

Stags Leap Poems Sharon Olds

Briefly outlines the life of the American poet, examines his most important poetry, and assesses his place in modern literature

An award-winning poet presents a searing collection of emotional poems that acknowledges life's passages, including the tragic death of his father and the birth of his son.

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Following the Pulitzer prize-winning collection *Stag's Leap*, Sharon Olds gives us a stunning book of odes. Opening with the powerful and tender "Ode to the Hymen," Olds addresses and embodies, in this age-old poetic form, many aspects of love and gender and sexual politics in a collection that is centered on the body and its structures and pleasures. The poems extend parts of her narrative as a daughter, mother, wife, lover, friend, and poet of conscience that will be familiar from earlier collections, each episode and

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memory burnished by the wisdom and grace and humor of looking back. In such poems as "Ode to My Sister," "Ode of Broken Loyalty," "Ode to My Whiteness," "Blow Job Ode," and "Ode to the Last Thirty-Eight Trees in New York City Visible from This Window," Olds treats us to an intimate examination that, like all her work, is universal, by turns searing and charming in its honesty. From the bodily joys and sorrows of childhood to the deaths of those dearest to us, Olds shapes the world in language that is startlingly fresh,

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profound in its conclusions, and life-giving for the reader.

In this wise and intimate new book, Sharon Olds tells the story of a divorce, embracing strands of love, sex, sorrow, memory, and new freedom. As she carries us through the seasons when her marriage was ending, Olds opens her heart to the reader, sharing the feeling of invisibility that comes when we are no longer standing in love's sight; the surprising physical bond that still exists between a couple during parting; the loss

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of everything from her husband's smile to the set of his hip; the radical change in her sense of place in the world. Olds is naked before us, curious and brave and even generous toward the man who was her mate for thirty years and who now loves another woman. As she writes in the remarkable "Stag's Leap," "When anyone escapes, my heart / leaps up. Even when it's I who am escaped from, / I am half on the side of the leaver." Olds's propulsive poetic line and the magic of her imagery are as lively as ever, and there is a new

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range to the music—sometimes headlong, sometimes contemplative and deep. Her unsparing approach to both pain and love makes this one of the finest, most powerful books of poetry she has yet given us.

Time and Materials

A Broken Thing

Poems 1980–1987

The Book of Light

New and Selected Poems

From Sharon Olds—a stunning new collection of poems that project a fresh spirit, a

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startling energy of language and counterpoint, and a moving, elegiac tone shot through with humor. From poems that erupt out of history and childhood to those that embody the nurturing of a new generation of children and the transformative power of marital love, Sharon Olds takes risks, writing boldly of physical, emotional, and spiritual sensations that are seldom the stuff of poetry. These are poems that strike for the heart, as Sharon Olds captures our imagination with unexpected wordplay, sprung rhythms, and the disquieting revelations of ordinary life. Writing at the peak of her powers, this

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greatly admired poet gives us her finest collection.

Understanding Sharon Olds explores this Pulitzer Prize-winning poet's major themes, characters, life, and career, including her often-controversial portrayals of family dysfunction, sexuality, and violence against women. In this first book dedicated entirely to the poetry of Sharon Olds, Russell Brickey examines how Olds approaches these difficult and complex topics with pathos and intimate, sometimes provocatively private, details through poetry that not all her critics appreciate. Olds has never shied away from

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difficult subject matter. Her first award-winning book, *Satan Says*, is a feminist exploration of gender politics and adolescent discovery. *The Father* comprises a book-length elegy about cancer. *Stag's Leap*, Olds's Pulitzer Prize-winning volume, is a surprisingly tender look at divorce in modern American culture. Extremely personal, her poems often deal with the victories and contradictions of being a woman in the United States during a time when the country is often involved in racial upheavals and military conflicts overseas. She investigates the victories and contradictions of being a

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wife and mother during the era of feminism, as one of our most honest, most overt poets of female sexuality and its relationship to family life and its place within the history of humanity. Brickey organizes each chapter around a theme or a persona within Olds's cast of characters. These include poems dedicated to mothers, fathers, children, and the arc of history. Through his close readings, Brickey shows how and where Olds has expanded the tradition of confessional poetry (literature that deals with psychology, family, love, and sexuality), a term Olds disdains but nevertheless expanded

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into commentary about the human condition in all its paradoxes.

