

NEW

BOO

KS

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winter 2017  
to summer 2018

CARCANET



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**ARTS COUNCIL  
ENGLAND**

CARCANET PRESS is, as usual, a Maoist paradigm of perpetual revolution. Five first collections feature in the coming season, and the enormous bounty of a *New Poetries* anthology, the seventh, drawing into play twenty-odd new poets from around the anglophone world.

Europe bulks large in the 2017–2018 catalogue, starting with two of the great Europeans of the twentieth century, the French poet Yves Bonnefoy, essayist, brilliant translator of Yeats and Shakespeare, Leopardi and Seferis; and Michael Hamburger, whose critical writing, translations and poetry illuminated Europe for generations of British readers. *All Under One Roof* is the title of the Austrian poet Evelyn Schlag's new collection, published just as Britain abandons the sanctuary of Europe.

Most of the poets featured here are alive to translation: Dick Davis from the Persian, David Wheatley from the Russian. Craig Raine describes James Womack's *On Trust* as a 'Schrödinger's pussy' of a book. Sasha Dugdale's *Joy* includes compelling poems that emerge from her experiences as editor of *Modern Poetry in Translation*.

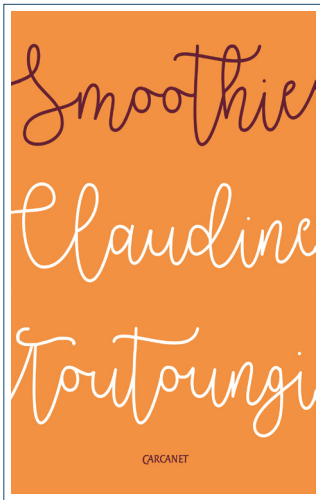
David Morley's *The Magic of What's There* carries a caution: it's 'like opening a box of fireworks'. For his part, John Ashbery (Helen Vendler says) releases 'the entire orchestral potential of the English language' in the decade of *Collected Poems 1991–2000*. Ashbery sets the tone for some of the radical books that follow, Miles Champion's *A Full Cone* and Oli Hazzard's *Blotter*.

Science is a crucial muse for Andrew Wynn Owen's immensely resourceful *The Multiverse*, and in a different way for Drew Milne's *In Darkest Capital*, a rather early *Collected Poems* packing considerable political punches. Harry Gilonis is no less challenging: his poems 'insist on their quiddity at their moment of making'. Vahni Capildeo in *Venus as a Bear* chooses to inhabit and read a very real world of deep inferences.

Freddie Raphael contributes another unforgettable chapter to the gathering storm of his memoirs, with *Against the Stream*. And Gabriel Josipovici's mystery novel *The Cemetery at Barnes* adds a significant, tautly written masterpiece to his classic shelf. Anthony Burgess appears in the doorway with an engaging and immense cache of essays, *The Ink Trade*. It is a year rich, too, in Irish voices, in *Selecteds* and surprises.

Let a thousand flowers bloom, and then some.





Claudine Toutoungi grew up in Warwickshire and studied English and French at Trinity College, Oxford. After an MA at Goldsmiths, she trained as an actor at LAMDA and worked as a BBC Radio Drama producer and English teacher. As a dramatist, her plays *Bit Part* and *Slipping* have been produced by The Stephen Joseph Theatre. She adapted *Slipping* for BBC Radio 4, after it was featured in an international reading series at New York's Lark Play Development Centre. Other work for BBC Radio includes *Deliverers* and *The Inheritors*. She lives in Cambridge.

**Claudine Toutoungi**

*Smoothie*

ISBN 9781784104122

Paperback, £9.99

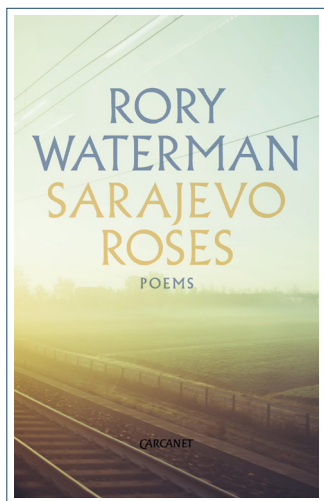
September 2017

Also available as an e-book

**CLAUDINE TOUTOUNGI** *Smoothie*

*Smoothie* is Claudine Toutoungi's debut collection of poems. It takes a tender, exuberant, deliciously dark look at our desire to be heard, whatever the cost; a desire that can be treacherous, comical and sometimes – often enough to fend off despair – fulfilled. The collection plots the wayward wanderings of a cast of misfits – hotel eavesdroppers, city interlopers, lone wolves, phantom bird-watchers, disaffected language robots and triumphant piano-swallowers – as they try to express themselves. The poems are candid without being confessional: the poet's 'I' encompasses the reader. Language's placid surface bubbles up as Toutoungi's characters reveal their peculiarly twenty-first-century disorientations, riffing off loneliness, authenticity and heartbreak as they go.

'One way of judging a book,' writes Mark Waldron, 'is by whether it stays with you after you've read it. This is a book that does. Perhaps that's because it's peculiarly vivid. Perhaps it's because it has genuine wit, or because of its lightness of touch, or its sophistication or inventiveness, or the rigour of the logic that holds the poems together. But actually I think it's because it also has a kind of unafraid honesty, a quality completely unrelated to the skill of writing, but so crucial to the best poetry.'



Rory Waterman was born in Belfast in 1981 and grew up in rural Lincolnshire. He is Senior Lecturer in English at Nottingham Trent University. His first collection of poetry, *Tonight the Summer's Over*, was a Poetry Book Society Recommendation and was shortlisted for the Seamus Heaney Prize. *Brexit Day on the Balmoral Estate* was published by Rack Press in 2017.

**Rory Waterman**

*Sarajevo Roses*

ISBN 9781784104085

paperback, £9.99

September 2017

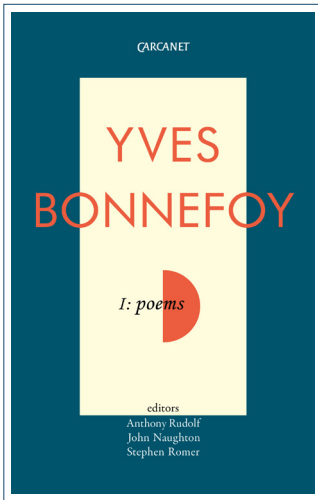
Also available as an e-book

**RORY WATERMAN** *Sarajevo Roses*

Rory Waterman is a European poet in his themes and concerns, a rootedly English poet in his forms. He cannot avoid the political, and his poems address the abiding questions of identity and belonging, and the pressures that increasingly divide us.

*Sarajevo Roses* is Waterman's second collection, and from the start we are in the company of a poet on the move. On sleeper trains, in cars and on foot, Waterman takes us into Mediterranean Europe, to Palma's Bellver Castle, to Venice, to Krujë, to the Italian ghost-town Craco, and to St Peter's Basilica in Vatican City, where 'selfie-sticks dance before us at the altar'. Sarajevo's 'neatened muddle of terracotta and concrete' is twinned with the 'church spires and rain-bright roofs' of the poet's former hometown, Lincoln.

The Sarajevo rose of the book's title – a mortar crater filled with red resin, in remembrance – is less an overarching symbol here than one example of the past inscribed upon the present – culturally in our architecture, individually on our bodies – and of the instinct to preserve wounds as a mark of respect, or warning. Surrounded by the war-shaped, memorial landscapes of Europe, the poet is faced by those smaller wars and memorials one carries within, marks left by lovers, friends, relations, and past selves.



This volume is edited by three of Bonnefoy's long-time translators, the poet Anthony Rudolf, John Naughton who is the pre-eminent Bonnefoy scholar outside France, and the poet Stephen Romer. Contributing translators include Galway Kinnell, Richard Pevear, Beverley Bie Brahic, Emily Grosholz, Susanna Lang, and Hoyt Rogers. All the translators have published at least one complete book of Bonnefoy in translation.

### **Yves Bonnefoy** *Poems*

*Translated & edited by Anthony Rudolf, John Naughton & Stephen Romer*

*Fyfield Books, ISBN 9781784100759*

*Paperback, £19.99*

*September 2017*

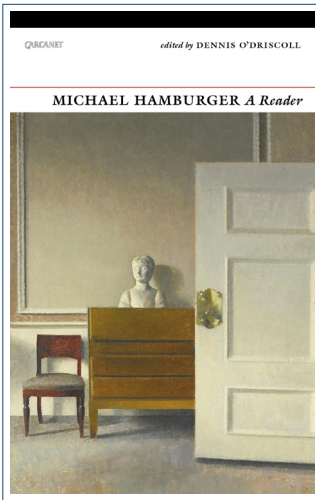
### **YVES BONNEFOY** *Poems*

France's greatest poet of the last half century, Yves Bonnefoy wrote many books of poetry and poetic prose, as well as his celebrated essays on literature and art (to which a second volume will be devoted). At his death in 2016 at the age of ninety-three, he was Emeritus Professor of Comparative Poetics at the College de France.

