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## HBMAFM - FELIPE YOSSELIN

Carlos Magdalena is a man on a mission: to save the world's most endangered plants. In *The Plant Messiah*, Magdalena takes readers from the forests of Peru to deep within the Australian outback in search of the rare and the vulnerable. Back in the lab—at the Royal Botanic Gardens, Kew, home of the largest botanical collection in the world—we watch as he develops groundbreaking, left-field techniques for rescuing species from extinction, encouraging them to propagate and thrive once again. Passionate and absorbing, *The Plant Messiah* is a tribute to the diversity of life on our planet, and to the importance of preserving it.

"A lyrical, at times mysterious, and dreamy tale of family ties . . . An intriguing, modern take on a classic American landscape" (Kirkus Reviews). At once intimate and sweeping, *Bottomland* follows the Hess family in the years after World War I, as they attempt to rid themselves of the anti-German sentiment that left a stain on their name. But when the youngest two daughters vanish in the middle of the night, the family must piece together what happened while struggling to maintain their life on the unforgiving Iowa plains. In the weeks after Esther and Myrle's disappearance, their siblings desperately search for them, through the stark farmlands to the unfamiliar world of far-off Chicago. Have the girls run away to another farm? Have they gone to the city to seek a new life? Or were they abducted? Ostracized and misunderstood in their small town in the wake of the war, the Hesses fear the worst. From the acclaimed author of *The Quickening*, "*Bottomland* is more than a literary mystery. It's a trance, a poem, a lamentation, a benediction. And it's breathtaking. As in: remind yourself to breathe" (Rebecca Makkai, author of *The Great Believers*). "Hoover skillfully interweaves many of the Hess family members' narratives. Her descriptions of the bleak rural landscape are chilling. Fans of Jim Harri-

son's *Legends of the Fall* will enjoy the plot; Willa Cather enthusiasts will relish the setting; and Theodore Dreiser readers will savor the gritty characterizations." —Library Journal (starred review) "There are many compelling things about Michelle Hoover's potent new novel, *Bottomland*, not least of all her austere style and its visceral punch." —The Boston Globe

Highlighting an enduring interest in natural history from the 16th century to the present, this gorgeous book explores depictions of the natural world, from centuries-old manuscripts to contemporary artists' books. It examines the scientific pursuits in the 18th and 19th centuries that resulted in the collecting and cataloguing of the natural world. It also investigates the aesthetically oriented activities of self-taught naturalists in the 19th century, who gathered flowers, ferns, seaweed, feathers, and other naturalia into albums. Examples of 20th- and 21st-century artists' books, including those of Eileen Hogan, Mandy Bonnell, and Tracey Bush, broaden the vision of the natural world to incorporate its interaction with consumer culture and with modern technologies. Featuring dazzling illustrations, the book itself is designed to evoke a fieldwork notebook, and features a collection pocket and ribbon markers.

Named a Best Gift Book of 2019 by *InStyle*, *Real Simple*, *Better Homes & Gardens*, and the *Wall Street Journal* "If coffee tables could make . . . wish lists, [this book] would certainly be on them." —*Better Homes & Gardens* A singular, personal celebration of the beauty and possibilities of nature Amy Merrick is a rare and special kind of artist who uses flowers to help us see the familiar in a completely new way. Her gift is to revel in the unexpected—like a sunny spring arrangement housed in a paper coffee cup—and to overturn preconceptions, whether she's transforming a bouquet of supermarket carnations into a breathtaking centerpiece or elevating wild and weedy blooms foraged from city side-

walks. She uses the beauty that is waiting to be discovered all around us—in leaves, branches, seedpods, a fallen blossom—to tell a story of time and place. Merrick begins *On Flowers* with a primer containing all her hard-won secrets on the art of flower arranging, from selecting materials to mastering pleasing proportions. Then she brings readers along on her journey, with observations on flowers in New York City and at her family's summer home in rural New Hampshire, working on a flower farm off the coast of Washington State, and studying ikebana in a jewel-box flower shop in Kyoto. We learn how to send flowers like a florist, and how to arrange them like a farm girl. We discover the poignancy in humble wildflowers, and also celebrate the luxury of fragrant blousy blooms. Collected here is an anthology of floral inspiration, a love letter to nature by an exceptional, accidental florist.

A riveting and powerful story of an unforgiving time, an unlikely friendship and an indestructible love

Four Seasons of Flowers presents a selection of manuscripts, herbals, and printed botanical texts from the Rare Book Collection at Dumbarton Oaks. With each text accompanied by remarkable botanical illustrations, it offers an illuminating overview of the scientific history of botany, from its origins in the sixteenth century to the present day.

The inspiration for *The Durrells in Corfu*, a Masterpiece production on public television: A naturalist's account of his childhood on the exotic Greek island. When the Durrells could no longer endure the gray English climate, they did what any sensible family would do: sold their house and relocated to the sun-soaked island of Corfu. As they settled into their new home, hilarious mishaps ensued as a ten-year-old Gerald Durrell pursued his interest in natural history and explored the island's fauna. Soon, toads and tortoises, bats and butterflies—as well as scorpions, geckos, ladybugs, praying mantises, octopuses, pi-

geons, and gulls—became a common sight in the Durrell villa. Uproarious tales of the island's animals and Durrell's fond reflections on his family bring this delightful memoir to life. Capturing the joyous chaos of growing up in an unconventional household, *My Family and Other Animals* will transport you to a place you won't want to leave. This ebook features an illustrated biography of Gerald Durrell including rare photos from the author's estate.

*Violetta* is a little princess who wants to be as strong and brave as her brothers. And what she lacks in size, she makes up for in determination. At night she slips out into the woods and secretly teaches herself to become the cleverest, most nimble knight in the land. Soon she will be ready for the greatest battle of all - the battle for herself.

*Rare and Commonplace Flowers: The Story of Elizabeth Bishop and Lota de Macedo Soares* The gripping story of Pulitzer Prize-winning poet Elizabeth Bishop and her relationship with the extraordinary Brazilian woman Lota de Macedo Soares. *Rare and Commonplace Flowers: The Story of Elizabeth Bishop and Lota de Macedo Soares* The gripping story of Pulitzer Prize-winning poet Elizabeth Bishop and her relationship with the extraordinary Brazilian woman Lota de Macedo Soares. Elizabeth Bishop's Brazil University of Virginia Press When the American poet Elizabeth Bishop arrived in Brazil in 1951 at the age of forty, she had not planned to stay, but her love affair with the Brazilian aristocrat Lota de Macedo Soares and with the country itself set her on another course, and Brazil became her home for nearly two decades. In this groundbreaking new study, Bethany Hicok offers Bishop's readers the most comprehensive study to date on the transformative impact of Brazil on the poet's life and art. Based on extensive archival research and travel, Elizabeth Bishop's Brazil argues that the whole shape of Bishop's writing career shifted in response to Brazil, taking on historical, political, linguistic, and cultural dimensions that would have been inconceivable without her immersion in this vibrant South American culture. Hicok reveals the mid-century Brazil that Bishop encountered--its extremes of wealth and poverty, its spectacular topography, its language, literature, and people--and examines the Brazilian class structures that placed Bishop and Macedo Soares at the center of the country's political and cultural power brokers. We watch Bishop develop a political poetry of engagement against the backdrop of America's Cold War policies and Brazil's political revolutions. Hicok also offers the first com-

prehensive evaluation of Bishop's translations of Brazilian writers and their influence on her own work. Drawing on archival sources that include Bishop's unpublished travel writings and providing provocative new readings of the poetry, Elizabeth Bishop's Brazil is a long-overdue exploration of a pivotal phase in this great poet's life and work. *Maman's Homesick Pie: A Persian Heart in an American Kitchen* Algonquin Books For Donia Bijan's family, food has been the language they use to tell their stories and to communicate their love. In 1978, when the Islamic revolution in Iran threatened their safety, they fled to California's Bay Area, where the familiar flavors of Bijan's mother's cooking formed a bridge to the life they left behind. Now, through the prism of food, award-winning chef Donia Bijan unwinds her own story, finding that at the heart of it all is her mother, whose love and support enabled Bijan to realize her dreams. From the Persian world of her youth to the American life she embraced as a teenager to her years at Le Cordon Bleu in Paris (studying under the infamous Madame Brassart) to apprenticeships in France's three-star kitchens and finally back to San Francisco, where she opened her own celebrated bistro, Bijan evokes a vibrant kaleidoscope of cultures and cuisines. And she shares thirty inspired recipes from her childhood (Saffron Yogurt Rice with Chicken and Eggplant and Orange Cardamom Cookies), her French training (Ratatouille with Black Olives and Fried Bread and Purple Plum Skillet Tart), and her cooking career (Roast Duck Legs with Dates and Warm Lentil Salad and Rose Petal Ice Cream). An exhilarating, heartfelt memoir, *Maman's Homesick Pie* is also a reminder of the women who encourage us to shine. *Four Seasons of Flowers: A Selection of Botanical Illustrations from the Rare Book Collection at Dumbarton Oaks* Dumbarton Oaks Pub Service *Four Seasons of Flowers* presents a selection of manuscripts, herbals, and printed botanical texts from the Rare Book Collection at Dumbarton Oaks. With each text accompanied by remarkable botanical illustrations, it offers an illuminating overview of the scientific history of botany, from its origins in the sixteenth century to the present day. *On Flowers: Lessons from an Accidental Florist* Artisan Named a Best Gift Book of 2019 by InStyle, Real Simple, Better Homes & Gardens, and the Wall Street Journal "If coffee tables could make . . . wish lists, [this book] would certainly be on them." —Better Homes & Gardens A singular, personal celebration of the beauty and possibilities of nature Amy Merrick is a rare and special kind of artist who uses flowers to help us see the familiar in a com-

