

On Form The Times Book Of The Year

A collection of literary letters and mementos on the art of remembering across generations. For poet Victoria Chang, memory “isn’t something that blooms, but something that bleeds internally.” It is willed, summoned, and dragged to the surface. The remembrances in this collection of letters are founded in the fragments of stories her mother shared reluctantly, and the silences of her father, who first would not and then could not share more. They are whittled and sculpted from an archive of family relics: a marriage license, a letter, a visa petition, a photograph. And, just as often, they are built on the questions that can no longer be answered. *Dear Memory* is not a transcription but a process of simultaneously shaping and being shaped, knowing that when a writer dips their pen into history, what emerges is poetry. In carefully crafted missives on trauma and loss, on being American and Chinese, Victoria Chang shows how grief can ignite a longing to know yourself. In letters to family, past teachers, and fellow poets, as the imagination, *Dear Memory* offers a model for what it looks like to find ourselves in our histories.

Real Life Drama is the classic history of the remarkable group that revitalized American theater in the 1930s by engaging urgent social and moral issues that still resonate today. Born in the turbulent decade of the Depression, the Group Theatre revolutionized American arts. Wendy Smith's dramatic narrative brings the influential troupe and its founders to life once again, capturing their joys and pains, their triumphs and defeats. Filled with fresh insights into the towering personalities of Harold Clurman, Lee Strasberg, Cheryl Crawford, Elia Kazan, Clifford Odets, Stella and Luther Adler, Karl Malden, and Lee J. Cobb, among many others, *Real Life Drama* chronicles a passionate community of idealists as they opened a new frontier in theater.

Popular Science gives our readers the information and tools to improve their technology and their world. The core belief that *Popular Science* and our readers share: The future is going to be better, and science and technology are the driving forces that will help make it better.

To most modern readers the book of Ezekiel is a mystery. Few can handle Ezekiel's relentless denunciations, his unconventional antics, his repetitive style, and his bewildering array of topics. This excellent commentary by Daniel I. Block makes sense of this obscure and often misunderstood prophet and demonstrates the relevance of Ezekiel's message for the church today.

Whatever happened to the epistolary novel? Why was it that by 1825 the principal narrative form of eighteenth-century fiction had been replaced by the third-person and often historicized models which have predominated ever since? Nicola Watson's original and wide-ranging study charts the suppression of epistolary fiction, exploring the attempted radicalization of the genre by Wollstonecraft and other feminists in the 1790s; its rejection and parody by Jane Austen and Maria Edgeworth: the increasingly discredited role played by letters in the historical novels of Jane Porter, Sydney Morgan, and Walter Scott; and their troubling, ghostly presence in the gothic narratives of James Hogg and Charles Maturin. The shift in narrative method is seen as a response to anxieties about the French Revolution, with the epistolary, feminized, and sentimental plot replaced by a more authoritarian third-person mode as part of a wider redrawing of the relation between the individual and social consensus. This is a brilliant and innovative reading of the place of the novel in the reformulation of British national identity in the Napoleonic period, throwing new light on writers as diverse as Hazlitt, Charlotte Smith, Walter Scott, Helen Maria Williams, and Byron.