A poignant sequence of poems traces the evolution of a divorce while exploring themes of love, sex, sorrow, memory and freedom as reflected by everyday familiarities and the poignancy of former lovers parting, in a collection by the National Book Critics Circle Award-winning author of *The Dead and the Living*.

"A deeply beautiful book, with the fierce galloping pace of a great novel."—Liz Rosenberg *Boston Globe* Informed by the death of a beloved brother, here are the stories of

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childhood, its thicket of sex and sorrow and joy, boys and girls growing into men and women, stories of a brother who in his dying could teach how to be most alive. What the Living Do reflects "a new form of confessional poetry, one shared to some degree by other women poets such as Sharon Olds and Jane Kenyon. Unlike the earlier confessional poetry of Plath, Lowell, Sexton et al., Howe's writing is not so much a moan or a shriek as a song. It is a genuinely feminine form . . . a poetry of intimacy, witness, honesty, and relation" (Boston Globe).

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The Lost Child
Poets on the Line
The Unswept Room
Gold Cell
A Novel

Gathered in this volume readers will find more than fifty years of poems by the incomparable Jack Gilbert, from his Yale Younger Poets prize-winning volume to glorious late poems, including a section of previously uncollected work. There is no one quite like Jack Gilbert in postwar American poetry. After garnering early acclaim with *Views of Jeopardy* (1962), he escaped to Europe and lived apart from the literary establishment, honing his uniquely fierce, declarative style, with its surprising abundance of feeling. He reappeared in our midst

with *Monolithos* (1982) and then went underground again until *The Great Fires* (1994), which was eventually followed by *Refusing Heaven* (2005), a prizewinning volume of surpassing joy and sorrow, and the elegiac *The Dance Most of All* (2009). Whether his subject is his boyhood in working-class Pittsburgh, the women he has loved throughout his life, or the bittersweet losses we all face, Gilbert is by turns subtle and majestic: he steals up on the odd moment of grace; he rises to crescendos of emotion. At every turn, he illuminates the basic joys of everyday experience. Now, for the first time, we have all of Jack Gilbert's work in one essential volume: testament to a stunning career and to his place at the forefront of poetic achievement in our time.

These gently fragmented narrative lyrics pursue enlightenment

in long, elegant yet plain-spoken, dark yet ecstatic lines. Ali travels by water and by night, seeking the Far Mosque and its overarching paradox: that when God and Self are one, an ascent into Heaven is a voyage within.

An excerpt from the poem, Wild Gratitude: "Tonight when I knelt down next to our cat, Zooey, And put my fingers into her clean cat's mouth, And rubbed her swollen belly that will never know kittens, And watched her wriggle onto her side, pawing the air, And listened to her solemn little squeals of delight, I was thinking about the poet, Christopher Smart, Who wanted to kneel down and pray without ceasing In everyone of the splintered London streets, And was locked away in the madhouse at St. Luke's With his sad religious mania, and his wild gratitude, And his grave prayers for the other lunatics,

And his great love for his speckled cat, Jeffry. All day today—August 13, 1983—I remembered how Christopher Smart blessed this same day in August, 1759, For its calm bravery and ordinary good conscience."

RBC Bronwen Wallace Award winner Noor Naga's bracing debut, a novel-in-verse about a young woman's romantic relationship with a married man and her ensuing crisis of faith. 2021 Arab American Book Award - George Ellenbogen Poetry Award, Winner Pat Lowther Memorial Award, Winner Gerald Lampert Memorial Award, Longlist CBC Best Canadian Poetry of 2020 Coooco is a young immigrant woman in Toronto. Her faith is worn threadbare after years of bargaining with God to end her loneliness and receiving no answer. Then she meets her mirror-image; Muhammad is a professor and father of two.

