat

*The History of Tom Jones, a Foundling* Henry Fielding 1809

The Year My Mother Came Back Alice Eve Cohen 2015-03-31 "A perfect book. I want to tell everyone, every mother, every daughter, to read it" (Abigail Thomas, New York Times--bestselling author of *A Three Dog Life*). For the first time in decades I'm remembering Mom, all of her--the wonderful and terrible things about her that I've cast out of my thoughts for so long. I'm still struggling to prevent these memories from erupting from their subterranean depths. Trying to hold back the flood. I can't, not today. The levees break. Thirty years after her mother's death, Alice Eve Cohen starts to see her again, seemingly in the flesh, and continues to do so during the hardest year Alice has had to face: The year one daughter needs a harrowing surgery, another daughter decides to reunite with her birth mother, and she herself receives a daunting diagnosis. As it turns out, it's entirely possible for the people we've lost to come back to us when we need them the most. Though letting her mother back into her life is not easy, Alice approaches it with humor, intelligence, and honesty. What she learns is that she must revisit her childhood and allow herself to be a daughter once more in order to take care of her own girls--and forgive her mother's transgressions so she can forgive herself for her own--in this "wry, magical memoir about the transcendent power of mother-daughter love" (Elle). "Funny, painful, absurd, and heartwarming . . . Alice's own struggle to accept her imperfect self is a loving message to mothers who struggle to live life with grace. A beautiful book." --Julie Metz, New York Times--bestselling author of *Perfection*

*The Collected Works of Paddy Chayefsky: The television plays* Paddy Chayefsky 1995

*The Catastrophist* Lauren Gunderson 2021-12-16 How do you plan for a catastrophe? Virologist Nathan Wolfe, named one of TIME's 100 Most Influential People in the World for his work tracking viral pandemic outbreaks, proposed pandemic insurance years before the novel coronavirus outbreak. No one bought it. Now, in a post-COVID world, we hear his story. A time-jumping tale based on the life and work of Nathan Wolfe (who also happens to be the playwright's husband). Though not a play about COVID19, it is a true story of a pandemic expert. An deep dive into the profundities of scientific exploration, the lengths one goes for love and family, the bracing truths of fatherhood and discovery, and the harrowing realities of facing your own mortality, *The Catastrophist* is a world premiere theatrical experience built of and for this moment in time.

The New York Times Theater Reviews 1997-1998 Times Times Books 2001-01-02 This anthology examines *Love's Labours Lost* from a variety of perspectives and through a wide range of materials. Selections discuss the play in terms of historical context, dating, and sources; character analysis; comic elements and

verbal conceits; evidence of authorship; performance analysis; and feminist interpretations. Alongside theater reviews, production photographs, and critical commentary, the volume also includes essays written by practicing theater artists who have worked on the play. An index by name, literary work, and concept rounds out this valuable resource.

Up, Down, Strange, Charmed, Beauty, and Truth; Lila on the Wall; and Mafia on Prozac Edward Allan Baker 2016-05-16 THE STORIES: UP, DOWN, STRANGE, CHARMED, BEAUTY, AND TRUTH. A pair of teenage sisters struggle to escape their drug-addled mother with help from their favorite down-on-his-luck uncle. Thanks to a series of wholly organic yet startlingly unexpected plot twists, neither the characters nor their situations are how they seemed when the play began. (1 man, 2 women.) LILA ON THE WALL. Journalist Lila must investigate a three-month-old story about a woman who saw Jesus' face on a graffiti-laden wall. But the woman who saw it is off on a tour in Italy, and Carl, a young cameraman who prides himself in figuring out "emotional landscapes," is determined to make Lila believe in something again. (1 man, 1 woman.) MAFIA ON PROZAC. Jay and Tee are a couple of hit-men sitting by the ocean and reflecting on how their lives turned out. Their intended victim, Matt, awaits his fate in a burlap sack. When Al Capone visits in a dream, the outraged and desperate Matt gets dragged into refereeing the hit-men's argument about the mob's future. (3 men.)

Black Female Playwrights Kathy A. Perkins 1990-10-22 "Fine reading and a superb resource." -- Ms. "Highly recommended." -- Library Journal "Perkins has chosen the plays well, and her issue-oriented introduction places the women and their works in a literary and historical context." -- Choice "As well as being centered on the black experience, the plays in Black Female Playwrights are centered on the female experience." -- Voice Literary Supplement "Perkins' anthology is valuable for a number of reasons... Perkins' book (which includes a bibliography of plays and pageants by black women before 1950 as well as a selected bibliography of critical works) is a major help in providing access to [the world of black drama]." -- Theatre Journal The need to acknowledge these works was the impetus behind this volume. Perkins has selected nineteen plays from seven writers who were among the major dramatizers of the black experience during this early period. As forerunners to the activist black theater of the 1950s and 1960s, these plays represent a critical stage in the development of black drama in the United States.