Bonnefoy started out as a young surrealist poet at the end of the Second World War and, for seven decades, produced poetry and prose of great, and changing, depth and richness. In his lines we encounter, to use the poet's own words, 'the horizon of a voice where stars are falling, / Moon merging with the chaos of the dead'. Fellow poet Philippe Jaccottet spoke of his abiding 'gravité enflammée'.

Bonnefoy's work has been translated into scores of languages. He knew what translation demands, himself having translated Shakespeare, Donne, Yeats, and Keats; Petrarch and Leopardi from Italian; and, from the Greek, George Seferis and others. His translators, who worked with him over the years, discussed their work with him 'word by word, with the patience which springs from the heart allied to the intelligence'.





Michael Hamburger was born in Berlin in 1924 and moved to Britain in 1933. His awards included the German Federal Republic's Goethe Medal for services to German literature and the European Community's first European Translation Prize for *Poems of Paul Celan*, now in its third edition. He died at home in Suffolk in 2007.

'Few English poets of our day can have come to their craft with the cultural and linguistic richness of Michael Hamburger.' (Stephen Romer)

**A Michael Hamburger Reader**

Edited by Dennis O'Driscoll

ISBN 9781784105150

paperback, £25

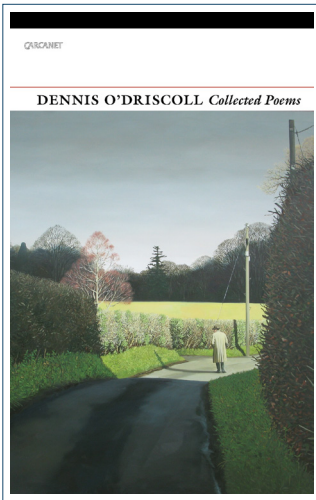
September 2017

**A MICHAEL HAMBURGER READER**  
 edited by Dennis O'Driscoll

The *Michael Hamburger Reader* is the definitive collection of poems, translations, essays, interviews and personal reflections by one of the most influential Anglo-German writers of the last century.

Dennis O'Driscoll – a friend and fellow poet – has distilled Hamburger's giant *oeuvre* into an essential volume that defines his legacy. The translations from German, Italian and French start with Goethe and Hölderlin and end with W.G. Sebald, via Celan, Bachmann, Brecht, and Nelly Sachs, among others. Hamburger's own poems, with their subtle musical and philosophical inquiry, are generously sampled, as are his critical essays on major European writers, from Georg Trakl and Gottfried Benn to Samuel Beckett and T. S. Eliot. '...[P]oetry can't be geared to political action,' said Michael Hamburger in an interview, 'because politics has to do with power, poetry with rightness – also known as beauty – and truth.'

'The three main strands of his work, as poet, translator and critic, have always been twisted together into a single cord which though it can be separated out is most remarkable and distinguished as a whole' (*Modern Poetry in Translation*).



Dennis O'Driscoll was born in Thurles, Co. Tipperary, in 1954. His publications include nine collections of poetry, a book of essays, two collections of literary quotations and the much admired interviews with Seamus Heaney, *Stepping Stones* (2008). He received a Lannan Literary Award in 1999. Before his death in 2012 he completed *A Michael Hamburger Reader* - his homage to a fellow poet, published simultaneously with this book - and a second collection of essays, *The Outnumbered Poet*. He received numerous honours and awards both in Ireland and the USA. He worked for almost forty years in Ireland's Revenue and Customs service.

**Dennis O'Driscoll**

*Collected Poems*

ISBN 9781784105112

paperback, £19.99

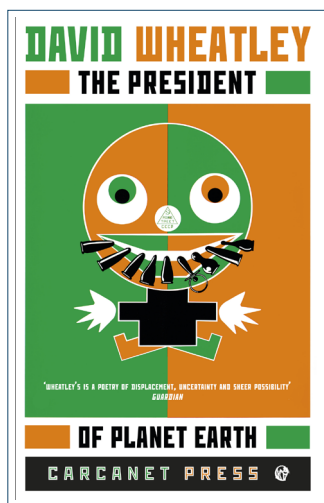
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**DENNIS O'DRISCOLL**  
**Collected Poems**

In this career-defining book, the poems of Dennis O'Driscoll are gathered together for the first time. Beginning with *Kist* in 1982 and ending with the posthumous *Update* in 2014, the selection was made by O'Driscoll himself before his death in 2012 and includes revised, authoritative versions of some older poems as well as thirty-three hitherto uncollected: the authoritative poetic *oeuvre*.

'It is as a poet of European temperament, and stature, that O'Driscoll demands to be judged. His terrain is, in effect, without borders: mordant, open, sharp, generous, and sad' (George Szirtes, *Guardian*).

'It takes a special genius to see the real and important lurking in the mundanely routine - O'Driscoll, the Irish Larkin, does. This most astute of poets juxtaposes the soul of the artist with the exactness of the anthropologist; the result is work of meditative intelligence, humour and forgiving humanity' (Eileen Battersby, *The Irish Times*).



David Wheatley was born in Dublin in 1970. His previous collections are *Thirst* (1997, Rooney Prize for Irish Literature), *Misery Hill* (2000), *Mocker* (2006), and *A Nest on the Waves* (2010). His poems appear in anthologies including *The Penguin Book of Irish Poetry*, and he received the Vincent Buckley Poetry Prize and won the Friends Provident National Poetry Competition. His critical study *Contemporary British Poetry* is published by Palgrave. He lives in rural Aberdeenshire

#### David Wheatley

*The President of Planet Earth*

ISBN 9781784104207

Paperback, £12.99

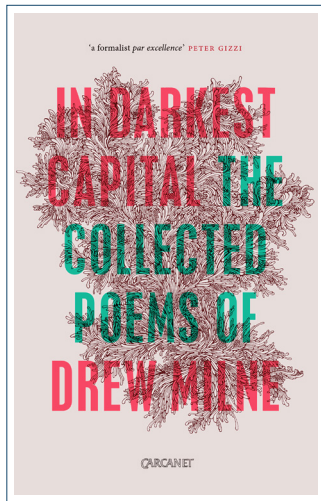
October 2017

Also available as an e-book

#### DAVID WHEATLEY

### The President of Planet Earth

In this, his fifth collection, David Wheatley is ‘lifting the latch between two centuries’, two landscapes – Irish and Scottish – their histories and languages. He takes inspiration from the Russian futurist poet Velimir Khlebnikov, who nominated himself ‘the president of planet Earth’ and in a state of apocalyptic rapture had a vision of world culture, its variety and its dramatic undoing. Wheatley brings an experimental sensibility to bear on questions of land and territory, channelling the messianic aspirations of modernism into subversive comedy. Sequences explore the ‘other country’ of his Irish childhood, its vivifying ‘spots of time’ providing his *Prelude*; they evoke Khlebnikov’s Russia, and the Scottish landscapes where Wheatley now makes his home. We move between Pictish pre-history, the imaginary South American nation of ‘Oblivia’, and post-independence referendum present-day Scotland. Wheatley marries classical, Gaelic, Scots and continental traditions, deploys several styles, including prose poetry, concrete poetry, translations from Middle Irish, Latin and French, sestinas and sonnets in Scots, to heady effect. *The President of Planet Earth* refashions language and the world it shapes, devising a transformative poetics.



Drew Milne was born in 1964 and grew up in Scotland. He lives and works in Cambridge. In 1995 he was Writer in Residence at the Tate Gallery, London. His books of poetry include *Sheet Mettle* (1994), *Bench Marks* (1998), *The Damage* (2001), *Mars Disarmed* (2001), and *Go Figure* (2003), and, with John Kinsella, *Reactor Red Shoes* (2013). He edited *Marxist Literary Theory* (1996) with Terry Eagleton, and *Modern Critical Thought* (2003). Since 1997 he has been the Judith E. Wilson Lecturer in Drama and Poetry at Cambridge.

#### Drew Milne

*In Darkest Capital: Collected Poems*

ISBN 9781784104900

Paperback, £20.00

October 2017

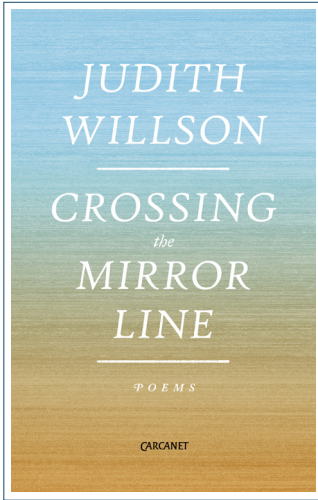
Also available as an e-book

#### DREW MILNE

### **In Darkest Capital: Collected Poems**

*In Darkest Capital* gathers all of Drew Milne's poems up to 2017. It includes two major uncollected sequences, *Blueprints & Ziggurats* and *Lichens for Marxists*. A Scottish poet working out of the modernist avant-garde, through pop and art rock, Milne moves between Beckett and Brecht, through punk and beyond. There are homages to Mina Loy, Gertrude Stein, Vladimir Mayakovsky, Frank O'Hara, Kurt Schwitters, Ian Hamilton Finlay, John Cage and Tom Raworth. Milne's poetry is distinctively argued and often grammatically unconventional, with characteristic musics of its own. Across social being and the visual arts, from lichens to architecture, his poems do not break down into form and content but insist on a continuity between lyrical purpose and critical thinking. His *Collected Poems* offer an eco-socialist poetics, an ark of ecological resistances to existing capitalism.

