



C Δ R R C Δ N E T

NEW BOOKS

POETRY

ESSAYS

TRANSLATION

2019

2020

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## Letter from the Editor

When Carcanet began, half a century ago, the floor and ceiling of the literary world were much closer together than they are now. I wrote a letter to Sir Basil Blackwell, a great bookseller of the age, and after a few days I had a reply, in his very legible hand. He invited me to tea. We had a lively exchange, and we remained in touch after that. He invited me to put little racks with Carcanet's early pamphlets in his Broad Street, Oxford, shop (his office was just above the shop) and those racks survived for two decades, though they were used for other publishers' produce later on. A tiny publisher and a great bookseller were on the same side, as it were; they met, despite the gulf of years and experience between them, almost as equals. It was possible for a tiny publisher to sell books to W.H. Smith: when Elizabeth Jennings's *Collected Poems* received the W.H. Smith Award in 1987, we disposed of over 40,000 copies through that most commercial outlet. Beyond W.H. Smith, there were few chains. It was possible to meet independent booksellers face to face with, or sometimes without, an appointment, and not always in a pub. You could call them by their first name. Tim, Ainslie, Robert.

Stepping out of the golden mist of the past, not forgetting several threatened bankruptcies and other near misses, into 2019, we know one thing beyond a peradventure: the Prince in Lampedusa's *The Leopard* is right, 'you must change to stay the same'. Each year entails re-invention: new writers, new titles by our established writers, new ways of telling readers about our books. One reader chided me, 'your poets are all so *intelligent*'. Our continual effort is to prove her right.

MICHAEL SCHMIDT



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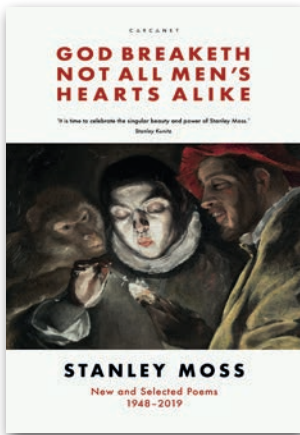
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# *God Breaketh Not All Men's Hearts Alike:*

*New and Selected Poems 1948–2019*

STANLEY MOSS

POETRY

392pp, £19.99

978 1 78419 755 0

*'Unthinkable questions, but when he formulates them they take on the quiet urgency of common daylight.'*

JOHN ASHBERY

Not many poets enjoy an articulate trajectory of more than seventy years. This *New and Selected* marks the poet's 93rd birthday. In his life he has known and worked with great poets, from Auden and Amichai to Stevens and Williams. 'Death is a many-colored harlequin,' he declared on his ninety-second birthday. Rosanna Warren says 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.' Dear life is Stanley's theme. He is a defining editor of world poetry and a major poet of the generation of Ashbery, Merwin, Wright and Kinnell. This book supplements *Almost Complete Poems* (Carcanet, 2017) with recovered writings and new-minted poems that address the monsters of the age and celebrate its angels.

*City of  
Departures*

HELEN TOOKEY

SHORTLISTED *for*  
BEST COLLECTION  
FORWARD PRIZE 2019

CARCANET



# *City of Departures*

HELEN TOOKEY

POETRY

82pp, £9.99

978 1 78410 759 8

*Shortlisted for the 2019 Forward Prize for Best Collection*

Helen Tookey's second collection is a haunted collection: uncanny spaces, fleeting encounters, an urban patchwork of glimpsed moments and chance affiliations. The poems are wonderfully inventive, transforming artistic and natural images into facets of a living narrative that comes to include the reader in its dramatic movement. Canals, wrecked boats, houses abandoned by all but memory, are fertile settings for her ghosts. There is room for laughter and elegy among the adventures on offer, and the poetic outcomes of her collaboration with composer and sound artist Martin Heslop.

Helen Tookey's first collection, *Missel-Child*, was shortlisted for the Seamus Heaney Prize. Born in Leicester in 1969, she studied philosophy and English at Sheffield University, worked in publishing, and is now a lecturer at Liverpool John Moores University. She has published critical work on Anais Nin, Malcolm Lowry and many others.



## *Fur Coats in Tahiti*

JEREMY OVER

POETRY

126pp, £9.99

978 1 78410 763 5

*'They loaded me up with hape and pale pink lipstick.'*

from 'ADDITIONAL INFORMATION'

Collection by collection (this is his third), Edward Lear's unofficial legatee turns wilder and more innocent. He takes nothing for granted, but he pilfers widely – from Dada, Surrealism, Fluxus, the OuLiPo, the Vienna Group and the New York School – carrying his swag back to mid-Wales where he currently lives, perched on a hill near Llanidloes. Far from the cities that gave rise to the unruly nonsense that has refreshed and redefined poetry in the last century, he hews and tinkers. Ian McMillan called Over, 'A restless experimenter and game-player with language.' More than that, he's an inventor of new ways of reading and translating nature. In *Deceiving Wild Creatures* (2009) he'd read Gilbert White and 'found the field'; in *A Little Bit of Bread and No Cheese* (2001) he re-visioned John Clare's departure from Essex, 'like a cricket as he goes'. In his new book, the alphabet begins with axolotl and concludes with an anxious ampersand...



## *Gilgamesh Retold*

JENNY LEWIS

**CLASSICS AUDIOBOOK**

£14.99

978 1 78410 877 9

*'a vivacious reanimation of a timeless narrative for today's readers.'*

THEODORE ZIOLKOWSKI

Carcanet's first audiobook is an ambitious one. The translator and poet Jenny Lewis, well-known as a performer, speaks the poem in this lively recording. She relocates *Gilgamesh* to its oral roots in a Sumerian society where men and women were less unequal, the reigning deity of Gilgamesh's city Uruk was female (Inanna), only women were allowed to brew beer and keep taverns and women had their own language – *emesal*. With this shift of emphasis, Lewis captures the allure of the world's oldest poem and gives it a fresh dynamic while creating a fast-paced narrative for a new generation of listeners.