Steinbeck: Citizen Spy Brian Kannard 2013-09-12 This changes everything we thought we knew about John Steinbeck. After languishing in the CIA's archives for 60 years, a letter is uncovered in John Steinbeck's own hand that shatters everything history tells us about the author's life. Written in 1952, to CIA Director Walter Bedell Smith, Steinbeck makes an offer to become an asset for the Agency during a trip to Europe later that year. More shocking than Steinbeck's letter is Smith's reply accepting John's proposal. Discovered by author Brian Kannard, these letters create the tantalizing proposal that John Steinbeck was, in fact, a CIA spy. Utilizing information from Steinbeck's FBI file, John's own correspondence, and interviews with John's son Thomas Steinbeck, playwright Edward Albee, a former CIA intelligence officer, and others, Steinbeck: Citizen Spy uncovers the secret life of American cultural icon and Nobel Prize-winner, John Steinbeck. •Did Steinbeck actively gather information for the intelligence community during his 1947 and 1963 trips to the Soviet Union? •Why was the controversial author of The Grapes of Wrath never called before the House Select Committee on Un-American Activities, despite alleged ties to Communist organizations? •Did the CIA influence

Steinbeck to produce Cold War propaganda as part of Operation MOCKINGBIRD? •Why did the CIA admit to the Church Committee in 1975 that Steinbeck was a subject of their illegal mail-opening program known as HTLINGUAL? These and a host of other resources leave little doubt that there are depths yet unplumbed in the life of one of America's most treasured authors. Just how heavily was Steinbeck involved in CIA operations? What did he know? And how much did he sacrifice for his country? Steinbeck: Citizen Spy brings us one step closer to the truth.

**Burns Mantle Yearbook** Louis Kronenberger 1989

**Yiddish Plays for Reading and Performance** 2021-02-01 Three stageworthy plays and nine individual scenes that offer an introduction to Yiddish theater at its liveliest. Yiddish theater was first and foremost fine theater, with varied repertory and actors of high quality. The three stage-ready plays and nine individual scenes collected here, most of them well-known in Yiddish repertory but never before translated, offer an introduction to the full range of Yiddish theater. Fresh, lively, and accurate, these translations have been prepared for reading or performance by award-winning playwright and scholar Nahma Sandrow. They come with useful stage directions, notes, and playing histories, as well as comments by directors who have worked in both English and Yiddish theater. In the three full-length plays, a matriarch battles for control of her business and her family (Mirele Efros; or, *The Jewish Queen Lear*); two desperate women struggle over a man, who himself is struggling to change his life (Yankl the Blacksmith); and, in a charming fantasy village, a poetic village fiddler gambles on romance (Yoshke the Musician). The nine scenes from selected other plays are shaped to stand alone and range in genre from symbolist to naturalist, operetta to vaudeville, domestic to romantic to avant-garde. In her preface, Sandrow contextualizes the plays in modern Western theater history from the nineteenth century to the present. *Yiddish Plays for Reading and Performance* is not nostalgia—just a collection of good plays that also serves as an informed introduction to Yiddish theater at its liveliest. Nahma Sandrow, a playwright and librettist, is Professor Emerita at City University of New York. Her books include *Vagabond Stars: A World History of Yiddish Theater* and *God, Man, and Devil: Yiddish Plays in Translation*. Many of her translations have been produced professionally, and the award-winning shows she developed out of Yiddish material (*Kuni-Leml*, *Vagabond Stars*) enjoyed long off-Broadway runs before touring, receiving rave reviews in the *New York Times* and other major New York newspapers, as well as *Variety* and the *Associated Press*.

**New Plays** Joyce Carol Oates 1998 This new collection, includes three full-length plays: *Bad Girls*, *Black Water*, *The Passion of Henry David Thoreau*, and eight shorter pieces. *Bad Girls* is the story of three teenage sisters who ruin the life of the man who comes between them and their single mother; *Black Water* a dramatization of Oates's widely acclaimed novel of that title; and *The Passion of Henry David Thoreau* a portrayal of the passionate life and premature death of one of our great nineteenth-century writers. The subjects of the shorter pieces vary considerably, from a serial murder to a nightmarish visit to an adoption agency.

**Crimes of the Heart** Beth Henley 1982 *THE STORY*: The scene is Hazlehurst, Mississippi, where the three Magrath sisters have gathered to await news of the family patriarch, their grandfather, who is living out his last hours in the local hospital. Lenny, the oldest sister, is unmarried

*The Chalk Boy* Joshua Conkel 2013 Synopsis: Beneath its boring facade there is

more going on in the tiny town of Clear Creek than the opening of the new Taco Bell. Four of the town's local girls are here to take you on a tour of their funny, yet brutal reality. They struggle with faith, friendship, sex, the occult, algebra, and the disappearance of... The Chalk Boy. This is a deathly black comedy that punches as hard as your high school bully. Cast Size: 4 Females

*Kennedy and Oswald* Judyth Baker 2017-12-01 Unraveling the many strands of hidden history behind the assassination of President Kennedy is not an easy task. Co-authors Baker and Schwartz guide us toward the conclusion that ultimately, the motivation was total governmental control, a coup d'état, changing us from a democratic republic to a oligopoly - a corporatocracy. With help from new witnesses regarding the "Crime of the Century," we are led to the realization that the "War of Terror" and the Patriot Act were predesigned to undermine our US Constitution and our Bill of Rights. The very moment Kennedy died our own government turned against "We the People." Baker and Schwartz provide a compelling narrative showing Oswald's innocence and a condemnation of the conspirators who planned and carried out the assassination of our 35th president and our Republic.