The endless architectural invention of 'Blueprints and Ziggurats' is matched by the finding invention of the lichens. The book concludes with 'Aftermaths': 'In the face of so many warring fractions, you could do worse than mutter sweet nothings and drop off to the music of infinite regress, and more often than not you do, you do your worst, before plunging into the full stop.'



Judith Willson grew up in Manchester and studied English at the universities of Cambridge and York, and Middle Eastern Studies at the University of Manchester. She has worked as a teacher and in book and journal publishing. She lives in the Yorkshire Pennines.

**Judith Willson**

*Crossing the Mirror Line*

ISBN 9781784104993

Paperback, £9.99

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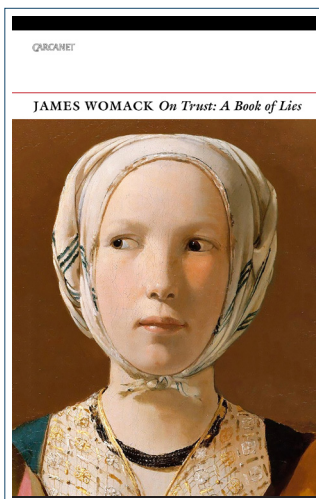
Also available as an e-book

**JUDITH WILLSON**

**Crossing the Mirror Line**

Judith Willson's first collection explores some of the ways in which the past travels with us across landscapes of 'peopled time'. Its theme is doubleness, the unsettling symmetries of mirrored reflections, the magician's disorientating art that 'makes nothing appear'. Artists' mannequins and watchful children stand at an angle to the familiar world; an estuary elides distinctions between land and sea. Like the eighteenth-century artists' landscape mirror that reconfigured the relationship between the viewer and what is viewed, these poems are concerned with looking itself, how it selects and transforms what is seen. Their landscapes are borders and boundaries, places shaped by the persistence of a past which still presses close to the surface, its meanings as unstable as the play of light. Objects disclose stories of their travel through time: poems 'reach through thick folds into pockets / for a letter or a glove'.

'Judith Wilson's poetry takes us, in a dazzling flow of images, to lives which have the solidity of Central European fairytale with all the frightening reality of history behind them. Richly inventive in form and precise in tone, this is an amazingly assured debut collection' (Elaine Feinstein).



James Womack was born in Cambridge in 1979. He studied Russian, English and translation at universities in St Petersburg, Reykjavík, and Oxford. He works as an editor for Ediciones Nevsky, which produces translations, and as a freelance translator. His selection of versions of Mayakovsky, *Vladimir Mayakovsky and Other Poems*, was published by Carcanet in 2016.

**James Womack**

*On Trust: A Book of Lies*

ISBN 9781784104160

Paperback, £9.99

November 2017

Also available as an e-book

**JAMES WOMACK**

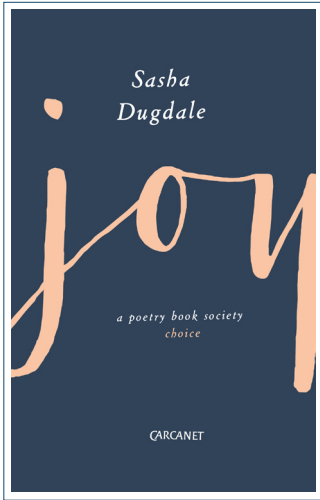
**On Trust: A Book of Lies**

*‘That morning, N and the baby being asleep, / I sat down to write a rebuttal to one of your love-letters.’*

Poetry is often seen as a vehicle for telling individual truths or unprocessed confession. *On Trust*, James Womack’s second book of poems, plays with the simple identification of the ‘I’ of a poem with the ‘I’ of the poet, offering monologues in which the identity of the speaker with that of the poet is encouraged, but not confirmed. Serious questions of being and belonging are picked up in play, prodded at, and put down in new and sparkling configurations. There are poems about sleeping with the sea, the Marquis de Sade, death, the Fates, and travelling in Siberia.

‘The first half [...] is about a love affair, which is true to all the stumbles of falling in love. An actual affair? Or a vivid thought-experiment? It is both and neither. It is Schrödinger’s pussy. It is and it isn’t. “In your park, the wind pushes at an empty swing.” Inventive, clever, funny, rueful, ironic, hypnotised by the erotic’ (Craig Raine).

‘The poems display a wry, mordant romanticism which manages to be at war with itself while keeping a keen eye on the imaginative opportunities. *On Trust* is a witty, eloquent, troubling collection’ (Sean O’Brien).



Sasha Dugdale is a poet, translator and playwright. She has published three collections of poetry with Carcanet, *Notebook*, *The Estate*, and *Red House*. In 2017 she was awarded a Cholmondeley Prize. Between 2012 and 2017 she was editor of *Modern Poetry in Translation*. She is co-director of the Winchester Poetry Festival.

#### Sasha Dugdale

*Joy*

ISBN 978178410503 7

Paperback, £9.99

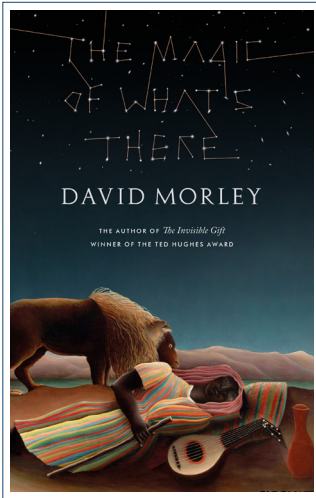
November 2017

Also available as an e-book

#### SASHA DUGDALE *Joy*

Sasha Dugdale's fourth Carcanet collection, *Joy*, features the poem of that title which received the 2016 Forward Prize for Best Single Poem. It is a monologue in the voice of William Blake's wife Catherine, exploring their partnership and the nature of female creativity. The Forward judges called it 'an extraordinarily sustained visionary piece of writing'. The collection as a whole expresses an increasingly urgent approach to historical and current geopolitics. Alongside 'Joy' appear poems that result directly from Dugdale's editorship of *Modern Poetry in Translation* and her recent work translating poems and plays about the war in the Donbass region. This work abandons and undermines the lyrical. The extended poem 'Days' combines a response to Svetlana Alexievich's seminal (untranslated) work on women during the Second World War, *U voiny ne zhenskoye litso* (literally, 'War Doesn't Have a Woman's Face'). The poems mark a new departure for the poet, who is trying to find ways of expressing in poetry a hitherto 'silent' dialogue which she began as editor of *MPT* with writers including Don Mee Choi, Kim Hyesoon, Maria Stepanova and Tedi Lopez Mills. Dugdale combines an open interest in the historical fate of women, particularly women-creators, and in the treacherous fictional shaping of history.





David Morley's collections include *The Gypsy and the Poet*, a PBS Recommendation; *Enchantment*, a Sunday Telegraph Book of the Year; and *The Invisible Kings*, a PBS Recommendation and TLS Book of the Year. A dramatic long poem *The Death of Wisdom Smith, Prince of Gypsies* has been published by The Melos Press. Recipient of a Cholmondeley Award for his contribution to poetry, he is Professor at Warwick University and Monash University, Melbourne.

#### **David Morley**

*The Magic of What's There*

ISBN 9781784104948

Paperback, £9.99

November 2017

Also available as an e-book

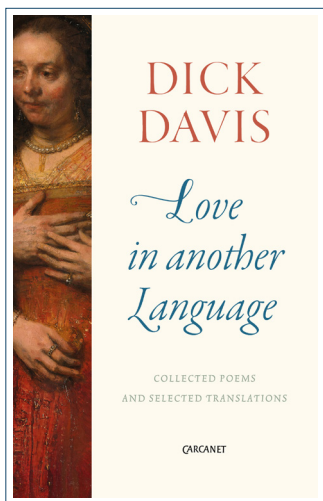
#### **DAVID MORLEY**

### **The Magic of What's There**

In his bold new collection, David Morley, winner of the Ted Hughes Award, exchanges the worlds of magical fable and myth to focus on the fiercely personal. 'Love teaches you how to mind / And how to mend', he writes in 'After a Song by Gustav Mahler'. In *The Magic of What's There* Morley uses his eye for precise detail and his linguistic invention to explore his childhood suffering and, in counterbalance, the joys of love, friendship and parenthood. Morley finds the elements of epic in the everyday, navigating the complex connections between past and present selves. There is the capacity for cruelty, but also for love, tenderness and mercy.

Of his *The Invisible Gift: Selected Poems*, the 2016 Ted Hughes Award judges Ali Smith, Andrew McMillan and Jackie Kay declared, 'Like opening a box of fireworks, something theatrical happens when you open its pages, and a curtain is raised on a tradition that has been overlooked [...] Ted Hughes wrote about the natural magical and mythical world; *The Invisible Gift* is a natural successor...'





Dick Davis was born in Portsmouth in 1945 and educated at Cambridge (BA and MA in English Literature) and Manchester (PhD. in Medieval Persian Literature). He retired from Ohio State University, where he had been Professor of Persian and Chair of the Department of Near Eastern Languages and Cultures, in 2012. As author, translator, or editor, he has published academic works on American and Persian literature, translations from Italian (prose) and Persian (prose and verse), and books of his own poetry.