'Jenny Lewis's *Gilgamesh Retold* is not simply a retelling of the ancient epic; it is the spirited 'response' of a contemporary poet to the original legend,' wrote Theodore Ziolkowski, author of *Gilgamesh Among Us: Modern Encounters with the Ancient Epic*.

the accused allegedly wrapped a piece of metal wire tightly around the complainant's neck and inflicted several wounds over her body until she fell

unconscious. He allegedly dumped her *in nearby bushes* and fled the scene. *Jamaica Observer*, April 18, 2018. When detectives visited the scene yesterday morning, the body of a man was found along a dirt track *in nearby bushes* and a second body found near the house where the shooting occurred. *Jamaica Gleaner*, June 3, 2017. The sixteen-year-old student was shot and injured and a third man who was also involved in the shooting was seen making his escape *in nearby bushes*. *McKoy's News*, January 30, 2018. The po-

## *in nearby bushes*

lice were called to the area and a search conducted, during which the soldier was found *in nearby bushes* suffering from gunshot

wounds. *Yaadtube*, January 15, 2019. Gunmen kicked open the door to the house where the girl and her family reside, and dragged her to *nearby bushes* where she was raped. *Jamaica Observer*, May 2, 2014. The gunmen reportedly escaped *in nearby bushes*. The St Mary police continue investigations. *Jamaica Observer*, November 29, 2012. The accused **KEI MILLER** allegedly wrapped a piece of metal wire tightly around the complainant's neck and inflicted several wounds

over her body until she fell unconscious. He allegedly dumped her *in nearby bushes* and fled the scene. *Jamaica Observer*, April 18, 2018. when detectives visited the scene

yesterday morning, the body of a man was found along a dirt track *in nearby bushes* and a second body found near the house where the shooting occurred. *Jamaica Gleaner*, June 3, 2017. The 16-year-old student was shot and injured and a third man who was also involved in the shooting was seen making his escape *in nearby bushes*. *McKoy's News*, January 30, 2018. Gunmen kicked open the door to the house where the girl and her family reside, and dragged her to *nearby bushes* where she was raped.

# *In Nearby Bushes*

KEI MILLER

POETRY

88pp, £9.99

978 1 78410 845 8

*I read the collection with astonishment. The prosody is various and eloquent and moves the lips... The long elegy is powerful. I love the conceit of going to sleep and waking up "in another book, on a kinder page"...*

The editor's first response on receiving the typescript

The three sections of *In Nearby Bushes* explore three facets of extreme experience, always interrogating the language we use, writing with tenderness and anger, a kind of contradiction in familiar terms, of familiar terms. Different ways of seeing, beyond anger. (But also anger, very real.) The cellphone is used, photography, newsprint, ways of dissolving space in space, imaging, fragmentation... The writing again has the Biblical energy Miller always taps into without losing the poem. This is a world in which it is possible to hide and to heal, a landscape marked by magic and by murder.

In 2019 Kei Miller is the Ida Beam Distinguished Visiting Professor to the University of Iowa and is a Fellow of the Royal Society of Literature.



## *The Action*

ROGER GARFITT

POETRY

80pp, £9.99

978 1 78410 771 0

*'Garfitt has mastered the art of connecting every sound and image in a poem with the action that propelled it into being.'*

ANNE STEVENSON

The Paul Nash image on the cover of Roger Garfitt's new collection is entitled 'Landscape of the Megaliths'. It visually epitomises the themes, the scale and the manner of the poems, from the neat ploughed lines, now straight, now shadowing into declivities, the rapid foliage and behind the hills rising, and marching across this cultivated space the large, almost human megaliths. They connect the human present and the remote human past, at least in the rural world where Garfitt's imagination is vividly at home, tracing 'the historical threads that run through the Shropshire Hills, from a Stone Age Ridgeway to Acton Scott Historic Working Farm'. Here elegy turns into affirmation, 'binding the pulse/back into the body'. Sean O'Brien writes, 'He is both a meticulous re-creator of, for example, the effects of light, and a sociable poet who sees place as expressive of its inhabitants...'

Roger Garfitt currently runs a poetry masterclass for the University of Cambridge Institute of Continuing Education at Madingley Hall.



## *So Many Rooms*

LAURA SCOTT

POETRY

72pp, £9.99

978 1 78410 849 6

*'These unerringly deft poems reveal what Marianne Moore once called the "mystery of construction", bathing the everyday in a light both compassionate and uncanny. So Many Rooms is a startling debut collection from a formidably gifted poet.'*

MARK FORD

The rooms in Laura Scott's first collection are not isolated spaces: they connect, there are passageways and landings, and one room recalls and illuminates another. The poems are lyric stories, with the unexpected transformations and voltas that take one by grateful surprise. Some of the stories are on vast, Tolstoyan canvases, others are intimate. The concluding poem in the collection is entitled, 'What You Left Out', about story-telling, and the spaces it leaves for the reader: 'And as the story drew itself around me...'

Introducing her poems in *New Poetries VII*, Laura Scott said, 'the act of making these poems is also an act of submission. [...] The poem has to shed some of its busy self-importance, to lose some of its intention, to go quiet.'



