

---

# Mean Free Path Ben Lerner

Right here, we have countless books Mean Free Path Ben Lerner and collections to check out. We additionally meet the expense of variant types and furthermore type of the books to browse. The agreeable book, fiction, history, novel, scientific research, as well as various extra sorts of books are readily genial here.

As this Mean Free Path Ben Lerner, it ends going on monster one of the favored ebook Mean Free Path Ben Lerner collections that we have. This is why you remain in the best website to see the unbelievable book to have.



**Body by God** Copper Canyon Press  
In his bold second book, Ben Lerner molds philosophical insight, political outrage, and

personal experience into a devastating critique of mass society. Angle of Yaw investigates the fate of public space, public speech, and how the technologies of viewing—aerial photography in particular—feed our culture an image of itself. And it's a spectacular view. The man observes the action on the field

---

with the tiny aftermath), as the television he brought author steeped to the stadium. He is himself in the topless, painted history of Franco and gold, bewigged. His fascism. Regardless exaggerated foam of when or where it index finger was written, Angle of indicates the giant Yaw will further screen upon which his establish Ben Lerner own image is now as one of our most displayed, a model of intriguing and least fanaticism. He predictable poets. watches the image of The Expectations Random his watching the House A compelling account of the image on his portable development of a great artist, TV on his portable and a portrait of the tragic TV. He suddenly character of an entire era The stands with arms uncompromising achievement upraised and of Elias Canetti has been initiates the wave matched by few writers this that will consume century. Canetti worked him. Haunted by our brilliantly in many forms, but current "war on the three volumes that terror," much of the comprise his autobiography book was written are where his genius is perhaps while Lerner was most evident. The first living in Madrid (at volume, The Tongue Set Free, the time of the presents the events, Atocha bombings and personalities, and intellectual their political

---

forces that fed Canetti's early creative development. The *Torch in My Ear* explores his admiration for the first great mentor of his adulthood, Karl Krauss, and also describes his first marriage. The final volume, *The Play of the Eyes*, is set in Vienna between 1931 and 1937, with the European catastrophe imminent; here he vividly portrays relationships with Hermann Broch and Robert Musil, among others. *No Art* Farrar Straus & Giroux Adam Gordon is a brilliant, if highly unreliable, young American poet on a prestigious fellowship in Madrid, struggling to establish his sense of self and his relationship to art. What is actual when our experiences are mediated by language, technology, medication, and the arts? Is poetry an essential art form, or merely a screen for the reader's projections? Instead of following the dictates of his fellowship,

Adam's "research" becomes a meditation on the possibility of the genuine in the arts and beyond: are his relationships with the people he meets in Spain as fraudulent as he fears his poems are? A witness to the 2004 Madrid train bombings and their aftermath, does he participate in historic events or merely watch them pass him by? In prose that veers between the comic and tragic, the self-contemptuous and the inspired, *Leaving the Atocha Station* is a portrait of the artist as a young man in an age of Google searches, pharmaceuticals, and spectacle. Born in Topeka, Kansas, in 1979, Ben Lerner is the author of three books of poetry *The Lichtenberg Figures*, *Angle of Yaw*, and *Mean Free Path*. He has been a finalist for the National Book Award and the Northern California Book Award, a Fulbright Scholar in Spain, and the recipient of a 2010-2011 Howard Foundation

---

Fellowship. In 2011 he became the first American to win the Preis der Stadt Münster für Internationale Poesie. Leaving the Atocha Station is his first novel.

**Away from Me** Harvard University Press

"In this illuminating collection of prose, Dan Beachy-Quick broaches "a hazy line, a faulty boundary" between our daily world, "where we who have appetites must fill our mouths, we who have thoughts must fill our minds," and another side, "within the world and beyond it, where appetite isn't to be sated, where desire is not to be fulfilled, and where thoughts refuse to lead to knowledge." Touching on the works of Emerson, Thoreau, and Proust, among others, Beachy-

Quick explores the problem of duality -- the separation of the mind and body, word and referent, intelligence and mystery -- striving throughout to overcome this false separation, and to celebrate the notion that "wonder is the fact that the world has never ceased to be real."

Combining a rich critical intelligence and the lyricism that has made him "one of America's most significant young poets" (Lyn Hejinian), *Wonderful Investigations* is a wonder unto itself"--Front flap.