I had always suspected the geographical authorities did not know what they were talking about when they located the battlefield of Munda in the county of the Bastuli-Poeni, close to the modern Monda, some two leagues north of Marbella. According to my own surmise, founded on the text of the anonymous author of the *Bellum Hispaniense*, and on certain information culled from the excellent library owned by the Duke of Ossuna, I believed the site of the memorable struggle in which Caesar played double or quits, once and for all, with the champions of the Republic, should be sought in the neighbourhood of Montilla. Happening to be in Andalusia during the autumn of 1830, I made a somewhat lengthy excursion, with the object of clearing up certain doubts which still oppressed me. A paper which I shall shortly publish will, I trust, remove any hesitation that may still exist in the minds of all honest archaeologists. But before that dissertation of mine finally settles the geographical problem on the solution of which the whole of learned Europe hangs, I desire to relate a little tale. It will do no prejudice to the interesting question of the correct locality of Monda. I had hired a guide and a couple of horses at Cordova, and had started on my way with no luggage save a few shirts, and Caesar's Commentaries. As I wandered, one day, across the higher lands of the Cachena plain, worn with fatigue, parched with thirst, scorched by a burning sun, cursing Caesar and Pompey's sons alike, most heartily, my eye lighted, at some distance from the path I was following, on a little stretch of green sward dotted with reeds and rushes. That betokened the neighbourhood of some spring, and, indeed, as I drew nearer I perceived that what had looked like sward was a marsh, into which a stream, which seemed to issue from a narrow gorge between two high spurs of the Sierra di Cabra, ran and disappeared.

On Form Longlisted for the William Hill Sports Book of the Year Little, Brown UK

The social science disciplines tend to view the self as a contaminant. The unique, inner life of the observer, the researcher, is to be separated, neutralized, standardized, and controlled. At the same time, the observer is expected to use the self in understanding the world. Susan Krieger, a sociologist trained in traditional social science, argues in this controversial book that this view of the self needs to be altered. Social scientists should develop their individual perspectives in their work and ought to acknowledge, more honestly than they do, the extent to which their studies reflect their inner lives. The argument in this book is based in the author's own experience, reflecting her own need to speak more directly through her social science. This book is also about that struggle with standard forms and traditional styles of expression. It is about a social science that is more subjective, idiosyncratic, ambivalent, conflicted--about the inner life and

experiences that cannot be measured, tested, or fully shared. Beginning with a discussion of her own training, Susan Krieger proceeds to consider both personal and general issues that arise in writing social science. She compares the work of a mystery writer and an anthropologist, investigates the writings of Georgia O'Keeffe, and examines ideas of self and community among Pueblo Indian potters. In concluding chapters, she returns to her own teaching and research experiences--and the experiences of her colleagues, other women wrestling with similar issues. The voices of eight other feminist scholars complete the book with their various and yet harmonious reflections on the relationship between self and form in their work.

A compelling ode to the essay form and the great essayists themselves, from Montaigne to Woolf to Sontag. *Essayism* is a book about essays and essayists, a study of melancholy and depression, a love letter to belle-lettrists, and an account of the indispensable lifelines of reading and writing. Brian Dillon's style incorporates diverse features of the essay. By turns agglomerative, associative, digressive, curious, passionate, and dispassionate, his is a branching book of possibilities, seeking consolation and direction from Michel de Montaigne, Virginia Woolf, Roland Barthes, Theodor Adorno, Walter Benjamin, Georges Perec, Elizabeth Hardwick, and Susan Sontag, to name just a few of his influences. Whether he is writing on origins, aphorisms, coherence, vulnerability, anxiety, or a number of other subjects, his command of language, his erudition, and his own personal history serve not so much to illuminate or magnify the subject as to discover it anew through a kaleidoscopic alignment of attention, thought, and feeling, a dazzling and momentary suspension of disparate elements, again and again.