## *In Her Feminine Sign*

DUNYA MIKHAIL

*PBS Autumn Wild Card Choice*

POETRY IN TRANSLATION

80pp, £10.99

978 1 78410 853 3

*'terse, unadorned, stripped and ironic...her voice is the inescapable voice of Arab poetry today'*

PIERRE JORIS

At the heart of *In Her Feminine Sign*, Dunya Mikhail's luminous new collection of poems, is the Arabic suffix *taa-marbuta*, 'the tied circle' – a circle with two dots above it that indicates a feminine word, or sign. This tied circle transforms into the moon, a stone that binds friendship, birdsong over ruins, and a hymn to Nisaba, the goddess of writing. With deceptive simplicity and disquieting humour that are reminiscent of the work of Wisława Szymborska, and a lyricism wholly her own, Mikhail's poems move between her childhood in Baghdad and her present life in Detroit, between Ground Zero and a mass grave, tracing new circles of light.

Born in Baghdad, Dunya Mikhail moved to the United States when she was thirty, having been a journalist, translator and poet and endured censorship and interrogation. She received a United Nations Human Rights Award for Freedom of Writing and her previous Carcanet collection *The War Works Hard* (2006) was shortlisted for the Griffin Prize.





## *Gaudent Angeli*

MARY O'MALLEY

POETRY

96pp, £10.99

978 1 78410 795 6

*'O'Malley is a true artist in sketching the beautiful, small details without which the essence of place, and the identity dependent on it, can be all too easily erased.'*

EAVAN BOLAND

What is time? Our understanding of it changes, between when the angels rejoiced at the incarnation to when Einstein and then Feynman reconceived it. In the strange, unregulated and disorienting world of the web we experience it in new ways, its predictabilities wrested from us. In Mary O'Malley's Demeter and Persephone sequence, time is experienced through generations, but the new gods play differently and spin the clock hands in their own mischievous ways. New generations find the time-patterns and expectations of their predecessors arcane and incomprehensible, and vice versa. Through mythology and ecology, this book sets out to restore connections. The book opens with oranges orbiting a Winter kitchen. Time in its dozen guises moves through the poems, as does fate.

Mary O'Malley was appointed 2019 Writer Fellow at Trinity College Dublin.

*'mythic, ambitious and richly engaging'*

MICHAEL SYMMONS ROBERTS

# A KINGDOM OF LOVE



RACHEL MANN

CARCANET

# *A Kingdom of Love*

RACHEL MANN

POETRY

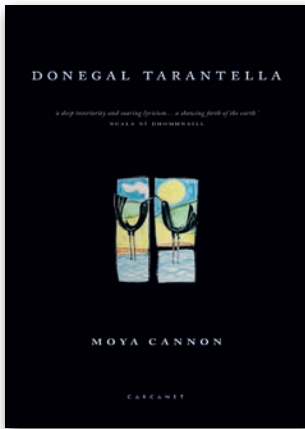
64pp, £9.99

978 1 78410 857 1

*A first collection whose meditations and lyrics explore what sacred and profane mean in a de-mythologised world*

The title poem of Rachel Mann's first collection sets the tone: an Anglican parish priest at work, at praise, in a world made complex by technology, having discredited the authority of myth and doubted the certain certainties of faith. David Jones provides the cover image for her book, which is vividly in touch with the contemporary world and always enriched with the language of the historical liturgy, Bible and hymnal. Michael Symmons Roberts describes it as 'a hard-won book of wonders. Poem after poem works at the edge of what language can describe or explore - the nature of belief, the presence and absence of God, the rituals and reality of death, suffering and above all, love. It is a mesmerising debut.'

Rachel Mann was Poet in Residence at Manchester Cathedral from 2009 to 2017 and has written on literature and theology, including a bestselling theological memoir of growing up trans, *Dazzling Darkness*. Her poems featured in *New Poetries VII*.



## *Donegal Tarantella*

MOYA CANNON

POETRY

80pp, £10.99

978 1 78410 787 1

*'...a deep interiority and soaring lyricism, and an ability to produce what Tim Robinson has termed "geophany", a showing forth of the earth.'*

NUALA NI DHOMHNAILL

Music and the arts are things the human spirit needs in an elemental sense. This lesson is taught by history and archaeology; it may even be taught by geology. Music and the arts are ways of recognising the physical world with our physical being, asking and answering. They also provide a way of being with, in community. The ways in which our music and dance change, not only with the seasons but with the epochs, with locations, with language, are themselves part of our history.

Our complex, shifting relationship with the earth and sea can be registered in song, as can the salient moments of history which alter individual human lives and the lives of communities. Cannon is a committed hillwalker, and the poems take us with her, climbing, looking out to sea, and seeing through time to the histories that have taken place in her landscapes.

This is Moya Cannon's sixth collection of poems. She was awarded the Brendan Behan award and the Lawrence O'Shaughnessy award, she has a deep interest in music and enjoys performing with musicians.



## *Pearl*

JANE DRAYCOTT

*PBS Recommended Translation*

**CLASSICS AUDIOBOOK**

£14.99

978 1 78410 845 8

*'Draycott has carried over into our tamer, tired world a strong, strange sense of how original, gorgeous and natural this old poem can be.'*

DAVID MORLEY, *Poetry Review*

Jane Draycott's reading of *Pearl* brings the timeless Middle English meditation off the page: a compelling hour of elegy and celebration. In a dream landscape radiant with jewels, a father sees his lost daughter – 'my pearl, my girl' – on the far bank of a river. The account of loss and consolation retains its force across six centuries. Draycott remakes the imaginative intensity of the original. *Pearl* is a compelling encounter between medieval tradition and an acclaimed modern poet, speaking in her own voice.

Jane Draycott's first Carcanet collection, *Prince Rupert's Drop*, was shortlisted for the Forward Prize in 1999. In 2002 she was the winner of the Keats-Shelley Prize for Poetry and in 2004, the year of her second collection, *The Night Tree*, she was nominated as a Poetry Book Society 'Next Generation' poet. Her third collection, *Over* (Carcanet), was shortlisted for the 2009 T.S. Eliot Prize.