*The Book of Nightmares*  
Houghton Mifflin Harcourt  
In the winter of 2015, Ben Lerner wrote a short story, 'The Polish rider', incorporating fictionalized elements of the life and work of the artist Anna Ostoya, who had recently lost two of her canvases in

---

the back of an Uber. As the narratorfiction, original and reproduction, of the story helps the artist search for the missing canvases, he fantasizes about "recuperating the lost paintings through prose," about how the verbal might take the place of the visual. After the story was published in 'The New Yorker', Ostoya painted the painting Lerner had invented based on her earlier work, transforming the fiction without changing any of the words. Ostoya went on to produce a series of compositions that respond to the story she'd helped inspire. 'The Polish Rider' is the result of this ongoing conversation across media and genres. In addition to the story, this volume includes an essay by Lerner that describes how Ostoya's actual body of work catalyzed the fiction, as well as the contingencies and uncanny correspondences that have shaped their exchange. Ostoya's compositions -- both those that prompted Lerner's writing and those that take it up -- are never merely illustrative. Instead, they keep literature from having the last word. In this unclassifiable volume, the boundaries between fact and text and image, flicker as you read and look.

Housekeeping Macmillan  
"The Expectations announces a dazzling new voice in American fiction." --Jennifer Egan, author of *Manhattan Beach* St. James is an exclusive New England boarding school known for grooming generations of leaders. Ben Weeks is a true insider -- his ancestors helped found St. James, his older brother taught him all the slang, and he's just won a national championship in squash. But after fourteen long years of waiting, Ben arrives at school only to find that the reality of St. James doesn't quite match up with his imaginings. At the same time, his new roommate, Ahmed Al-Khaled, the son of a fabulously wealthy Emirati sheik, can't navigate the unspoken rules of New England blue bloods. Even as Ben and Ahmed struggle to prove themselves in the place they have revered for so long, each of them must face losing it forever. *The Expectations* is at once a finely drawn portrait of American privilege and a subtle exploration

---

of class, race, and tradition. Above all, it is a tender, sharp, and evocative debut about the pain and treachery of adolescence, and the difficulty--wherever one finds oneself--of truly belonging.

The Memoirs of Elias Canetti

Copper Canyon Press

Thalia Field's third book with New Directions is a tour de force of blending literary genres (poetry, prose, essay, and drama) and examining our control of the natural world. *Bird Lovers*, *Backyard* continues Thalia Field's interrogation of the act of storytelling and her experimentation with literary genre. Field's illuminating essays, or stories, in poetic form, place scientists, philosophers, animals, even the military, in real and imagined events. Her open questioning brings in subjects as diverse as pigeons, chat rooms, nuclear testing, the building of the Kennedy

Space Center, the development of seaside beaches, Konrad Lorenz, the American author and animal trainer Vicki Hearne, and the Swiss zoologist Heini Hediger. Throughout, she intermingles fact and fiction, probing the porous boundaries between human and animal, calling into question "what we are willing to do with words," and spinning a world where life is haunted by echoes. Story and event survive through daring language, and the elegies of history. *Flow Chart* Granta Books *A Schoolboy's Diary* brings together more than seventy of Robert Walser's strange and wonderful stories, most never before available in English. Opening with a sequence from Walser's first book, "Fritz Kocher's Essays," the complete

---

classroom assignments of a fictional boy who has met a tragically early death, this selection ranges from sketches of uncomprehending editors, overly passionate readers, and dreamy artists to tales of devilish adultery, sexual encounters on a train, and Walser ' s service in World War I. Throughout, Walser ' s careening, confounding, delicious voice holds the reader transfixed.

The Children's Bach McClelland & Stewart

About Threshold Songs, the voices in these poems perform at the interior thresholds encountered each day, where we negotiate the unfathomable proximities of knowing and not knowing, the gulf of seeing and feeling, the uncanny relation of grief to joy, and the borderless nature of selfhood and tradition. Both conceptual and haunted, these poems explore the asymmetry of the body's chemistry and its effects on

expression and form. The poems in Threshold Songs tune us to the microtonal music of speaking and being spoken. Check for the online reader's companion at <http://petergizzi.site.wesleyan.edu>.

Angle of Yaw Bloomsbury Publishing

A brand-new novel set in Niven's Known Space, two hundred years before the discovery of the Ringworld.