pletely new way. Her gift is to revel in the unexpected—like a sunny spring arrangement housed in a paper coffee cup—and to overturn preconceptions, whether she's transforming a bouquet of supermarket carnations into a breathtaking centerpiece or elevating wild and weedy blooms foraged from city sidewalks. She uses the beauty that is waiting to be discovered all around us—in leaves, branches, seedpods, a fallen blossom—to tell a story of time and place. Merrick begins *On Flowers* with a primer containing all her hard-won secrets on the art of flower arranging, from selecting materials to mastering pleasing proportions. Then she brings readers along on her journey, with observations on flowers in New York City and at her family's summer home in rural New Hampshire, working on a flower farm off the coast of Washington State, and studying ikebana in a jewel-box flower shop in Kyoto. We learn how to send flowers like a florist, and how to arrange them like a farm girl. We discover the poignancy in humble wildflowers, and also celebrate the luxury of fragrant blousy blooms. Collected here is an anthology of floral inspiration, a love letter to nature by an exceptional, accidental florist. *The Lost Book of Eleanor Dare* Harper Muse The fate of the world is often driven by the curiosity of a girl. What happened to the Lost Colony of Roanoke remains a mystery, but the women who descended from Eleanor Dare have long known that the truth lies in what she left behind: a message carved onto a large stone and the contents of her treasured commonplace book. Brought from England on Eleanor's fateful voyage to the New World, her book was passed down through the fifteen generations of daughters who followed as they came of age. Thirteen-year-old Alice had been next in line to receive it, but her mother's tragic death fractured the unbroken legacy and the Dare Stone and the shadowy history recorded in the book faded into memory. Or so Alice hoped. In the waning days of World War II, Alice is a young widow and a mother herself when she is unexpectedly presented with her birthright: the deed to Evertell, her abandoned family home and the history she thought forgotten. Determined to sell the property and step into a future free of the past, Alice returns to Savannah with her own thirteen-year-old daughter, Penn, in tow. But when Penn's curiosity over the lineage she never knew begins to unveil secrets from beneath every stone and bone and shell of the old house and Eleanor's book is finally found, Alice is forced to reckon with the sacrifices made for love and the realities of their true inheritance as daughters of Eleanor



Dare. In this sweeping tale from award-winning author Kimberly Brock, the answers to a real-life mystery may be found in the pages of a story that was always waiting to be written. Praise for *The Lost Book of Eleanor Dare*: "From the haunting first line, *The Lost Book of Eleanor Dare* transports the reader to a mysterious land, time and family . . . the captivating women of the Dare legacy must find their true inheritance hiding behind the untold secrets." —Patti Callahan, *New York Times* bestselling author  
 Historical women's fiction  
 Stand-alone novel  
 Book length: approximately 135,000 words  
 Includes discussion questions for book clubs  
 The More I Owe You  
 A Novel  
 Counterpoint Press  
 A debut novel creates an intimate portrait of the poet Elizabeth Bishop, telling of her life in Brazil and her relationship with her lover, the aristocratic Lota de Macedo Soares.  
 Hot Comb  
 Drawn & Quarterly  
 AN AUSPICIOUS DEBUT EXAMINING THE CULTURE OF HAIR FROM THE RONA JAFFE FOUNDATION AWARD-WINNING CARTOONIST  
 Hot Comb offers a poignant glimpse into Black women's lives and coming of age stories as seen across a crowded, ammonia-scented hair salon while ladies gossip and bond over the burn. The titular story "Hot Comb" is about a young girl's first perm—a doomed ploy to look cool and to stop seeming "too white" in the all-black neighborhood her family has just moved to. In "Virgin Hair" taunts of "tender-headed" sting as much as the perm itself. It's a scenario that repeats fifteen years later as an adult when, tired of the maintenance, Flowers shaves her head only to be hurled new put-downs. The story "My Lil Sister Lena" traces the stress resulting from being the only black player on a white softball team. Her hair is the team curio, an object to be touched, a subject to be discussed and debated at the will of her teammates, leading Lena to develop an anxiety disorder of pulling her own hair out. Among the series of cultural touchpoints that make you both laugh and cry, *Flowers* recreates classic magazine ads idealizing women's needs for hair relaxers and product. "Change your hair form to fit your life form" and "Kinks and Coils Forever" call customers from the page. Realizations about race, class, and the imperfections of identity swirl through *Flowers'* stories and ads, which are by turns sweet, insightful, and heartbreaking. *Flowers* began drawing comics while earning her PhD, and her early mastery of sequential storytelling is nothing short of sublime. *Hot Comb* is a propitious display of talent from a new cartoonist who has already made her mark.  
 The People with No Name  
 Ireland's Ulster Scots, America's Scots Irish, and the

Creation of a British Atlantic World, 1689-1764  
 Princeton University Press  
 More than 100,000 Ulster Presbyterians of Scottish origin migrated to the American colonies in the six decades prior to the American Revolution, the largest movement of any group from the British Isles to British North America in the eighteenth century. Drawing on a vast store of archival materials, *The People with No Name* is the first book to tell this fascinating story in its full, transatlantic context. It explores how these people--whom one visitor to their Pennsylvania enclaves referred to as "a spurious race of mortals known by the appellation Scotch-Irish"--drew upon both Old and New World experiences to adapt to staggering religious, economic, and cultural change. In remarkably crisp, lucid prose, Patrick Griffin uncovers the ways in which migrants from Ulster--and thousands like them--forged new identities and how they conceived the wider transatlantic community. The book moves from a vivid depiction of Ulster and its Presbyterian community in and after the Glorious Revolution to a brilliant account of religion and identity in early modern Ireland. Griffin then deftly weaves together religion and economics in the origins of the transatlantic migration, and examines how this traumatic and enlivening experience shaped patterns of settlement and adaptation in colonial America. In the American side of his story, he breaks new critical ground for our understanding of colonial identity formation and of the place of the frontier in a larger empire. *The People with No Name* will be indispensable reading for anyone interested in transatlantic history, American Colonial history, and the history of Irish and British migration.  
 The Paper Grail  
 Jabberwocky Literary Agency, Inc.  
 The second thriller in the supernatural trilogy by the World Fantasy Award-winning author—An "intriguing and absorbing work from a major talent" (Kirkus Reviews).  
 Howard Barton came to Mendocino in search of a folded scrap of paper. Not just any old scrap of paper, but one bearing what might be a sketch by the legendary Japanese artist, Hoku-sai. But Howard, unfortunately, is not the only one who wants the sketch . . . There's old Heloise Lamey, whose lush and noxious garden is watered with blood, ink, and stranger substances. And the enigmatic Mr. Jimmers, the owner of a workshop that holds a bizarre invention designed to raise the dead. Even Howard's Uncle Roy, a builder of haunted houses and founder of the Museum of Modern Mysteries, has an interest in the sketch. In Northern California, nothing is what it appears, but everything is connected— and Howard is led to a mysterious pri-

vate war between secret, underground societies. Now he just needs to figure out whose side he's on in the quest for the Paper Grail. "Blaylock redeems the familiarity of his plot with a gift for drawing characters who are eccentric in delightful and original ways, whichever side of the war they are on." —Publishers Weekly  
 "Blaylock ventures into the realm of magical realism as eccentric matrons and failed entrepreneurs assume mythic proportions in this witty and intelligent metaphysical novel. This crossover novel belongs equally well in literary and fantasy collections." —Library Journal  
 The Plant Messiah  
 Adventures in Search of the World's Rarest Species  
 Anchor  
 Carlos Magdalena is a man on a mission: to save the world's most endangered plants. In *The Plant Messiah*, Magdalena takes readers from the forests of Peru to deep within the Australian outback in search of the rare and the vulnerable. Back in the lab—at the Royal Botanic Gardens, Kew, home of the largest botanical collection in the world—we watch as he develops groundbreaking, left-field techniques for rescuing species from extinction, encouraging them to propagate and thrive once again. Passionate and absorbing, *The Plant Messiah* is a tribute to the diversity of life on our planet, and to the importance of preserving it.  
 Field Book of Western Wild Flowers  
 Litres  
 "Field Book of Western Wild Flowers" by J. J. Thornber, Margaret Armstrong. Published by Good Press. Good Press publishes a wide range of titles that encompasses every genre. From well-known classics & literary fiction and non-fiction to forgotten—or yet undiscovered gems—of world literature, we issue the books that need to be read. Each Good Press edition has been meticulously edited and formatted to boost readability for all e-readers and devices. Our goal is to produce eBooks that are user-friendly and accessible to everyone in a high-quality digital format.  
 Where the Mountain Meets the Moon  
 Little, Brown Books for Young Readers  
 This stunning fantasy inspired by Chinese folklore is a companion novel to *Starry River of the Sky* and the *New York Times* bestselling and *National Book Award* finalist *When the Sea Turned to Silver*. In the valley of Fruitless mountain, a young girl named Minli lives in a ramshackle hut with her parents. In the evenings, her father regales her with old folktales of the Jade Dragon and the Old Man on the Moon, who knows the answers to all of life's questions. Inspired by these stories, Minli sets off on an extraordinary journey to find the Old Man on the Moon to ask him how she can change her family's fortune. She encounters an assorted cast of characters and magical creatures along