He's also married. Heartbreaking and hilarious, this verse-novel chronicles Cocoo's spiraling descent: the transformation of her love into something at first desperate and obsessive, then finally cringing and animal, utterly without grace. Her best friend, Nouf, remains by her side throughout, and together they face the growing contradictions of Cocoo's life. What does it mean to pray while giving your body to a man who cannot keep it? How long can a homeless love survive on the streets? These are some of the questions this verse-novel swishes around in its mouth.

Fanatical about Frogs

Washes, Prays

Understanding Sharon Olds

Stag's Leap

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The Far Mosque

The Father is a sequence of poems, a daughter's vision of a father's illness and death. It chronicles these events in a connected narrative, from the onset of the illness to reflections in the years after the death. The poems are impelled by a passion to know and a freedom to follow wherever the truth may lead, and it goes into areas of feeling and experience rarely entered in poetry . . . The ebullient language, the startling images, the sense of connectedness seize us immediately. Sharon Olds transforms a harsh reality with truthfulness, with beauty, with

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humor—and without bitterness. The deep pain in The Father arises from a death, and from understanding a life. But there is joy as well. In the end, we discover we have been reading not a grim accounting but an inspiring tragedy, transcending the personal.

Michael Ondaatje has called Sharon Olds's poetry 'pure fire in the hands' and cheered the 'roughness and humour and brag and tenderness and completion in her work as she carries the reader through rooms of passion and loss'. This rich selection - made by the author - exhibits those qualities in poem after poem, reflecting,

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moreover, an exciting experimentation with rhythm and language and a movement toward an embrace beyond the personal. Subjects are revisited - the pain of childhood, adolescent sexual stirrings, the fulfilment of marriage, the wonder of children - but each re-casting penetrates ever more deeply, enriched by new perceptions and conceits. A powerful distillation of the best work from one of America's most gifted and widely read poets, drawn from her seven published volumes, this is a testament to a remarkable writer's depth, range and continuing development.

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One of Literary Hub's August's Best Sci-Fi and Fantasy Books | Geek Tyrant's The Most Highly Anticipated Sci-Fi and Fantasy Books of August 2021 | Gizmodo's 49 New Sci-Fi and Fantasy Books to Keep You Turning Pages in August When evil forces are going unchecked on Earth, a principled astronaut makes a split-second decision to try to seek justice in the only place she knows how—the International Space Station. Walli Beckwith is a model astronaut. She graduated at the top of her class from the Naval Academy, had a successful career flying fighter jets, and has spent more than three hundred days

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in space. So when she refuses to leave her post aboard the International Space Station following an accident that forces her fellow astronauts to evacuate, her American and Russian colleagues are mystified. For Walli, the matter at hand feels all too clear and terrifying for her to be worried about ruining her career. She is stuck in a race against time to save a part of the world that seems to have been forgotten, and also the life of the person she loves the most. She will go to any length necessary, using the only tool she has, to accomplish what she knows is right.

WINNER—BEST POETRY—GOODREADS CHOICE

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AWARDS NAMED ONE OF THE BEST BOOKS OF THE YEAR BY NEWSWEEK/THE DAILY BEAST NATIONAL BESTSELLER Billy Collins is widely acknowledged as a prominent player at the table of modern American poetry. And in this smart, lyrical, and mischievous collection of poetry, which covers the everlasting themes of love and loss, youth and aging, solitude and union, Collins's verbal gifts are on full display. Note to Readers: adjusting the size of the type on your e-reading device may affect the line formatting of this eBook. We have formatted the eBook so that any words that get bumped to a new line in a

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poem will be noticeably indented.

The Sign of Saturn

Blood, Tin, Straw

Poems

I Must Be Living Twice

The Naomi Letters

One bleak, late winter's day, Julie Myerson finds herself in a graveyard, looking for traces of a young woman who died nearly two centuries before. As a child in Regency England, Mary Yelloly painted an exquisite album of

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watercolours that uniquely reflected the world she lived in. But Mary died at the age of twenty-one, and when Julie comes across this album, she is haunted by the potential never realised, the barely-lived life cut short. And most of all, she is reminded of her own child. Because only days earlier, Julie and her husband locked their eldest son out of the family home. He was just seventeen. How could it have come to this? After a happy