Last Things Wesleyan University Press

The legendary critic and author of Mystery Train

“ ingeniously retells the tale of rock and roll ” (Publishers Weekly, starred review).

Unlike previous versions of rock ' n ' roll history, this book omits almost every iconic performer and ignores the storied events and turning points everyone knows.

Instead, in a daring stroke, Greil Marcus selects ten songs and dramatizes how each embodies rock ' n ' roll as a thing in itself, in the story it

---

tells, inhabits, and acts out—a new language, something new under the sun.

“ Transmission ” by Joy Division. “ All I Could Do Was Cry ” by Etta James and then Beyoncé . “ To Know Him Is to Love Him, ” first by the Teddy Bears and almost half a century later by Amy Winehouse. In Marcus ’ s hands these and other songs tell the story of the music, which is, at bottom, the story of the desire for freedom in all its unruly and liberating glory. Slipping the constraints of chronology, Marcus braids together past and present, holding up to the light the ways that these striking songs fall through time and circumstance, gaining momentum and meaning, astonishing us by upending our presumptions and prejudices. This book, by a founder of contemporary

rock criticism—and its most gifted and incisive practitioner—is destined to become an enduring classic.

“ One of the epic figures in rock writing. ” —The New York Times Book Review

“ Marcus is our greatest cultural critic, not only because of what he says but also, as with rock-and-roll itself, how he says it. ” —The Washington Post Winner of the Deems Taylor Virgil Thomson Award in Music Criticism, given by the American Society of Composers, Authors & Publishers

Heteronomy New Directions Publishing

\*SHORTLISTED FOR THE T.S ELIOT PRIZE AND COSTA POETRY AWARD 2013\* 'A stone is lobbed in '84, hangs like a star over Orgreave. Welcome to Sheffield. Borderland, our town of miracles...' - 'Scab' From the clash between



---

striking miners and police to the delicate conflicts in personal relationships, Helen Mort's stunning debut is marked by distance and division. Named for a street in Sheffield, this is a collection that cherishes specificity: the particularity of names; the reflections the world throws back at us; the precise moment of a realisation.

Distinctive and assured, these poems show us how, at the site of conflict, a moment of reconciliation can be born.

The Topeka School New Directions Publishing

A quintessentially American epic poem that rewrites all the rules of epic poetry—starting with the one that says epic poetry can't be about the writing of epic poetry itself The appearance of *Flow Chart* in 1991 marked the kickoff of a remarkably prolific period in John Ashbery's long career, a decade during which he published seven all-new books of poetry as well as a collected

series of lectures on poetic form and practice. So it comes as no surprise that this book-length poem—one of the longest ever written by an American poet—reads like a rocket launch: charged, propulsive, mesmerizing, a series of careful explosions that, together, create a radical forward motion. It's been said that *Flow Chart* was written in response to a dare of sorts: Artist and friend Trevor Winkfield suggested that Ashbery write a poem of exactly one hundred pages, a challenge that Ashbery took up with plans to complete the poem in one hundred days. But the celebrated work that ultimately emerged from its squared-off origin story was one that the poet himself called “a continuum, a diary.” In six connected, constantly surprising movements of free verse—with the famous “sunflower” double sestina thrown in, just to reinforce the poem's own multivarious logic—Ashbery's

---

poem maps a path through modern American consciousness with all its attendant noise, clamor, and signal: “ Words, however, are not the culprit. They are at worst a placebo, / leading nowhere (though nowhere, it must be added, can sometimes be a cozy / place, preferable in many cases to somewhere). ”

Threshold Songs McSweeney's Books

Despite creating vast inequalities and propping up reactionary world regimes, capitalism has many passionate defenders—but not because of what it withholds from some and gives to others. Capitalism dominates, Todd McGowan argues, because it mimics the structure of our desire while hiding the trauma that the system inflicts upon it. People from all backgrounds enjoy what capitalism provides, but at the same time are told more and better is yet to come. Capitalism traps us through an incomplete satisfaction that compels us after the new, the better, and the more. Capitalism's parasitic relationship to our desires

gives it the illusion of corresponding to our natural impulses, which is how capitalism's defenders characterize it. By understanding this psychic strategy, McGowan hopes to divest us of our addiction to capitalist enrichment and help us rediscover enjoyment as we actually experienced it. By locating it in the present, McGowan frees us from our attachment to a better future and the belief that capitalism is an essential outgrowth of human nature. From this perspective, our economic, social, and political worlds open up to real political change. Eloquent and enlivened by examples from film, television, consumer culture, and everyday life, *Capitalism and Desire* brings a new, psychoanalytically grounded approach to political and social theory.

