

An abstract painting with a warm, textured background of orange and red. In the center, there is a figure with a white, mask-like face and a green, leafy or feathered body. The figure is rendered with thick, expressive brushstrokes. The overall style is expressive and somewhat somber.

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2018-2019

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‘What is a classic?’

Sainte-Beuve asked this ‘delicate question’ and answered with piety: it is a work which ‘reconciles us with mankind and with ourselves’. T.S. Eliot, answering the same question in 1944, as World War II was ending, talks about ‘maturity’ and raises Virgil onto a tremendous pedestal, observable from every latitude. His was a doomed attempt to revive in cultural terms a vision of a single-hearted Europe, and a Christian Europe at that. J.M. Coetzee is just one of the many critics to shoot Eliot down for what is not his best essay, though its nostalgia has a kind of resonance.

Carcanet is busy re-inventing its Classics list. FyfieldBooks for over forty years have been popular selections from authors whose significance needs to be reaffirmed for each generation. Our new Classics are not dedicated to comforting and reconciling us with mankind or ourselves. Reading them entails abandoning comfort zones and experiencing the otherness of mankind in all their kinds, centuries and geographies. And classics are not only ancient. Modern writers who revive or reinvent our resources as readers belong here. Inventive modern translators bring the classics of other languages to life, as in this catalogue the works of Juvenal and of the authorless poem *Gilgamesh* which merits two translations approaching from very different angles.

‘Buy tomorrow’s antiques today,’ an advertisement in the *New Yorker* once urged. Carcanet’s list is as ever rich in first collections, first collations from life works, and new additions to distinguished *oeuvres*. Writers from the Caribbean, Canada, France, Ireland, Belgium, Iceland, ancient Rome, Israel, ancient Mesopotamia, Iraq, Old England, Scotland, Ireland and even Great Britain and the United States, and from 2019 B.C.E. to 2019 A.D. are represented. This catalogue also includes Carcanet’s first *Immortal*, also known as an *Immortel*.

Read on.

Michael Schmidt

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P.51 (top right): Pedro Covo, *Swimmer 9*, 2016. © Pedro Covo

P.58 photograph: © Elspeth Duncan

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MILES CHAMPION

A Full Cone



A Full Cone is Miles Champion's second Carcanet collection. Whether in verse or prose, Champion's lines are always delightful and delighted. One detects between them the poet's own pleasure, his appetite for surprise: 'The phrase *ball of worsted* is interesting', begins one poem, exemplifying their mode. It is a body of work full of 'sentient folds', to borrow a phrase from the poems, a collection whose concerns include warmth, compression, plasticity, doubt, flatness, socks, and fun. Somehow Champion emerges from these abstract waters with palpable treasure.

He is, to boot, an aficionado of the poem title. Highlights include 'Miles Ate His Yo-Yo', 'We Have Triangles', 'The Beige Suprematist', 'The Seedless Eyebrow Pencils', 'Fruit Shadows', 'Sweating Cubism Out', and 'Crabs R Back'.

Carcanet Poetry

9781784104405

Paperback £14.99

216 x 135mm 152pp

26th July 2018

DCF World rights

E-book also available

Miles Champion was born in Nottingham in 1968. *A Full Cone* is his fourth collection of poems. He is the editor of Ted Greenwald's *The Age of Reasons* and Tom Raworth's *As When*. With Trevor Winkfield he is co-author of *How I Became a Painter*. He lives with his wife and daughter in Brooklyn, New York.

CHRISTINE MARENDON

Heriones from
Abroad

Carcanet Poetry

9781784106300

Paperback £12.99

216 x 135mm 112pp

26th July 2018

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Heroines from Abroad introduces a vibrant new voice to the English language. Christine Marendon's enigmatic, meditative poems do not so much present ideas as embody states of mind. Something is realised through the poem, rather than said within it. Here, the voice is more important than the particularities of what is said—language, not words.

For the translator, *Heroines from Abroad* is the fruit of seven years' steady work. The poems' clarity and subtle force, the 'crystalline, precise quality of their lyricism' (Sasha Dugdale), are testament to that humble, unhurried collaboration in words.

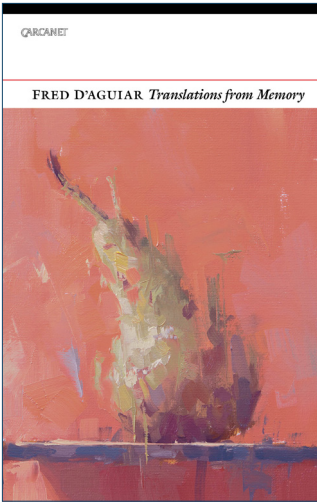
'Marendon's work may bridge for English-language readers the perceived chasm between avant-garde and mainstream poetry. It's not obscure, it's not banally "accessible". The voice and the language of Cockburn's translations feel freshly rinsed.' (Carol Rumens)

TRANSLATED BY KEN COCKBURN

Christine Marendon (1964–) studied Italian in Erlangen and Siena. After working as a translator and publicist in her native Bavaria, she now lives in Hamburg where she works with children with special needs. Ken Cockburn (1960–) is a poet and translator based in Edinburgh, where he worked for many years at the Scottish Poetry Library. He was awarded the Arts Foundation Fellowship for Literary Translation 2008.

FRED D'AGUIAR

Translations from Memory



Carc Janet Poetry

9781784106065

Paperback £12.99

216 x 135mm 112pp

26th July 2018

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E-book also available

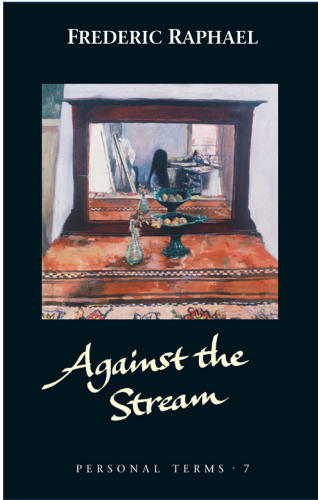
The memories from which Fred D'Aguiar has translated these poems are cultural and personal. From the ancients of the Gilgamesh epic to the modern world, from classical philosophy to C.L.R. James and Aime Cesaire, from Asia and Europe to the new world in which their destinies are unpredictably worked out, he weaves his language.

The book closes with translations of Derek Walcott and Kamau Brathwaite, masters and remakers of language and form from whom he takes his complex bearings. This unusual integration of tributes and the ironies they provoke give the book a radical colouring. D'Aguiar is learned; he is also wry and always alert to the false notes in history and what follows from them. And he is passionate, responding always to the deep feelings of others, from desire to love, elegy to celebration.

Fred D'Aguiar was born in London in 1960 to Guyanese parents. He grew up in Guyana, returning to England in his teens. He read African and Caribbean Studies at the University of Kent, Canterbury. He was Judith E. Wilson Fellow at Cambridge University and has been shortlisted for the T.S. Eliot Prize.

FREDERIC RAPHAEL

Against the Stream



Lives & Letters

9781784104368

Paperback £19.99

216 x 135mm 320pp

30th August 2018

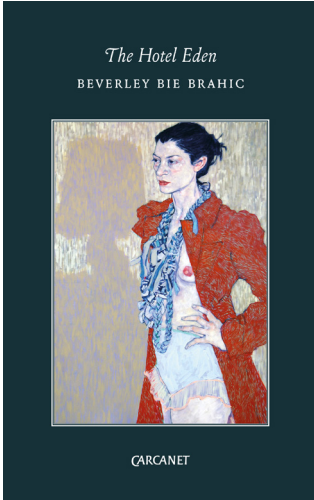
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In 2001 Frederic Raphael began his extraordinary journal-memoir, *Personal Terms*, starting in the 1950s and evoking the many warts-and-all worlds he has inhabited from Cambridge and London to Hollywood, Greece, France... In *Against the Stream*, the seventh volume drawn from his notebooks, we are well into the 1980s: the Thatcher years. The parade of characters, achievements and provocations continues; a close-up of the author's eventful life as a scriptwriter, novelist, broadcaster, translator and *provocateur*. 'Shrewd, funny, gossipy and elegantly written,' Jeremy Lewis said in the *Literary Review*, 'the writing is unguarded, sardonic, tactless—and candid, living, hilarious.' 'Raphael shows himself alert to every vanity but his own,' Anthony Quinn said in the *Telegraph*, 'a shortcoming that, far from repelling a reader, becomes part and parcel of their fascination. He is one of those writers who most reveals himself in his acerbic anatomy of others.'

Born in Chicago in 1931, Frederic Raphael was educated in England. His many novels include *The Glittering Prizes* and *Fame and Fortune*; he has written short stories and biographies of Somerset Maugham and Byron. As screenwriter, his work includes the Academy Award-winning *Darling* (1965), *Far from the Madding Crowd* (1967), and the screenplay for Stanley Kubrick's last film, *Eyes Wide Shut* (1999).

**BEVERLEY
BIE BRAHIC**
The Hotel Eden



Carcanet Poetry

9781784106102

Paperback £9.99

216 x 135mm 80pp

30th August 2018

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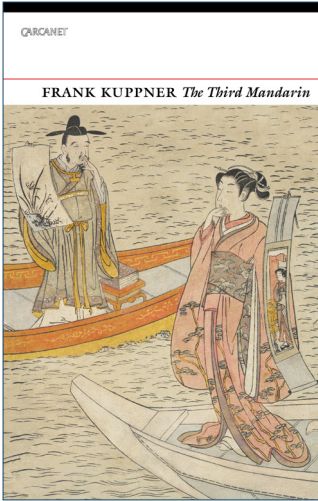
E-book also available

‘Madame Martin will throw back her shutters at eight...’ With these words Beverley Bie Brahic opens *The Hotel Eden*, a book about seeing the world. She moves through Paris, the French provinces, the American west coast, in the spirit of a flâneur, going about her daily life alert to the variety of human experience: the soup kitchens, the Luxembourg Gardens and the Latin Quarter, the refugees, works of art and areas of damage. The title poem pays a debt to Joseph Cornell, the master of the assemblage, whose ‘The Hotel Eden’ discloses a stuffed parrot and other objects under glass. The eye—the poem— assembles them but cannot tell their intended story. It tells a story all the same. ‘On the tip of God’s tongue, the bird waits to be named.’ This is a book of revelatory indirections, of unexpected moons, creatures, rituals and histories, of days rich in full disclosures and hints of revelation.

Canadian-born Beverley Bie Brahic is a poet, translator and occasional critic. *White Sheets* was shortlisted for the Forward Prize; *Hunting the Boar* was a Poetry Book Society Recommendation, and her translation, *Guillaume Apollinaire, The Little Auto*, won the Scott Moncrieff Prize. She has translated Francis Ponge, Yves Bonnefoy, Hélène Cixous, Jacques Derrida and Julia Kristeva.

FRANK KUPPNER

The Third Mandarin



Carcanet Poetry

9781784104009

Paperback £12.99

216 x 135mm 128pp

30th August 2018

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E-book also available

Frank Kuppner's *The Third Mandarin* is made of 501 quatrains divided into five 'books'. Taken together, they collage an alternative Imperial China of drunk poets, grumpy sages, and sex-starved emperors. Along the way Kuppner riffs on myriad forms, from love letters and prophecies to drinking songs and graffiti.

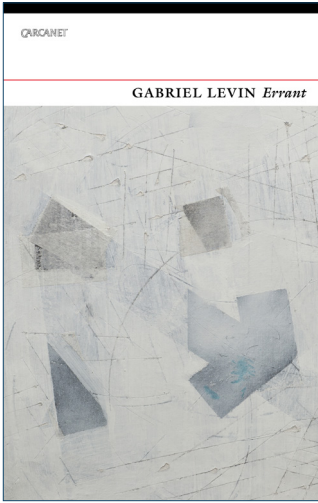
As a storyteller, Kuppner sticks faithfully to the path of least significance. His is a poetry of things that might happen in a minute or two, to people we don't really care about, for reasons too complicated to go into. His characters have a habit of turning up late for their own poems. Half riddling philosopher, half drivelling idiot, Kuppner's speaker has the air of someone who has forgotten why they came into the room, 501 times.

Funny, ridiculous, and beautiful, *The Third Mandarin* confirms Kuppner as a poet 'of immense intellectual and comic power' (*Poetry Review*), 'one of the most distinctive voices in contemporary British poetry' (*LRB*).

Frank Kuppner was born in Glasgow in 1951. He has been Writer in Residence at the universities of Edinburgh, Strathclyde and Glasgow. In 1995 he won the McVitie's Scottish Writer of the Year prize for his book *Something Very Like Murder*. He received a Creative Scotland Award in 2003.