CARCANET

MIMI KHALVATI *Afterwardness*



# *Afterwardness*

MIMI KHALVATI

POETRY

80pp, £9.99

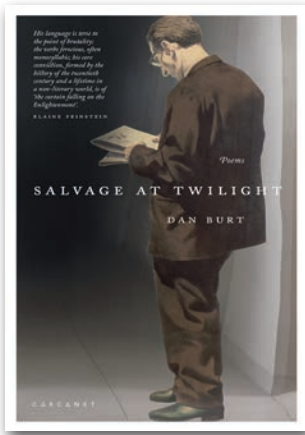
978 1 78410 799 4

*'Khalvati's writing draws on diverse worlds and poetic traditions, and enriches the dominant culture of British poetry...Intricate, sensuous and vulnerable...'*

MONIZA ALVI, *Poetry Wales*

Ever since her first Carcanet book, *In White Ink* (1991), Mimi Khalvati has been drawn to the sonnet form. In *Afterwardness* its pull became irresistible. She has created in this unprogrammable series, mixing memory, history, daily life, all her intersecting geographies and cultures, a self-portrait in all her moods, anxieties and delights. The sonnet form is stretched in all sorts of fruitful directions. Just as she adapted the ghazal form to English use, here she puts the Petrarchan sonnet to striking, unfamiliar use, widening the possibilities of the form. The poems are rich with Khalvati's personal history, her Iranian origins, her long years in Great Britain. The poems play between cultures, ancestral and acquired.

Among Khalvati's eight Carcanet collections *The Meanest Flower* was shortlisted for the T.S. Eliot Prize 2007; *Child: New and Selected Poems 1991–2011* was a Poetry Book Society Special Commendation; and *The Weather Wheel* (2014) was a Poetry Book Society Recommendation. Her awards include a Cholmondeley Award from the Society of Authors, a major Arts Council Writer's Award.



## *Salvage at Twilight*

DAN BURT

POETRY

96pp, £9.99

978 1 78410 791 8

*'Dan Burt's poems are strikingly ambitious. His language is terse to the point of brutality; the verbs ferocious, often monosyllabic; his core conviction, formed by the history of the twentieth century and a lifetime in a non-literary world, is of "the curtain falling on the Enlightenment".'*

ELAINE FEINSTEIN

*We Look Like This* (2012), Dan Burt's first collection of poetry, included extracts of prose that were to become part of the celebrated first volume of his memoirs, *You Think It Strange*. *Salvage at Twilight*, his second collection, also includes prose, this time about the public worlds which the new poems savagely observe and anatomise. The poet – a man of the world in the widest sense – reflects and in reflection relives the intense experiences that shaped him and that have shaped our modern world. The book ends with 'Deposition', a harrowing elegy in five parts: the beloved endures 'her Nile of pain'; the lover attends as she is treated, the last scene postponed until the two selves are quite differently refined. His editor has written, 'Dan Burt's poetry, like his prose, explores themes unusual in contemporary literature, using a language that is precise, nuanced and mordant. And he risks traditional forms, his sonnets and quatrains mastered and masterful.'





## *Double-Tracking*

*Studies in Duplicity*

ROSANNA MCLAUGHLIN

LITTLE ISLAND (ESSAYS)

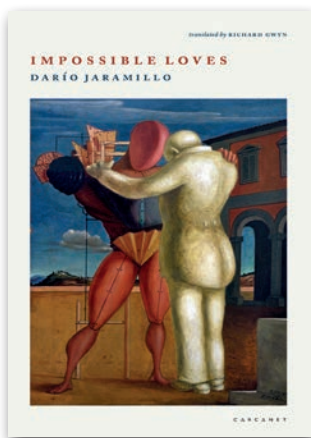
128pp, £10.99

978 0 99570 522 7

*To double-track is to be both: counter-cultural and establishment, rich and poor, a bum with the keys to a country retreat, an exotic addition to the dinner table who still knows how to find their way around the silverware.*

In the 1970s Tom Wolfe located the apex of double-tracking as the art world, but today, it's a cornerstone of the middle classes, and a full-blown commonplace of contemporary life. At root, it's a state of mind born of an ambivalent relationship to privilege, that, when perfected, allows those with financial resources the economic benefits of leaning right, and the cultural benefits of leaning left. It curls around the vocal chords of private school alumni as they drop their consonants, sprays the can of legally sanctioned graffiti on the side of the pop-up container shopping mall, and tones the cores of sweaty executives attending weekly parkour classes, prancing about the concrete furniture of housing estates they do not live on.

Rosanna McLaughlin lives in London, where she was born. Her essays and reviews have featured in publications including *ArtReview*, *BOMB* and *Frieze*. She was shortlisted for the Fitzcarraldo Essay Prize 2016; in 2017 she was the TAARE British Council writer in residence. She is an editor at *The White Review*.



## *Impossible Loves*

DARÍO JARAMILLO

*translated by Richard Gwyn*

POETRY IN TRANSLATION

112pp, £12.99

978 1 78410 861 8

*In his poems Darío Jaramillo Agudelo relentlessly interrogates time, ecstatically celebrates life lived, and then mourns its transience.*

This is the first substantial sampling in English of Colombia's greatest living poet, and it draws on five decades' work. Time has been Jaramillo's key theme, more intensely as he grows older. Impossible and lost loves are another theme. And violence, what it does to the human body. And absences, disappearances, are parts of the mix, all underpinned by a self-aware nostalgia for an idealised, rural childhood. The poems occur in places that are hard to pin down – anywheres – though some are set in Bogotá, where the poet lives, and several in the tropical Antioquia region of the poet's childhood.