### A Schoolboy's Diary and Other Stories

HarperChristian + ORM  
Winner of the Hayden Carruth Award uses "broken sonnets" to explore complex juxtapositions of

---

contemporary culture.

The Polish Rider Yale

University Press

"The novelist and poet Ben Lerner argues that our hatred of poetry is ultimately a sign of its nagging relevance"--

Division Street New York

Review of Books

The Quarry presents new and

pivotal Susan Howe prose

pieces. A powerful selection of

Susan Howe's previously

uncollected essays, *The Quarry*

moves backward

chronologically, from her brand-

new "Vagrancy in the Park"

(about Wallace Stevens)

through such essential texts as

"The Disappearance

Approach," "Personal

Narrative," "Sorting Facts,"

"Frame Structures," and "Where

Should the Commander Be,"

and ending with her seminal

early criticism, "The End of

Art." The essays of *The Quarry*

map the intellectual territory of

one of America's most

important and vital avant-garde

poets.

*Metropole* Macmillan

Poetry. In the poems of Feng

Chen's darkly spellbinding

debut collection,

*BUTCHER'S TREE*, the page

evokes and provokes

legendary creatures, kills

them and puts on their

skin--then cures the meat.

This startling and unusual

book is a medium that

channels damned and

contaminated creatures such

as Grendel, Wukong, and

Prometheus. It reconsiders

what it means to construct a

myth; to mold around a

hollow space a materiality of

shape that depends on

contours without content.

Life that has no life. These are

love poems whose monstrous

repetition demystifies these

once powerful beings while at

the same time plunging

deeper into insensible

consciousness, where the

---

human ceases to retain its proper form. "Like a thousand tiny teeth gnawing through language's tender membranes, BUTCHER'S TREE eats through the gloom of the visible world. Nocturnal, feral, and foraging, Chen's is a poetry whose 'purity strips the meat from inside.' Inside these mesmeric vaults, skins fuse and 'the cored body' grows rhizomes, burrowing into everything. The echolocating clicks and pops of Chen's alchemical practice make audible the astounding sound of our own 'hearts...growing teeth.'"--Lara Glenum

"BUTCHER'S TREE is animal, foody, and thick with the materials of local and ancient and visionary worlds. My favorite parts feel ripped from the myths and tales and fables I might have known once upon a time, waving like strange numinous laundry on

the line of Feng Sun Chen."--Ariana Reines

Debths Univ of California Press  
Winner of the Griffin International Poetry Prize  
A collection in five parts, Susan Howe 's electrifying new book opens with a preface by the poet that lays out some of Debths ' inspirations: the art of Paul Thek, the Isabella Stewart Gardner collection, and early American writings; and in it she also addresses memory ' s threads and galaxies, " the rule of remoteness, " and " the luminous story surrounding all things noumenal. " Following the preface are four sections of poetry: " Titian Air Vent, " " Tom Tit Tot " (her newest collage poems), " Periscope, " and " Debths. "

As always with Howe, Debths brings " a not-being-in-the-no. "

Lyric Shame Macmillan

A literary icon ' s " singular and beautiful " memoir of growing up as a first-generation Jewish American in Brownsville, Brooklyn (The New Yorker). A classic

---

portrait of immigrant life in the early decades of the twentieth century, *A Walker in the City* is a tour of tenements, subways, and synagogues—but also a universal story of the desires and fears we experience as we try to leave our small, familiar neighborhoods for something new. With vivid imagery and sensual detail—the smell of half-sour pickles, the dry rattle of newspapers, the women in their shapeless flowered housedresses—Alfred Kazin recounts his boyhood walks through this working-class community, and his eventual foray across the river to “the city,” the mysterious, compelling Manhattan, where treasures like the New York Public Library and the Metropolitan Museum beckoned. Eventually, he would travel even farther, building a life around books

and language and literature and exploring all that the world had to offer. “The whole texture, color, and sound of life in this tenement realm . . . is revealed as tapestried, as dazzling, as full of lush and varied richness as an Arabian bazaar.” —The New York Times