GABRIEL LEVIN

Errant



Carcanet Poetry

9781784106348

Paperback £9.99

216 x 135mm 96pp

30th August 2018

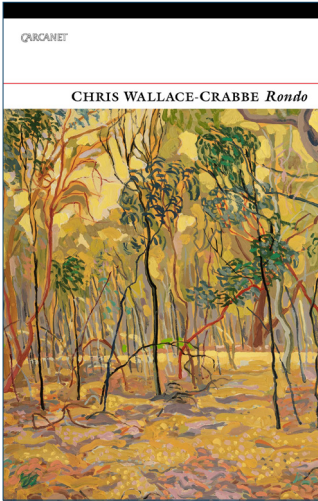
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E-book also available

Errant, Gabriel Levin's sixth collection, opens and ends with invocations: of Venus at dawn and Hesperus at dusk. The book's day takes us on a three-part planetary journey. 'What Drew Me On' is inspired by a friend's free-floating works on paper and by Plato's image of the music of the spheres. Ghostly presences are evoked in several poetic forms, including terza rima stanzas chronicling how image-making evolved. 'First came sooty beings shinnying up walls.' There are elegies to the cineastes Abbas Kiarostomi and Chantal Akerman, translations from French and Greek, and (in villanelle form) from the Medieval Hebrew of Avraham Ibn Ezra. There are aubades, lyrics, and a sequence arranged in short-lined triads of psychic retreat in Jerusalem. The wanderer picks up where he left off in earlier books, striking out from home, conjuring Sa'adi's *Gulistan* or Nasir-i Khursaw in Cairo; pocketing bits of obsidian on the island of Melos, paying homage to Yannis Ritsos in Crete.

Born in France in 1948, Gabriel Levin grew up in the United States and Israel. He has lived in Jerusalem since 1972. As well as poetry he has published *Coming Forth by Day*, a collection of essays, *The Dune's Twisted Edge: Journeys in the Levant*, and translations of the Medieval Hebrew-Andalusian poet Yehuda Halevi.

**CHRIS
WALLACE-CRABBE**
Rondo



Carcanet Poetry

9781784106430

Paperback £9.99

216 x 135mm 96pp

30th August 2018

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E-book also available

Chris Wallace-Crabbe's *Rondo* harvests a decade's worth of new work by one of Australia's foremost poets. The collection paints a vivid portrait of eucalypt Australia's current state within a rapidly changing world. It dramatises historical figures and events with a light touch and distinctive humour, with counterpointing snapshots of the modern world and an eloquent anxiety about the current state of our ecosystem. Mortality is given a modern music in several elegies for close friends and family. The poet asks for fresh meanings from Gallipoli and Scotland, from physics and from 'Art's porous auditorium,' where poetry can still be heard. 'The words are only the words,' he writes, 'which is more or less everything.'

'Prefacing one of his new poems, Wallace-Crabbe quotes D.H. Lawrence: "You just walk out of the world and into Australia." Here it is the other way round. You walk out of a Wallace-Crabbe poem and into the world.' (Alastair Niven)

Chris Wallace-Crabbe's collections include *Telling a Hawk from a Handsaw*, *By and Large*, *Afternoon in the Central Nervous System* and *New and Selected Poems*. He received the Dublin Prize for Arts and Sciences in 1987, the Philip Hodgins Prize for Literature in 2002, and in 2011 the Order of Australia. He is currently a Professor Emeritus at Melbourne University.

CHRIS MCCULLY

Beowulf



Carcanet Classics

9781784106225

Paperback £14.99

216 x 135mm 220pp

27th September 2018

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E-book also available

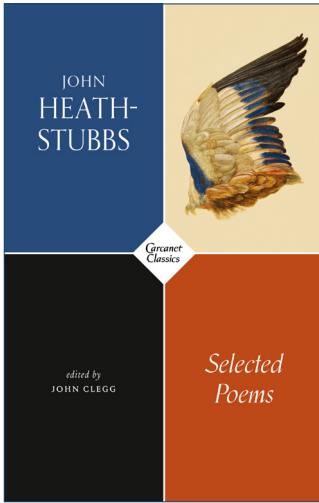
Beowulf—the earliest surviving English epic—was written down at some point between the eighth and the early eleventh centuries. The poem’s authors are unknown. It has many times been translated, recently and notably by Seamus Heaney.

Any translation is a reading. Chris McCully reads *Beowulf* as an epic written in English using all the complex metrical conventions of its time, as well as distinctive epic tropes including sea-crossings, oracular pronouncements and encounters with the monstrous. This reading renders the original in readable contemporary English but also keeps as close as it can to the older, alliterative metrical system, so that readers may experience something of the textures and formal properties of the original. An extended ‘Afterword’ explains the translator’s formal choices and explores the nature of this epic, with its emphasis on tribe, location and mortality. Family trees, a glossary of names and a list of sources are also provided.

The poet Chris McCully, translator of Carcanet’s *Old English Poems and Riddles*, specialises in the history of the English language and in English sound-structure, verse and verse-form. His *Selected Poems* appeared in 2012. A graduate of the University of Newcastle, he is currently Senior Lecturer at the University of Essex.

JOHN HEATH-STUBBS

Selected Poems



Carcanet Classics

9781784106478

Paperback £9.99

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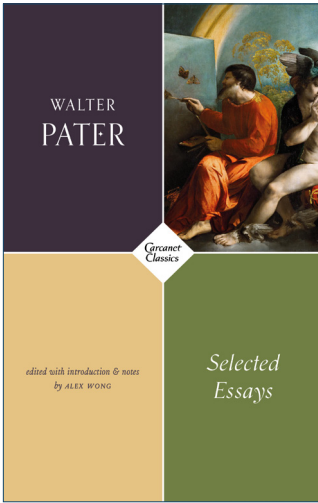
E-book also available

C.H. Sisson called John Heath-Stubbs ‘a Johnsonian presence with a Miltonic disability’—a reference to the poet’s blindness. This selection of an abundant poet restores him to a new readership with the work on which his popularity was based. His ground-breaking early poetry is given its due, especially the major long poem *Wounded Thammuz*, printed here in its entirety. Heath-Stubbs was at the centre of the New Romantic school. The Second World War left him as almost the sole representative of one stream of English poetry. He remains crucial to the 1940s and 1950s, and was a popular presence into the 1980s, composing his later poems in his head and reciting from memory. Too long he has been sidelined by shifts of critical fashion. *Selected Poems* includes a critical introduction by John Clegg who essentialises and celebrates the work. Heath-Stubbs’ translations of Leopardi—revered by subsequent translators, and long out of print—are included as an appendix.

EDITED BY JOHN CLEGG

John Heath-Stubbs was one of the defining poets of his age, a legendary performer. This new selection celebrates his work in the centenary of his birth. John Clegg is the author of the first collection *Holy Toledo*, a bookseller, and a literary sleuth.

WALTER PATER Selected Essays



Carcanet Classics

9781784106263

Paperback £18.99

216 x 135mm 320pp

27th September 2018

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E-book also available

Famed for his singular prose style as much as for his controversial aestheticist principles, Walter Pater was one of the great essayists in a century of great essayistic writing. The author of some of the most meticulous and intellectualised fiction of the Victorian era, his first book, *Studies in the History of the Renaissance* (1873), was described by Arthur Symonds as ‘the most beautiful book of prose in our literature’, while Vernon Lee saw Pater as ‘the natural exponent of the highest aesthetic doctrine’.

His essays yield up a wealth of memorable aphorisms, including ‘All art constantly aspires towards the condition of music’ and ‘To burn always with this hard, gem-like flame, to maintain this ecstasy, is success in life.’

Selected Essays is a generous gathering of Pater’s non-fiction writings on literature, art, history, philosophy and mythology. The writings are accompanied by Alex Wong’s critical and biographical introduction and rich explanatory notes.

EDITED BY ALEX WONG

Walter Horatio Pater (1839–1894) is one of the nineteenth century’s great critical thinkers and prose stylists. Alex Wong is a Research Fellow of St John’s College, Cambridge, editor of the *Selected Verse* of Algernon Charles Swinburne, and author of the first collection *Poems Without Irony*.

SEXTUS PROPERTIUS Poems



 Carcanet Classics

 9781784106515

 Paperback £12.99

 216 x 135mm 144pp

 27th September 2018

 DCF World rights

 E-book also available

Poetry Book Society Recommended Translation

Patrick Worsnip's new verse translation of Propertius's complete poems is the Poetry Book Society's Recommended Translation for Autumn 2018. This edition recovers a neglected Latin love-poet for the modern reader, highlighting his psychological acuity, particularly in the many poems he wrote about a woman he calls Cynthia, as well as his experimentalism and humour. Worsnip has adopted a contemporary, colloquial English and used different verse forms to convey the poems' vigour and variety.

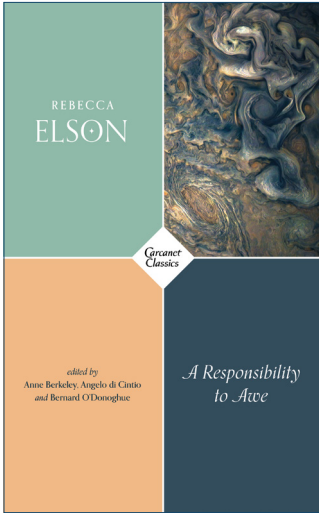
A century has passed since Ezra Pound published his ground-breaking *Homage to Sextus Propertius*, a loose translation of the poems. But Pound's *Homage* is only a fragmentary account of Propertius, and did not succeed in establishing him as the major player that he was in Latin culture. Worsnip's luminous new translations redress the balance.

TRANSLATED BY PATRICK WORSNIP

Sextus Propertius (c. 45–15 BC) is an elegiac poet of the Augustan age, born and raised in Umbria, and a friend of Virgil. Little biographical detail survives outside of the poems. Patrick Worsnip read Classics and Modern Languages at Oxford and worked for forty years as a correspondent and editor for Reuters. He divides his time between Cambridge and Umbria, Italy.

REBECCA ELSON

A Responsibility to Awe



Carcanet Classics

9781784106553

Paperback £12.99

216 x 135mm 160pp

27th September 2018

DCF, DNF World rights

E-book also available

A Responsibility to Awe is a contemporary classic, a book of poems and reflections by a scientist for whom poetry was a necessary aspect of research, crucial to understanding the world and her place in it, even as, having contracted terminal cancer, she confronted her early death.

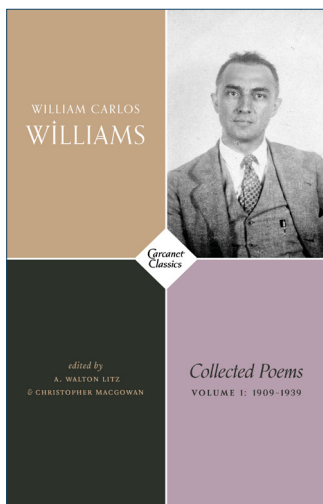
Rebecca Elson was an astronomer; her work took her to the boundary of the visible and measurable. 'Facts are only as interesting as the possibilities they open up to the imagination,' she wrote. Her research involved 'dark matter' (hidden mass which can be inferred only from its influence on observable objects). Her poems, too, make inferences and speculate, setting out from observation, undeterred by knowing how little we can know.

Elson makes it possible for general readers to imagine how space curves, how each of us centres a universe of our own, and how much more there may be than our technologically enhanced perceptions allow us to experience.

**EDITED BY ANNE BERKELEY,
ANGELO DI CINTIO & BERNARD
O'DONOGHUE**

Rebecca Elson's best poetry and extracts from her notebooks comprise this book. An autobiographical essay recalls her upbringing as a geologist's daughter in Canada. She started publishing poems while working on the first Hubble data at Princeton and Harvard. In 1991 she returned to the Institute of Astronomy at Cambridge. She died in 1999, aged 39.

**WILLIAM
CARLOS WILLIAMS**
Collected Poems
1909-1939



Carcanet Classics

9781784106713

Paperback £25.00

216 x 135mm 600pp

27th September 2018

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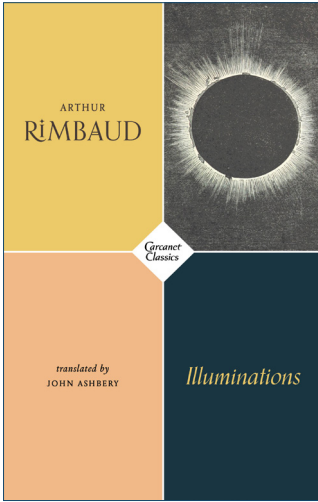
'So much depends upon a red wheelbarrow,' William Carlos Williams noted. The first volume of his *Collected Poems* is a vivid account of his formation as a poet, his time in Europe, his time with the big beasts of Modernism (he never quite appreciated that he was one of them). The poems are printed in the order of original publication, starting with *The Tempers* (1913) and ending with *Poems 1936-1939*. When Williams settled, it was in Paterson, New Jersey. The movie *Paterson* carried his fame in new directions. He remains one of the most popular American poets of all time, Whitman's heir but with a voice wholly unlike Whitman's: provincial, particular, never quite settled. He is a man the dailiness of whose life ('the local') is the stuff of poetry, though he takes big risks of theme: 'the urgent insurgent now' that he lives and celebrates becomes history; it can generate energy even from the past. Thom Gunn described this volume as 'an ideal edition'.

**EDITED BY A. WALTON LITZ &
CHRISTOPHER MACGOWAN**

William Carlos Williams (1883-1963), doctor and writer, grew up speaking Spanish (his mother was Puerto Rican) and French as well as English. He befriended Ezra Pound, Hilda Doolittle and other modern writers who drew him into modern -isms including imagism. He evolved a distinctive sense of line and prosody and joined the modernist revolution.