#### **Dick Davis**

*Love in Another Language: Collected Poems & Selected Translations*

ISBN 9781784105075

Paperback, £20.00

November 2017

Also available as an e-book

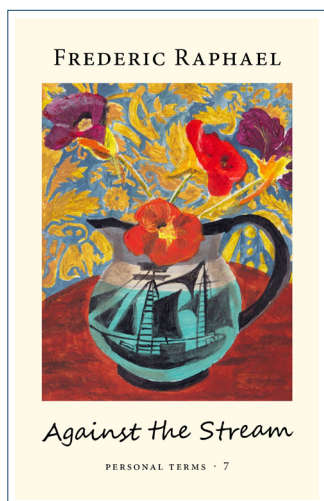
#### **DICK DAVIS**

### **Love in Another Language: Collected Poems and Selected Translations**

Dick Davis is revealed in this *Collected Poems* to be the outstanding formal poet of his generation, a master of rhyme and metre, a poet worthy of keeping company with the best lyric writers in our tradition. *Love in Another Language* draws on eight collections of Davis's work and includes a section of new poems.

He is also a major translator from medieval Persian poetry, work for which he has been universally acclaimed (the *Times Literary Supplement* described him as 'our finest translator of Persian poetry', and the *Washington Post* as 'the leading translator of Persian literature in our time'.) This book includes some of his finest translations.

His original poems evoke the experiences of travel and of living in a culture where one is a stranger. What happens when cultures encounter one another and mingle? Empathy is at once difficult and necessary across temporal and cultural boundaries. The translations can be read as a record of his attempts at such empathy, in poetic terms, across time (many of the works translated are centuries old) and cultural divisions. 'Davis is one of the very best poets now writing in English, and as a translator of poetry he is in a league with Chaucer, Dryden, Pope and Richard Wilbur' (Timothy Steele).



Frederic Raphael was educated at Charterhouse and at St John's College, Cambridge. His first novel, *Obbligato*, appeared in 1956. He has published over twenty novels, four volumes of short stories, and written for the movies and TV. In 1966 he was awarded an Oscar for the script of *Darling* and in 1976 the Royal Television Society's Writer of the Year award for *The Glittering Prizes*. He writes literary criticism, book reviews, travel articles, and much else.

**Frederic Raphael**

*Against the Stream*

ISBN 9781784104368

Paperback, £19.99

January 2018

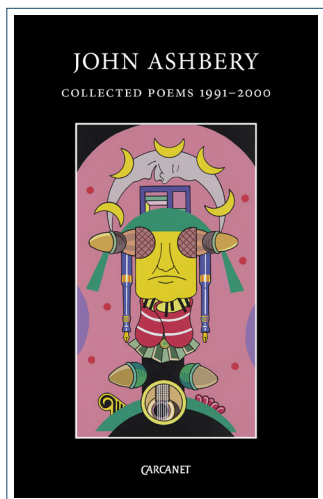
Also available as an e-book

**FREDERIC RAPHAEL**

**Against the Stream**

*Against the Stream* is the latest volume of Frederic Raphael's acclaimed memoirs *Personal Terms*, an unrivalled parade of the author's eventful and provocative life, opinions and times drawn from his living and breathing *cahiers* and journals. 'Shrewd, funny, gossipy and elegantly written,' as Jeremy Lewis said in the *Literary Review*, these writings are as unguarded, sardonic and tactless as they are candid. This seventh volume relives Margaret Thatcher's first years in office. Raphael's wide acquaintance in the world of politics, literature, journalism and the movies gives him rare access to the character of those, in England and America, who dominated the times. The unintended result is a Proustian parade of people, famous and otherwise forgotten, and events momentous and strictly personal, presented by an unabashedly partisan, unblinking eye-witness. There is nothing else quite like this unfolding project in English or American literature.

'In these notebooks, Raphael shows himself alert to every vanity but his own, a shortcoming that, far from repelling a reader, becomes part and parcel of the their fascination. He is one of those writers who most reveals himself in his acerbic anatomy of others' (Anthony Quinn, *Telegraph*).



Mark Ford, the editor of this book, is the author of three acclaimed collections of poetry, *Landlocked*, *Soft Sift*, and *Six Children*; his *Selected Poems* was published in 2014. His book-length interview, *John Ashbery in Conversation with Mark Ford*, was published in 2003. His most recent book is *Thomas Hardy: Half a Londoner* (2016). He also edited for Carcanet the celebrated anthologies *The New York Poets* and (with Trevor Winkfield) *New York Poets II: from Edwin Denby to Bernadette Mayer*.

**John Ashbery**

*Collected Poems 1991–2000*

Edited by Mark Ford

ISBN 9781784105259

Paperback, £20.00

January 2018

**JOHN ASHBERY**

**Collected Poems: 1991–2000**

After his spectacular early career, in which he became one of the best-loved and most controversial poets of his time, and his radical and productive middle years, John Ashbery continued effortlessly finding new directions in the 1990s and into the twenty-first century, writing playfully, inventively. His language is exquisitely attuned to mundane reality, transforming it. Here in a single, substantial, authoritative, and helpfully annotated volume are seven complete books from this crucial period, starting with *Flow Chart* (1991), a tour de force that shows Ashbery’s mastery of ‘the entire orchestral potential of the English language,’ as Helen Vendler put it. It complements Ashbery’s earlier *Self-Portrait in a Convex Mirror*, offering a vision of the collective ‘dream of everyday life that was our / beginning, and where we still live, out in the open, under clouds stacked up in a holding pattern / like pictures in a nineteenth-century museum.’ The poems range across Ashbery’s varied interests and obsessions – opera, film noir, French poetry, the visual arts. Everywhere is his boundless inventiveness, his pitch-perfect ear for American speech, his exuberant erudition. The book ends with twenty-six uncollected poems, among them ‘Hoboken,’ a collage that pillages Roget’s *Thesaurus*, and much else.



Miles Champion was born in Nottingham in 1968. His books of poetry include *Three Bell Zero* and *How to Laugh*, and he is the co-author of *How I Became a Painter*, a book-length illustrated interview with Trevor Winkfield about Winkfield's work as editor, publisher, translator and painter. He is also the editor of Ted Greenwald's *The Age of Reasons: Uncollected Poems 1969–1982*. He lives in New York City with his wife and daughter.

### **Miles Champion**

*A Full Cone*

ISBN 9781784104405

Paperback, £9.99

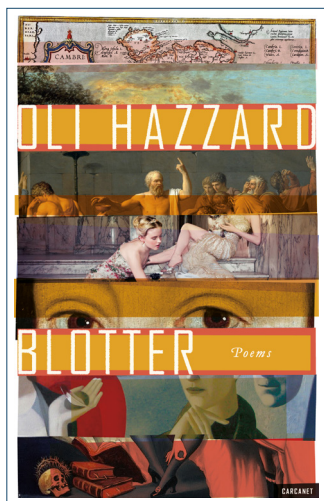
January 2018

Also available as an e-book

## **MILES CHAMPION** *A Full Cone*

*A Full Cone* collects the poems Miles Champion has written since the publication of *How to Laugh* (Adventures in Poetry, 2014). Carcanet published Champion's first book, *Compositional Bonbons Placate*, in 1996, and he edited *As When*, a selection of Tom Raworth's work spanning fifty years, for Carcanet in 2015. Raworth described Champion as a poet who 'uses just the necessary words, and puts them in interesting places.' Of *How to Laugh*, William Fuller writes: 'There is an intelligence to these [poems] that creates a texture unlike any other: always alert, always attentive, always capable.' And John Wilkinson: 'These poems are all inviting, and it seems to me that's an amazingly rare quality in poems, and even this old Brit submits to the pleasure they give.' He describes that pleasure as 'radiance'.

*A Full Cone* is entirely clog resistant and allows for both inbound and outbound connections in a variety of droplet sizes.



Oli Hazzard, who contributed to *New Poetries V*, is the author of two books of poems: *Between Two Windows* and *Within Habit*. He received the Michael Murphy Memorial Prize and a 2013 Eric Gregory Award. At Oxford he researched the poetry of John Ashbery. He now teaches at the University of St Andrews.

**Oli Hazzard**

*Blotter*

ISBN 9781784105303

Paperback, £9.99

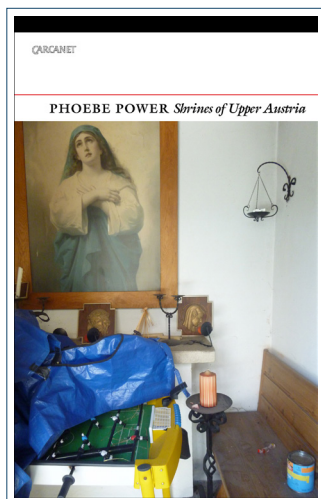
February 2018

Also available as an e-book

**OLI HAZZARD** *Blotter*

*Blotter* consists of five sequences, each made using a different process. ‘Graig Syfyrrddin’ is about walking up a hill in the Welsh marches, where the poet once lived, and alternates fragmentary notes with found text. The title poem is a shepherd’s calendar of sonnets composed using Russian spambot text: a mixture of lifestyle advice, gaming tips, authoritarian propaganda, apocalyptic and bucolic imagery. ‘Within Habit’ is built of twenty prose blocks, a collage of junk texts, and a peculiar epithalamion. ‘Lorem Ipsum’ comprises two parallel columns, one lineated verse, one justified prose, each an annotation of the other. ‘Or As’ is an erasure of a book of criticism Hazzard was working on while writing these poems: 272 haiku, each revealed within the equivalent page of the source text.