the way, including a dragon who accompanies her on her quest for the ultimate answer. Grace Lin, author of the beloved *Year of the Dog* and *Year of the Rat* returns with a wondrous story of adventure, faith, and friendship. A fantasy crossed with Chinese folklore, *Where the Mountain Meets the Moon* is a timeless story reminiscent of *The Wizard of Oz* and Kelly Barnhill's *The Girl Who Drank the Moon*. Her beautiful illustrations, printed in full-color, accompany the text throughout. Once again, she has created a charming, engaging book for young readers.

*Of Green Leaf, Bird, and Flower* Artists' Books and the Natural World Highlighting an enduring interest in natural history from the 16th century to the present, this gorgeous book explores depictions of the natural world, from centuries-old manuscripts to contemporary artists' books. It examines the scientific pursuits in the 18th and 19th centuries that resulted in the collecting and cataloguing of the natural world. It also investigates the aesthetically oriented activities of self-taught naturalists in the 19th century, who gathered flowers, ferns, seaweed, feathers, and other naturalia into albums. Examples of 20th- and 21st-century artists' books, including those of Eileen Hogan, Mandy Bonnell, and Tracey Bush, broaden the vision of the natural world to incorporate its interaction with consumer culture and with modern technologies. Featuring dazzling illustrations, the book itself is designed to evoke a fieldwork notebook, and features a collection pocket and ribbon markers.

*Commonplace Books and Reading in Georgian England* Cambridge University Press This pioneering exploration of Georgian men and women's experiences as readers explores their use of commonplace books for recording favourite passages and reflecting upon what they had read, revealing forgotten aspects of their complicated relationship with the printed word. It shows how indebted English readers often remained to techniques for handling, absorbing and thinking about texts that were rooted in classical antiquity, in Renaissance humanism and in a substantially oral culture. It also reveals how a series of related assumptions about the nature and purpose of reading influenced the roles that literature played in English society in the ages of Addison, Johnson and Byron; how the habits and procedures required by commonplacing affected readers' tastes and so helped shape literary fashions; and how the experience of reading and responding to texts increasingly encouraged literate men and women to imagine themselves as members of a polite, responsible and critically aware public.

*Fields of Fire* Canelo James Webb's

classic, scorching novel of the Vietnam War. They each had their reasons for becoming a Marine. They each had their illusions. Goodrich came fresh from Harvard. Snake got the tattoo before he even got the uniform. Hodges was haunted by the spirits of family heroes. Three young men, from vastly different worlds, were plunged into a white-hot, murderous melting pot of jungle warfare in the An Hoa Basin, Vietnam, 1969. They had no way of knowing what awaited them. For nothing could have prepared them for the madness of what they found. And in the heat and horror of battle they took on new identities, took on each other, and were reborn in fields of fire... *Fields of Fire* is a searing story of poetic power, razor-sharp observation, and non-stop combat, perfect for fans of Tim O'Brien, Karl Marlantes and *Apocalypse Now*. Praise for *Fields of Fire* 'Few writers since Stephen Crane have portrayed men at war with such a ring of steely truth' *The Houston Post* 'A novel of such fullness and impact, one is tempted to compare it to Norman Mailer's *The Naked and the Dead*' *The Oregonian* 'Webb gives us an extraordinary range of acutely observed people, not one a stereotype ... *Fields of Fire* is a stunner' *Newsweek* 'Webb pulls off the scabs and looks directly, unflinchingly on the open wounds of the Sixties' *Philadelphia Inquirer* 'The unmistakable sound of truth' *Time*

*The Transfiguration of the Commonplace* A Philosophy of Art Harvard University Press Contains essays on the arts. *My Family and Other Animals* Open Road Media The inspiration for *The Durrells in Corfu*, a Masterpiece production on public television: A naturalist's account of his childhood on the exotic Greek island. When the Durrells could no longer endure the gray English climate, they did what any sensible family would do: sold their house and relocated to the sun-soaked island of Corfu. As they settled into their new home, hilarious mishaps ensued as a ten-year-old Gerald Durrell pursued his interest in natural history and explored the island's fauna. Soon, toads and tortoises, bats and butterflies—as well as scorpions, geckos, ladybugs, praying mantises, octopuses, pigeons, and gulls—became a common sight in the Durrell villa. Uproarious tales of the island's animals and Durrell's fond reflections on his family bring this delightful memoir to life. Capturing the joyous chaos of growing up in an unconventional household, *My Family and Other Animals* will transport you to a place you won't want to leave. This ebook features an illustrated biography of Gerald Durrell including rare photos from the author's estate.

*Questions of Travel* Poems Farrar, Straus and Giroux The publication of

this book is a literary event. It is Miss Bishop's first volume of verse since *Poems*, which was awarded the Pulitzer Prize for Poetry in 1955. This new collection consists of two parts. Under the general heading "Brazil" are grouped eleven poems including "Manuelzinho," "The Armadillo," "Twelfth Morning, or What You Will," "The Riverman," "Brazil, January 1, 1502" and the title poem. The second section, entitled "Elsewhere," includes others "First Death in Nova Scotia," "Manners," "Sandpiper," "From Trollope's Journal," and "Visits to St. Elizabeths." In addition to the poems there is an extraordinary story of a Nova Scotia childhood, "In the Village." Robert Lowell has recently written, "I am sure no living poet is as curious and observant as Miss Bishop. What cuts so deep is that each poem is inspired by her own tone, a tone of large, grave tenderness and sorrowing amusement. She is too sure of herself for empty mastery and breezy plagiarism, too interested for confession and musical monotony, too powerful for mismanaged fire, and too civilized for idiosyncratic incoherence. She has a humorous, commanding genius for picking up the unnoticed, now making something sprightly and right, and now a great monument. Once her poems, each shining, were too few. Now they are many. When we read her, we enter the classical serenity of a new country." *The Construal of Bishop's Ideational Profile in Flores Raras e Banalísimas and Rare and Commonplace Flowers* A Corpus-based Translation Study This study carried out at the interface of SFL/Translation/corpus-based methodologies investigates the Ideational profile of Elizabeth Bishop in two texts in translation relationship: *Flores Raras e Banalísimas* (Oliveira, 1995) e *Rare and Commonplace Flowers* (trans. Besner, 2002). Its objective is to examine, by means of the categories of the Transitivity System in its experiential component, the Participant = Bishop' and the Processes in which they are inscribed. The pattern of use of the lexical item 'Bishop' is analyzed with a view to observing what kind of Participant is realized by the lexical items related to it and how this Participant can be associated with representations of the American poet both in the textualization (Brazilian Portuguese text) and retextualization (North-American text). The methods for such an investigation were divided into: (i) corpus design, building and processing assisted by WordSmith Tools' suite of programs (Scott, 1999) and (ii) manual corpus analysis complementing automated analysis drawing on the grammar of Processes and Participants. Although results collected from the quantitative analysis show similarities of