ARTHUR RIMBAUD

Illuminations



Carcenet Classics

9781784106638

Paperback £14.99

216 x 135mm 176pp

27th September 2018

DCF, CFP

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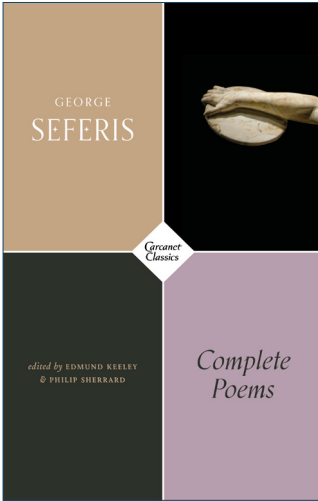
Arthur Rimbaud's *Illuminations*, first published in 1886, changed the language of poetry. In John Ashbery the book has a translator whose virtuosic originality brings Rimbaud's visions alive. When this book first appeared in 2011, Harold Bloom wrote, 'More than a century after Arthur Rimbaud composed his *Illuminations* they are reborn in John Ashbery's magnificent translation. It is fitting that the major American poet since Hart Crane and Wallace Stevens should give us this noble version of the precursor of all three.' The 'crystalline jumble' of *Illuminations*, Ashbery writes, is still emitting pulses of energy. 'If we are absolutely modern—and we are—it's because Rimbaud commanded us to be.' Ashbery relays the kaleidoscopic dazzle of the original, a Splendide Hotel 'built amid the tangled heap of ice floes and the polar night', where the Witch 'will never want to tell us what she knows, and which we do not know'.

TRANSLATED BY JOHN ASHBERY

Arthur Rimbaud (1854–1891) was born in Charleville, Ardennes. His creativity coincided with his adolescent relationship with Paul Verlaine. His poetry was complete before he was 21. He began to travel, spending eleven years in Abyssinia. Ill, he returned to France and died of cancer in a Marseilles hospital.

GEORGE SEFERIS

Complete Poems



Carcanet Classics

9781784106676

Paperback £25.00

216 x 135mm 320pp

27th September 2018

DCF, CFP

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George Seferis is the great Greek poet of the twentieth century, a classic among classics. The formal and thematic versatility of his work, its decisively modern inflections, call Eliot's poems to mind: fastidious and expansive in equal measure. Like Eliot's deep-rooted Modernism, Seferis's never loses touch with the stones and inscriptions of the past. He writes for his and our time, poetically and politically alert: culture can free us or, misapplied, can trammel us. Aptly described as 'the unlocker of ancient stones and sea voyages', Seferis was for Peter Levi 'one of the greatest writers in this century in any language. . . . From Seferis it was possible to learn . . . what seriousness about poetry is.' And Archibald MacLeish wrote, 'if any contemporary poet can be said to be essential, Seferis is that poet, and this'—referring to an earlier edition of this book—'is the true body of his work'.

**EDITED & TRANSLATED BY EDMUND
KEELEY & PHILIP SHERRARD**

George Seferis (1900–1971) was born near Smyrna in Asia Minor. His long, distinguished diplomatic career began in 1925: he was Ambassador to the United Kingdom from 1957 to 1962. He received the Nobel Prize for Literature in 1963. He famously opposed the Greek junta of the Colonels in a BBC radio broadcast in 1969.

JANE DRAYCOTT

Pearl



Carcanet Classics

9781784106591

Paperback £9.99

216 x 135mm 64pp

27th September 2018

DCF, CFP World rights

E-book also available

Poetry Book Society Recommended Translation & Winner of the Stephen Spender Prize for Translation

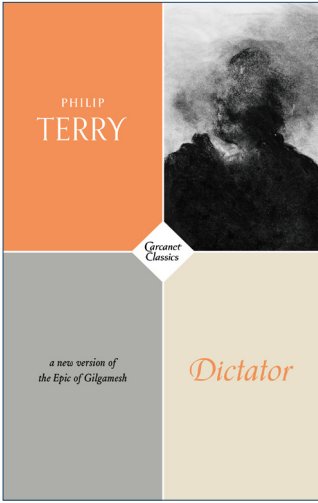
In the years since it was first published in 2011, Jane Draycott's translation of the medieval English poem *Pearl* has been recognised as a classic. David Morley declared in *Poetry Review*, 'The language is marvellously modulated yet stirringly wild. Draycott has carried over into our tamer, tired world a strong, strange sense of how original, gorgeous and natural this old poem can be.' In the *Times Literary Supplement* Lachlan Mackinnon wrote, 'Draycott's version is compellingly human.' It is appropriate, given the delicacy of language and theme, that this should be the first major translation prepared by a woman.

In a dream landscape radiant with jewels, a father sees his lost daughter on the far bank of a river: 'my pearl, my girl'. One of the great treasures of the British Library, the fourteenth-century poem *Pearl* is a work of poetic brilliance. Its account of loss and consolation retains its force across six centuries.

Jane Draycott studied at King's College London and Bristol University. Her first full Carcanet collection, *Prince Rupert's Drop*, was shortlisted for the Forward Prize for Best Collection in 1999. Her third collection, *Over*, was shortlisted for the 2009 T.S. Eliot Prize and her fourth, *The Occupant* was a Poetry Book Society Recommendation.

PHILIP TERRY

Dictator



Carcenet Classics

9781784106188

Paperback £12.99

216 x 135mm 144pp

25th October 2018

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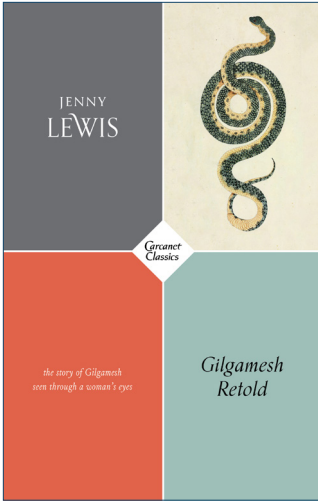
E-book also available

Dictator recreates *Gilgamesh* using the 1500 word vocabulary of Globish (from the words “global” and “English”) put together by Jean-Paul Nerrière. Globish is a business language, appropriate to translate cuneiform which emerged from the need to record business transactions. Nerrière considered Globish the world dialect of the third millennium; so too Akkadian, the language of *Gilgamesh*, was the *lingua franca* of communications in the Near East. This link between script, language and business is there in the substance of the poem. An underpinning theme involves trade, here the trade in hard wood and access to forests for building materials links the poem to recent wars in and around Iraq, where the contemporary commodity is oil. This in turn links the poem to related issues such as migration and the refugee crisis. Working with refugees in Palermo, Terry was involved with putting on a puppet version of *Gilgamesh*: the children related to the boat scene viscerally.

Philip Terry is Director of the Centre for Creative Writing at the University of Essex. His books include *Ovid Metamorphosed*, poetry collections *Dante's Inferno*, *Quennets*, and *Bad Times*, and the novel *tapestry*, shortlisted for the Goldsmiths Prize. He translated Raymond Queneau's *Elementary Morality* and Georges Perec's *I Remember*.

JENNY LEWIS

Gilgamesh Retold



Carcenet Classics

9781784106140

Paperback £12.99

216 x 135mm 128pp

25th October 2018

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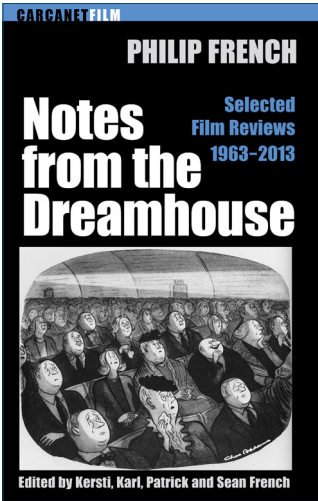
E-book also available

Jenny Lewis has produced a versatile and inventive retelling of *Gilgamesh* which brings alive a story that is as resonant today as it was when first composed in Mesopotamia (modern Iraq) four millennia ago. She captures the powerful allure of the world's oldest poem while creating a fast-paced narrative for a new generation of readers, students and scholars. Lewis is the first practising woman poet to produce a full poetic translation. Her version possesses a fresh dynamic and tells a rounded, gripping human story.

Theodore Ziolkowski, author of *Gilgamesh Among Us: Modern Encounters with the Ancient Epic*, says this version 'is not simply a retelling of the ancient epic; it is the spirited "response" of a contemporary poet to the original legend. Using a variety of lively metrical forms and expanding the material where appropriate—notably regarding the goddess Inanna—*Gilgamesh Retold* is a vivacious reanimation of a timeless narrative for today's readers.'

Jenny Lewis is an Anglo-Welsh poet, playwright, songwriter, children's author and translator who teaches poetry at Oxford. She trained as a painter before reading English at St. Edmund Hall, Oxford. Since 2012 she has been working with Iraqi poet Adnan al-Sayegh on an award-winning project, 'Writing Mesopotamia', which builds bridges and fosters friendships between English and Arabic-speaking communities.

PHILIP FRENCH
**Notes from the
 Dream House:
 Reviews 1963-2013**



Carcanet Film

9781784106027

Paperback £ 19.99

216 x 135mm 320pp

25th October 2018

APFA World rights

E-book also available

Notes from the Dream House is a 'best of' selection of reviews by the celebrated Observer film critic Philip French. Spanning half the history of cinema, his reviews cover a great variety of films, from westerns and gangsters to art movies and musicals—the hits and the misses, the good, the bad and the ugly.

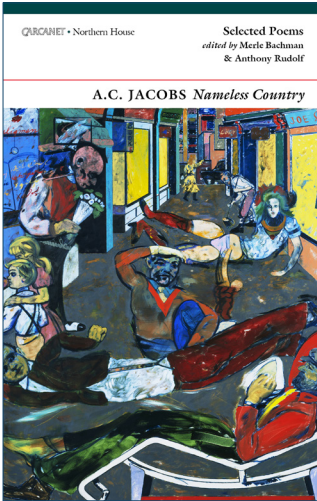
French takes on films as disparate as *The Gospel According to St Matthew* and *Ted*, *The Remains of the Day* and *Caligula*. His reviews are personal, witty, and sharply perceptive. Time and again he reveals not only an encyclopaedic knowledge of cinema but also an erudition, an enthusiasm, and a boundless curiosity. Taken together, they form an illuminating commentary on modern culture; but above all they are a distillation of one man's lifelong love of cinema, a worthy memorial to one of the most respected and best loved of modern critics.

**EDITED BY KERSTI, KARL,
 PATRICK & SEAN FRENCH**

Liverpool-born Philip French (1933–2015) wrote movie essays and reviews for a variety of magazines and papers, and from 1973 onwards was film critic for the *Observer*. He wrote or edited numerous books, including *The Movie Moguls* and *Westerns*. He received an OBE in 2013.

A. C. JACOBS

Nameless Country: Selected Poems



Northern House

9781784106751

Paperback £12.99

216 x 135mm 144pp

25th October 2018

DCF World rights

E-book also available

Nameless Country gathers poems by the Scottish-Jewish poet A.C. Jacobs, whose work, somewhat critically neglected in the past, has gained new resonance for twenty-first century readers. Writing in the shadow of the Holocaust, Jacobs confronts his complex cultural identity as a Jew in Scotland, as a Scot in England, and as a diaspora Jew in Israel, Italy, Spain and the UK.

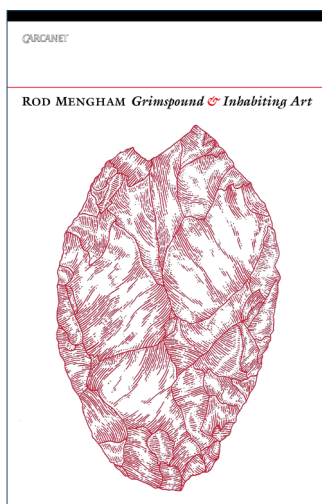
A self-made migrant, Jacobs was a wanderer through other countries and lives in search, as he puts it, of the 'right language', which 'exists somewhere / Like a country'. His poems are attuned to linguistic and geographic otherness and to the lingering sense of exile that often persists in a diaspora. In his quiet and philosophical verse we recognise an individual's struggle for identity in a world shaped by migration, division and dislocation.

**EDITED BY MERLE BACHMAN
& ANTHONY RUDOLF**

Born in 1937, Arthur (A.C.) Jacobs grew up in Glasgow in an Orthodox Jewish home. He completed his secondary school education in London and kept a London address thereafter. He lived for periods in Israel, Italy, Scotland, and Spain. He died in Madrid in 1994.

ROD MENGHAM

Grimspound & Inhabiting Art



Carcanet Poetry

9781784105907

Paperback £12.99

216 x 135mm 144pp

29th November 2018

DCF World rights

E-book also available

Rod Mengham's new offering comprises two complementary halves. One is a poetic meditation on a place (the Bronze Age site of Grimspound, on Dartmoor) and the other is a series of short essays on different cultural habitats.