And he interrogates the humble mango, the rubber tree, the domestic cat. Paradox lies at the core of his work: an only child, the poet's 'brothers' are often wild, chaotic characters, given to excess and self-destructive behaviour. 'I like to hallucinate in words,' he said when he won the National Poetry Award in 2017.

The book includes a full afterword by the award-winning poet and writer Richard Gwyn, translator of the celebrated anthology *The Other Tiger: Recent Poetry from Latin America* (2016).



## *Vital Stream*

LUCY NEWLYN

*Published in association with  
the Wordsworth Trust*

POETRY

160pp, £12.99

978 1 78410 807 6

*Vital Stream is a work of historical fiction, an experiment in life writing, and a verse drama designed to be read aloud.*

*Vital Stream* takes the form of 133 sonnets that revisit six extraordinary months in 1802, a threshold year for William and Dorothy Wordsworth. Parted when they were very young, the siblings eventually set up home together in the Lake District, where they remained for the rest of their lives. After two years in Grasmere, William became engaged to Mary Hutchinson. There followed an intense period of re-adjustment for all three, and for his French lover Annette Vallon, with whom he had a daughter.

At that time, the Wordsworth siblings wrote some of their most beautiful work; these were their last months of living alone, and their writing has an elegiac quality. Other complications coloured their lives, to do with Coleridge and his failing marriage. Lucy Newlyn draws all this material into the vital stream of her sequence.

Lucy Newlyn was Fellow and Tutor in English at St Edmund Hall, Oxford and became a Professor in 2005. Her first collection, *Ginnel* (Carcanet) appeared in 2005.

# SMART DEVICES

52 poems

from *The  
Guardian*

*'A poem is a small  
(or large) machine  
made of words.'*

WILLIAM CARLOS  
WILLIAMS

*'Poem of  
the Week'*

CAROL  
RUMENS

CARCANET

# *Smart Devices*

*52 Poems from the Guardian 'Poem of the Week'*

CAROL RUMENS

POETRY ANTHOLOGY

240pp, £14.99

978 1 78410 779 6

*52: a year of hand-picked poems and commentaries by one of the most popular champions of contemporary poetry in Britain*

Carol Rumens has been contributing 'Poem of the Week' to the *Guardian* for more than a dozen years. Do the maths: that's more than 624 blogs! No wonder she has a large and devoted following. She's a poet reader, not an academic. She is in love with the new, but her love is instructed by the great poems she has read. They make her ear demanding: when it hears that *something*, it perks up. She perks up.

She feels her way, agreeing with William Carlos Williams that, 'A poem is a small (or large) machine made of words.' And he adds, 'Prose may carry a load of ill-defined matters like a ship. But poetry is the machine which drives it, pruned to a perfect economy. As in all machines its movement is intrinsic, undulant, a physical more than a literary character.' She tries to avoid machines built from kits with instruction manuals. She looks for surprises, and she surprises us.

Rumens has published seventeen collections of poetry and currently teaches Creative Writing part-time at the University of Bangor.

ELIZABETH  
JENNINGS

*Carcanet  
Classics*

*edited by*  
REBECCA WATTS

*New  
Selected  
Poems*



# *New Selected Poems*

ELIZABETH JENNINGS

*edited with an afterword by Rebecca Watts*

CARCANET CLASSICS

210pp, £12.99

978 1 78410 865 6

*'She's a major poet of our time'*

GERMAINE GREER

Elizabeth Jennings (1926–2001) is one of the twentieth century's best-loved and bestselling poets. As the author and editor of almost fifty books of poetry, criticism and theology, during her lifetime she received numerous awards, including the W.H. Smith Prize for her 1986 *Collected Poems* which went on to sell more than 50,000 copies. In 1992 was appointed CBE for services to literature.

Carcanet first published her work in 1975. This *New Selected Poems* comes forty years on from her first Carcanet *Selected* which it honours by retaining her original choices and adding poems from her several later collections. It marks the high points of a poetic career which spanned more than half a century, and which yielded some of the most moving and surprising poems of modern times.

Edited by Rebecca Watts, whose debut poetry collection was shortlisted for the 2017 Seamus Heaney Prize, this book is a new take on a poet whose human sympathy and religious faith are transferable and timeless.



# *Apocalypse!*

AN ANTHOLOGY

*edited by James Keery*

POETRY ANTHOLOGY

320pp, £18.99

978 1 78410 818 2

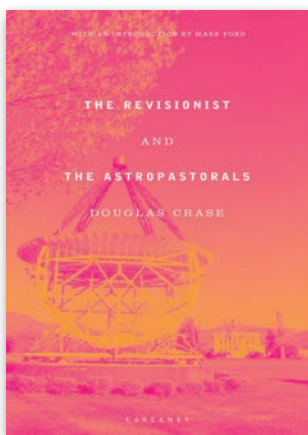
*An exploratory anthology of the eclipsed, neglected – and indeed notorious – ‘Apocalyptic’ poetry of the nineteen-forties*

He shouldered high his voluntary Cross,  
Wrestled his hardships into forms of beauty,  
And taught his gorgon destinies to sing.

ROY CAMPBELL, ‘Luis de Camões’

This first anthology of ‘Apocalyptic’ or neo-romantic poetry since the nineteen-forties includes over 150 poets, many well known (Dylan Thomas, W.S. Graham), and others quite forgotten (Ernest Frost, Paul Potts). Over forty of the poets are women, of whom Edith Sitwell is among the most exuberant. Much of the contents has never previously been anthologised; many poems are reprinted for the first time since the 1940s. The poetry of the Second World War appears in a new context, as do early Larkin, Tomlinson, Hill and Hughes. Here readers can enjoy an overview of the visionary-modernist British poetry of the mid-century, its antecedents and its aftermath. As a period style and as a body of work, Apocalyptic poetry will come as a revelation to most readers.