transitivity patterns in both texts (Bishop is construed as an active Participant involved in Material Processes (43%)), new language configurations emerge in the qualitative analysis. In 10 cases, the Participant Bishop is textualized as *Senser* and retextualized as *Carrier*. Such choices of Bishop being a *Carrier Participant* in the North-American text construes a representation associated with *Relational Processes* of being, construing a passive Participant in the target context. *Encyclopedia of the Exquisite* An Anecdotal History of Elegant Delights Nan A. Talese *Encyclopedia of the Exquisite* is a lifestyle guide for the Francophile and the Anglomaniac, the gourmet and the style maven, the armchair traveler and the art lover. It's an homage to the esoteric world of glamour that doesn't require much spending but makes us feel rich. Taking a cue from the exotic encyclopedias of the sixteenth century, which brimmed with mysterious artifacts, Jessica Kerwin Jenkins's *Encyclopedia of the Exquisite* focuses on the elegant, the rare, the commonplace, and the delightful. A compendium of style, it merges whimsy and practicality, traipsing through the fine arts and the worlds of fashion, food, travel, home, garden, and beauty. Each entry features several engaging anecdotes, illuminating the curious past of each enduring source of beauty. Subjects covered include the explosive history of champagne; the art of lounging on a divan; the emergence of "frillies," the first lacy, racy lingerie; the ancient uses of sweet-smelling saffron; the wild riot incited by the appearance of London's first top hat; Julia Child's tip for cooking the perfect omelet; the polarizing practice of wearing red lipstick during World War II; Louis XIV's fondness for the luscious Bartlett pear; the Indian origin of badminton; Parliament's 1650 attempt to suppress Europe's beauty mark fad; the evolution of the Japanese kimono; the pilgrimage of Central Park's Egyptian obelisk; and the fanciful thrill of dining alfresco. Cleverly illustrated, *Encyclopedia of the Exquisite* is an ode to life's plenty, from the extravagant to the eccentric. It is a celebration of luxury that doesn't necessarily require money. **BONUS MATERIAL:** This ebook edition includes an excerpt from Jessica Kerwin Jenkins's *All the Time in the World*. *The Image of the City* MIT Press The classic work on the evaluation of city form. What does the city's form actually mean to the people who live there? What can the city planner do to make the city's image more vivid and memorable to the city dweller? To answer these questions, Mr. Lynch, supported by studies of Los Angeles, Boston, and Jersey City, formulates a new criterion—imageability—and shows its potential value

as a guide for the building and rebuilding of cities. The wide scope of this study leads to an original and vital method for the evaluation of city form. The architect, the planner, and certainly the city dweller will all want to read this book. *My Cookery Books* The Complete Poetry and Essential Prose of John Milton Modern Library John Milton is, next to William Shakespeare, the most influential English poet, a writer whose work spans an incredible breadth of forms and subject matter. The Complete Poetry and Essential Prose of John Milton celebrates this author's genius in a thoughtfully assembled book that provides new modern-spelling versions of Milton's texts, expert commentary, and a wealth of other features that will please even the most dedicated students of Milton's canon. Edited by a trio of esteemed scholars, this volume is the definitive Milton for our time. In these pages you will find all of Milton's verse, from masterpieces such as *Paradise Lost*—widely viewed as the finest epic poem in the English language—to shorter works such as the *Nativity Ode*, *Lycidas*, *A Masque* and *Samson Agonistes*. Milton's non-English language sonnets, verses, and elegies are accompanied by fresh translations by Gordon Braden. Among the newly edited and authoritatively annotated prose selections are letters, pamphlets, political tracts, essays such as *Of Education* and *Areopagitica*, and a generous portion of his heretical Christian Doctrine. These works reveal Milton's passionate advocacy of controversial positions during the English Civil War and the Commonwealth and Restoration periods. With his deep learning and the sensual immediacy of his language, Milton creates for us a unique bridge to the cultures of classical antiquity and medieval and Renaissance Christianity. With this in mind, the editors give careful attention to preserving the vibrant energy of Milton's verse and prose, while making the relatively unfamiliar aspects of his writing accessible to modern readers. Notes identify the old meanings and roots of English words, illuminate historical contexts—including classical and biblical allusions—and offer concise accounts of the author's philosophical and political assumptions. This edition is a consummate work of modern literary scholarship. *Easy in the Islands* Open Road + Grove/Atlantic Winner of the National Book Award for First Fiction: "Beguiling stories . . . about an uncommonly fascinating part of the hemisphere" (Time). *Easy in the Islands* is a "stunning" collection of stories by one of contemporary America's foremost journalists and fiction writers. Infused with the rhythms of the Caribbean, these vivid tales of paradise sought and paradise lost

are as lush, steamy, and invigorating as the islands themselves (The Washington Post). A calypso singer named Lord Short Shoe consorts with a vampish black singer to bilk an American out of his only companion—a monkey. An island bureaucracy confounds the attempts of a hotel owner to get his dead mother out of the freezer and into a real grave—until he resorts to a highly unusual form of burial. Two poor islanders stumble into a high-class dance party and find themselves caught in a violent encounter that just might escalate into revolution. And a young woman sails off into the romantic tropics with the man of her dreams, only to learn the hard way—as Eve did—that paradise is just another place to leave behind. From fishing fleets in remote atolls too small to appear on any map to the sprawling barrios and yacht filled marinas of Miami, Bob Shochis charts a course across a Caribbean that no tourist will recognize. *Commonplace Books* A History of Manuscripts and Printed Books from Antiquity to the Twentieth Century Beinecke Rare Book & "Commonplace books" are collections of quotations, anecdotes, proverbs, and various other types of text extracts. They and the theories informing their compilation were the progenitors of reference works that are now quite taken for granted: encyclopedias, concordances, and books of quotations. *Commonplace Books* is a stand-alone historical survey of manuscript and printed books relating to the complex and extremely influential genre of the commonplace book from classical antiquity to the present day. Comprised of a series of long historical essays followed by short handlists of exhibited items, this volume is the first comprehensive, introductory survey to cover the entire commonplace book tradition, from its origin in ancient Greek and Roman rhetorical theory and philosophy, to the end of the 20th century. *Mister Pip* Vintage Canada After the trouble starts and the soldiers arrive on Matilda's island, only one white person stays behind. Mr. Watts, whom the kids call Pop Eye, wears a red nose and pulls his wife around on a trolley, and he steps in to teach the children when there is no one else. His only lessons consist of reading from his battered copy of *Great Expectations*, a book by his friend Mr. Dickens. For Matilda, Dickens's hero Pip becomes as real to her as her own mother, and the greatest friendship of her life has begun. Soon Mr. Watts's book begins to inflame the children's imaginations with dreams about Dickens's London and the larger world. But how will they answer when the soldiers demand to know: where is this man named Pip? Set against the stunning beauty of Bougainville in the



South Pacific during the civil war in the early 1990s, Lloyd Jones's breathtaking novel shows what magic a child's imagination makes possible even in the face of terrible violence and what power stories have to fuel the imagination. *Book Ownership in Stuart England* Oxford University Press This volume provides a wide-ranging account of the development and importance of private libraries and book ownership through the seventeenth century, based upon many kinds of evidence, including examination of thousands of books, and a list of over 1,300 known owners from diverse backgrounds. It considers questions of evolution, contents and size, and motives for book ownership, during a century when growing markets for both new and second-hand books meant that books would be found, in varying numbers, in the homes of all kinds of people from the humble to the wealthy. Book ownership by women, and by non-professional households, is explicitly explored. Other topics include the balance of motivation between books for use, or for display; the relationship between libraries and museums; and cultures of collecting. While presenting a wealth of information in this field, conveniently brought together, this volume also advances methodologies for book history, and makes extensive use of material evidence such as bookbindings. It challenges received wisdom around priorities for studying private libraries, and the terminology which is appropriate to use. In addition, the list of owners, detailed in the Appendix, make this book a work of permanent reference, alongside its value in advancing book history. *A Thousand Splendid Suns* A&C Black A riveting and powerful story of an unforgiving time, an unlikely friendship and an indestructible love *Book Traces* Nineteenth-Century Readers and the Future of the Library University of Pennsylvania Press In most college and university libraries, materials published before 1800 have been moved into special collections, while the post-1923 books remain in general circulation. But books published between these dates are vulnerable to deaccessioning, as libraries increasingly reconfigure access to public-domain texts via digital repositories such as Google Books. Even libraries with strong commitments to their print collections are clearing out the duplicates, assuming that circulating copies of any given nineteenth-century edition are essentially identical to one another. When you look closely, however, you see that they are not. Many nineteenth-century books were donated by alumni or their families decades ago, and many of them bear traces left behind by the people who first owned and used them. In *Book*

*Traces*, Andrew M. Stauffer adopts what he calls "guided serendipity" as a tactic in pursuit of two goals: first, to read nineteenth-century poetry through the clues and objects earlier readers left in their books and, second, to defend the value of keeping the physical volumes on the shelves. Finding in such books of poetry the inscriptions, annotations, and insertions made by their original owners, and using them as exemplary case studies, Stauffer shows how the physical, historical book enables a modern reader to encounter poetry through the eyes of someone for whom it was personal. *Bottomland* A Novel Grove/Atlantic, Inc. "A lyrical, at times mysterious, and dreamy tale of family ties . . . An intriguing, modern take on a classic American landscape" (Kirkus Reviews). At once intimate and sweeping, *Bottomland* follows the Hess family in the years after World War I, as they attempt to rid themselves of the anti-German sentiment that left a stain on their name. But when the youngest two daughters vanish in the middle of the night, the family must piece together what happened while struggling to maintain their life on the unforgiving Iowa plains. In the weeks after Esther and Myrle's disappearance, their siblings desperately search for them, through the stark farmlands to the unfamiliar world of far-off Chicago. Have the girls run away to another farm? Have they gone to the city to seek a new life? Or were they abducted? Ostracized and misunderstood in their small town in the wake of the war, the Hesses fear the worst. From the acclaimed author of *The Quickening*, "*Bottomland* is more than a literary mystery. It's a trance, a poem, a lamentation, a benediction. And it's breathtaking. As in: remind yourself to breathe" (Rebecca Makkai, author of *The Great Believers*). "Hoover skillfully interweaves many of the Hess family members' narratives. Her descriptions of the bleak rural landscape are chilling. Fans of Jim Harrison's *Legends of the Fall* will enjoy the plot; Willa Cather enthusiasts will relish the setting; and Theodore Dreiser readers will savor the gritty characterizations." —Library Journal (starred review) "There are many compelling things about Michelle Hoover's potent new novel, *Bottomland*, not least of all her austere style and its visceral punch." —The Boston Globe *My Emily Dickinson* New Directions Publishing "Starts off as a manifesto but becomes richer and more suggestive as it develops." —The New York Sun For Wallace Stevens, "Poetry is the scholar's art." Susan Howe—taking the poet-scholar-critics Charles Olson, H.D., and William Carlos Williams (among others) as her guides—embodies that art in her 1985 *My Emily Dickinson* (winner of