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growing-up, it had taken only a matter of months for this bright, sweet, good-humoured boy to completely lose his way and propel his family into daily chaos. He had discovered cannabis and was now smoking it everyday - and nothing they could say or do, no help they could offer, seemed to reach him. And Julie - whose emotionally fragile relationship with her own father had left her determined to love her children better - had to accept that she was, for the

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moment at least, powerless to bring back the boy she had known. Honest, warm and often profoundly upsetting, this is the parallel story of a girl and a boy separated by centuries. The circumstances are very different, but the questions remain terrifyingly the same. What happens when a child disappears from a family? What will survive of any of us in memory or in history? And how is a mother to cope when love - however absolute, however

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unconditional - is not enough to save her child?

Epistolary love poems that chronicle a woman discovering bisexual desire, negotiating mental illness, and cultivating intimacy.

Winner of the Nobel Prize in Literature
In Vita Nova, Pulitzer-Prize winning poet Louise Glück manages the apparently impossible: a terrifying act of perspective that brings into resolution the smallest human hope and

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the vast forces that shape and thwart it Since Ararat in 1990, Louise Glück has been exploring a form that is, according to the poet, Robert Hass, her invention. Vita Nova--like its immediate predecessors, a booklength sequence--combines the ecstatic utterance of The Wild Iris with the worldly dramas elaborated in Meadowlands. Vita Nova is a book that exists in the long moment of spring: a book of deaths and beginnings,

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resignation and hope; brutal, luminous, and far-seeing. Like late Yeats, Vita Nova dares large statement. By turns stern interlocutor and ardent novitiate, Glück compasses the essential human paradox. In Vita Nova, Louise Glück manages the apparently impossible: a terrifying act of perspective that brings into resolution the smallest human hope and the vast forces that thwart and shape it. Songs from our era of communal grief

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and reckoning—by the Pulitzer Prize and T. S. Prize for Poetry winner, called "a poet for these times, a powerful woman who won't back down" (San Francisco Chronicle). "At the time of have-not, I look at myself in this mirror," writes Olds in this self-scouring, exhilarating volume, which opens with a section of quarantine poems, and at its center boasts what she calls Amherst Balladz (whose syntax honors Emily Dickinson: "she was our

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Girl - our Woman - / Man enough - for me") and many more in her own contemporary, long-flowing-sentence rhythm. Olds sings of her childhood, young womanhood, and maturity all mixed up together, seeing an early lover in the one who is about to be buried; seeing her white privilege without apology; seeing her mother (whom her readers will recognize) "flushed exalted at Punishment time"; seeing how we've spoiled the earth but carrying a stray

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indoor spider carefully back out to the garden. It is Olds's gift to us that in the richly detailed exposure of her sorrows she can still elegize songbirds, her true kin, and write that heaven comes here in life, not after it.

Horoscopes for the Dead

Collected Poems

Arias

Wild Gratitude

Holdout

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Poems examine life as a child, a woman, and a mother, death, and our relationship to the world.

We often ask ourselves what gets lost in translation--not just between languages, but in the everyday trade-offs between what we experience and what we are able to say about it. But the visionary poems of this collection invite us to consider: what is loss, in translation? Writing at the limits of language--where "the signs loosen, fray, and drift"--Alan Shapiro probes the startling complexity of how we confront absence and the ephemeral, the heartbreak of what once wasn't yet and now is no longer, of what (like racial prejudice and historical atrocity) is omnipresent and elusive. Through poems that are fine-grained and often quiet, Shapiro tells of subtle bereavements: a young boy is shamed for the first time

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for looking "girly"; an ailing old man struggles to visit his wife in a nursing home; or a woman dying of cancer watches her friends enjoy themselves in her absence. Throughout, this collection traverses rather than condemns the imperfect language of loss--moving against the current in the direction of the utterly ineffable.