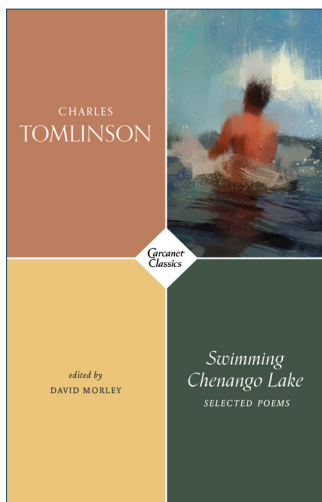
'Grimspound' is a four-part work combining prose and verse, composed on site over the course of ten years. It combines a 'wild analysis' of *Hound of the Baskervilles* (whose climactic scene takes place at Grimspound), a portrait of the Victorian excavator Sabine Baring-Gould, and a series of poems that draw on the Russian linguist Aharon Dolgopolsky's experimental 'Nostratic Dictionary'.

'Inhabiting Art' gathers essays on cultural history in relation to landscape and cityscape, viewed either episodically or in the form of a palimpsest, where the present state of the habitat both reveals and conceals its own history and prehistory.

Rod Mengham's collections of poetry include *Parley and Skirmishes* and *Chance of a Storm*. He co-edited the anthologies *Altered State: The New Polish Poetry* and *Vanishing Points: New Modernist Poems*. His translations include Andrzej Sosnowski's *Speedometry*.

CHARLES TOMLINSON

Swimming Chenango Lake: Selected Poems



Carcenet Classics

9781784106799

Paperback £14.99

216 x 135mm 180pp

29th November 2018

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E-book also available

William Carlos Williams valued Charles Tomlinson's poetry: 'He has divided his line according to a new measure learned, perhaps, for a new world. It gives a refreshing rustle or seething to the words which bespeak the entrance of a new life.' Of all the poets of his generation, Charles Tomlinson was most alert to English and translated poetry from other worlds. The Mexican poet Octavio Paz admired how he saw 'the world as event...He is fascinated—with his eyes open: a lucid fascination—by the universal busyness, the continuous generation and degeneration of things.'

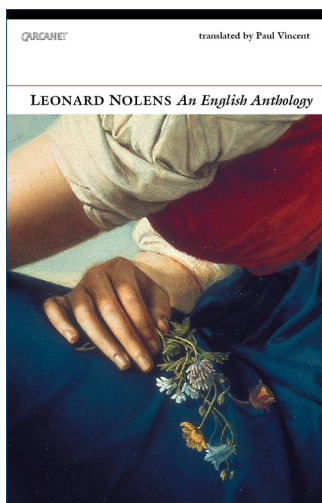
Tomlinson's take on the world is sensuous; it is also deeply thoughtful, even theoretical. He spoke of 'sensuous cerebration' as a way of being in the world. His poems are always experimenting with impression and expression. This dynamic selection, edited by the poet and Ted Hughes Award winner David Morley, presents Tomlinson to a new generation of readers.

EDITED BY DAVID MORLEY

Charles Tomlinson (1927–2015) was born in Stoke on Trent, studied at Cambridge and taught at the University of Bristol from 1957 until his retirement. He published books of poetry, criticism and translation, and edited the *Oxford Book of Verse in Translation*. He received many awards abroad and was made a CBE in 2001.

LEONARD NOLENS

An English Anthology



Carcanet Poetry

9781784105747

Paperback £12.99

216 x 135mm 96pp

29th November 2018

DCF, CFP World rights

E-book also available

'I was born in Belgium, I'm Belgian. / But Belgium was never born in me.' So writes Leonard Nolens in 'Place and Date', which captures a mood of political and social disillusionment amid a generation of Dutch-speaking Belgians. And throughout this selection we encounter a poet engaged with the question of national identity. Frequently the poet moves into that risky terrain, the first-person plural, in which he speaks as and for a generation of Flemings, embodying an attitude towards artistic and political commitment that he considers its defining mark. 'We curled up dejectedly in the spare wheel of May sixty-eight,' he writes in the selection's central sequence 'Breach'.

Nolens' poetry is haunted by giants of twentieth-century European lyricism, by Rilke, Valéry, Neruda, Mandelstam and Celan, with whom he has arguably more affinity than with much poetry from the Dutch-language canon.

TRANSLATED BY PAUL VINCENT

Leonard Nolens (1947–) is an Antwerp-based poet and diarist. He has authored some twenty-five collections of poetry to critical and popular acclaim, and has received numerous literary prizes. Paul Vincent (1942–) is Honorary Senior Lecturer in Dutch at University College London. He has translated poetry, non-fiction and fiction by Achterberg, Claus, Couperus, Mulisch, Van den Brink, and others. He received the Vondel Prize in 2011.

EDMUND BLUNDEN

Selected Poems



Carcanet Classics

9781784106874

Paperback £14.99

216 x 135mm 180pp

27th December 2018

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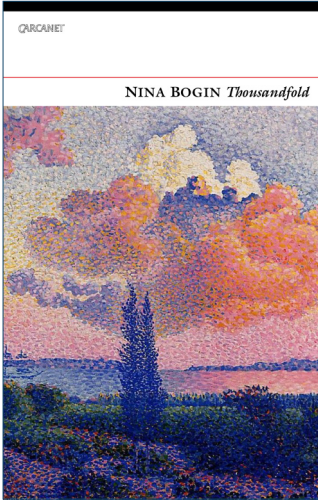
To mark the centenary of the First World War, this *Selected Poems* of Edmund Blunden brings back into print the work of a major war poet and author of the classic memoir *Undertones of War*.

Edmund Blunden joined the Royal Sussex Regiment in 1915, and served in France and Flanders. This selection of his poems includes a substantial sampler of his war verse (the last poem he wrote was on revisiting the battlefields of the Somme). And yet it is not easy to draw a line between the poems on war and those on other subjects, so deeply did his wartime experience suffuse and haunt his writing. Memories of what was ‘shrieking, dumb, defiled’ constantly test a vision of ‘faith, life, virtue in the sun’. Here is a poet of range and depth deserving of rediscovery.

EDITED BY ROBYN MARSACK

Edmund Blunden (1896–1974) grew up in Kent and Sussex. He is the author of *The Shepherd* and *Undertones of War*. He received the Queen’s Gold Medal for Poetry in 1956. Robyn Marsack edited the first edition of Blunden’s *Selected Poems* in 1982 and in 2014 his *Fall in, Ghosts: Selected War Prose*, to which this is a companion volume. She was Director of the Scottish Poetry Library 2000–2016.

NINA BOGIN Thousandfold



Carcanet Poetry

9781784106393

Paperback £9.99

216 x 135mm 64pp

31st January 2019

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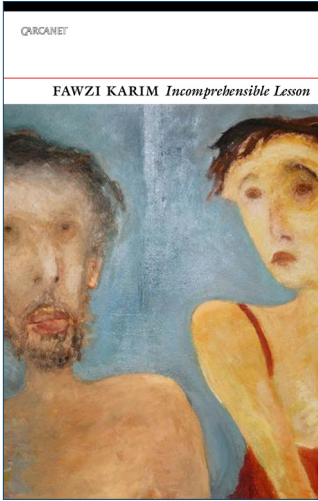
E-book also available

Nina Bogin's *Thousandfold* is a journey through seasons and landscapes, a journal of ordinary life punctuated by extraordinary people and moments—the births of grandchildren, the physical decline of a husband, relationships with family and friends. Her poems connect the unknowable past of ancestors to the equally unfathomable future of descendants, between which there fluctuates a present that is no less elusive, even as the poet gives it a structure in language. If life is full of uncertainties, our world at once threatened and threatening, then what brings constancy, hope, solace?

Bogin's intimate, exploratory poems take on greater poignancy as the author faces the subject of her husband's dementia and begins to find her way into a life both with and without him.

Nina Bogin grew up on Long Island and since 1976 has lived in France. She taught English and Literature at the University of Technology of Belfort-Montbéliard. In 1989 she published her first collection, *In the North* (Graywolf). *The Winter Orchards* followed in 2001 and *The Lost Hare* in 2012 (both Anvil).

FAWZI KARIM Incomprehensible Lesson



Carcanet Poetry

9781 7841 04283

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216 x 135mm 64pp

31st January 2019

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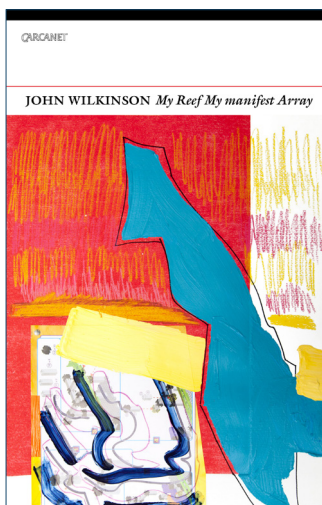
Fawzi Karim's poetry has been widely translated, among other languages into French, Swedish, Italian and English. Carcanet published *The Plague Lands and Other Poems* (2011), which was a Poetry Book Society Recommendation. This new selection, translated by Anthony Howell working from the author's own versions, explores the experience of becoming at home in London, passing from a sense of exile to a sense of uneasy belonging. In his introduction the poet is tactful, candid, touching on some of the most urgent themes of our time including exile and the possibilities of home. Between the poet, a major literary presence in his language, and his translator, a poet of many talents and skills, a kind of dialogue exists. The accommodations between two traditions formally uneasy in one another's company is compelling to read. The poet's and the translator's contrasting memories meet and confer at the level of language and image.

TRANSLATED BY ANTHONY HOWELL

Born in Baghdad in 1945, now living in London, Fawzi Karim is one of the most compelling voices of the exiled generation of Iraqi writers. *The Ivory Tower*, his column on poetry and classical music, has appeared widely in Arabic newspapers. He has published many volumes of poetry and prose.

JOHN WILKINSON

My Reef My Manifest Array



Carcamet Poetry

9781784106911

Paperback £12.99

216 x 135mm 160pp

31st January 2019

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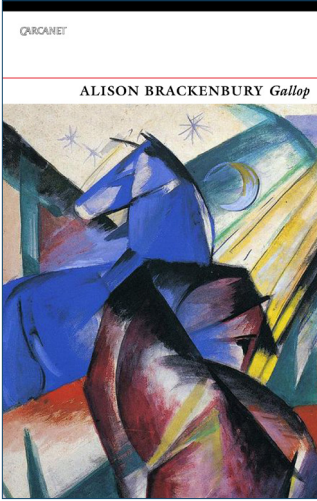
E-book also available

In 1487 Sir Henry Bodrugan, pursued for treason, leapt from a Cornish clifftop into a waiting boat and fled to France. Bodrugan's Leap, as the clifftop has come to be known, lies close to John Wilkinson's childhood home, and supplies the title for the central cycle of poems in *My Reef My Manifest Array*. That totemic image of exile feeds an interest in borders and partings that runs throughout the collection. The Cornish landscape of the poet's childhood, loaded with new significance following the death of his sister, is Wilkinson's primary locus, but he ventures—flees, perhaps—further afield, to Portland (Maine), Chicago, Sydney, and Busan.

Combining extended sequences with brief lyrics, Wilkinson's lines tie minuscule linguistic knots that give pleasure when unwoven. The reading becomes archaeological as layers and layers of meaning, of feeling, of reason, are exposed.

John Wilkinson was born in London and grew up on the Cornish coast and on Dartmoor. In 2005 he moved to the United States, where he is currently a Professor in the Department of English and Director of Creative Writing at University of Chicago. He is a central figure of the Cambridge School of Poetry.

ALISON BRACKENBURY

Gallop:
Selected Poems

Carcanet Poetry

9781784106959

Paperback £12.99

216 x 135mm 160pp

28th February 2019

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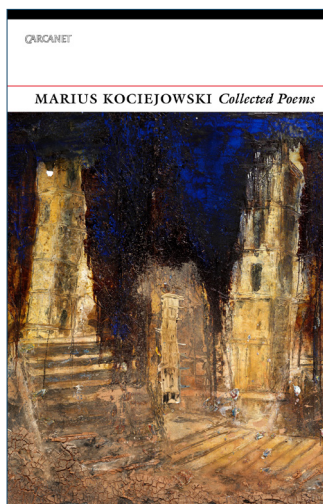
E-book also available

Alison Brackenbury's poems are haunted by horses, unseasonable love, history, hares, and hope. Her *Selected Poems* begins in the almost Victorian villages of remote Lincolnshire, where her father tramped, as a ploughboy, behind great Shires and Percherons. Her acclaimed poem, *Dreams of Power*, gives voice to a little-known woman from the past, Arbella Stuart, and her still-contemporary choices: safe solitude, fashionable London, dangerous love. Brackenbury's song-like poems draw on years of experience of bookkeeping and manual work in industry, of VAT, of trichloroethylene on 'a thrumming lorry'. The poems take readers to northern China winters and the damp heat of Hanoi. And always the countryside returns: its mud, its huge hares, its stubborn sun. After nine books, major prizes and national broadcasts, the rush of Brackenbury's poems are a work in wonderful progress.

Alison Brackenbury has been a quietly growing presence in British poetry, since her first book in 1981, *Dreams of Power* (a Poetry Book Society Recommendation, recipient of a Gregory Award). She has lived in Gloucestershire for more than four decades. Her poems have been broadcast on BBC Radios 3 and 4.