the Before Columbus Foundation Book Award). Howe shows ways in which earlier scholarship had shortened Dickinson's intellectual reach by ignoring the use to which she put her wide reading. Giving close attention to the well-known poem, "My Life had stood—a Loaded Gun," Home tracks Dickens, Browning, Emily Brontë, Shakespeare, and Spenser, as well as local Connecticut River Valley histories, Puritan sermons, captivity narratives, and the popular culture of the day. "Dickinson's life was language and a lexicon her landscape. Forcing, abbreviating, pushing, padding, subtracting, riddling, interrogating, re-writing, she pulled text from text..." *The Art of Losing* A Novel Farrar, Straus and Giroux "[An] extraordinary achievement." —Liesl Schillinger, *The Wall Street Journal* Across three generations, three wars, two continents, and the mythic waters of the Mediterranean, one family's history leads to an inevitable question: What price do our descendants pay for the choices that we make? Naïma knows Algeria only by the artifacts she encounters in her grandparents' tiny apartment in Normandy: the language her grandmother speaks but Naïma can't understand, the food her grandmother cooks, and the precious things her grandmother carried when they fled. Naïma's father claims to remember nothing; he has made himself French. Her grandfather died before he could tell her his side of the story. But now Naïma will travel to Algeria to see for herself what was left behind—including their secrets. The Algerian War for Independence sent Naïma's grandfather on a journey of his own, from wealthy olive grove owner and respected veteran of the First World War, to refugee spurned as a harki by his fellow Algerians in the transit camps of southern France, to immigrant barely scratching out a living in the north. The long battle against colonial rule broke apart communities, opened deep rifts within families, and saw the whims of those in even temporary power instantly overturn the lives of ordinary people. Where does Naïma's family fit into this history? How do they fit into France's future? Alice Zeniter's *The Art of Losing* is a powerful, moving family novel that spans three generations across seventy years and two shores of the Mediterranean Sea. It is a resonant people's history of Algeria and its diaspora. It is a story of how we carry on in the face of loss: loss of country, identity, language, connection. Most of all, it is an immersive, riveting excavation of the inescapable legacies of colonialism, immigration, family, and war. *The Accidental Botanist* A Deconstructed Flower Book-Clearview Photographic portraits of beautiful flowers following the rules of botany

with an aesthetic flair that transforms them into contemporary art. Poems: North & South A Cold Spring Still Life Penguin A Good Morning America Book Club Pick A captivating, bighearted, richly tapestried story of people brought together by love, war, art, flood, and the ghost of E. M. Forster, by the celebrated author of *Tin Man*. Tuscany, 1944: As Allied troops advance and bombs fall around deserted villages, a young English soldier, Ulysses Temper, finds himself in the wine cellar of a deserted villa. There, he has a chance encounter with Evelyn Skinner, a middle-aged art historian who has come to Italy to salvage paintings from the ruins and recall long-forgotten memories of her own youth. In each other, Ulysses and Evelyn find a kindred spirit amidst the rubble of war-torn Italy, and set off on a course of events that will shape Ulysses's life for the next four decades. As Ulysses returns home to London, reimmersing himself in his crew at *The Stoa and Parot*—a motley mix of pub crawlers and eccentrics—he carries his time in Italy with him. And when an unexpected inheritance brings him back to where it all began, Ulysses knows better than to tempt fate, and returns to the Tuscan hills. With beautiful prose, extraordinary tenderness, and bursts of humor and light, *Still Life* is a sweeping portrait of unforgettable individuals who come together to make a family, and a deeply drawn celebration of beauty and love in all its forms. *This Victorian Life* *Modern Adventures in Nineteenth-Century Culture, Cooking, Fashion, and Technology* *Skyhorse* Part memoir, part micro-history, this is an exploration of the present through the lens of the past. We all know that the best way to study a foreign language is to go to a country where it's spoken, but can the same immersion method be applied to history? How do interactions with antique objects influence perceptions of the modern world? From Victorian beauty regimes to nineteenth-century bicycles, custard recipes to taxidermy experiments, oil lamps to an ice box, Sarah and Gabriel Chrisman decided to explore nineteenth-century culture and technologies from the inside out. Even the deepest aspects of their lives became affected, and the more immersed they became in the late Victorian era, the more aware they grew of its legacies permeating the twenty-first century. Most of us have dreamed of time travel, but what if that dream could come true? Certain universal constants remain steady for all people regardless of time or place. No matter where, when, or who we are, humans share similar passions and fears, joys and triumphs. In her first book, *Victorian Secrets*, Chrisman recalled the

first year she spent wearing a Victorian corset 24/7. In *This Victorian Life*, Chrisman picks up where *Secrets* left off and documents her complete shift into living as though she were in the nineteenth century. *The Art of the Jewish Family* A History of Women in Early New York in Five Objects Bard Graduate Center - Cultural In *The Art of the Jewish Family*, Laura Arnold Leibman examines five objects owned by a diverse group of Jewish women who all lived in New York in the years between 1750 and 1850: a letter from impoverished Hannah Louzada seeking assistance; a set of silver cups owned by Reyna Levy Moses; an ivory miniature owned by Sarah Brandon Moses, who was born enslaved and became one of the wealthiest Jewish women in New York; a book created by Sarah Ann Hays Mordecai; and a family silhouette owned by Rebbetzin Jane Symons Isaacs. These objects offer intimate and tangible views into the lives of Jewish American women from a range of statuses, beliefs, and lifestyles—both rich and poor, Sephardi and Ashkenazi, slaves and slaveowners. Each chapter creates a biography of a single woman through an object, offering a new methodology that looks past texts alone to material culture in order to further understand early Jewish American women's lives and restore their agency as creators of Jewish identity. While much of the available history was written by men, the objects that Leibman studies were made for and by Jewish women. Speaking to American Jewish life, women's studies, and American history, *The Art of the Jewish Family* sheds new light on the lives and values of these women, while also revealing the social and religious structures that led to Jewish women being erased from historical archives. *The Princess Knight* *Violetta* is a little princess who wants to be as strong and brave as her brothers. And what she lacks in size, she makes up for in determination. At night she slips out into the woods and secretly teaches herself to become the cleverest, most nimble knight in the land. Soon she will be ready for the greatest battle of all - the battle for herself.

The fate of the world is often driven by the curiosity of a girl. What happened to the Lost Colony of Roanoke remains a mystery, but the women who descended from Eleanor Dare have long known that the truth lies in what she left behind: a message carved onto a large stone and the contents of her treasured commonplace book. Brought from England on Eleanor's fateful voyage to the New World, her book was passed down through the fifteen generations of daughters who followed as they came of age. Thirteen-year-old Alice had

been next in line to receive it, but her mother's tragic death fractured the unbroken legacy and the Dare Stone and the shadowy history recorded in the book faded into memory. Or so Alice hoped. In the waning days of World War II, Alice is a young widow and a mother herself when she is unexpectedly presented with her birthright: the deed to Evertell, her abandoned family home and the history she thought forgotten. Determined to sell the property and step into a future free of the past, Alice returns to Savannah with her own thirteen-year-old daughter, Penn, in tow. But when Penn's curiosity over the lineage she never knew begins to unveil secrets from beneath every stone and bone and shell of the old house and Eleanor's book is finally found, Alice is forced to reckon with the sacrifices made for love and the realities of their true inheritance as daughters of Eleanor Dare. In this sweeping tale from award-winning author Kimberly Brock, the answers to a real-life mystery may be found in the pages of a story that was always waiting to be written. Praise for *The Lost Book of Eleanor Dare*: "From the haunting first line, *The Lost Book of Eleanor Dare* transports the reader to a mysterious land, time and family . . . the captivating women of the Dare legacy must find their true inheritance hiding behind the untold secrets." —Patti Callahan, *New York Times* bestselling author *Historical women's fiction* Stand-alone novel Book length: approximately 135,000 words Includes discussion questions for book clubs

Winner of the National Book Award for First Fiction: "Beguiling stories . . . about an uncommonly fascinating part of the hemisphere" (*Time*). *Easy in the Islands* is a "stunning" collection of stories by one of contemporary America's foremost journalists and fiction writers. Infused with the rhythms of the Caribbean, these vivid tales of paradise sought and paradise lost are as lush, steamy, and invigorating as the islands themselves (*The Washington Post*). A calypso singer named Lord Short Shoe consorts with a vampish black singer to bilk an American out of his only companion—a monkey. An island bureaucracy confounds the attempts of a hotel owner to get his dead mother out of the freezer and into a real grave—until he resorts to a highly unusual form of burial. Two poor islanders stumble into a high-class dance party and find themselves caught in a violent encounter that just might escalate into revolution. And a young woman sails off into the romantic tropics with the man of her dreams, only to learn the hard way—as Eve did—that paradise is just another place to leave behind. From fish-



ing fleets in remote atolls too small to appear on any map to the sprawling barrios and yacht filled marinas of Miami, Bob Schochis charts a course across a Caribbean that no tourist will recognize.