These poems are above all preoccupied with the passage of time, and how that passage can be variously registered and disturbed; the distorted seasons, the timestamp of a text message, the jottings of a daybook, the formal structure of a shepherd’s calendar, the double exposure of a photograph, the reverse-flow of a twitter feed. The title, *Blotter*, responds to all these concerns: a police blotter, a diary, a tab of acid, and, in its painterly connotation, a way of rendering the world in a manner that is vague, blurred, and out of focus.



Born in Cumbria, Phoebe Power received an Eric Gregory Award from the Society of Authors in 2012 and a Northern Writers' Award in 2014. Her poems have been published in magazines including *The Rialto*, *Oxford Poetry* and the *White Review*, and commissioned for anthologies such as *Aquanauts* (Sidekick Books, 2017). A live version of her pamphlet *Harp Duet* (Eyewear, 2016) was recently performed with the accompaniment of electronic music. Her most recent project, *Christl*, is a collaboration between four artists in poetry, visual art and sound. She currently lives in York.

**Phoebe Power**

*Shrines of Upper Austria*

ISBN 9781784105341

Paperback, £9.99

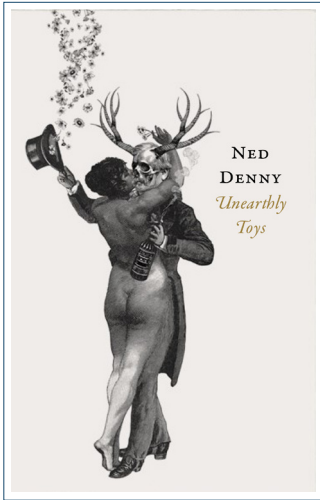
February 2018

Also available as an e-book

**PHOEBE POWER** Shrines of  
Upper Austria

*Shrines of Upper Austria* is an often joyful first collection. Wandering in central Europe, a traveller observes and records a landscape of lakes, folk culture and uneasy histories. Multiple lives, anecdotes and voices are dispersed within the book, such as the fragmented narrative of an Austrian woman who married a British soldier after the Second World War, and the voices of schoolchildren and immigrants. Strange discoveries are made: a grave for two dead goats; a lantern procession on the night of Epiphany; a baby abandoned by a river; a homemade frog-puppet.

A collage of perspectives, stories and observations, the poems work in a variety of forms and registers. They are attentive to specific details, filled with the names of people and places – Marija, Omegepta, Eck 4 and the Loser Mountain. Mixing the playful and serious, poetry and prose, image and narrative, German and English, Phoebe Power's poems are a celebration of creativity in unlikely places and a provocation of the terms 'foreign' and 'home' – set against a disquieting backdrop of warmer winters and memories of snow.



Ned Denny was born in London in 1975. He has worked as a postman, art critic, book reviewer, music journalist, and gardener. His poems and remakes have appeared in *PN Review*, *Poetry Review*, the *White Review*, *Oxford Poetry*, the *Times Literary Supplement* and *Modern Poetry in Translation*. His version of Dante's *Divine Comedy*, entitled *B*, is also forthcoming with Carcanet.

### **Ned Denny**

*Unearthly Toys*

ISBN 9781784105389

Paperback, £12.99

February 2018

Also available as an e-book

## **NED DENNY** *Unearthly Toys*

Ned Denny's *Unearthly Toys* are treacherous playthings, formally disciplined and thematically unsettling, a rhapsody of rags gathered from several dung-hills, excrements of authors, toys and fopperies confusedly tumbled about.

The collection opens on a twilight, numinous world of exotic drugs, subterranean drums and visionary apprehension. Interspersed with original poems in a variety of complex forms is a series of illuminated and technically dazzling 'remakes' of other poets' work, from the Old English classic 'The Wanderer' to late Baudelaire via Goethe, Heine, Li Po, a South Indian hymn to Shiva, enigmatic troubadour lyrics and the medieval abbess Hildegard von Bingen. Politics are never far away: modern man's severance from the earth and the sacred has apocalyptic consequences.

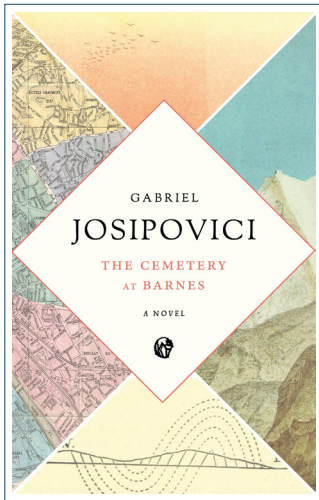
*It is strange to wake in a sleeping nation.*

*There's no outer sound or motion  
other than that of the rain's devotion;*

*the dog lies down in his desolation,  
the pane creaks with the weight of an ocean.  
All eyes on the blaze's ancient elation.*

from 'Vigil'





Gabriel Josipovici was born in Nice in 1940. He lived in Egypt, then came to Britain. He read English at St Edmund Hall, Oxford. From 1963 to 1998 he taught at the University of Sussex. He is the author of sixteen novels, three volumes of short stories, eight critical works, and numerous stage and radio plays, and is a regular contributor to the *Times Literary Supplement*.

**Gabriel Josipovici**

*The Cemetery at Barnes: a novel*

ISBN 9781784105464

Paperback, £9.99

March 2018

Also available as an e-book

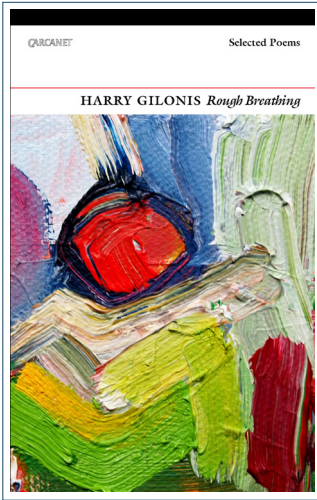
**GABRIEL JOSIPOVICI**

**The Cemetery at Barnes: a novel**

‘Gabriel Josipovici is one of our most brilliant writers – every new book is an event to look forward to,’ writes Deborah Levy. *The Cemetery in Barnes*, is no exception: a short, intense mystery novel that opens in gentle elegy and advances towards diabolism and murder. Its three plots, relationships and time-scales are tightly woven into a single story, the three main voices – as in an opera by Monteverdi – providing the soundtrack enhanced by the chorus of friends and acquaintances. The book advances in the present continuous, a dramatic risk that keeps us close to the action. The main voice is that of a translator who moves from London to Paris to Wales, the setting for an unexpected conflagration. The ending at once confirms and suspends the reader’s darkest intuitions. Characters live as many lives as they have readers. And, wittily, this novel visits and re-reads Josipovici’s earlier fiction as it goes. His is a plain-seeming art of rich accruals.

*The Cemetery at Barnes* confirms Josipovici as ‘one of the very best writers now at work in the English language, and a man whose writing, both in fiction and in critical studies, displays a unity of sensibility and intelligence and deep feeling difficult to overvalue at any time’ (*Guardian*).





Harry Gilonis is a poet, editor, publisher, and a critic writing on visual art, poetry and music. He was born in London in 1956 of Welsh-Lithuanian and Scots-Canadian parents. He is a qualified librarian and a trained historian. He has been widely published by small presses and little magazines in Great Britain and abroad. Many of his poems respond to specific landscapes, for example Derbyshire's White Peaks, the Dorset coast, Orkney, islands in the Outer Hebrides, the southern Welsh borderland, and Ireland.

#### Harry Gilonis

*Rough Breathing: Selected Poems*

ISBN 9781784103729

Paperback, £9.99

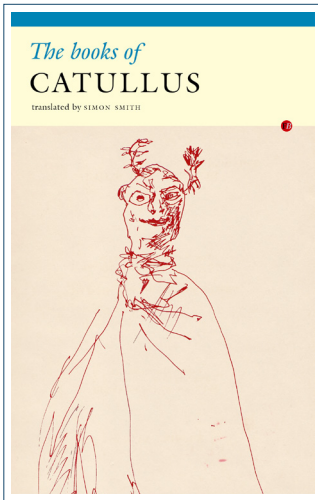
March 2018

Also available as an e-book

## HARRY GILONIS *Rough Breathing:* Selected Poems

*Rough Breathing* makes available a broad selection (much of it never before in print, or published in fugitive journals) from over three decades of Harry Gilonis's doggedly, cheerfully making his own luck. His poems insist on their quiddity at their moment of making; there is everything here from plain-speaking love-lyric to collaged transcriptions of British bird-song; from work rooted in unfamiliar landscapes to work written out of the innards of the language. Alert (without nostalgia) to the British Poetry Revival, cognisant of L=A=N=G=U=A=G=E, his poems are aware of their shape on the page, the sound they make as they go by the ear, and will stop at nothing to be themselves as fully and as openly as possible. The versatility and range of *Rough Breathing*, its use of processes both transparent and opaque, makes it – beyond a fine collection – a radical pattern-book to challenge workshops and creative seminars.