## *The Revisionist & The Astropastorals*

DOUGLAS CRASE

*introduction by Mark Ford*

POETRY

144pp, £12.99

978 1 78410 869 4

*This vital collection restores to print and prominence the work of elusive poet Douglas Crase, best known for his revisionist invocations of the American landscape and transcendentalist tradition*

Douglas Crase is best known for a single book of poems, *The Revisionist* (1981). In the year of its publication John Ashbery urged Carcanet to consider it for British publication and now, thirty-eight years later, the book appears together with the chapbook entitled *The Astropastorals* (2017), which together constitute the core of Crase's poetic work.

He is among the crucial poets of his generation, but until now his work has not been widely available. *The Revisionist* went out of print in 1987. Its influence persists, *The Oxford Book of American Poetry* says, as a 'formidable underground reputation' here surfacing decisively at last, with Mark Ford's essay providing advocacy and context for the British reader. An heir to Whitman, to Crane, to Ashbery, Crase deploys what he calls an American 'civil meter', throwing down a wry distinctively American prosodic gauntlet to readers and writers that is likely to be as discussed as Williams's 'variable foot'.

C A R C A N E T

*Julia  
Blackburn*  
Illustration Jeffrey Fisher

THE WOMAN  
WHO ALWAYS  
LOVED  
PICASSO



# *The Woman Who Always Loved Picasso*

JULIA BLACKBURN & JEFF FISHER

*illustrations and initials by Jeff Fisher*

## POETRY

128pp, £9.99

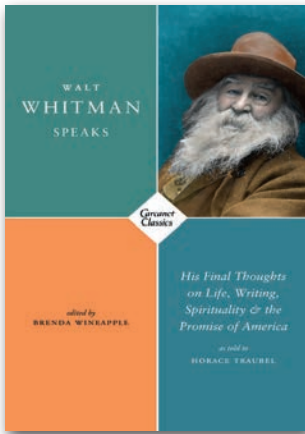
978 1 78410 918 9

*The life of Picasso's model Marie-Therese, told in 43 short poems*

It is unusual for Carcanet to produce an illustrated book, and in this case to host so distinguished an illustrator and designer as Jeff Fisher. His drawings animate the vivid voice of Marie-Therese, created with great immediacy by Julia Blackburn.

Marie-Therese was seventeen when she met Picasso. He was forty-six. The poems, simple in language – daubed as it were – make sense of Picasso's love for this young woman who was, John Berger says, 'the sexually most important affair of his life.' They assume the young woman's voice, taking up the story at their first meeting. We recognise some of his great paintings in their occasions and formation. Three years after his death she took her own life.

Julia Blackburn has written two novels (both shortlisted for the Orange Prize); a memoir, *The Three of Us* (winner of the J.R. Ackerley Award), and nine works of non-fiction of which the most recent, *Time Song*, was published by Cape in 2019.



## *Walt Whitman Speaks*

*his final thoughts on life, writing, spirituality, and the promise of America*

HORACE TRAUBEL

*edited by Brenda Wineapple*

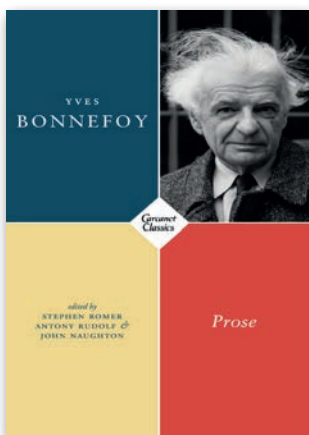
CARCANET CLASSICS

224pp, £14.99

978 1 78410 894 6

To mark the bicentenary of Walt Whitman's death, Carcanet publishes a distillation from Horace Traubel's conversations with the great American poet. Whitman speaks from the heart, an old man who changed the course of American poetry and, by extension, the poetries of Europe, Asia, Latin America...

A young journalist and reformer, Traubel visited him nearly every day at his home in Camden, New Jersey. Whitman liked to talk, especially about the big issues, spiritual, political, all he'd learned over seven decades of peace and war. Traubel's meticulous transcriptions were published in nine volumes. Brenda Wineapple (*Ecstatic Nation*) compiled this selection: the sage, visionary, and philosopher, advocate for expansive and liberated being, stands tall. Here, too, is the poet's worldly side – recalling the opprobrium heaped on *Leaves of Grass* for its poetic risks and sexual frankness; memories of Thoreau, Emerson, and Lincoln; his judgments of Shakespeare, Goethe, and Tolstoy; and his sense of the Nation.