Photographic portraits of beautiful flowers following the rules of botany with an aesthetic flair that transforms them into contemporary art.

A debut novel creates an intimate portrait of the poet Elizabeth Bishop, telling of her life in Brazil and her relationship with her lover, the aristocratic Lota de Macedo Soares.

In *The Art of the Jewish Family*, Laura Arnold Leibman examines five objects owned by a diverse group of Jewish women who all lived in New York in the years between 1750 and 1850: a letter from impoverished Hannah Louzada seeking assistance; a set of silver cups owned by Reyna Levy Moses; an ivory miniature owned by Sarah Brandon Moses, who was born enslaved and became one of the wealthiest Jewish women in New York; a book created by Sarah Ann Hays Mordecai; and a family silhouette owned by Rebbetzin Jane Symons Isaacs. These objects offer intimate and tangible views into the lives of Jewish American women from a range of statuses, beliefs, and lifestyles--both rich and poor, Sephardi and Ashkenazi, slaves and slaveowners. Each chapter creates a biography of a single woman through an object, offering a new methodology that looks past texts alone to material culture in order to further understand early Jewish American women's lives and restore their agency as creators of Jewish identity. While much of the available history was written by men, the objects that Leibman studies were made for and by Jewish women. Speaking to American Jewish life, women's studies, and American history, *The Art of the Jewish Family* sheds new light on the lives and values of these women, while also revealing the social and religious structures that led to Jewish women being erased from historical archives.

A Good Morning America Book Club Pick A captivating, bighearted, richly tapestried story of people brought together by love, war, art, flood, and the ghost of E. M. Forster, by the celebrated author of *Tin Man*. Tuscany, 1944: As Allied troops advance and bombs fall around deserted villages, a young English soldier, Ulysses Temper, finds himself in the wine cellar of a deserted villa. There, he has a chance encounter with Evelyn Skinner, a middle-aged art historian who has come to Italy to salvage paintings from the ruins and recall long-forgotten memories of her own youth. In each other, Ulysses and Evelyn

find a kindred spirit amidst the rubble of war-torn Italy, and set off on a course of events that will shape Ulysses's life for the next four decades. As Ulysses returns home to London, reimmersing himself in his crew at The Stoa and Parot—a motley mix of pub crawlers and eccentrics—he carries his time in Italy with him. And when an unexpected inheritance brings him back to where it all began, Ulysses knows better than to tempt fate, and returns to the Tuscan hills. With beautiful prose, extraordinary tenderness, and bursts of humor and light, *Still Life* is a sweeping portrait of unforgettable individuals who come together to make a family, and a deeply drawn celebration of beauty and love in all its forms.

This study carried out at the interface of SFL/Translation/corpus-based methodologies investigates the Ideational profile of Elizabeth Bishop in two texts in translation relationship: *Flores Raras e Banalíssimas* (Oliveira, 1995) e *Rare and Commonplace Flowers* (trans. Besner, 2002). Its objective is to examine, by means of the categories of the Transitivity System in its experiential component, the Participant =Bishop' and the Processes in which they are inscribed. The pattern of use of the lexical item 'Bishop' is analyzed with a view to observing what kind of Participant is realized by the lexical items related to it and how this Participant can be associated with representations of the American poet both in the textualization (Brazilian Portuguese text) and retextualization (North-American text). The methods for such an investigation were divided into: (i) corpus design, building and processing assisted by WordSmith Tools' suite of programs (Scott, 1999) and (ii) manual corpus analysis complementing automated analysis drawing on the grammar of Processes and Participants. Although results collected from the quantitative analysis show similarities of transitivity patterns in both texts (Bishop is construed as an active Participant involved in Material Processes (43%)), new language configurations emerge in the qualitative analysis. In 10 cases, the Participant Bishop is textualized as Senser and retextualized as Carrier. Such choices of Bishop being a Carrier Participant in the North-American text construes a representation associated with Relational Processes of being, construing a passive Participant in the target context.

Contains essays on the arts.

After the trouble starts and the soldiers arrive on Matilda's island, only one white person stays behind. Mr. Watts, whom the kids call Pop Eye, wears a red nose and pulls his wife around on a trolley, and he

steps in to teach the children when there is no one else. His only lessons consist of reading from his battered copy of *Great Expectations*, a book by his friend Mr. Dickens. For Matilda, Dickens's hero Pip becomes as real to her as her own mother, and the greatest friendship of her life has begun. Soon Mr. Watts's book begins to inflame the children's imaginations with dreams about Dickens's London and the larger world. But how will they answer when the soldiers demand to know: where is this man named Pip? Set against the stunning beauty of Bougainville in the South Pacific during the civil war in the early 1990s, Lloyd Jones's breathtaking novel shows what magic a child's imagination makes possible even in the face of terrible violence and what power stories have to fuel the imagination.

"Starts off as a manifesto but becomes richer and more suggestive as it develops."—*The New York Sun* For Wallace Stevens, "Poetry is the scholar's art." Susan Howe—taking the poet-scholar-critics Charles Olson, H.D., and William Carlos Williams (among others) as her guides—embodies that art in her 1985 *My Emily Dickinson* (winner of the Before Columbus Foundation Book Award). Howe shows ways in which earlier scholarship had shortened Dickinson's intellectual reach by ignoring the use to which she put her wide reading. Giving close attention to the well-known poem, "My Life had stood—a Loaded Gun," Howe tracks Dickens, Browning, Emily Brontë, Shakespeare, and Spenser, as well as local Connecticut River Valley histories, Puritan sermons, captivity narratives, and the popular culture of the day. "Dickinson's life was language and a lexicon her landscape. Forcing, abbreviating, pushing, padding, subtracting, riddling, interrogating, re-writing, she pulled text from text...."

For Donia Bijan's family, food has been the language they use to tell their stories and to communicate their love. In 1978, when the Islamic revolution in Iran threatened their safety, they fled to California's Bay Area, where the familiar flavors of Bijan's mother's cooking formed a bridge to the life they left behind. Now, through the prism of food, award-winning chef Donia Bijan unwinds her own story, finding that at the heart of it all is her mother, whose love and support enabled Bijan to realize her dreams. From the Persian world of her youth to the American life she embraced as a teenager to her years at Le Cordon Bleu in Paris (studying under the infamous Madame Brassart) to apprenticeships in France's three-star kitchens and finally back to San Francisco, where she opened her own celebrated bistro, Bijan evokes a



vibrant kaleidoscope of cultures and cuisines. And she shares thirty inspired recipes from her childhood (Saffron Yogurt Rice with Chicken and Eggplant and Orange Cardamom Cookies), her French training (Ratatouille with Black Olives and Fried Bread and Purple Plum Skillet Tart), and her cooking career (Roast Duck Legs with Dates and Warm Lentil Salad and Rose Petal Ice Cream). An exhilarating, heartfelt memoir, *Maman's Homesick Pie* is also a reminder of the women who encourage us to shine.

"Field Book of Western Wild Flowers" by J. J. Thornber, Margaret Armstrong. Published by Good Press. Good Press publishes a wide range of titles that encompasses every genre. From well-known classics & literary fiction and non-fiction to forgotten—or yet undiscovered gems—of world literature, we issue the books that need to be read. Each Good Press edition has been meticulously edited and formatted to boost readability for all e-readers and devices. Our goal is to produce eBooks that are user-friendly and accessible to everyone in a high-quality digital format.

"Commonplace books" are collections of quotations, anecdotes, proverbs, and various other types of text extracts. They and the theories informing their compilation were the progenitors of reference works that are now quite taken for granted: encyclopedias, concordances, and books of quotations. *Commonplace Books* is a stand-alone historical survey of manuscript and printed books relating to the complex and extremely influential genre of the commonplace book from classical antiquity to the present day. Comprised of a series of long historical essays followed by short handlists of exhibited items, this volume is the first comprehensive, introductory survey to cover the entire commonplace book tradition, from its origin in ancient Greek and Roman rhetorical theory and philosophy, to the end of the 20th century.