Translation is stirred, or folded, into the creative mix. 'I would hope readers might be surprised by what the poems do; and, sometimes at least, find that they will do a different thing, next time round' (Harry Gilonis).



Simon Smith has published five collections of poetry. His third, *Mercury* (Salt), was longlisted for the Costa Prize in 2007. A selected poems, *More Flowers Than You Could Possibly Carry* (Shearsman) appeared in 2016. He is Reader in Creative Writing at the University of Kent, was a Hawthornden Writing Fellow in 2009, and a judge of the National Poetry Prize in 2004. He holds a PhD from the University of Glasgow.

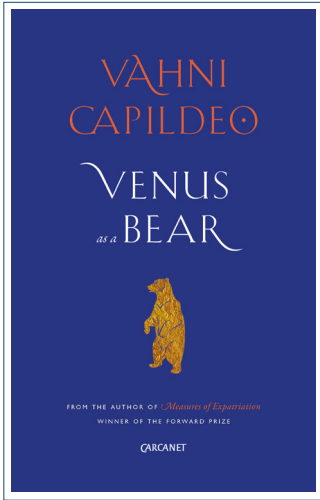
**Gaius Valerius Catullus**

*The Books of Catullus*  
 Edited & translated by Simon Smith  
 Fyfield Books, ISBN 9781784105501  
 Paperback, £12.99  
 March 2018  
 Also available as an e-book

**CATULLUS** *The Books of Catullus*  
 Translated by Simon Smith

*The Books of Catullus* is the first full English translation of Catullus to take him at his word. It divides the Roman poet's complete works into the three 'books' in which many scholars believe the poems were originally received in the Late Republic (c. 60 BC). The length of each book, or grouping, correlates to the usual length of a single roll of papyrus from that period. These 'books' gather poems in different metres and concentrate on specific themes. Poems 1–60 are polymetra, from hendecasyllabics to the Sapphics of Poems 11 and 51, on love and friendship. Poems 61–64 concentrate on the theme of marriage. Poems 65–116 are short epigrams written in elegiac couplets.

This translation concentrates on the range and variety of tone Catullus achieves, qualities sacrificed in most versions to a homogenising, singular translator's voice. Through syllable count, ventriloquism and mapping the registers of the originals – poem 16 ghosts the voice of Frank O'Hara, for instance – these versions shadow the originals, true to scholarship and at the same time true to Catullus's poetry line by line. 'It would be worth ten years of a man's life to translate Catullus,' said Ezra Pound. Simon Smith has found it so.



Vahni Capildeo's poetry, including *Measures of Expatriation* (Carcanet, Forward Prize for Best Collection, 2016), like her non-fiction, explores the human and the natural worlds; museum material and emotional life. She has worked in academia, in cultural development (Commonwealth Writers), and at the Oxford English Dictionary. Capildeo held the Judith E. Wilson Poetry Fellowship and the Harper-Wood Studentship at Cambridge. She is currently a Douglas Caster Cultural Fellow at the University of Leeds.

**Vahni Capildeo**

*Venus as a Bear*

ISBN 9781784105549

Paperback, £9.99

April 2018

Also available as an e-book

**VAHNI CAPILDEO** *Venus as a Bear*

Vahni Capildeo's new book lives with *things* – carefully, lovingly: with glass, with moss, with stone. *Venus as a Bear* places the non-human world at its centre, tenderly disclosing the ways in which it is alive. We have feelings for familiar or strange creatures, objects, or places, but where do these affinities come from? For Capildeo the answers formed at their own pace, while waiting for lambing at a friend's farm, on a tour with poets around the Ashmolean Museum in Oxford, criss-crossing the British Isles with the 'Out of Bounds' poetry project; or hearing of Africa and the Romans in Scotland, of Guyana and Shakespeare, while standing over-the-boots deep in a freezing sea off the coast of Wales. This book considers how things, as things, affect us, remaining mysterious while making themselves known.

Many of the poems in *Venus as a Bear* are short. Some consider art objects of various types and periods: an Italian bronze sculpture of a dog-cum-wolf, a Persian painting of a bulbul. Some of the poems are set in the natural world and respond to real places, objects, and people, as investigations, meditations, or dedications. At root the poems, like the worlds they touch on, respect the actual in all its volatile mystery.



Michael Schmidt – poet, literary historian, critic and translator – was born in Mexico in 1947. He studied at Harvard and at Wadham College, Oxford, where he established Carcanet Press. He has taught in Manchester and Glasgow, was poet in residence at St John’s College, Cambridge, and will be a visiting scholar at Trinity College, Cambridge in 2017–18. He is founder and General Editor of *PN Review* and Publisher at Carcanet.

### ***New Poetries VII***

edited by Michael Schmidt

ISBN 9781784105587

Paperback, £12.99

April 2018

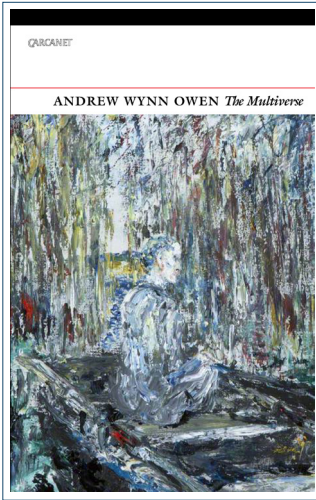
Also available as an e-book

### **NEW POETRIES VII**

edited by Michael Schmidt

From the first *New Poetries* anthology, published in 1994, through to this seventh volume, the series showcases the work of some of the most engaging and inventive new poets writing in English from around the world. Many have gone on to achieve notable success: Sophie Hannah, Patrick McGuinness, Kei Miller, Caroline Bird, David Morley, Jane Yeh, William Letford, Tara Bergin, and Vahni Capildeo among them. Crucially, the *New Poetries* anthologies have never sought to identify a ‘school’, much less a ‘generation’: the poets included employ a wide range of styles, forms and approaches, and ‘new’ need not be taken to imply ‘young’.

Among the twenty-odd poets to be included in *New Poetries VII*, Zohar Atkins, Ned Denny, Andrew Wynn Owen and Phoebe Power all have first collections scheduled with Carcanet. Among others, new work by Luke Allan, Sumita Chakraborty, Mary Jean Chan, Katherine Horrex, Theophilus Kwek, Rachel Mann and Vala Thorodds will feature. Many of the poets in the anthology have come to Carcanet through the pages of *PN Review*.



Andrew Wynn Owen is a Fellow by Examination at All Souls College, Oxford. He received the university's Newdigate Prize in 2014 and an Eric Gregory Award from the Society of Authors in 2015. With the Emma Press he has published pamphlets including narrative poems, lyrics and a collaboration (with John Fuller).

**Andrew Wynn Owen**

*The Multiverse*

ISBN 9781784105624

Paperback, £9.99

April 2018

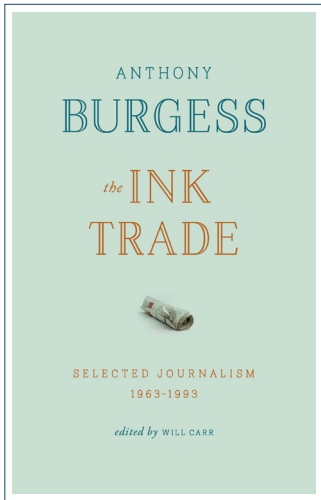
Also available as an e-book

**ANDREW WYNN OWEN**

**The Multiverse**

*The Multiverse* sings of science, philosophy, and religion, testing the emotional valences of each. It sings in a variety of strictly observed metres and with rhyme, and the poems subtly find their way into memory not only as sense but also as sound. As for sense, they explore the mind's checks and balances, lightnings and darkenings, promises and compromises, celebrating human curiosity for all its discoveries and delights. The poet is an enthusiast – for the visible world, for scientific and philosophical excursions.

Speculations about the present and the future open doors to further wonder. Sensing that there are worlds beyond what we know, the poet finds fresh words for why we should be hopeful and careful about this life, why 'pattern' should be a 'passion', why effort to make and to unravel must continue. With its unusual variety of intricate stanzas, the poet seeks to bring word-music to bear on the enquiring mind. A wide, deep, and coherent array of musical thought becomes available for the reader. The kinds of stanzas it deploys, the poet says, 'have been underused in English since the seventeenth century (with some notable exceptions)'. His own exception is refreshingly notable and inspiring.



Anthony Burgess (1917–1993), the Manchester-born novelist, poet, playwright, composer, linguist, translator and critic, is best known for his novel *A Clockwork Orange*. Altogether he wrote thirty-three novels, twenty-five works of non-fiction, two volumes of autobiography, three symphonies, and more than 250 other musical works. He was also a prolific journalist and wrote thousands of essays, articles and reviews. He is widely regarded as one of the great writers of the twentieth century.