MARIUS KOCIEJOWSKI

Collected Poems



Carcanet Poetry

9781784106997

Paperback £12.99

216 x 135mm 320pp

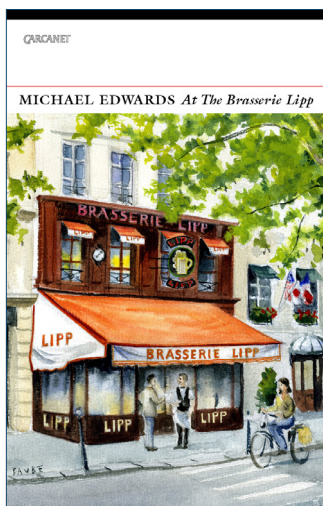
28th February 2019

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E-book also available

Two decades ago a critic characterised Marius Kociejowski as a poet 'whose imagination prowls the geographical boundaries of western culture'. He has a Polish name, was born in Canada, and lives in London where he collects other exiles, listens to their lives and writes them up. *God's Zoo* (Carcanet, 2014), Evan Jones describes as 'a world journey through London's exiled and émigré artists, writers, poets and musicians'. He likes middle-length forms, less the lyric than the epyllion, the epistle, dramatic monologue and eclogue. One of his tutelary spirits is Leopardi. Music is everywhere, notably Chopin and George Sand: music seems to propose some of the forms he chooses and how he modulates them. 'All parts give meaning to the whole,' he says, and proves it again and again. Kociejowski has produced over the last five decades a fine, refined body of work which this book celebrates.

Marius Kociejowski was born in 1949 in Canada. In 1973, he left Canada and later settled in London. His first pamphlet collection was *Coast* (Greville Press: Cheltenham Prize, 1991). Anvil published *Doctor Honoris Causa* and *Music's Bride*. He has published two books on Syria and edited the anthology *Syria through Writers' Eyes* (Eland).

MICHAEL EDWARDS**At the Brasserie Lipp**

Carcamet Poetry

9781784107031

Paperback £9.99

216 x 135mm 80pp

28th February 2019

DCF World rights

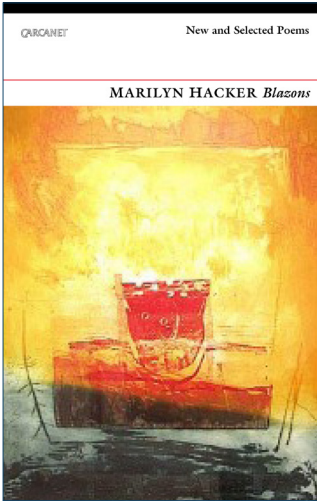
E-book also available

Seated at a table in the celebrated Brasserie Lipp, the author experiences ‘this in-/fernal ticking in the ink’ and finds memory coming alive, recovering past moments as intensely alive, spots of time which vivify him and his past. Through memory and poetry he experiences revelation of a Christian depth. England is a familiar yet now a foreign country, the author having written for years in French. ‘English becomes/a strange tongue echoing readily with names/gainrising with the new-born world they name.’ Distinct recollections open into one another, restored by language and in language. Music and painting, too, are evoked as windows on this world. The book includes ninety poems organised into thirty sections, each with three poems which are free-standing yet connected, speaking together. His English takes its bearings from the stress patterns of Anglo Saxon prosody. Not only the poet but his language itself returns to its beginnings.

Sir Michael Edwards OBE LittD taught at the universities of Warwick and Essex, then was elected Professor of Literary Creation in English at the Collège de France, Paris. He published poetry and criticism in England, then turned to French, writing poetry and books on European culture. He is the first Briton to be admitted to the Académie française.

MARILYN HACKER

Blazons: New and Selected Poems



Carcanet Poetry

9781784107154

Paperback £14.99

216 x 135mm 160pp

28th March 2019

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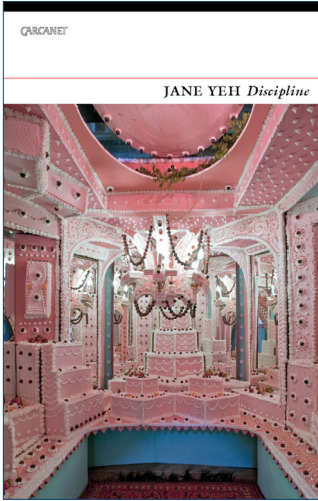
E-book also available

This generous new volume is a sequel to *Essays on Departure* (Carcanet, 2006) collecting a quarter century's work by one of the most elegant and pertinent poets working in English. Hacker brings together material from eight books, including a generous excerpt from the erotic verse novel *Love, Death and the Changing of the Seasons*, and new work written in a vertiginously changing political world. Hacker writes narrative poems, lyrics and elegies; she is witty, angry, traditional, experimental. Her poetry is in open dialogue with its sources, which include Donne, Akhmatova, Muriel Rukeyser, Joseph Roth, and the Algerian Kateb Yacine. In the past decade, this exchange has been informed by Hacker's celebrated translations of contemporary French poets, and a selection of this work is included alongside her own poems. Her poetry has been celebrated for its keen observation of her two cities, New York and Paris, its fusion of precise form and demotic language, its music, its memory, and its stubborn delectation of life.

Marilyn Hacker lives in Paris. She has written thirteen books of poems. Her translations of French-language poets include books by Vénus Khoury-Ghata, Habib Tengour and Rachida Madani; and from Arabic she translates Zakaria Tamer, Golan Haji, Fadwa Suleiman and Yasser Khanjer. She has received a National Book Award, the American PEN award for poetry in translation, and other prizes.

JANE YEH

Discipline



Carcanet Poetry

9781784107079

Paperback £9.99

216 x 135mm 64pp

28th March 2019

DCF World rights

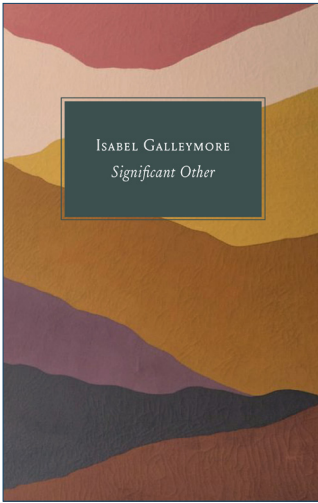
E-book also available

In *Discipline*, her third collection, Jane Yeh depicts a haunting and hilarious variety of lives, from an endangered young rhinoceros to the denizens of the 1980s New York club scene. These multifaceted poems explore what identity isn't and is, as performance, as struggle, as change, as art with penetrating wit, channeling the voices of outsiders, artists, misfits, and others. *Discipline* inhabits the space between the real and the surreal, a mash-up of deadpan humour and heartbreaking imagery where novelty T-shirts and lady astronaut centaurs can coexist. The poems are triggered by videos, paintings and installations by contemporary artists, animals and city life. They bristle with striking details and observations. Imaginary landscapes converge with episodes from recent history: power, resistance and the structures of oppression are seen inexorably in operation. These miniature dramas perform their own autopsies: 'Sweet, then sour. My lips the colour of Doubt'.

Jane Yeh studied at Harvard University and holds master's degrees from the Iowa Writers' Workshop and Manchester Metropolitan University. *Marabou* was shortlisted for the Whitbread, Forward, and Aldeburgh poetry prizes. She was named a Next Generation poet by the Poetry Book Society in 2014. Currently she lectures in Creative Writing at the Open University.

ISABEL GALLEYMORE

Significant Other



Carcamet Poetry

9781784107116

Paperback £9.99

216 x 135mm 64pp

28th March 2019

DCF World rights

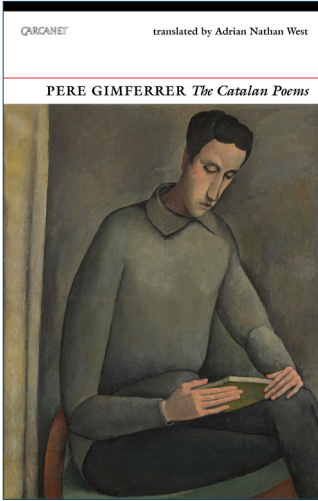
E-book also available

In her first book of poems, Isabel Galleymore takes a sustained look at the 'eight million differently constructed hearts' of species currently said to inhabit the earth. These are part of the significant other of her title; so too are the intimacies - loving, fraught, stalked by loss and extinction - that make up a life. The habit of foisting human agendas on nonhuman worlds is challenged. Must we still describe willows as *weeping*? In the twenty-first century, is it possible to be at one with nature? The poems reflect on our desire to locate likeness, empathy and kinship with our environments, whilst embracing inevitable difference. As the accepted narratives belonging to animal fables, *Doomsday Preppers* and climate change deniers are adapted, new metaphors are found with which to speak of both estrangement and entanglement. Drawing at times from her residency in the Amazon rainforest, Galleymore strays into a world of squirrels cloaked in snakeskins, the engagingly erotic lives of barnacles, and caged owls that behave like their owners. The human world revises its own measure in the light of these poems.

Isabel Galleymore is a lecturer at the University of Birmingham. Her debut pamphlet, *Dazzle Ship*, was published in 2014 by Worple Press. Her work has featured in magazines including *Poetry*, *Poetry London* and *Poetry Review*. In 2016, she was a poet-in-residence at the Tambopata Research Centre in the Amazon rainforest. In 2017 she received an Eric Gregory Award.

PERE GIMFERRER

The Catalan Poems



Carcanet Poetry

9781784107673

Paperback £14.99

216 x 135mm 220pp

25th April 2019

DCF, CFP World rights

E-book also available

Spain's greatest living poet, Pere Gimferrer (b.1945) has written more than thirty books spanning verse, fiction, essay, and criticism. His earliest writings appeared in Spanish. In 1970 he began publishing in Catalan, and has alternated between the two languages since (with occasional forays into French and Italian). The present collection, the first book-length publication of Gimferrer's Catalan poetry in English, brings together work from all phases of his career.

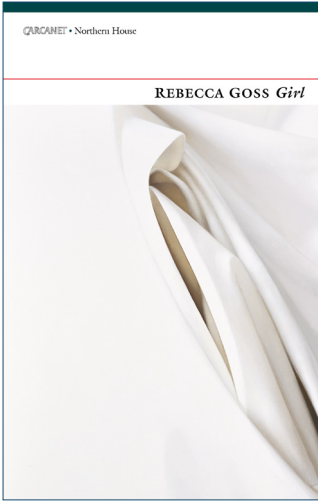
His poetry is a marvel of syncretism: Billy Holiday, the medieval polymath Ramon Llull, Ezra Pound, and the artist Tàpies all appear in his pages. His style draws equally on modernism, on Galician-Portuguese love lyrics, on Góngora, and on the Valencian metaphysical poet Ausiàs March. Rounding out the volume is a selection from the *Dietari*, an artistic diary that outlines his poetics and his sense of the artist's vocation through a series of meditations on Ungaretti, Octavio Paz and others.

TRANSLATED BY ADRIAN NATHAN WEST

Pere Gimferrer has won numerous prizes for his essays, poetry, and fiction, and is a distinguished translator from French and English into Spanish and Catalan, as well as the author of monographs on Miró and Max Ernst. His work has been praised by Juan Goytisolo, Mario Vargas Llosa, Roberto Bolaño and Harold Bloom.

REBECCA GOSS

Girl



Northern House

9781784107239

Paperback £9.99

216 x 135mm 64pp

25th April 2019

DCF World rights

E-book also available

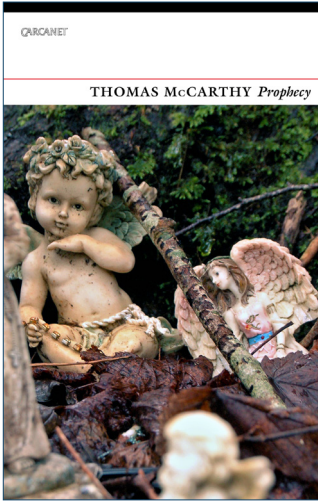
In *Girl*, Rebecca Goss considers the emotional and physical connections women make to the world around them. The poems interrogate and celebrate female identity and experience, and the dynamics of family and friendship.

Girl picks up where Goss's acclaimed second collection, *Her Birth*—a work of 'immense grace' (*Poetry London*)—left off, and opens onto new territory. It is an authentic study of girlhood, and it deals candidly with the physical and mental quakes that follow illness and trauma. From a woman struck by lightning to a baby who understands shadows, Goss navigates the real and the imagined with equal flair. At the heart of the collection is a distinctive, sensual series of poems responding to the work of the artist Alison Watt: the result is a fearless exploration of the female body and female desire.

Rebecca Goss's second collection, *Her Birth* was shortlisted for the Forward Prize and won the Poetry category of the East Anglian Book Awards. Based in Suffolk, she was named a Poetry Book Society Next Generation Poet in 2014 and is the 2018/19 Fellow in Creative Writing at Liverpool John Moores University.