*Rare and Commonplace Flowers: The Story of Elizabeth Bishop and Lota de Macedo Soares*

The gripping story of Pulitzer Prize-winning poet Elizabeth Bishop and her relationship with the extraordinary Brazilian woman Lota de Macedo Soares.

*Encyclopedia of the Exquisite* is a lifestyle guide for the Francophile and the Anglomaniac, the gourmet and the style maven, the armchair traveler and the art lover. It's an homage to the esoteric world of glamour that doesn't require much spending but makes us feel rich. Taking a cue from the exotic encyclopedias of the sixteenth century, which brimmed with mysterious artifacts, Jessica Kerwin Jenkins's *Encyclo-*

*pedia of the Exquisite* focuses on the elegant, the rare, the commonplace, and the delightful. A compendium of style, it merges whimsy and practicality, traipsing through the fine arts and the worlds of fashion, food, travel, home, garden, and beauty. Each entry features several engaging anecdotes, illuminating the curious past of each enduring source of beauty. Subjects covered include the explosive history of champagne; the art of lounging on a divan; the emergence of "frillies," the first lacy, racy lingerie; the ancient uses of sweet-smelling saffron; the wild riot incited by the appearance of London's first top hat; Julia Child's tip for cooking the perfect omelet; the polarizing practice of wearing red lipstick during World War II; Louis XIV's fondness for the luscious Bartlett pear; the Indian origin of badminton; Parliament's 1650 attempt to suppress Europe's beauty mark fad; the evolution of the Japanese kimono; the pilgrimage of Central Park's Egyptian obelisk; and the fanciful thrill of dining al fresco. Cleverly illustrated, *Encyclopedia of the Exquisite* is an ode to life's plenty, from the extravagant to the eccentric. It is a celebration of luxury that doesn't necessarily require money. **BONUS MATERIAL:** This ebook edition includes an excerpt from Jessica Kerwin Jenkins's *All the Time in the World*.

The publication of this book is a literary event. It is Miss Bishop's first volume of verse since *Poems*, which was awarded the Pulitzer Prize for Poetry in 1955. This new collection consists of two parts. Under the general heading "Brazil" are grouped eleven poems including "Manuelzinho," "The Armadillo," "Twelfth Morning, or What You Will," "The Riverman," "Brazil, January 1, 1502" and the title poem. The second section, entitled "Elsewhere," includes others "First Death in Nova Scotia," "Manners," "Sandpiper," "From Trollope's Journal," and "Visits to St. Elizabeths." In addition to the poems there is an extraordinary story of a Nova Scotia childhood, "In the Village." Robert Lowell has recently written, "I am sure no living poet is as curious and observant as Miss Bishop. What cuts so deep is that each poem is inspired by her own tone, a tone of large, grave tenderness and sorrowing amusement. She is too sure of herself for empty mastery and breezy plagiarism, too interested for confession and musical monotony, too powerful for mismanaged fire, and too civilized for idiosyncratic incoherence. She has a humorous, commanding genius for picking up the unnoticed, now making something sprightly and right, and now a great monument. Once her poems, each shining, were too few. Now they are many. When we read her, we enter the classical serenity of

a new country."

In most college and university libraries, materials published before 1800 have been moved into special collections, while the post-1923 books remain in general circulation. But books published between these dates are vulnerable to deaccessioning, as libraries increasingly reconfigure access to public-domain texts via digital repositories such as Google Books. Even libraries with strong commitments to their print collections are clearing out the duplicates, assuming that circulating copies of any given nineteenth-century edition are essentially identical to one another. When you look closely, however, you see that they are not. Many nineteenth-century books were donated by alumni or their families decades ago, and many of them bear traces left behind by the people who first owned and used them. In *Book Traces*, Andrew M. Stauffer adopts what he calls "guided serendipity" as a tactic in pursuit of two goals: first, to read nineteenth-century poetry through the clues and objects earlier readers left in their books and, second, to defend the value of keeping the physical volumes on the shelves. Finding in such books of poetry the inscriptions, annotations, and insertions made by their original owners, and using them as exemplary case studies, Stauffer shows how the physical, historical book enables a modern reader to encounter poetry through the eyes of someone for whom it was personal.

The classic work on the evaluation of city form. What does the city's form actually mean to the people who live there? What can the city planner do to make the city's image more vivid and memorable to the city dweller? To answer these questions, Mr. Lynch, supported by studies of Los Angeles, Boston, and Jersey City, formulates a new criterion—imageability—and shows its potential value as a guide for the building and rebuilding of cities. The wide scope of this study leads to an original and vital method for the evaluation of city form. The architect, the planner, and certainly the city dweller will all want to read this book.

More than 100,000 Ulster Presbyterians of Scottish origin migrated to the American colonies in the six decades prior to the American Revolution, the largest movement of any group from the British Isles to British North America in the eighteenth century. Drawing on a vast store of archival materials, *The People with No Name* is the first book to tell this fascinating story in its full, transatlantic context. It explores how these people—whom one visitor to their Pennsylvania enclaves referred to as "a spurious race of mortals known by the

appellation Scotch-Irish"—drew upon both Old and New World experiences to adapt to staggering religious, economic, and cultural change. In remarkably crisp, lucid prose, Patrick Griffin uncovers the ways in which migrants from Ulster—and thousands like them—forged new identities and how they conceived the wider transatlantic community. The book moves from a vivid depiction of Ulster and its Presbyterian community in and after the Glorious Revolution to a brilliant account of religion and identity in early modern Ireland. Griffin then deftly weaves together religion and economics in the origins of the transatlantic migration, and examines how this traumatic and enlivening experience shaped patterns of settlement and adaptation in colonial America. In the American side of his story, he breaks new critical ground for our understanding of colonial identity formation and of the place of the frontier in a larger empire. *The People with No Name* will be indispensable reading for anyone interested in transatlantic history, American Colonial history, and the history of Irish and British migration.

Part memoir, part micro-history, this is an exploration of the present through the lens of the past. We all know that the best way to study a foreign language is to go to a country where it's spoken, but can the same immersion method be applied to history? How do interactions with antique objects influence perceptions of the modern world? From Victorian beauty regimes to nineteenth-century bicycles, custard recipes to taxidermy experiments, oil lamps to an ice box, Sarah and Gabriel Chrisman decided to explore nineteenth-century culture and technologies from the inside out. Even the deepest aspects of their lives became affected, and the more immersed they became in the late Victorian era, the more aware they grew of its legacies permeating the twenty-first century. Most of us have dreamed of time travel, but what if that dream could come true? Certain universal constants remain steady for all people regardless of time or place. No matter where, when, or who we are, humans share similar passions and fears, joys and triumphs. In her first book, *Victorian Secrets*, Chrisman recalled the first year she spent wearing a Victorian corset 24/7. In *This Victorian Life*, Chrisman picks up where *Secrets* left off and documents her complete shift into living as though she were in the nineteenth century.

This stunning fantasy inspired by Chinese folklore is a companion novel to *Starry River of the Sky* and the New York Times best-selling and National Book Award finalist *When the Sea Turned to Silver*. In the val-

ley of *Fruitless Mountain*, a young girl named Minli lives in a ramshackle hut with her parents. In the evenings, her father regales her with old folktales of the Jade Dragon and the Old Man on the Moon, who knows the answers to all of life's questions. Inspired by these stories, Minli sets off on an extraordinary journey to find the Old Man on the Moon to ask him how she can change her family's fortune. She encounters an assorted cast of characters and magical creatures along the way, including a dragon who accompanies her on her quest for the ultimate answer. Grace Lin, author of the beloved *Year of the Dog* and *Year of the Rat* returns with a wondrous story of adventure, faith, and friendship. A fantasy crossed with Chinese folklore, *Where the Mountain Meets the Moon* is a timeless story reminiscent of *The Wizard of Oz* and Kelly Barnhill's *The Girl Who Drank the Moon*. Her beautiful illustrations, printed in full-color, accompany the text throughout. Once again, she has created a charming, engaging book for young readers.

This volume provides a wide-ranging account of the development and importance of private libraries and book ownership through the seventeenth century, based upon many kinds of evidence, including examination of thousands of books, and a list of over 1,300 known owners from diverse backgrounds. It considers questions of evolution, contents and size, and motives for book ownership, during a century when growing markets for both new and second-hand books meant that books would be found, in varying numbers, in the homes of all kinds of people from the humble to the wealthy. Book ownership by women, and by non-professional households, is explicitly explored. Other topics include the balance of motivation between books for use, or for display; the relationship between libraries and museums; and cultures of collecting. While presenting a wealth of information in this field, conveniently brought together, this volume also advances methodologies for book history, and makes extensive use of material evidence such as bookbindings. It challenges received wisdom around priorities for studying private libraries, and the terminology which is appropriate to use. In addition, the list of owners, detailed in the Appendix, make this book a work of permanent reference, alongside its value in advancing book history.