**Anthony Burgess**

*The Ink Trade:*

*Selected Journalism 1963–1993*

Edited by Will Carr

ISBN 9781784103927

Paperback, £19.99

May 2018

Also available as an e-book

**ANTHONY BURGESS**

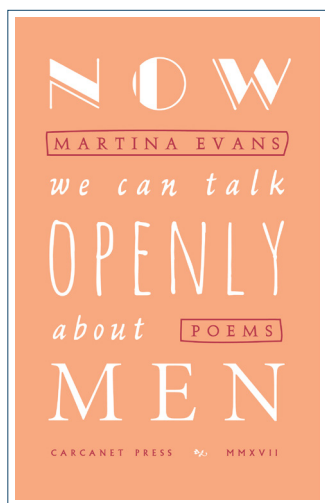
**The Ink Trade: Selected Journalism  
1963–1993**

‘The title of *journalist* is probably very noble, but I lay no real claim to it. I am, I think, a novelist and a musical composer *manqué*: I make no other pretensions...’ (Anthony Burgess)

Despite his disingenuous claims, Anthony Burgess was an enormously prolific journalist. During his life he published two substantial collections of journalism, *Urgent Copy* (1968) and *Homage to Qwert Yuiop* (1986); a posthumous collection of occasional essays, *One Man’s Chorus*, was published in 1998. These collections are now out of print, and Burgess’s journalism, a key element of his *oeuvre*, and an example to a declining modern reviewer, has fallen into neglect.

*The Ink Trade* is a brilliant new selection of his reviews and articles, some savage, some crucial in establishing new writers, new tastes and trends. Between 1959 and his death in 1993 Burgess contributed to newspapers and periodicals around the world, among them the *Observer*, the *Times Literary Supplement*, the *New York Times*, *Playboy*, and *Le Monde*. He was provocative, informative, entertaining, extravagant, and always readable.

Editor Will Carr presents a wealth of unpublished and uncollected material.



Martina Evans grew up in County Cork and has lived in London since 1988. She has written ten books of prose and poetry and won awards including the Premio Ciampi International Prize in 2011. *Burnfort, Las Vegas* (Anvil, 2014) was short-listed for the *Irish Times* Poetry Now Award 2015. *Mountainy Men*, a new narrative poem, received a Grants for the Arts Award in 2015. Currently Evans is Associate Lecturer in Creative Writing at Birkbeck College, London.

**Martina Evans**

*Now We Can Talk Openly about Men*

ISBN 9781784105785

Paperback, £9.99

May 2018

Also available as an e-book

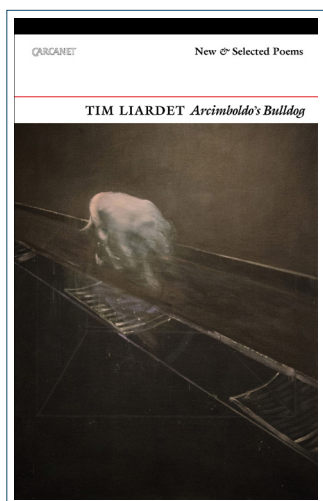
**MARTINA EVANS** *Now We Can Talk Openly about Men*

*Now We Can Talk Openly about Men* is made up of dramatic monologues, in two parts, the first at the time of the Irish War of Independence, the second at the time of the Civil War. Martina Evans uses two distinct narrative voices. First comes Mrs Kathleen (Kitty) Donovan, a dress-maker who is given to taking laudanum. She is followed by Miss Babe Cronin, a stenographer who has fallen in love with a young revolutionary.

The speaking, musing, narrating voices create a dream-like compulsion, a sense in retrospect of inevitability, as the two older women talk of how the young women they were are pulled into events which lead to betrayal. The older women have left illusions behind. Standing back, they see the humour in what has happened, even as they remember the passion, vertigo and terror of the lived moments. The use of intense, almost psychedelic colour in the first half of the book contrasts with the flattened, monochrome language of the second half, which takes place in the shadow of the Civil War.

This is a book of vivid contrasts: age and youth, women and men, the Irish and the English: complementary stories of balance, imbalance, and transition.





Tim Liardet, Professor of Poetry at Bath Spa University, was born in London in 1959. He has reviewed poetry for the *Guardian*, *Poetry Review* and *PN Review* and was Poet in Residence at the *Guardian*. He has performed his work on BBC Radio, and contributes readings to festivals at home and abroad. Between 2015 and 2018 he is a Poetry Book Society selector.

'Painfully direct and powerful poems.'  
THE SUNDAY TIMES

**Tim Liardet**

*Arcimboldo's Bulldog: New and Selected Poems*

ISBN 9781784105709

Paperback, £14.99

May 2018

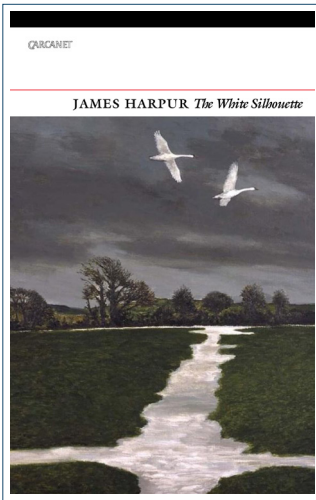
Also available as an e-book

**TIM LIARDET** *Arcimboldo's Bulldog: New and Selected Poems*

Arcimboldo's famous seventeenth-century Mannerist portraits, in which the sitter's face is composed of vegetables and fruit, suggest how – in subordinating a mixture of elements into an unrelated whole – the imagination can translate and transform the medium of expression itself. Tim Liardet's *Arcimboldo's Bulldog: New and Selected Poems*, which draws on his ten award-winning collections and adds new elements – fresh produce – reconfigures his life's work to date and draws it into a new, eloquent whole.

At the heart of the book readers will find material from his two T. S. Eliot Prize-shortlisted collections *The Blood Choir* (2006), written while he was teaching in a young offenders' high security prison, and *The World Before Snow* (2015), exploring in formally challenging terms the obsessive love story between an American and an English poet. Each poem deploys a forensic precision: vivid images, large abstractions, symbols, allegory, elegy, provocation, confession and lyric all find their necessary place in his work. *Arcimboldo's Bulldog* is a record of achievement and includes a promissory note towards Liardet's eleventh collection.





James Harpur has published five books of poetry with Anvil Press. *The Dark Age* (2007) won the Michael Hartnett Prize and *Angels and Harvesters* was a PBS Recommendation and shortlisted for the *Irish Times* Poetry Now Award. Winner of the 1995 National Poetry Competition, he is editor of the *Temenos Academy Review* and a member of Aosdána. He lives in West Cork.

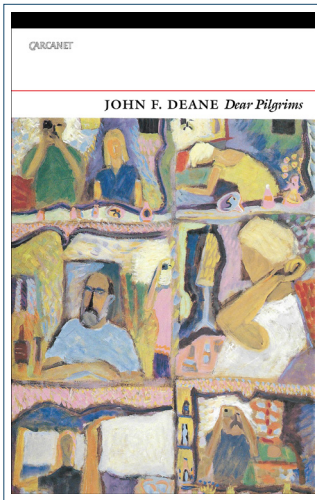
**James Harpur**

*The White Silhouette:*  
*New & Selected Poems*  
 ISBN 9781784105822  
 Paperback, £11.99  
 June 2018  
 Also available as an e-book

**JAMES HARPUR** *The White Silhouette*

The keynote of Harpur's *The White Silhouette* is struck by a meditative poem inspired by the *Book of Kells*, which, like *Kells's* interlacing lines, follows various threads into mysteries such as the nature of the divine and its relationship to art, and how the pilgrim's destination can never be found on Earth. Adjunct to 'Kells', the title poem is a haunting journey of 'missed encounters' in the spiritual landscapes of Wiltshire, Tipperary and Patmos. Elsewhere, Harpur writes about icons and iconoclasm – from the golden beauty of Rublev to the headless angels of Galway – and complements a sense of the sacred with more personal poems, including a number of poignant elegies.

Harpur's poetry is marked by a lyrical grace and a mythic and historical resonance. His 'taut poems of spiritual yearning' (*TLS*) come close 'to saying the unsayable' (*Poetry London*). Classically trained, he combines formal with more free verse, always alive to the musicality of words; often described as a mystical poet, he brings clarity and warmth to complexities of thought and emotion. *The White Silhouette* is the most complete summation of his spiritual journey to date.



John F. Deane, a member of Aosdána, was born Achill Island in 1943. He founded *Poetry Ireland* and the *Poetry Ireland Review* in 1979. He has published several books of poetry and fiction and was shortlisted for the T. S. Eliot Prize and The *Irish Times* Poetry Now Award. He has won residencies in Bavaria, Monaco and Paris and in 2016 was Teilhard de Chardin Fellow at Loyola University, Chicago.

**John F. Deane**

*Dear Pilgrims*

ISBN 9781784105860

Paperback, £9.99

June 2018

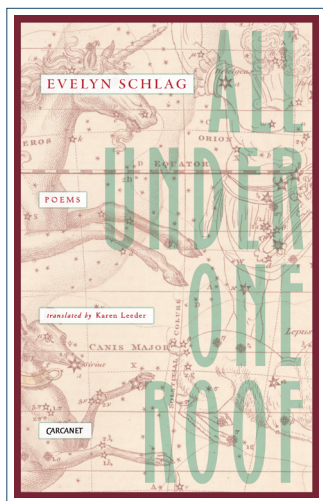
Also available as an e-book

**JOHN F. DEANE** *Dear Pilgrims*

John F. Deane's poetry of Christian belief in a decisively secular age explores how redemption and renewal might emerge. He writes in the sincere, troubled, wide-awake tradition of Gerard Manley Hopkins and R.S. Thomas. Like theirs, his concerns are contemporary, his 'I' speaks for a reluctant 'us'.