LONGLISTED FOR THE WILLIAM HILL SPORTS BOOK OF THE YEAR What is being on form? How does it relate to feeling 'in the zone'? Are these states in the lap of the gods, a matter of which side of the bed we got out of that morning? Or is there anything we can do to make their arrival more likely? In this fascinating book, former England cricket captain and psychoanalyst Mike Brearley examines many of the elements of being in and out of form across a number of different disciplines - not only in cricket and psychoanalysis but also in finance, music, philosophy, medicine, teaching, tree surgery and drama. Drawing on his own experiences, both on and off the field, Brearley describes various states of mind, from the conscious determination involved in training and practice through to that almost spiritual state of being 'inspired'. To achieve any level of form requires us to be able to hold different tensions in mind, and to tolerate both ambivalence and ambiguity. Neither form nor creativity can be guaranteed - Brearley illustrates in depth the frequent ways we lose form - though understanding, in a full sense, enables us to make drastic loss of form less likely. Perceptive and engaging, *On Form* is an exploration of the benefits and risks of being on form and can help us all reflect on the range of conditions that block or liberate us. **PRAISE FOR THE ART OF CAPTAINCY:** 'A work of real substance, valued for its practicality and its precision as well as its balanced humanity and insight' Hilary Mantel 'The best book on captaincy, written by an expert' Mike Atherton 'A subtle, wise book' Ed Smith 'The man-management skills demonstrated by Brearley's handling of Ian Botham remain an inspiration' Nasser Hussain 'The Art of Captaincy was, and is, an outstanding book. I would add only three words which I always bear in mind. Keep it simple' Richie Benaud A collection of scholarly essays which identify and discuss the themes and forms that distinguish science fiction from other genres and which comment on the work of important writers. Bibliogs.

The author of *Jim the Boy* offers eleven essays about growing up in front of the television, fully ensconced in the imaginary world of *Mayberry*, *Gilligan's Island*, and the *Brady Bunch*.

List of members in v. 1-10.

Xiang Kairan, who wrote under the pen name "the Unworthy Scholar from Pingjiang," is remembered as the father of modern Chinese martial arts fiction, one of the most distinctive forms of twentieth-century Chinese culture and the inspiration for China's globally popular martial arts cinema. In this book, John Christopher Hamm shows how Xiang Kairan's work and career offer a new lens on the transformations of fiction and popular culture in early-twentieth-century China. The Unworthy Scholar from Pingjiang situates Xiang Kairan's career in the larger contexts of Republican-era China's publishing industry, literary debates, and political and social history. At a time when writers associated with the New Culture movement promoted an aggressively modernizing vision of literature, Xiang Kairan consciously cultivated his debt to homegrown narrative traditions. Through careful readings of Xiang Kairan's work, Hamm demonstrates that his writings, far from being the formally fossilized and ideologically regressive relics their critics denounced, represent a creative engagement with contemporary social and political currents and the demands and possibilities of an emerging cultural marketplace. Hamm takes martial arts fiction beyond the confines of genre studies to situate it within a broader reexamination of Chinese literary modernity. The first monograph on Xiang Kairan's fiction in any language, *The Unworthy Scholar from Pingjiang* rewrites the history of early-twentieth-century Chinese literature from the standpoints of genre fiction and commercial publishing.

"No one writes like Ruth Ozeki—a triumph." —Matt Haig, New York Times bestselling author of *The Midnight Library* "Inventive, vivid, and propelled by a sense of wonder." —TIME "If you've lost your way with fiction over the last year or two, let *The Book of Form and Emptiness* light your way home." —David Mitchell, Booker Prize-finalist author of *Cloud Atlas* A boy who hears the voices of objects all around him; a mother drowning in her possessions; and a Book that might hold the secret to saving them both—the brilliantly inventive new novel from the Booker Prize-finalist Ruth Ozeki One year after the death of his beloved musician father, thirteen-year-old Benny Oh begins to hear voices. The voices belong to the things in his house—a sneaker, a broken Christmas ornament, a piece of wilted lettuce. Although Benny doesn't understand what these things are saying, he can sense their emotional tone; some are pleasant, a gentle hum or coo, but others are snide, angry and full of pain. When his mother, Annabelle, develops a hoarding problem, the voices grow more clamorous. At first, Benny tries to ignore them, but soon the voices follow him outside the house, onto the street and at school, driving him at last to seek refuge in the silence of a large public library, where objects are well-behaved and know to speak in whispers. There, Benny discovers a strange new world. He falls in love with a mesmerizing street artist with a smug pet ferret, who uses the library as her performance space. He meets a homeless philosopher-poet, who encourages him to ask important

questions and find his own voice amongst the many. And he meets his very own Book—a talking thing—who narrates Benny's life and teaches him to listen to the things that truly matter. With its blend of sympathetic characters, riveting plot, and vibrant engagement with everything from jazz, to climate change, to our attachment to material possessions, *The Book of Form and Emptiness* is classic Ruth Ozeki—bold, wise, poignant, playful, humane and heartbreaking.