A dazzling new anthology of 180 contemporary poems, selected and introduced by America's Poet Laureate, Billy Collins. Inspired by Billy Collins's poem-a-day program with the Library of Congress, Poetry 180 is the perfect anthology for readers who appreciate engaging, thoughtful poems that are an immediate pleasure. A 180-degree turn implies a turning back—in this case, to poetry. A collection of 180 poems by the most exciting poets at work today, Poetry 180

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represents the richness and diversity of the form, and is designed to beckon readers with a selection of poems that are impossible not to love at first glance. Open the anthology to any page and discover a new poem to cherish, or savor all the poems, one at a time, to feel the full measure of contemporary poetry's vibrance and abundance. With poems by Catherine Bowman, Lucille Clifton, Billy Collins, Dana Gioia, Edward Hirsch, Galway Kinnell, Kenneth Koch, Philip Levine, Thomas Lux, William Matthews, Frances Mayes, Paul Muldoon, Naomi Shihab Nye, Sharon Olds, Katha Pollitt, Mary Jo Salter, Charles Simic, David Wojahn, Paul Zimmer, and many more. Winner of the 2000 Paterson Poetry Prize "She has written without embarrassment or apology, with remarkable passion and savagery and nerve, poems about family and family

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pathology, early erotic fascination, and sexual life inside marriage." --Amy Hempel Sharon Olds divides this new book into five sections--"Blood," "Tin," "Straw," "Fire," and "Light"--each made up of fourteen poems whose dominant imagery is drawn from one of these elements. The poems are rooted in different moments of an ordinary life and weave back and forth in time. Each section suggests the progression of the making of a soul cleansed by blood, forged by fire, suffused by light. Unafraid to confront the ecstatic or the brutal side of a woman's experience, Sharon Olds transforms her subjects with an alchemist's art, using language that is alternately casual and startling, fierce and transcendent. This is an intensely moving collection by one of our finest poets.

Poems 1997-2005

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Balladz

One Secret Thing

Against Translation

Love and Trouble

Sharon Olds completes her cycle of family poems in a book at once intense and harmonic, playful with language, and rich with a new self-awareness and sense of irony. The opening poem, with its sequence of fearsome images of war, serves as a prelude to poems of home in which humor, anger, and compassion sing together with lyric energy—sometimes comic, sometimes filled with a kind of unblinking forgiveness. These songs of joy and danger—public and private—illuminate one another. As the book unfolds, the portrait of the mother goes through a moving revisioning, leading us to a final series of elegies of hard-won mourning. One Secret Thing is

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charged throughout with Sharon Olds' s characteristic passion, imagination, and poetic power. The doctor on the phone was young, maybe on his first rotation in the emergency room. On the ancient boarding-school radio, in the attic hall, the announcer had given my boyfriend' s name as one of two brought to the hospital after the sunrise service, the egg-hunt, the crash—one of them critical, one of them dead. I was looking at the stairwell banisters, at their lathing, the necks and knobs like joints and bones, the varnish here thicker here thinner—I had said Which one of them died, and now the world was an ant' s world: the huge crumb of each second thrown, somehow, up onto my back, and the young, tired voice said my fresh love' s name. from “ Easter 1960 ”

In the arena of poetry and poetics over the past century, no idea has been more alive and contentious than the idea of form, and no

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aspect of form has more emphatically sponsored this marked formal concern than the line. But what, exactly, is the line? Emily Rosko and Anton Vander Zee ' s anthology gives seventy original answers that lead us deeper into the world of poetry, but also far out into the world at large: its people, its politics, its ecology. The authors included here, emerging and established alike, write from a range of perspectives, in terms of both aesthetics and identity. Together, they offer a dynamic hybrid collection that captures a broad spectrum of poetic practice in the twenty-first century. Rosko and Vander Zee ' s introduction offers a generous overview of conversations about the line from the Romantics forward. We come to see how the line might be an engine for ideals of progress—political, ethical, or otherwise. For some poets, the line touches upon the most fundamental questions of knowledge and existence. More than ever,

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the line is the radical against which even alternate and emerging poetic forms that foreground the visual or the auditory, the page or the screen, can be distinguished and understood. From the start, a singular lesson emerges: lines do not form meaning solely in their brevity or their length, in their becoming or their brokenness; lines live in and through the descriptions we give them. Indeed, the history of American poetry in the twentieth century could be told by the compounding, and often confounding, discussions of its lines. *A Broken Thing* both reflects upon and extends this history, charting a rich diffusion of theory and practice into the twenty-first century with the most diverse, wide-ranging and engaging set of essays to date on the line in poetry, revealing how poems work and why poetry continues to matter.