**American Book-plates** Charles Dexter Allen 1895

**In the Garden of Iden** Kage Baker 2005-12-27 Trained by the Company, a group of cultural preservationists from the twenty-fourth century, Mendoza is sent back in time to Shakespearean England to collect samples from the garden of Sir Walter Iden and meets a man who will change her destiny. Reprint. 12,500 first printing.

Dramatic Technique George Pierce Baker 1919

The Framer Edward Allan Baker 2009 THE STORY: A frame shop in a southern New England town is the setting for this tragicomedy in which a dying man toils ceaselessly in order to leave his once-abused wife some postmortem financial security. He unwittingly experiences the emotional an

**The Best American Short Plays 1989** Ramon Delgado 1989-08-01 (Best American Short Plays). A collection of eleven short plays from 1989. Includes: "The Author's Voice" Richard Greenberg; "San Antonio Sunset" Willy Holtzman; "There Is No John Garfield" Ernest A. Joselovitz; "The Mask of Hiroshima" Ernest Ferlita; "Penguin Blues" Ethan Phillips; "Haiku" Katherine Snodgrass; "Chemical Reactions" Andrew Foster; "Dolores" Edward Allan Baker; "April Snow" Romulus Linney; "Trout" William R. Lewis; "A Poster of the Cosmos" Lanford Wilson.

*Shakespeare Beyond Doubt* Paul Edmondson 2013-04-18 Did Shakespeare write Shakespeare? This authoritative collection of essays brings fresh perspectives to bear on an intriguing cultural phenomenon.

The Best American Short Plays 2018-2019 John Patrick Bray 2021-06-01 Pulitzer Prize-winning playwright Paula Vogel once said that theater helps us learn how to be comfortable with being uncomfortable with each other. Revolving around the theme of "this is who we are," the one-act plays in this latest edition of the Best American Short Plays series (now in its ninth decade) explore the thoughtful ways in which playwrights are wrestling to make sense of our world today. The selected plays reflect how we perform our identities (private and public) and how we negotiate who we are with others who often have different

perspectives, perspectives that make us uncomfortable. The theme of this collection is topical and apt—as our country continues to shore up its borders along party lines, from pride parades to strict abortion laws, from inclusivity in education curricula to children in detention centers at the US-Mexico border. Each of the plays presents a clear reflection of who we are (and who we aspire to be) as individuals and as a nation. The styles of the plays also reflect different approaches to storytelling: two characters, four characters, a single setting, multiple settings, or a utopian "nowhere." The rich and compelling characters try to work out their differences and overcome obstacles using humor and a sense of magic that comes with simple moments of human connection. This is who we are: people who are grappling with the desire to be understood, the hope to be loved and accepted, and to allow that hope to shape a larger sense of who we could be if we continue to work and listen.

Brain Camp Susan Kim 2010-08-03 Lucas and Jenna are chosen to attend a camp that promises to turn delinquents into high achieving students, but when they arrive, they realize that the camp is not what it seems.

**The Cambridge Companion to American Theatre since 1945** Julia Listengarten 2021-08-31 The Cambridge Companion to American Theatre since 1945 provides an overview and analysis of developments in the organization and practices of American theatre. It examines key demographic and geographical shifts American theatre after 1945 experienced in spectatorship, and addresses the economic, social, and political challenges theatre artists have faced across cultural climates and geographical locations. Specifically, it explores artistic communities, collaborative practices, and theatre methodologies across mainstream, regional, and experimental theatre practices, forms, and expressions. As American theatre has embraced diversity in practice and representation, the volume examines the various creative voices, communities, and perspectives that prior to the 1940s was mostly excluded from the theatrical landscape. This diversity has led to changing dramaturgical and theatrical languages that take us in to the twenty-first century. These shifting perspectives and evolving forms of theatrical expressions paved the ground for contemporary American theatrical innovation.

*Alone in the Midst* By Frieda Le Pla 2021-09-09 This work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it. This work is in the public domain in the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. To ensure a quality reading experience, this work has been proofread and republished using a format that seamlessly blends the original graphical elements with text in an easy-to-read typeface. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant.

Clever Little Lies Joe DiPietro 2017-03-16 A mother always knows when something is wrong. When Alice notices her beloved husband, Bill, has returned home on edge after a tennis match with their son, she grows suspicious and springs into action. Determined to piece together the puzzle, she invites her son, Billy, and daughter-in-law, Jane, over for drinks and dessert. Sidesplitting chaos ensues as Alice digs for the truth, resulting in even more honesty than anyone expected. Shattering and hilarious, CLEVER LITTLE LIES is a story of long-term

love and marriage...for better...and for worse.

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