THOMAS MCCARTHY

Prophecy



Carcanet Poetry

9781784107277

Paperback £9.99

216 x 135mm 64pp

25th April 2019

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E-book also available

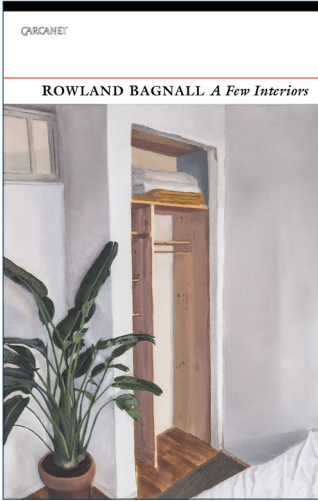
Following his acclaimed *Pandemonium*, Thomas McCarthy's *Prophecy* dwells on childhood memory, romantic love and the varieties of human attachment. Still embodying his distinctive voice and craft, in these poems McCarthy risks more prophetic moods and themes. There are poems on illness and recovery, ageing and creativity.

From the community well of his childhood home in County Waterford to the holy well and pilgrim site of St Gobnait's in County Cork, the poet finds that the act of remembering is an act of making and understanding. 'All this / Metaphor and trauma and formal technique / I place in my canvas travel bag', he writes, beginning his poetic journeys into formal Irish Gardens of Remembrance, field hospitals of the great War, the 1970s University campus of Iowa. 'Along with Paul Muldoon,' suggested Dennis O'Driscoll, McCarthy is 'the most important Irish poet of his generation.'

Thomas McCarthy was born in Cappoquin, Co. Waterford in 1954. A poet, essayist and novelist, his collections of verse include *The First Convention*, *The Sorrow Garden* and *Pandemonium*. He is the recipient of numerous awards, including the Patrick Kavanagh Award, the Alice Hunt Bartlett Prize and the O'Shaughnessy Prize for Poetry.

ROWLAND BAGNALL

A Few Interiors



Carcanet Poetry

9781784107352

Paperback £9.99

216 x 135mm 64pp

30th May 2019

DCF World rights

E-book also available

A Few Interiors is the debut collection from an alumnus of Carcanet's *New Poetries* series, and a recent favourite in the pages of *PN Review*. Rowland Bagnall's poems are, in various ways, about seeing things—movies, paintings, landscapes, rooms—and seeing or not seeing the frames that hold them: windows, screens, fields of vision. The poems play with the fixity of those frames, threatening to go beyond them, blurring the distinction between inside and out, interior and exterior.

Full of playful glitches and malfunctions, this is a poetry of misses and near-misses, distortions and uncertainties. The poems capture a feeling of déjà vu, a sense of something not quite right, out of place, though hard to put your finger on. They are filled with pop-cultural references and registers, responding with a collagist's eye to music, painting, photography, television and film. Frequently funny and even more frequently fun, Bagnall's poems cut across continents, memories, dreams, and rooms.

Rowland Bagnall was born in Oxfordshire in 1992. He studied English at St John's College, Oxford, and completed an MPhil in American Literature at the University of Cambridge. A selection of his poems were published in *New Poetries VII*. He lives and works in Oxford.

VAHNI CAPILDEO

Skin Can Hold



Carcanet Poetry

9781784107314

Paperback £9.99

216 x 135mm 128pp

30th May 2019

DCF World rights

E-book also available

Vahni Capildeo, author of *Measures of Expatriation* (Forward Prize, 2016), returns with her third Carcanet collection, *Skin Can Hold*. The collection marks an experimental departure for a traditionally pen-and-paper poet as she explores embodied practice— theatre, dance, and experimental performance. These texts are the fruit of those experiments and collaborations, drawing on her sporadic training in the techniques of burlesque and mime and, going further back, on her childhood fascination with Caribbean masquerade and French theatre.

The poems take various forms, from soliloquy to prose. They are astir with voices and bodies usually kept ‘between the lines’ of poetry: someone weeping outside the decorum of a lyric; polyglot workmen along an ivory-tower-city road. Commemorating the First World War, a rondeau threads the language of flowers with the language of the ‘field postcard’, in which national security required soldiers to communicate by crossing out options and adding nothing else.

Vahni Capildeo’s collections include *Measures of Expatriation* and *Venus as Bear* (Poetry Book Society Summer Choice & Forward Prize Shortlisted, 2018). She has worked in academia; in cultural development, with Commonwealth Writers; and as an Oxford English Dictionary lexicographer.

ZOHAR ATKINS

Nineveh



Carcanet Poetry

9781784107390

Paperback £9.99

216 x 135mm 80pp

30th May 2019

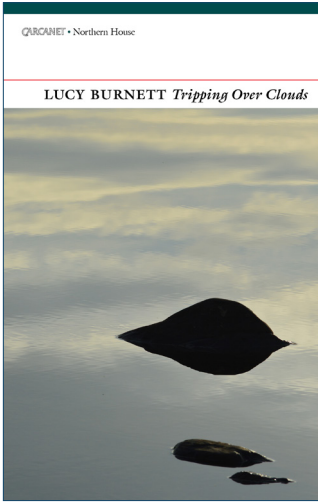
DCF World rights

E-book also available

Zohar Atkins's first collection *Nineveh* takes its modernist bearings from Edmond Jabes, Paul Celan, and Yehudah Amichai; but also, merrily, from John Ashbery and Frank O'Hara. His poems offer humour and hospitality alongside deep learning and enigmatic, mystical theophany. The division between secular and religious is blurred, the two coexist in a generous exchange. The Bible is near at hand but rendered unfamiliar in the combination of anachronism with classical allusion. The poems produce a jarring, contemporary Midrashim—interpretative retellings of canonical tales. Cain and Abel appear as business executives, Ishmael is a Palestinian dying in an Israeli hospital, Rachel and Leah are the projected identities of a demented Jacob, and God is a perfectionist who procrastinates by binge watching TV. These poems are for intellectuals disenchanted with intellectualism and for seekers and sensualists in search of a renewing approach to language. Scholar and rabbi, Atkins has learned that poetry and not erudition offers a securer saving power.

Zohar Atkins, born in 1988, grew up in Montclair, New Jersey. He holds an A.B. in Classics and Jewish Studies and an A.M. in History from Brown University, and a DPhil in Theology from Oxford, where he was a Rhodes Scholar. A rabbinic student at the Jewish Theological Seminary, he is a Wexner Graduate Fellow and a Fellow at the David Hartman Center. His poems featured in *New Poetries VII*.

LUCY BURNETT
**Tripping Over
 Clouds**



Northern House

9781784107437

Paperback £9.99

216 x 135mm 64pp

27th June 2019

DCF World rights

E-book also available

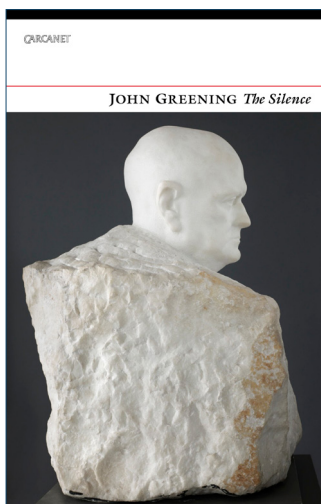
Tripping Over Clouds issues a bold challenge to Ezra Pound's maxim to 'go in fear of abstractions'. Underpinning this is a re-imagining of abstraction as a prior state of possibility from which the world and ourselves are constantly re-emerging—as abstraction to, not from.

Both philosophical and fresh, the poetry dances across, off and back into the page, like the mountain runner in its opening section: 'to talk about / the pleasure principle / of falling downhill fastly.' Lucy Burnett's second collection ranges from the hills, to questions of love, and responses to twentieth century abstract art. It ends with poems which ask what identity can mean any longer in the current political climate.

Tripping Over Clouds marks the consolidation of an original voice in British poetry. This is poetry about, and of, beauty.

Lucy Burnett was born and grew up in South West Scotland, and lived and worked in Edinburgh. She is now based in the North of England. She has strong environmental and visual arts interests. She is Senior Lecturer in Creative Writing at Leeds Beckett University.

JOHN GREENING The Silence



Carcanet Poetry

9781784107475

Paperback £9.99

216 x 135mm 64pp

27th June 2019

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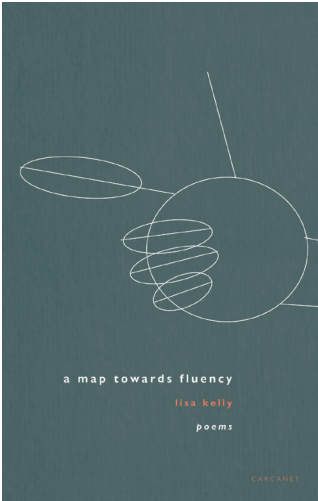
E-book also available

The title poem of John Greening's *The Silence* is a meditation on Sibelius and the thirty years he spent grappling with an eighth symphony that he eventually burned. The poem is emblematic of a broader concern with the mystery of the creative process, explored in the work of other artists but also grappled with first-hand, in the composition of poems.

Death, that most emphatic of silences, is a recurring theme; but so too is the bright potentiality of the unknown, the beyond. A tribute to the late Dennis O'Driscoll is, among other things, a bold meditation on hope. Elsewhere, Greening visits the Peak District, the Ancient Egypt of Nebamun, Sibelius's Finland, and the vanished settlements beneath Heathrow Airport, listening to the strange music each place contains. Along the way are poems on trees, penny coins, Hilliard miniatures, a coal bunker, a totem pole, the X5 bus route, and migrating geese.

John Greening's books include *Hunts: Poems 1979–2009* (Greenwich Exchange) and *To the War Poets*. A longstanding reviewer for the *TLS*, his own work has received the Bridport Prize, the *TLS* Centenary Prize, and the Cholmondeley Award. He is married with two daughters.

LISA KELLY
A Map Towards Fluency



Carcenet Poetry

9781784108403

Paperback £9.99

216 x 135mm 80pp

27th June 2019

DCF World rights

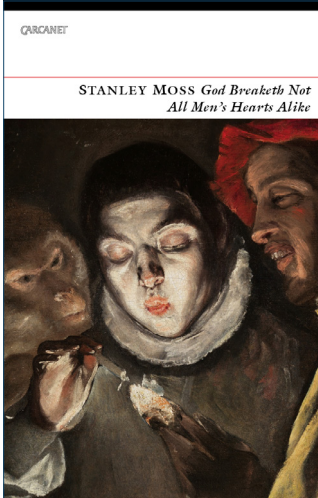
E-book also available

A Map Towards Fluency, Lisa Kelly's first collection, considers words, the power they impart, the power their absence withholds. Forgetting, mis-hearing, mis-remembering all challenge the imagination to find ways round and ways through. 'The idea of fluency interests me—and whether we can ever claim fluency in any language.' Her mother speaking Danish—which she cannot herself understand—is familiar and yet alienating: how Danish can she herself be when she cannot hear her mother's tongue with understanding? Her own attempts with British Sign Language are another challenge, a form of translation of sense in the absence of sound. 'I have to work hard to listen and this requires me to place you to my right side, to watch your lips, to watch your hands, to watch your gestures. How can form not matter?' The poems touch on these themes in various ways, not least in what they do with form.

Lisa Kelly is half deaf and half Danish. She took an MA in Creative Writing from Lancaster University. She is the Chair of *Magma Poetry* and hosts poetry evenings at the Toriano Meeting House, London. She has published pamphlets with Eyewear and Stonewood Press and her poems were featured in *New Poetries VII*.

STANLEY MOSS

God Breaketh Not All Men's Hearts Alike



 Carcanet Poetry

 9781784107550

 Paperback £14.99

 216 x 135mm 160pp

 25th July 2019

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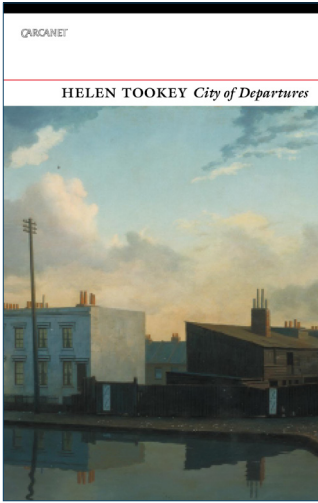
 E-book also available

'Death is a many-colored harlequin,' Stanley Moss affirmed on his ninety-second birthday. Rosanna Warren writes of his latest poems, 'Undaunted, outrageously alive, Moss flaunts more colors than the Grim Reaper ever dreamed of, laughs in his face, rhymes with abandon, makes a joyful noise unto the Lord, and struts with Baudelaire. This is a book to hold onto for dear life.' And dear life is what Moss's poetry has always been about, asking what John Ashbery called 'unthinkable questions, but when he formulates them they take on the quiet urgency of common daylight.' Stanley Moss has been part of the American and European scene for seven decades: a defining editor of world poetry, he is a major poet of the generation of Ashbery, Merwin, Wright and Kinnell. This book richly supplements his *Almost Complete Poems* (Carcanet, 2017) with recovered writings and new-minted poems that address the monsters of the age while celebrating its angels.

Stanley Moss is an American poet, editor, publisher and art dealer. He is the founder of the literary imprint Sheep Meadow Press. As well as his *Almost Complete Poems*, Carcanet publish *No Tear is Commonplace* and *It's About Time*, which traces a life in the day, from dawn to night.