A collection of thrilling verse, including both new poems and

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beloved favorites, from the celebrated poet, modern cult icon, and author of *Chelsea Girls*. Eileen Myles' work is known for its blend of reality and fiction, the sublime and the ephemeral. Her work opens readers to astonishing new considerations of familiar places, like the East Village in her iconic *Chelsea Girls*, and invites them into lush—and sometimes horrid—dream worlds, imbuing the landscapes of her writing with the vividness and energy of fantasy. *I Must Be Living Twice* brings together selections from the poet's previous work with a set of bold new poems that reflect her sardonic, unapologetic, and fiercely intellectual literary voice. Steeped in the culture of New York City, Myles' milieu, *I Must Be Living Twice* is a prism refracting a radical world and a compelling life.

View more details of this book at www.walkerbooks.com.au

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The Dead and the Living
Poems of Food and Drink
Selected Poems, 1980-2002
Vita Nova

What the Living Do: Poems

Twice nominated for the Pulitzer Prize in poetry, Clifton extends her already formidable powers of revelation with these new poems. Her song springs almost spontaneously from her imagination to stitch surreality with concrete imagery drawn from temporal reality, revealing an essential mystery and wisdom from within.

The 1983 Lamont poetry selection of the Academy of American Poets.

Churches is a book about the way we create our knowledge

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of the divine, of mortality and of the past through story Following her recent Odes, the Pulitzer Prize-winning poet gives us radical new poems of intimate life and political conscience, of race and class and a mother's violence. The atom bomb, Breaking Bad, Rasputin, the cervix, her mother's return from the dead: the peerless Sharon Olds once again takes up subject matter that is both difficult and ordinary, elusive and everywhere. Each aria is shaped by its unique harmonics and moral logic, as Olds stands center stage to sing of sexual pleasure and chance wisdom, and faces the tragic life of our nation and our planet. "I cannot say I did not ask / to be born," begins one aria, which considers how, with what actions, with what thirst, we each ask for a turn, and receive our portion on earth. Olds delivers these pieces with

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all the passion, anguish, and solo force that make a great performance, in the process enlarging the soul of her reader.

A Turning Back to Poetry

Selected Poems

Poetry 180

Churches

Book of Hours

Winner of the Pulitzer Prize for Poetry and the T.S. Eliot Poetry Prize Stag's Leap, Sharon Olds' stunningly poignant new sequence of poems, tells the story of a divorce, embracing strands of love, sex, sorrow, memory, and new freedom. In this wise and intimate telling - which carries us through the seasons when her marriage was

ending - Sharon Olds opens her heart to the reader, sharing the feeling of invisibility that comes when we are no longer standing in love's sight; the surprising physical passion that still exists between a couple during parting; the loss of everything from her husband's smile to the set of his hip. Olds is naked before us, curious and brave and even generous toward the man who was her mate for thirty years and now loves another woman. As she writes in the remarkable title poem, 'When anyone escapes, my heart / leaps up. Even when it's I who am escaped from, / I am half on the side of the leaver'. Olds' propulsive poetic line and the magic of her imagery are as lively as ever, and there is a new range to the music - sometimes headlong,

sometimes contemplative and deep. Her unsparing approach to both pain and love makes this one of the finest, most powerful books of poetry Olds has yet given us.

Sharon Olds's dazzling new collection is a sequence of poems that reaches into the very wellspring of life. The poems take us back to the womb, and from there on to childhood, to a searing sexual awakening, to the shock of childbirth, to the wonder and humor of parenthood--and, finally, to the depths of adult love. Always bold, musical, honest, these poems plunge us into the essence of experience. This is a highly charged, beautifully organized collection from one of the finest poets writing today.