*Dear Pilgrim* describes actual pilgrimages as the poet moves through England (East Anglia in particular), Israel and Palestine, disclosing a 'new testament' that revises the Christian faith through the eyes of an unknown female disciple of Christ, one of Christ's contemporaries, examining in detail the demanding beauty of the natural world and its relationship to a transcendent reality. Elsewhere he develops an adaptation of the Middle English poem *Pearl*, and offers a sequence of sonnets, 'According to Lydia', that presents a challenging view of Christ, a kind of fifth Gospel.

Beginning with familiar Christian imagery and themes, Deane finds a contemporary voice for a renewed faith and a new poetics. It is no surprise that the founder of *Poetry Ireland* and the Dedalus Press should be a poet of wide reading and vision, and his own work decisively resonates.



Born in 1952, EVELYN SCHLAG grew up in Waidhofen an der Ybbs in Lower Austria. She studied German and English at the University of Vienna. She has published poetry, novels, essays and stories. A member of the Graz Literary Academy, she has won several major awards, including the Austrian Art Prize for Literature in 2015.

KAREN LEEDER (1962–) is a writer, translator and academic. Since 1993 she has taught German at New College, Oxford, where she is Professor of Modern German Literature. In recent years she has translated Volker Braun and Michael Krüger. She won the Stephen Spender Prize for her translation of Durs Grünbein.

**Evelyn Schlag**, *All under One Roof*  
Translated from the Austrian German  
by Karen Leeder

ISBN 9781784102241

Paperback £12.99 June 2018

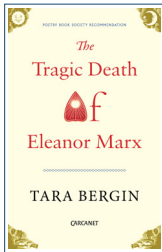
Also available as an e-book

## EVELYN SCHLAG *All under One Roof*

translated by Karen Leeder

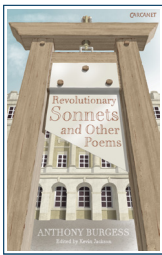
The Austrian poet and novelist Evelyn Schlag, whose *Selected Poems* was published in Britain in Karen Leeder's brilliant translations in 2004 (Schlegel Tieck Prize, 2005) returns with *All under One Roof*, a wide-ranging selection from her radical recent work, with an essay which discusses frankly the sources, politics and strategies of her writing.

This book draws on two substantial German-language collections – *Sprache von einem anderen Holz* (2008) and *verlangsamte raserei* (2014) – in which Schlag has moved on from the 'almost classical perfection' that critics identified in her earlier work. Love remains a key theme, but the poems are sharp, harsh, with a firm political edge. Schlag takes great risks with memory, politics, love. An associative inward journey with new diction, new orthography, is in progress. Rüdiger Görner in *Die Presse* responded to the vibrancy of what he calls the 'Sprachpulsate' (pulses of language): 'Evelyn Schlag's poems have a kind of discreet presence; once spoken they have claimed their permanent place in the lyric cosmos'. Leeder's English selection traces a uniquely Austrian imagination at the heart of contemporary European poetry.



### TARA BERGIN *The Tragic Death of Eleanor Marx*

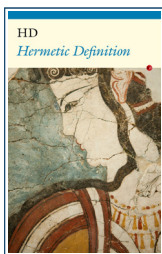
Following her 2013 debut *This is Yarrow*, Tara Bergin returns with poems that draw on folksong, fairytale and theatrical monologue to explore the allure and perils of translation. Shortlisted for the Forward Prize and recommended by the Poetry Book Society, this is ‘an exhilarating read, daring, original and very funny’ (*Irish Times*). Paperback, £9.99. ISBN 9781784103804.



### ANTHONY BURGESS *Revolutionary Sonnets and Other Poems* edited by Kevin Jackson

*Revolutionary Sonnets* captures the full range and achievement of Burgess’s poetry. Reissued to celebrate his centenary, this is ‘the rare kind of book that you get fed up quoting (there is so much) and simply end up buying for people’ (Mark Thwaite, *ReadySteadyBook*).

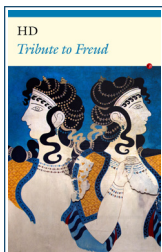
Paperback, £9.99. ISBN 9781857546163.



### H.D. *Hermetic Definition*

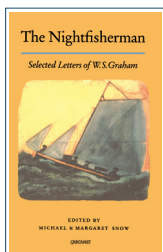
H.D. (Hilda Doolittle, 1886–1961) wrote *Hermetic Definition* as a kind of culmination to her work, a *summa* that proved a radical challenge. ‘H.D.’s final published work is an achievement that must be called exemplary’ (Jane Mayhall).

Paperback, £9.99. ISBN 9781784105242.



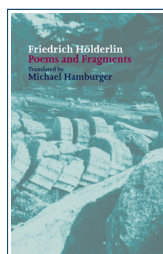
### H.D. *Tribute to Freud*

This edition includes *Writing on the Wall*, composed ten years after H.D.’s stay in Vienna, and *Advent*, a journal she kept at the time of her analysis. ‘Surely the most delightful and precious appreciation of Freud’s personality that is ever likely to be written’ (Ernest Jones). Paperback, £9.99. ISBN 9780856355998.



### W.S. GRAHAM *The Nightfisherman*

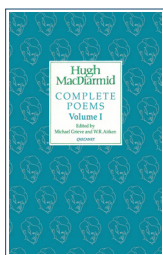
Graham's life, from his twenties to his final years, is presented in snow-drifts of correspondence interspersed with poems, drawings and prints. 'These letters show an intelligence and sensibility ravished by language and conundrums of language' (Harold Pinter). Paperback, £16.99. ISBN 9781857544459.



### FRIEDRICH HÖLDERLIN *Poems and Fragments* *Translated by Michael Hamburger*

This fourth German-English edition, incorporating Hamburger's revisions, new translations and other supplementary material, marks the climax of a great translator's work. 'Hamburger captures Hölderlin's troubled, prophetic (and very modern) tone and mood superbly' (Boyd Tonkin, *New Statesman*).

Paperback, £30. ISBN 9780856463600.



### HUGH MACDIARMID *Complete Poems: Volume I*

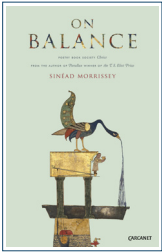
The first of two volumes that make up MacDiarmid's *Complete Poems*, first published in 1986, traces the poet from 1923–1947, the period of his most radical work. 'Every door in any town should be wide open to that great lyric poet Hugh MacDiarmid' (Dylan Thomas). Paperback, £30. ISBN 9781784105198.



### KAREN MCCARTHY WOOLF *Seasonal Disturbances*

Against a backdrop of ecological and emotional turbulence, these poems investigate nature, the city, and the self. A Poetry Book Society Recommendation, *Seasonal Disturbances* is 'vulnerable, hilarious and wise [...] a darkly humorous exploration of the human condition' (Warsan Shire).

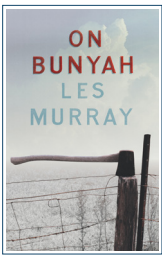
Paperback, £9.99. ISBN 9781784103361.



### SINÉAD MORRISSEY *On Balance*

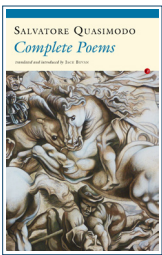
Sinéad Morrissey's sixth collection revisits great feats of human engineering to reveal the states of balance and imbalance that have shaped our history. The book won the 2017 Forward Prize for Best Collection and is the 2017 Poetry Book Society Summer Choice.

Paperback, £9.99. ISBN 9781784103606.



### LES MURRAY *On Bunyah*

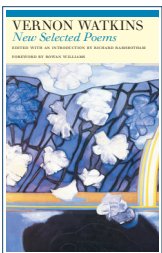
*On Bunyah* tells a story of rural Australia in verse and photographs. From blood and fence-posts to broad beans and milk lorries, Murray evokes his own, distinctive Australia. 'Very occasionally you come across something on the page which makes you think "you can't do any better than this". Perfection achieved.' (*Saturday Review*). Paperback, £14.99. ISBN 9781784104986.



### SALVATORE QUASIMODO *Complete Poems*

Jack Bevan's remarkable translation of Salvatore Quasimodo's entire poetic *oeuvre* (Anvil, 1983), is here redesigned and reissued. Quasimodo, the Nobel Prize citation declares, received the award 'for his lyrical poetry, which with classical fire expresses the tragic experience of life in our own times'.

Paperback, £19.99. ISBN 9781784105266.



### VERNON WATKINS *New Selected Poems*

This landmark selection is reissued in 2017 to mark the fiftieth anniversary of Vernon Watkins's death. 'In Vernon's presence poetry seemed like a living stream, in which one had only to dip the vessel of one's devotion. He made it clear how one could, in fact, "live by poetry"' (Philip Larkin).

Paperback, £9.99. ISBN 9781857548471.



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