HELEN TOOKEY

City of Departures



Carcanet Poetry

9781784107598

Paperback £9.99

216 x 135mm 80pp

25th July 2019

DCF World rights

E-book also available

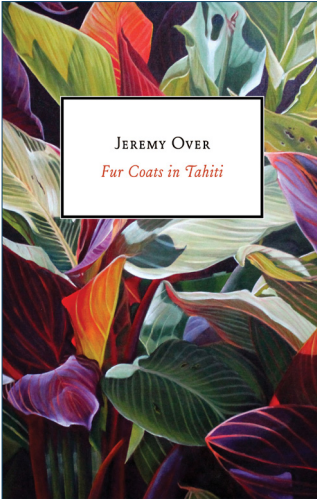
City of Departures is Helen Tookey's second Carcanet collection, following her 2014 *Missel-Child*, an 'exceptional volume ... from a powerful and intelligent imagination' (Jeffrey Wainwright). *City of Departures* is a collection of uncanny spaces and fleeting encounters, an urban patchwork of glimpsed moments and chance affiliations. Through them, Tookey explores the ways in which we create meaning and connection in these kinds of spaces, and how the nature of those connections—often temporary and provisional—affects who we are, and who we are becoming.

Tookey's work has a new formal inventiveness and experimental temperament. The collection mixes prose and verse, and a multitude of voices and structures mingle on its pages. The poems connect through repeated images, themes and tones, which echo and re-echo. Their loci are neglected houses and gardens, canals, wrecked boats... liminal worlds where absence has a presence of its own, fertile ground for ghosts, fantasies, memories, and dreams.

Helen Tookey was born near Leicester in 1969. She is now based in Liverpool, where she teaches Creative Writing at Liverpool John Moores University. Her debut collection *Missel-Child* was shortlisted for the Seamus Heaney first collection prize.

JEREMY OVER

Fur Coats in Tahiti



Carcenet Poetry

9781784107635

Paperback £9.99

216 x 135mm 80pp

25th July 2019

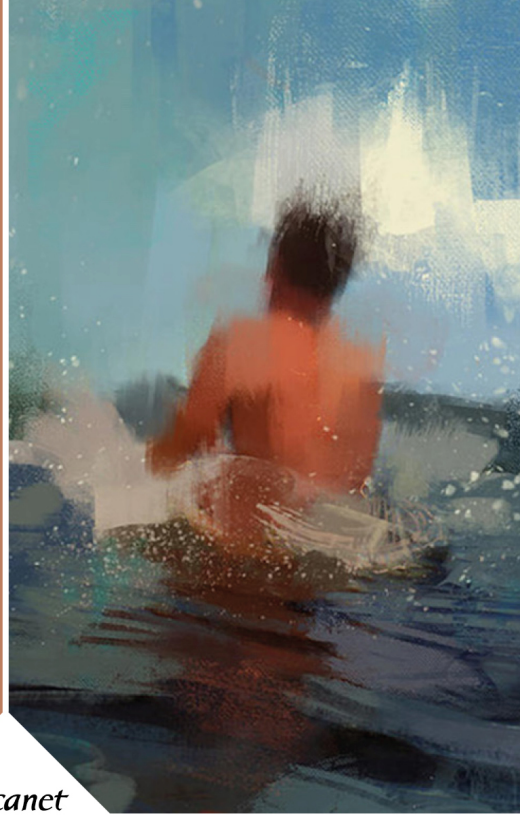
DCF World rights

E-book also available

Fur Coats in Tahiti is a cocktail of borrowed forms and modes from Dada, Surrealism, Fluxus, the OuLiPo, the Vienna Group, and the New York school. Jeremy Over mixes collage, doodles, erasures, findings, and mistranslations to create unlikely meetings between, amongst others, the Fluxus artist Robert Filliou and G.K. Chesterton, the Zen Buddhist D.T. Suzuki and Tommy Cooper, Steve Reich and Dan Maskell. There are scissor snips and slips of the tongue and eye in a sequence of word and image compositions derived from an Edwardian illustrated dictionary. Elsewhere there are childlike, and plain childish, oral and aural pleasures to be had with bananas, cherries and Slobodan Živojinović; tahini and Petroc Trelawny. The book begins with 'O', an open-mouthed astonishment at nativity, and ends, not with Z but, in the hope of further connection, with the twenty seventh letter of the alphabet: '&'.

Jeremy Over was born in Leeds in 1961. His poetry was first published in *New Poetries II*. There followed two Carcanet collections, *A Little Bit of Bread and No Cheese* and *Deceiving Wild Creatures*. He currently lives on a hill near Llanidloes in the middle of Wales.

CARCANET CLASSICS



*Carcanet
Classics*

*February
to
December
2018*

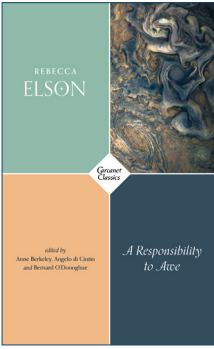
CARCANET



EDMUND BLUNDEN Selected Poems

Carcanet Classics
 9781784106874
 Paperback £14.99
 216 x 135mm 180pp
 27th December 2018
 DCF World rights
 E-book also available

*Nature is love and will remember love,
 And kindly uses those whom fear set free;
 Let me not even think of you as dead,
 O never dead! you live, your old songs yet
 Pass me each day, your faith still roots my dread,
 Your past and future are my parapet.*
 from '11th R.S.R.'



REBECCA ELSON A Responsibility to Awe

Carcanet Classics
 9781784106553
 Paperback £12.99
 216 x 135mm 160pp
 27th September 2018
 DCF, DNF World rights
 E-book also available

*I was born in the coldest hour of the night
 At four in the morning in a blizzard
 At the time of year when the earth comes
 closest to the sun
 On the second day of the decade of free love
 And walking on the moon*
 from 'Journal, 7th May 1997'



JANE DRAYCOTT Pearl

Carcanet Classics
 9781784106591
 Paperback £9.99
 216 x 135mm 64pp
 27th September 2018
 DCF, CFP World rights
 E-book also available

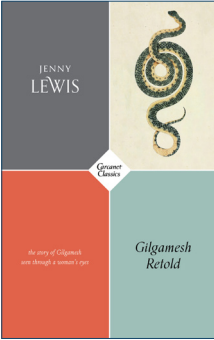
*One thing I know for certain: that she
 was peerless, pearl who would have added
 light to any prince's life
 however bright with gold. None
 could touch the way she shone
 in any light, so smooth, so small –
 she was a jewel above all others.*



JOHN HEATH-STUBBS Selected Poems

Carcanet Classics
 9781784106478
 Paperback £9.99
 216 x 135mm 144pp
 27th September 2018
 DCF World rights
 E-book also available

*The sphered and cavernous skulls by two by two
 Lying. But in that sleep of death
 What dreams may come? What images
 Trouble the eyeless socket, haunt
 This stony scaffolding? What thoughts revisit
 The swept and garnished chambers of the skull?*
 from 'An Heroic Epistle'

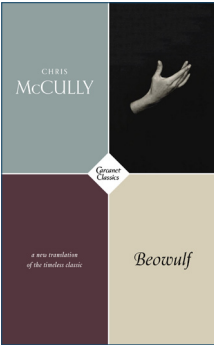


JENNY LEWIS *Gilgamesh Retold*

Carcanet Classics
 9781784106140
 Paperback £12.99
 216 x 135mm 128pp
 25th October 2018
 DCF, CFP World rights
 E-book also available

*On ropes of light she climbed the sky
 Like a shooting star she lit up heaven.
 After a day she took off her crown
 Took off her crown of gold and lapis
 Threw it down so she could go faster
 So she could go faster than any wind.*

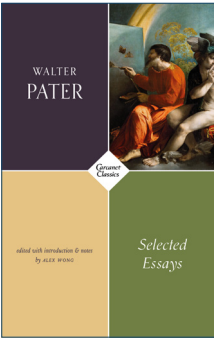
from Chapter 8: Inanna & Gilgamesh



CHRIS MCCULLY *Beowulf*

Carcanet Classics
 9781784106225
 Paperback £14.99
 216 x 135mm 220pp
 27th September 2018
 DCF, CFP World rights
 E-book also available

*The good warrior; the witch of mud,
 mere's brutality. Finding his battle-axe
 at last he struck, no restraint in the swing:
 around her head ring-patterns sang out
 their stricken war-song. But the stranger found
 the battle-knife's edge had no easy bite,
 could injure nothing...*



WALTER PATER *Selected Essays*

Carcanet Classics
 9781784106263
 Paperback £18.99
 216 x 135mm 320pp
 27th September 2018
 DCF World rights
 E-book also available

*Not the fruit of experience, but experience itself,
 is the end. A counted number of pulses only is
 given to us of a variegated, dramatic life. How
 may we see in them all that is to be seen in them
 by the finest senses? How shall we pass most
 swiftly from point to point, and be present
 always at the focus where the greatest number
 of vital forces unite in their purest energy?*

from the 'Conclusion' of *The Renaissance*.

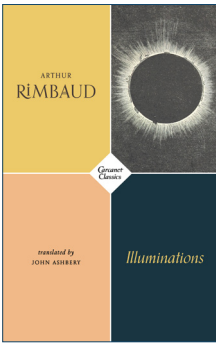


SEXTUS PROPERTIUS *Poems*

Carcanet Classics
 9781784106515
 Paperback £12.99
 216 x 135mm 144pp
 27th September 2018
 DCF World rights
 E-book also available

*I could not care more for my adored mother,
 or take any thought for my life if you were not here.
 You are my home, Cynthia, you are both
 my parents, my delight all of the time.
 If I'm happy or sad when I call on friends,
 whatever I am, I say: 'It's Cynthia.'*

from Book One, poem 11. (I:11)



ARTHUR RIMBAUD *Illuminations*

Carcanet Classics

9781784106638

Paperback £14.99

216 x 135mm 176pp

27th September 2018

DCF, CFP

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He is affection and the future, strength and love that we, standing amid rage and troubles, see passing in the storm-rent sky and on banners of ecstasy.

He is love, perfect and reinvented measurement, wonderful and unforeseen reason, and eternity: machine beloved for its fatal qualities.

from 'Genie'



GEORGE SEFERIS *Complete Poems*

Carcanet Classics

9781784106676

Paperback £25.00

216 x 135mm 320pp

27th September 2018

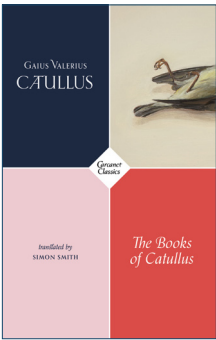
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The secrets of the sea are forgotten on the shores the darkness of the depths is forgotten in the surf; the corals of memory suddenly shine purple. . . O do not stir. . . listen to hear its light

motion. . . you touched the tree with the apples the hand reached out, the thread points the way and guides you. . .

from *Erotikos Logos*



SIMON SMITH *The Books of Catullus*

Carcanet Classics

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Paperback £12.99

216 x 135mm 192pp

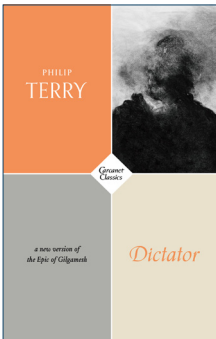
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Let's really live, Lesbia, which is to love, and tot up the rumours and grumbings of grey, old men, to be worth nothing but one sou. Suns will set and suns will rise for evermore, for us, finally, our short life snuffed out, one night, infinite, to sleep the big sleep.

from 'Vivamus mea Lesbia, atque amemus (no. 5)'



PHILIP TERRY *Dictator*

Carcanet Classics

9781784106188

Paperback £12.99

216 x 135mm 144pp

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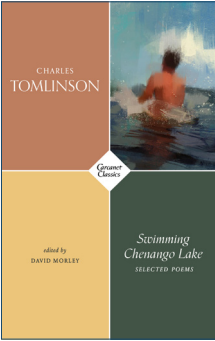
They seize | each oth | er with | emo | tion + + + take each | other | by the | hand like | [brother] + + +

WILDMAN | make of | he mouth | a shape | and move | he tongue

to ... | speak to | DICTA | TOR ...

"[Friend] ..."