The second thriller in the supernatural trilogy by the World Fantasy Award-winning author—An “intriguing and absorbing work from a major talent” (Kirkus Reviews). Howard Barton came to Mendocino

in search of a folded scrap of paper. Not just any old scrap of paper, but one bearing what might be a sketch by the legendary Japanese artist, Hoku-sai. But Howard, unfortunately, is not the only one who wants the sketch . . . There's old Heloise Lamey, whose lush and noxious garden is watered with blood, ink, and stranger substances. And the enigmatic Mr. Jimmers, the owner of a workshop that holds a bizarre invention designed to raise the dead. Even Howard's Uncle Roy, a builder of haunted houses and founder of the Museum of Modern Mysteries, has an interest in the sketch. In Northern California, nothing is what it appears, but everything is connected—and Howard is led to a mysterious private war between secret, underground societies. Now he just needs to figure out whose side he's on in the quest for the Paper Grail. “Blaylock redeems the familiarity of his plot with a gift for drawing characters who are eccentric in delightful and original ways, whichever side of the war they are on.” —Publishers Weekly “Blaylock ventures into the realm of magical realism as eccentric matrons and failed entrepreneurs assume mythic proportions in this witty and intelligent metaphysical novel. This crossover novel belongs equally well in literary and fantasy collections.” —Library Journal

AN AUSPICIOUS DEBUT EXAMINING THE CULTURE OF HAIR FROM THE RONA JAFFE FOUNDATION AWARD-WINNING CARTOONIST Hot Comb offers a poignant glimpse into Black women's lives and coming of age stories as seen across a crowded, ammonia-scented hair salon while ladies gossip and bond over the burn. The titular story “Hot Comb” is about a young girl's first perm—a doomed ploy to look cool and to stop seeming “too white” in the all-black neighborhood her family has just moved to. In “Virgin Hair” taunts of “tender-headed” sting as much as the perm itself. It's a scenario that repeats fifteen years later as an adult when, tired of the maintenance, Flowers shaves her head only to be hurled new put-downs. The story “My Lil Sister Lena” traces the stress resulting from being the only black player on a white softball team. Her hair is the team curio, an object to be touched, a subject to be discussed and debated at the will of her teammates, leading Lena to develop an anxiety disorder of pulling her own hair out. Among the series of cultural touchpoints that make you both laugh and cry, Flowers recreates classic magazine ads idealizing women's needs for hair relaxers and product. “Change your hair form to fit your life form” and “Kinks and Koils Forever” call customers from the page. Realizations about race, class, and the imperfections of identity



swirl through Flowers' stories and ads, which are by turns sweet, insightful, and heartbreaking. Flowers began drawing comics while earning her PhD, and her early mastery of sequential storytelling is nothing short of sublime. *Hot Comb* is a propitious display of talent from a new cartoonist who has already made her mark.

John Milton is, next to William Shakespeare, the most influential English poet, a writer whose work spans an incredible breadth of forms and subject matter. The *Complete Poetry and Essential Prose of John Milton* celebrates this author's genius in a thoughtfully assembled book that provides new modern-spelling versions of Milton's texts, expert commentary, and a wealth of other features that will please even the most dedicated students of Milton's canon. Edited by a trio of esteemed scholars, this volume is the definitive Milton for our time. In these pages you will find all of Milton's verse, from masterpieces such as *Paradise Lost*—widely viewed as the finest epic poem in the English language—to shorter works such as the *Nativity Ode*, *Lycidas*, *A Masque* and *Samson Agonistes*. Milton's non-English language sonnets, verses, and elegies are accompanied by fresh translations by Gordon Braden. Among the newly edited and authoritatively annotated prose selections are letters, pamphlets, political tracts, essays such as *Of Education* and *Areopagitica*, and a generous portion of his heretical *Christian Doctrine*. These works reveal Milton's passionate advocacy of controversial positions during the English Civil War and the Commonwealth and Restoration periods. With his deep learning and the sensual immediacy of his language, Milton creates for us a unique bridge to the cultures of classical antiquity and medieval and Renaissance Christianity. With this in mind, the editors give careful attention to preserving the vibrant energy of Milton's verse and prose, while making the relatively unfamiliar aspects of his writing accessible to modern readers. Notes identify the old meanings and roots of English words, illuminate historical contexts—including classical and biblical allusions—and offer concise accounts of the author's philosophical and political assumptions. This edition is a consummate work of modern literary scholarship.

When the American poet Elizabeth Bishop arrived in Brazil in 1951 at the age of forty, she had not planned to stay, but her love affair with the Brazilian aristocrat Lota de Macedo Soares and with the country itself set her on another course, and Brazil became her home for nearly two decades. In this groundbreaking new study, Bethany Hicok offers Bishop's readers the most

comprehensive study to date on the transformative impact of Brazil on the poet's life and art. Based on extensive archival research and travel, Elizabeth Bishop's Brazil argues that the whole shape of Bishop's writing career shifted in response to Brazil, taking on historical, political, linguistic, and cultural dimensions that would have been inconceivable without her immersion in this vibrant South American culture. Hicok reveals the mid-century Brazil that Bishop encountered—its extremes of wealth and poverty, its spectacular topography, its language, literature, and people—and examines the Brazilian class structures that placed Bishop and Macedo Soares at the center of the country's political and cultural power brokers. We watch Bishop develop a political poetry of engagement against the backdrop of America's Cold War policies and Brazil's political revolutions. Hicok also offers the first comprehensive evaluation of Bishop's translations of Brazilian writers and their influence on her own work. Drawing on archival sources that include Bishop's unpublished travel writings and providing provocative new readings of the poetry, Elizabeth Bishop's Brazil is a long-overdue exploration of a pivotal phase in this great poet's life and work.

"[An] extraordinary achievement." —Liesl Schillinger, *The Wall Street Journal* Across three generations, three wars, two continents, and the mythic waters of the Mediterranean, one family's history leads to an inevitable question: What price do our descendants pay for the choices that we make? Naïma knows Algeria only by the artifacts she encounters in her grandparents' tiny apartment in Normandy: the language her grandmother speaks but Naïma can't understand, the food her grandmother cooks, and the precious things her grandmother carried when they fled. Naïma's father claims to remember nothing; he has made himself French. Her grandfather died before he could tell her his side of the story. But now Naïma will travel to Algeria to see for herself what was left behind—including their secrets. The Algerian War for Independence sent Naïma's grandfather on a journey of his own, from wealthy olive grove owner and respected veteran of the First World War, to refugee spurned as a harki by his fellow Algerians in the transit camps of southern France, to immigrant barely scratching out a living in the north. The long battle against colonial rule broke apart communities, opened deep rifts within families, and saw the whims of those in even temporary power instantly overturn the lives of ordinary people. Where does Naïma's family fit into this

history? How do they fit into France's future? Alice Zeniter's *The Art of Losing* is a powerful, moving family novel that spans three generations across seventy years and two shores of the Mediterranean Sea. It is a resonant people's history of Algeria and its diaspora. It is a story of how we carry on in the face of loss: loss of country, identity, language, connection. Most of all, it is an immersive, riveting excavation of the inescapable legacies of colonialism, immigration, family, and war.

James Webb's classic, scorching novel of the Vietnam War. They each had their reasons for becoming a Marine. They each had their illusions. Goodrich came fresh from Harvard. Snake got the tattoo before he even got the uniform. Hodges was haunted by the spirits of family heroes. Three young men, from vastly different worlds, were plunged into a white-hot, murderous melting pot of jungle warfare in the An Hoa Basin, Vietnam, 1969. They had no way of knowing what awaited them. For nothing could have prepared them for the madness of what they found. And in the heat and horror of battle they took on new identities, took on each other, and were reborn in fields of fire... *Fields of Fire* is a searing story of poetic power, razor-sharp observation, and non-stop combat, perfect for fans of Tim O'Brien, Karl Marlantes and *Apocalypse Now*. Praise for *Fields of Fire* 'Few writers since Stephen Crane have portrayed men at war with such a ring of steely truth' *The Houston Post* 'A novel of such fullness and impact, one is tempted to compare it to Norman Mailer's *The Naked and the Dead*' *The Oregonian* 'Webb gives us an extraordinary range of acutely observed people, not one a stereotype ... *Fields of Fire* is a stunner' *Newsweek* 'Webb pulls off the scabs and looks directly, unflinchingly on the open wounds of the Sixties' *Philadelphia Inquirer* 'The unmistakable sound of truth' *Time*

This pioneering exploration of Georgian men and women's experiences as readers explores their use of commonplace books for recording favourite passages and reflecting upon what they had read, revealing forgotten aspects of their complicated relationship with the printed word. It shows how indebted English readers often remained to techniques for handling, absorbing and thinking about texts that were rooted in classical antiquity, in Renaissance humanism and in a substantially oral culture. It also reveals how a series of related assumptions about the nature and purpose of reading influenced the roles that literature played in English society in the ages of Addison, Johnson and Byron; how the habits and procedures required by commonplacing affected readers' tastes

and so helped shape literary fashions; and how the experience of reading and re- sponding to texts increasingly encouraged literate men and women to imagine them- selves as members of a polite, responsible and critically aware public.