## *Selected Prose*

YVES BONNEFOY

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

CARCAMET CLASSICS

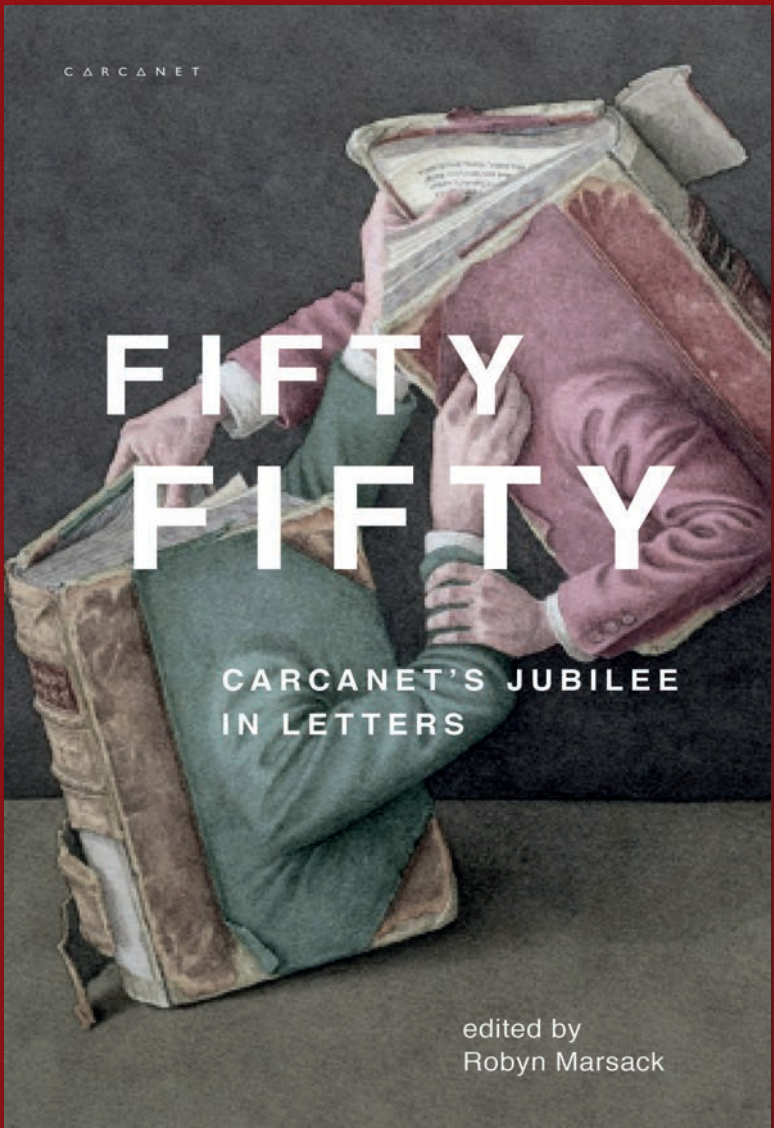
356pp, £30

978 1 78410 811 3

*A new selection of the essays of the greatest French poet of the post-war Yves Bonnefoy's, many translated into English for the first time.*

Yves Bonnefoy (1923–2016), a major poet, was equally a seminal essayist and thinker. This second and final volume of the *Yves Bonnefoy Reader*, contains what he regarded as his foundational essays, as well as a generous selection of essays from all periods translated into English for the first time. Subjects include comparative French and English poetics, Shakespeare's theatre, the paintings of Piero della Francesca and Poussin, the sculpture of Bernini, Mozart's operas, a re-assessment of Rimbaud, the impact of photography on art, and much more. The range is broad, but the metaphysical challenge is the same: to affirm presence, and finitude, against all forms of life-sapping conceptual thought. Language may have become suspect, but these essays affirm the 'project of hope' that was Bonnefoy's from the outset.

A range of translators contributes, from the editors whose work on Bonnefoy is celebrated and of long standing, to Iain Bamforth, Michael Bishop, Hilary Davies, Jennie Feldman, Emily Grosholz, Mark Hutchinson, Steven Jaron, Viviane Lowe, Hoyt Rogers, John Taylor and Ahren Warner.



CARCANET

# FIFTY FIFTY

CARCANET'S JUBILEE  
IN LETTERS

edited by  
Robyn Marsack

# *Fifty Fifty: Carcanet's Jubilee in Letters*

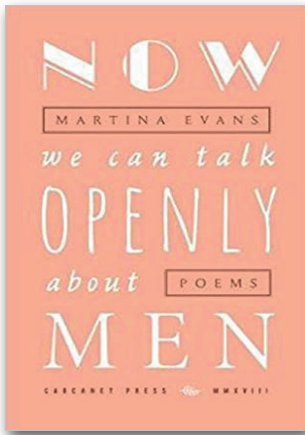
*edited by Robyn Marsack*

LIVES AND LETTERS, 244pp, £14.99

978 1 78410 878 6

*Fifty Fifty celebrates half a century of publishing by one of the UK's most resilient and distinctive independent presses.*

Each of Carcanet's fifty years is marked by an exchange of letters between an author and the editor. The aim is to reveal a half century's history of publishing and one small, ambitious press's contribution, the nature of editing, the author/editor relationship, the conflicts, friendships and vicissitudes that occur at the nexus between the work, its creator, publisher and readers. Beginning in 1969 with the answer to a request to become a subscriber to the Press for £2, the book traces the development of the press as well as individual author/editor relationships. It moves from Pin Farm in Oxfordshire to a house in Cheadle Hulme to an office in the Corn Exchange, central Manchester; from the struggle to survive as an independent to benevolent acquisition by Robert Gavron, the print magnate; surviving the Manchester bombing in 1996 and the vicissitudes of the book trade in lean years. At its heart is the personal relationship of author and editor/publisher, often beginning with contributions to *PN Review*. Poets are central, but fiction writers, translators, biographers and critics also contribute to the Carcanet ferment and firmament. Famous writers are not necessarily the best letter-writers, as editor Robyn Marsack discovered in trawling through the Carcanet Archive in the Rylands Library. The letters here are amusing, surprising, contentious, challenging. They were handwritten, typed, and now emailed -- the changing pattern is fascinating to see. This is a rare glimpse into the inner workings of a small, ambitious press. The book celebrates the writer's, editor's and reader's risks, passions and pleasures.