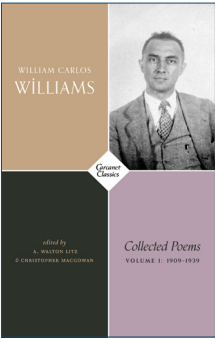
from Stone II Cut iv



CHARLES TOMLINSON *Swimming Chenango Lake*

Carcanet Classics
 9781784106799
 Paperback £14.99
 216 x 135mm 180pp
 29th November 2018
 DCF World rights
 E-book also available

*It was a language of water, light and air
 I sought – to speak myself free of a world
 Whose stoic lethargy seemed the one reply
 To horizons and to streets that blocked them
 back...
 from 'the Marl Pits'*



WILLIAM CARLOS WILLIAMS *Collected Poems*

Carcanet Classics
 9781784106713
 Paperback £25.00
 216 x 135mm 600pp
 27th September 2018
 DCF, CFP
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*so much depends
 upon
 a red wheel
 barrow
 glazed with rain
 water
 beside the white
 chickens
 XXII from *Spring and All**

FORTHCOMING CLASSICS

Border Ballads
 a selection
 edited by James Reed

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Collected Poems
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Constantine Cavafy
Complete Poems
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Collected Poems
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Bride of Ice
 translated by Elaine Feinstein

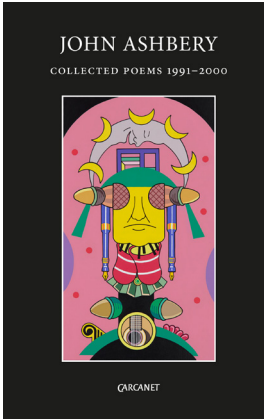
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Collected Poems
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Judith Wright
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 edited by John Kinsella



Some Carcanet
Perennials

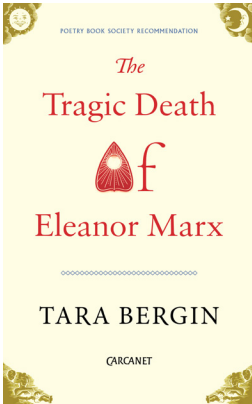
CARCANET



JOHN ASHBERY **Collected Poems 1991-2000**
EDITED BY MARK FORD

Here in a single, substantial, authoritative, and helpfully annotated volume are seven complete books from this crucial period. The poems range across Ashbery's varied interests and obsessions—opera, film noir, French poetry, the visual arts. The book ends with twenty-six uncollected poems, among them 'Hoboken', a collage that pillages Roget's *Thesaurus*, and much else. 'A fine collection of poems rooted in 21st-century America' (*The Observer*).

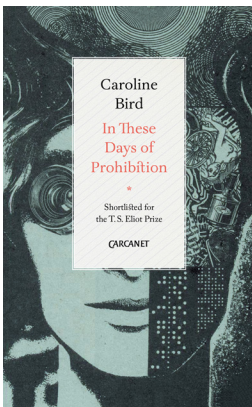
Paperback, £20.00. ISBN 9781784105259.



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 through the twin stories of Eleanor Marx and Madame Bovary. Shortlisted for the Forward & TS Eliot Prizes and recommended by the Poetry Book Society, this is 'an exhilarating read, daring, original and very funny' (*Irish Times*).

Paperback, £9.99. ISBN 9781784103804.



CAROLINE BIRD **In These Days of Prohibition**

Caroline Bird's fifth Carcanet collection, shortlisted for the TS Eliot Prize and Ted Hughes Award, is a work of dark hilarity and telling social comment. Shifting between poetic and vulgar registers, surreal imagery ventures into the badlands of the human psyche: intoxication and inebriation, adultery for atheists and rehab in a desert, this poetry 'achieves serious funniness by filtering mental illness and addiction through the prism of pop-surrealism' (*The Sunday Times*)

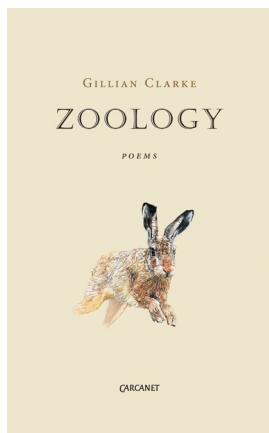
Paperback, £9.99. ISBN 9781784103804.



VAHNI CAPILDEO **Measures of Expatriation**

Vahni Capildeo's first Carcanet collection won the 2016 Forward Prize & was the Poetry Book Society's Spring Choice, as well as being shortlisted for the TS Eliot Prize. These poems and prose-poems speak of the complex alienation of the expatriate, and address wider issues around identity in contemporary Western society. 'This is poetry that transforms. When people in the future seek to know what it's like to live between places, traditions, habits and cultures, they will read this' (Malika Booker, 2016 Forward Prize Judges Chair).

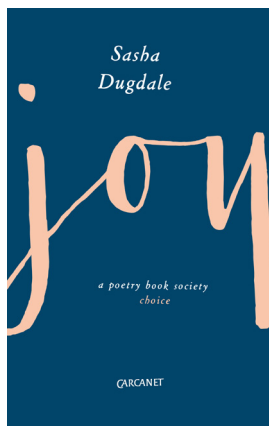
Paperback, £9.99. ISBN 9781784101688.



GILLIAN CLARKE **Zoology**

Clarke's ninth Carcanet collection draws us into the Welsh landscape of the poet's childhood, the Zoology Museum, Hafod Y Llan, the Snowdonian nature reserve rich in Alpine flowers and abandoned mineshafts, tapping into a powerful, feminist empathy that sees beyond differentiations of species to an understanding deeper than knowledge. 'No borders enclose her ideas. They are allowed to roam in her meticulous phrasing' (*Herald Scotland*).

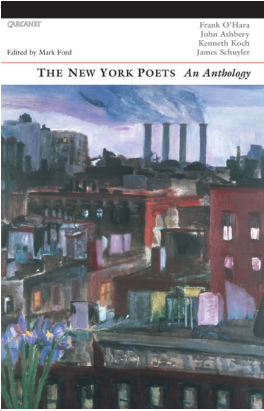
Paperback, £9.99. ISBN 9781784102166.



SASHA DUGDALE **Joy**

A 2017 Poetry Book Society Choice, Dugdale's fourth Carcanet collection features the poem of that title which received the 2016 Forward Prize for Best Single Poem. 'Joy' is a monologue in the voice of William Blake's wife Catherine, exploring their creative partnership. In the abundant range of voices in *Joy*, Dugdale attempts to redress the linear nature of remembrance and history and restore the 'maligned and misaligned'. Sasha Dugdale is a wise bard and her book is a civilising read' (*The Poetry Review*).

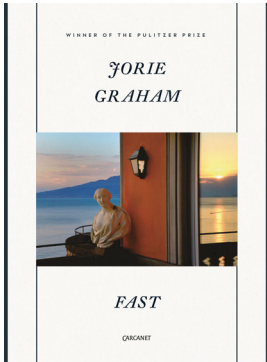
Paperback, £9.99. ISBN 9781784105037.



ED. MARK FORD **The New York Poets**

For the first time, *The New York Poets* gathers in a single volume the best work of four extraordinary poets: Frank O'Hara, John Ashbery, Kenneth Koch, and James Schuyler. By the early 1950s all four were settled in Manhattan, collaborating, competing and encouraging each other's radical experiments with language and form. It includes detailed background information and a substantial bibliography.

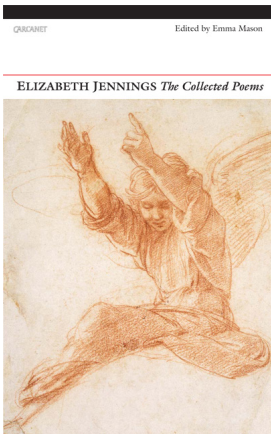
Paperback, £14.95. ISBN 9781857547344.



JORIE GRAHAM **Fast**

In *Fast* Graham's long, pliant line takes sense as far as it can go, exploring the limits of the human and the dark seductions of the post-human. A 2017 Poetry Book Society Recommendation, *Fast* conjures an array of voices and perspectives—from bots to the holy shroud, the ocean floor and a medium transmitting from beyond the grave—these poems give form to the increasingly rapid transformation of our planet and ourselves

Paperback, £12.99. ISBN 9781784104702.



ELIZABETH JENNINGS **The Collected Poems**

The Collected Poems is a new and definitive edition of the poetry of one of the best-loved and most enduringly popular modern poets. Almost all of Jennings' published poetry (including work never before collected) and a large selection of her unpublished poems are included here, together with resources detailing her poetry, prose, essays, plays and correspondence. 'It contains some of the finest lyric poetry of the 20th century' (*The Sunday Times*). Paperback, £29.95. ISBN 9781847770684.



KAREN MCCARTHY WOOLF **Seasonal Disturbances**

Set against a backdrop of ecological and emotional turbulence, these poems are charged yet meditative explorations of nature, the city, and the self. ‘A strange and stunning collection from a true writer. Vulnerable, hilarious and wise, *Seasonal Disturbances* is a darkly humorous exploration of the human condition’ (Young Poet Laureate for London, Warsan Shire).

Paperback, £9.99. ISBN 9781784103361.

CARCANET

KEI MILLER *The Cartographer Tries to Map a Way to Zion*



KEI MILLER **The Cartographer Tries to Map a Way to Zion**

Winner of the 2014 Forward Prize and shortlisted for the Costa and Dylan Thomas Prizes, *The Cartographer* dramatises what happens when one system of knowledge comes up against another. ‘The verse movement here, the interplay of sound values in inner rhyme and consonantal pairing, in fact the whole lyrical movement of the text, I find exemplary’ (*Fortnightly Review*).

Paperback, £9.95. ISBN 9781847772671.

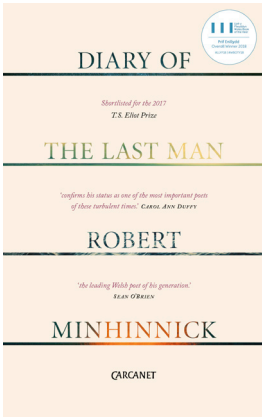
‘a formalist par excellence’ PETER GIZZI



DREW MILNE **In Darkest Capital: Collected Poems**

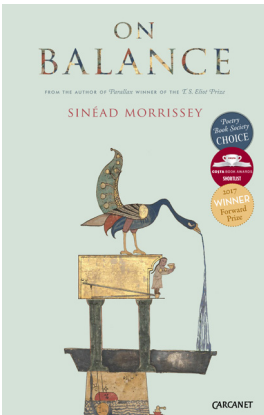
In Darkest Capital gathers all of Drew Milne’s poems up to 2017, including two major uncollected sequences. His poems insist on a continuity between lyrical purpose and critical thinking. An ark of ecological resistances to late capitalism, *Collected Poems* captures the ‘skewed luxuriance’ (*Guardian*) of his eco-socialist poetics. ‘This is a stirring, generous, probing collection’ (*Blackbox Manifesto*).

Paperback, £20.00. ISBN 9781784104900.



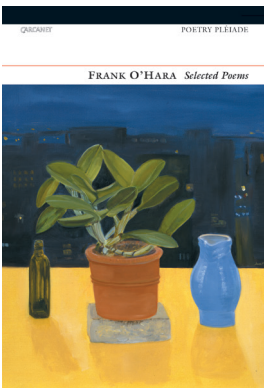
ROBERT MINHINNICK *Diary of the Last Man*

Shortlisted for the 2017 TS Eliot Prize and winner of the 2018 Roland Mathias Poetry Award and Wales Book of the Year, *Diary of the Last Man* is a celebration of the dwindling Earth, an elegy, a caution. Filled with voices: of children, of rivers, terrorists, magicians; and voices in translation, history washes over and washes up on the strand of this Welsh book. ‘Beautifully and acoustically attuned to what is most precious in our lives and around us’ (*New Welsh Review*). Paperback, £9.99. ISBN 9781784103484.



SINÉAD MORRISSEY *On Balance*

Winner of the 2017 Forward Prize, Morrissey’s sixth collection revisits great feats of human engineering, revealing states of balance and imbalance: in gender, in global warming, in history and the present. A Poetry Book Society Choice, this book is ‘propulsive, compelling, melding narrative and lyric, Morrissey’s poetry combines deep feeling with a probing, philosophical intelligence’ (*The Poetry Review*). Paperback, £9.99. ISBN 9781784103606.



FRANK O’HARA *Selected Poems*

Frank O’Hara is among the most delightful poets of the twentieth century. He is celebrated for his apparently unpremeditated poems, autobiographical and immediate (‘any time, any place’). He brilliantly captured the pace and rhythms, quandaries and exhilarations, of mid-twentieth-century New York City. ‘O’Hara’s hip, glamorous, freewheeling self-celebrations both reflected and helped disseminate a new kind of confidence and daring in American poetry’ (Mark Ford).

Paperback, £12.95. ISBN 9781857547719.

Aiming for the sandbanks,
we float across the Tigris in skiffs of wood and tin.
We set up bivouacs of mats,
plant beans and cucumbers,
and from the bowels of the sandy silt
witness the emergence of a man.
Solid enough, he sports a shield
made from shipwrecked bones
and the leads of fishing nets.
Shards of the moon on waves are mirrors in his cloak,
And the fish rise now
as if they were the echo of his call.
A man who sucks the nectar of our youth,
as indiscriminate as any honey bee.
Like a wave he overwhelms us all,
and we are pulled back with the froth.

from Fawzi Karim's *Dictator*
'In the Shadow of Gilgamesh'

The heat like molten glass cascaded down
With pins of fire inside each grain of sand
That scorched their feet; but still they stumbled on
Two puny figures in a ruthless land.

from Jenny Lewis's *Gilgamesh Retold*

I will | cry out | in big | city | of the | ani | mal noise | for all | to ear
'I be | the all | power | full mo | ther ...
I be | the bill | ion doll | ar man | here ...
I be | the mus | cle man | from the | mountain
I be | the one | who change | judge and | jury
born in | the wild | great might | be mine'

from Philip Terry's *Dictator*