Over the course of the fifteenth century, the Low Countries transformed Europe's economic, political and cultural life. Innovative and influential cultural practices emerged across the region in flourishing courts, towns, religious houses, guilds and confraternities. Whether in visual culture, music, devotional practice, or communal rituals, the thriving cultures of the Low Countries wrestled with time, both through explicit measurement and reflection, and in the rhythms of social and religious life. This book offers a deeper understanding of how time was structured and experienced by different constituencies through a series of detailed readings of diverse cultural objects and practices, ranging from woodcuts and painted altarpieces, to early print books, and to the use of polyphony in the liturgy. Individual chapters are devoted to life in the university towns of Louvain and Ghent, the liturgical rituals at Cambrai Cathedral, and the rich pageantry that marked the courts of Philip the Good and the new Burgundian rulers. What emerges is a complex temporal landscape in which devotional and secular practices and experiences merged into a new "fullness of time."

"A rich, sensual, bewitching adventure of good vs. evil with love as the prize." ~Publisher's Weekly on ETERNITY 300 years ago, Raven St. James was hanged for witchcraft. But she revives among the dead to find herself alive. She is an Immortal High Witch, one of the light. A note from her mother warns that there are others, those of the Dark, who preserve their own lives by taking the hearts of those like her. Duncan Wallace's forbidden love for the secretive lass costs him his life. 300 years later, he loves her again, tormented by hazy memories of a past that can't be real. She tells him of another lifetime, claims to be immortal. Though he knows she's deluded, he can't stay away. And the Dark Witch after her heart is far closer than either of them know. If you liked the TV Series HIGHLANDER, you will LOVE this series. Don't miss Book 2, INFINITY. "A hauntingly beautiful story of a love that endures through time itself." ~New York Times Bestselling Author, Kay Hooper "This captivating story of a love that reaches across the centuries, becomes as immortal as the lover's themselves, resonates with timeless passion, powerful magic, and haunting heartbreak." ~BN.com's official review

This highly original and penetrating study explores fundamental intellectual predispositions and concepts which underpin the literature and thought of the Augustan period in England. By examining in particular Augustan notions of probability and the way they provided a framework for thinking about and organising experience, Dr Patey reconstructs a characteristically eighteenth-century theory of literature which offers a much more satisfactory account of the work of Pope, Johnson, Fielding and others than the Romantic literary categories already in existence. The scope of this study is encyclopaedic and it will be an essential reference work for all scholars of eighteenth-century English literature and intellectual history, as well as historians of ideas.

Includes summaries of proceedings and addresses of annual meetings of various gas associations. L.C. set includes an index to these proceedings, 1884-1902, issued as a supplement to *Progressive age*, Feb. 15, 1910.

Challenging conventional readings of literary allegorism, Borris reassesses Renaissance relations between allegory and heroic poetry.