Stag's Leap Alfred a Knopf Incorporated

At mid-life, Claire Dederer developed a sudden yearning for jailbreak. In this exuberant memoir, she reflects on two periods in her life uncannily similar in their emotional intensity: her present experience as a middle-aged mom in the grip of unruly and mysterious new hungers, and her recollections of herself as a teenager. Blazingly intelligent, wickedly funny, and piercingly honest, in Love and Trouble Dederer captures the perils and pleasures of girlhood, womanhood, and life itself.

Odes

Strike Sparks

A Midlife Reckoning

Satan Says

The Wellspring

The poems in Robert Hass's new collection—his first to appear in a decade—are grounded in the beauty and energy of the physical world, and in the bafflement of the present moment in American culture. This work is breathtakingly immediate, stylistically varied, redemptive, and wise. His familiar landscapes are here—San Francisco, the Northern California coast, the Sierra high country—in addition to

some of his oft-explored themes: art; the natural world; the nature of desire; the violence of history; the power and limits of language; and, as in his other books, domestic life and the conversation between men and women. New themes emerge as well, perhaps: the essence of memory and of time. The works here look at paintings, at Gerhard Richter as well as Vermeer, and pay tribute to his particular literary masters, friend Czeslaw Milosz, the great Swedish poet Tomas Tranströmer, Horace, Whitman,

Stevens, Nietzsche, and Lucretius. We are offered glimpses of a surprisingly green and vibrant twenty-first-century Berlin; of the demilitarized zone between the Koreas; of a Bangkok night, a Mexican desert, and an early summer morning in Paris, all brought into a vivid present and with a passionate meditation on what it is and has been to be alive. "It has always been Mr. Hass's aim," the New York Times Book Review wrote, "to get the whole man, head and heart and hands and everything else, into his poetry."

Every new volume by Robert Hass is a major event in poetry, and this beautiful collection is no exception.

Food and poetry: in so many ways, a natural pairing, from prayers over bread to street vendor songs. Poetry is said to feed the soul, each poem a delicious morsel. When read aloud, the best poems provide a particular joy for the mouth. Poems about food make these satisfactions explicit and complete. Of course, pages can and have been filled about food's elemental pleasures. And we all know

food is more than food: it's identity and culture. Our days are marked by meals; our seasons are marked by celebrations. We plant in spring; harvest in fall. We labor over hot stoves; we treat ourselves to special meals out. Food is nurture; it's comfort; it's reward. While some of the poems here are explicitly about the food itself: the blackberries, the butter, the barbecue--all are evocative of the experience of eating. Many of the poems are also about the everything else that accompanies food: the memories,

the company, even the politics. Kevin Young, distinguished poet, editor of this year's Best American Poetry, uses the lens of food - and his impeccable taste - to bring us some of the best poems, classic and current, period.

Poets include: Elizabeth Alexander, Elizabeth Bishop, Billy Collins, Mark Doty, Robert Frost, Allen Ginsberg, Louise Gluck, Seamus Heaney, Tony Hoagland, Langston Hughes, Galway Kinnell, Frank O'Hara, Sharon Olds, Mary Oliver, Adrienne Rich, Theodore Roethke, Matthew Rohrer, Charles Simic,

Tracy K. Smith, Gertrude Stein, Wallace Stevens, Mark Strand, Kevin Young
A new collection by the much praised poet whose second book *THE DEAD AND THE LIVING*, was both the Lamont Poetry Selection for 1983 and winner of the National Book Critics Circle Award.
A powerful collection from one of our most gifted and widely read poets-117 of her finest poems drawn from her seven published volumes. Michael Ondaatje has called Sharon Olds's poetry "pure fire in the hands" and

cheered the “roughness and humor and brag and tenderness and completion in her work as she carries the reader through rooms of passion and loss.” This rich selection exhibits those qualities in poem after poem, reflecting, moreover, an exciting experimentation with rhythm and language and a movement toward an embrace beyond the personal. Subjects are revisited-the pain of childhood, adolescent sexual stirrings, the fulfillment of marriage, the wonder of children-but each recasting penetrates ever

more deeply, enriched by new perceptions and conceits. Strike Sparks is a testament to this remarkable poet's continuing and amazing growth.

The Hungry Ear

The Father

Lawrence Ferlinghetti, Poet-at-large