not be disappointed."—Publishers Weekly "In her fifth book of poetry, Bass addresses everything from Saturn's rings and Newton's law of gravitation to wars and Pablo Neruda. Her words are nostalgic, vivid, and visceral. Bass arrives at the truth of human carnality rooted in the extraordinary need and promise of the individual. Bass shows us that we are as radiant as we are ephemeral, that in tran海内外, glint and resilient history and the remarkable fluidity of connection. By the collection's end—following her musings on suicide and generosity, desire and repulsion—it becomes hardly clear that Bass is not only a poet but also a philosopher and a storyteller."—Booklist Ellen Bass brings a deft touch as she continues her ongoing interrogations of crucial moral issues of our times, while simultaneously delighting in endearing human absurdities. From the start of Like a Beggar, Bass asks her readers to relax, even though "bad things are going to happen," because the "bad" gets ignored for all manner of goodness. From "Another Story": After dinner, we're drinking Scotch at the kitchen table. Janet and I just watched a NOVA special and we're explaining to her mother the age and size of the universe—the hundred billion stars in the hundred billion galaxies. Dotty lives at Dominic Oake, making her way down the long hall. How about the sea? she asks, a little disoriented. I gather up a cantaloupe, a lime, a cherry, and start revolving this salad around the chicken carcass. This is the best shirt I ever tasted. Dotty says, even though we gave her the Maker's Mark while we're drinking Glenrothes... Ellen Bass's poetry includes Like A Beggar (Copper Canyon Press, 2014), The Human Line (Copper Canyon Press, 2007), which was named a Notable Book by the San Francisco Chronicle, and Mules of Love (BOA, 2002), which won the Lambda Literary Award. She co-edited (with Florence Howe) the groundbreaking No More Masks! An Anthology of Poems by Women (Doubleday, 1973). Her work has frequently been published in The New Yorker, American Poetry Review, The New Republic, The San and many other journals. She is co-author of several non-fiction books, including The Courage to Heal: A Guide for Women Survivors of Child Sexual Abuse (HarperCollins, 1988, 2008) which has sold over a million copies and been translated into twelve languages. She is part of the core faculty of the MFA writing program at Pacific University. The Book of Knowledge Dec 11 2019 The Rings of Saturn Nov 14 2019 "The rings are like a dream you want to last forever" (Roberta Silman, The New York Times Book Review), now with a gorgeous new cover by the famed designer Peter Mendelsund The Rings of Saturn—with its curious archive of photographs—records a walking tour of the eastern coast of England. A few of the things which cross the path and mind of its narrator (who both is and is not Sebald) are lonely eccentrics, Sir Thomas Browne's skull, a watchtick model of the Temple of Jerusalem, recession-hit seaside towns, wooded hills, Joseph Conrad, Rembrandt's "Anatomy Lesson," the natural history of the herring, the massive bombings of WWII, the dowager Empress Tzu Hsi, and the silk industry in Norwich. W.G. Sebald's The Emigrants (New Directions, 1996) was hailed by Susan Sontag as an "astonishing masterpiece perfect while being unlike any book one has ever read." It was "one of the great books of the last few years," noted Michael Ondaatje, who now acclaims The Rings of Saturn "an even more inventive work than its predecessor, The Emigrants." Satsum for My Birthday May 16 2020 Jeffrey wants the planet Saturn for his birthday, along with all 47 of its moons. He plans to share his present with friends at school and his teacher, Mrs. Cassini. "For Creative Minds" section includes fun facts about Saturn and the Solar System. Ghosts May 28 2021 An elegantly hair-raising collection of Edith Wharton's ghost stories, selected and with a preface written by the author herself. No history of the American uncanny tale would be complete without mention of Edith Wharton, yet many of Wharton's most dedicated admirers are unaware that she was a master of the form. In fact, one of Wharton's final literary acts was assembling Ghosts, a personal selection of her most chilling stories, written between 1902 and 1937. In "The Lady's Maid's Bell," the earliest tale included here, a servant's dedication to her mistress continues from beyond the grave, and in "All Souls," the last story Wharton wrote, an elderly woman traverses the permeable line between life and the hereafter. In all her writing, Wharton's great gift was to mercilessly illuminate the motives of men and women, and her ghost stories never stray far from the preoccupations of the living, using the supernatural to investigate such worldly matters as violence within marriage, the horrors of aging, the set at the root of new fortunes, the darkness that stares back from the abyss of one's own soul. These are stories to "send a cold shiver down one's spine," not to terrify, and as Wharton explains in her preface, her goal in writing them was to counter "the hard grip of modern speed-up" by preserving that ineffable space of "silence and continuity," which is not merely the prerogative of humanity but—"in the fun of the shudder"—its delight. Contents All Souls The Eyes Afterward The Lady's Maid's Bell Kerfol The Triumph of Night Miss Mary Pask Bewitched Mr. Jones Pomegranate Seed A Bottle of Perrier