No, *Anti-Book* is not a book about books. Not exactly. And yet it is a must for anyone interested in the future of the book. Presenting what he terms "a communism of textual matter," Nicholas Thoburn explores the encounter between political thought and experimental writing and publishing, shifting the politics of text from an exclusive concern with content and meaning to the media forms and social relations by which text is produced and consumed. Taking a "post-digital" approach in considering a wide array of textual media forms, Thoburn invites us to challenge the commodity form of books—to stop imagining books as transcendent intellectual, moral, and aesthetic goods unsullied by commerce. His critique is, instead, one immersed in the many materialities of text. *Anti-Book* engages with an array of writing and publishing projects, including Antonin Artaud's paper gris-gris, Valerie Solanas's SCUM Manifesto, Guy Debord's sandpaper-bound *Mémoires*, the collective novelist Wu Ming, and the digital/print hybrid of *Mute* magazine. Empirically grounded, it is also a major achievement in expressing a political philosophy of writing and publishing, where the materiality of text is interlaced with conceptual production. Each chapter investigates a different form of textual media in concert with a particular concept: the small-press pamphlet as "communist object," the magazine as "diagrammatic publishing," political books in the modes of "root" and "rhizome," the "multiple single" of anonymous authorship, and myth as "unidentified narrative object." An absorbingly written contribution to contemporary media theory in all its manifestations, *Anti-Book* will enrich current debates about radical publishing, artists' books and other new genre and media forms in alternative media, art publishing, media studies, cultural studies, critical theory, and social and political theory.

A commemorative hardcover edition of the only collection ever published of the celebrated novelist's shorter works. Here is a treat for devoted fans of John Irving. First published twenty years ago, *Trying to Save Piggy Sneed* contains a dozen short works by the author, beginning with three memoirs. The longest of the memoirs is "The Imaginary Girlfriend," his candid account of his twin careers in writing and wrestling, which, as the *Denver Post* observed, is filled "with anecdotes that are every bit as hilarious as the antics in his novels . . . [and] combines the lessons of both obsessions." The middle portion of the book is fiction. Over a career that spans thirteen novels, these are the six stories that Mr. Irving considers finished. Among them is "Interior Space," for which he won the O. Henry Award. In the third and final section are three homages: one to Günter Grass and two to Charles Dickens. To each of the twelve pieces, he has contributed author's notes, which provide some perspective on the circumstances surrounding the writing of each piece. For readers who prefer a hardcover, this commemorative edition is a book to treasure. For new readers, it is a perfect introduction to the author of works as moving and mischievous as *The World According to Garp*, *A Prayer for Owen Meany*, and *In One Person*. Skyhorse Publishing, as well as our Arcade, Yucca, and Good Books imprints, are proud to publish a broad range of books for readers interested in fiction—novels, novellas, political and medical thrillers, comedy, satire, historical fiction, romance, erotic and love stories, mystery, classic literature, folklore and mythology, literary classics including Shakespeare, Dumas, Wilde, Cather, and much more. While not every title we publish becomes a *New York Times* bestseller or a national bestseller, we are committed to books on subjects that are sometimes overlooked and to authors whose work might not otherwise find a home.

Presents extended reviews of noteworthy books, short reviews, essays and articles on topics and trends in publishing, literature, culture and the arts. Includes lists of best sellers (hardcover and paperback).

In the 1830s Alexis de Tocqueville prophesied that American writers would slight, even despise, form--that they would favor the sensational over rational order. He suggested that this attitude was linked to a distinct concept of democracy in America. Exposing the inaccuracies of such claims when applied to poetry, Stephen Cushman maintains that American poets tend to overvalue the formal aspects of their art and in turn overestimate the relationship between those formal aspects and various ideas of America. In this book Cushman examines poems and prose statements in which poets as diverse as Emily Dickinson and Ezra Pound describe their own poetic forms, and he investigates links and analogies between poets' notions of form and their notions of "Americanness.". The book begins with a brief discussion of Whitman, who said, "The United States themselves are essentially the greatest poem." Cushman takes this to mean that American poetry has succeeded in making fictions about itself which persuade its readers that its uniqueness transcends merely geographical boundaries. He explores the truth of this statement by considering the Americanness of Emily Dickinson, Ezra Pound, Elizabeth Bishop, and A. R. Ammons. He concludes that the uniqueness of American poetry lies not so much in its forms as in its formalism and in the various attitudes that formalism reveals. Originally published in 1993. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These paperback editions preserve the original texts of these important books while presenting them in durable paperback editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

[Copyright: add06233f6fef2b69d0bec8e272a4a42](#)