## *Now We Can Talk Openly about Men*

MARTINA EVANS

**POETRY AUDIOBOOK**

£14.99

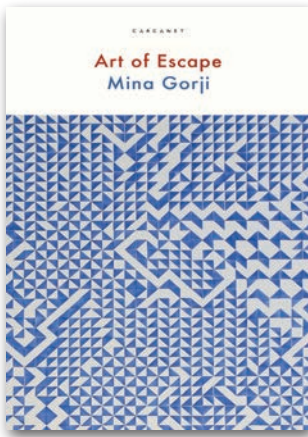
978 1 78410 930 1

*Shortlisted for the 2019 Irish Times Poetry Now Award, the 2019 Pigott Poetry Award and the 2019 Roehampton Poetry Prize*

Martina Evans's *Now We Can Talk Openly about Men* is a pair of dramatic monologues, snapshots of the lives of two women in 1920s Ireland. The first, Kitty Donovan, is a dressmaker in the time of the Irish War of Independence. The second, Babe Cronin, is a stenographer in 1924, shortly after the Irish Civil War. Kitty has a taste for laudanum. Babe has fallen in love with a young revolutionary. Through their separate, overlapping stories, Evans colours in an era and a culture seldom voiced in verse. Read here by the poet herself, the voices in all their diversity of inflection can be heard.

Looking back, both women find humour in what took place, even as they recall the passion and terror of the times. The intense, almost psychedelic colour of the first half of the book contrasts with the flattened, monochrome language of the second. This is a work of contrasts: age and youth, women and men, Irish and English: complementary stories of balance, imbalance, and transition.





## *Art of Escape*

MINA GORJI

POETRY

64pp, £9.99

978 1 78410 882 3

*'In oblique ways perhaps some of the poems explore my own experiences of transition, moving, when I was a small girl, from a revolution in Iran to a calm suburban England.'*

Among Mina Gorji's poems in *New Poetries V* (2011) was one about Houdini entitled 'The Art of Escape' which returns here as the title poem. This colourful and vivid first collection continues the course of Mina Gorji's meticulous explorations of 'the strange and sometimes darker side of nature: poisonous plants, fruit-fly mating, weeds, slugs, wasps' nests. I am drawn to things that might seem ugly or rebarbative but, on closer inspection, have their own beauty and intricacy. Often a poem begins with information, found in a book or conversation, a fact which has a resonance or a cadence which makes it stand out. Something has to happen to turn this into a poem, something strange and unpredictable, a process of calm and obsessive tinkering, from which sounds and patterns emerge and gather into shape.'

This book is a wonderful casting off – escape – from that starting point into the complex waters of adult life, in which change has become the constant.

# For- getting

**Gabriel Josipovici**



# *Forgetting*

GABRIEL JOSIPOVICI

LITTLE ISLAND

96pp, £10.99

978 1 78410 890 8

This personal book explores both the public and the private dimensions of forgetting and its scary Siamese twin, remembering.

*Today we are terrified of forgetting.*

*Suddenly, it seems, Alzheimer's is all around us. We all have relatives or friends who have been struck down by the disease, living proof of its deadly power. And everyone over sixty finds him or herself constantly checking for evidence that it has not (yet) got hold of him or her.*

*The disease was only recognised in the early years of last century, barely a hundred years ago. Previously it had been elided with senility: when you got old you lost, among other things, your memory. Then in 1901 Dr. Alois Alzheimer, a senior physician at the Frankfort Hospital for the Epileptic and the Mentally ill...*

Forgetting takes in our modern fear of Alzheimer's and dementia; the abuse to which such slogans as 'Remember Auschwitz!' can be put; the human need to bury the dead and our modern inability to do so; tombstone inscriptions and war memorials today; and how poets and novelists help us understand these dilemmas.

Gabriel Josipovici's novel *The Cemetery in Barnes* (2018) was shortlisted for the 2018 Goldsmiths Prize and longlisted for the 2019 Republic of Consciousness Prize



## *Heaven*

MANUEL VILAS

*translated by James Womack*

POETRY IN TRANSLATION

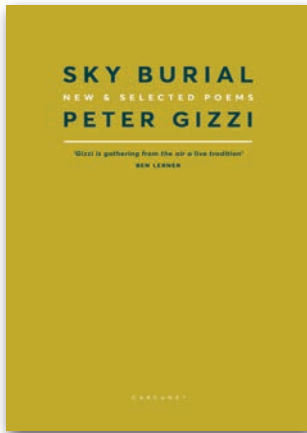
144pp, £12.99

978 1 78410 886 1

*A collection of dark, funny Iberian poems about drinking, sex and death*

This is the first translation of Spanish poet Manuel Vilas's two major collections *Heaven* (*El cielo*, 2000) and *Heat* (*Calor*, 2008) into English. Thematically fuelled with alcohol, death and sex, they go off into free-wheeling megalomaniacal flights of fantasy. The poet James Womack has won prizes for his versions of Vilas's work, and of Mayakovsky's.

Vilas speaks in the voice of bitter experience, experience which seems intent on sending him up. He is a novelist as well as a poet, and his poems tell stories as the speaker moves quixotically across the map, across land and water, and between romances. His tact and instinct for rhythm and detail give the reader a firm sense of place and tone. Universal in their concerns, taking in love and the end of love, life and the end of life, the poems are also resolutely Spanish in how they speak, bluntly and with black humour, always alert for the fantastic.



## *Sky Burial*

*new and selected poems*

**PETER GIZZI**

POETRY

160pp, £14.99

978 1 78410 822 9

*Sky Burial is the European debut of a well-loved American poet and editor, a writer who celebrates the vernacular*

In 1995 Carcanet published *The Exact Change Yearbook* edited by Peter Gizzi, then at the beginning of his career. The issue featured writing by Gertrude Stein, Barbara Guest, Jack Spicer (whose work Gizzi has edited), J.H. Prynne, Clark Coolidge and other avant garde writers; it also featured portfolios of new writing from China, the Caribbean and the UK, and a CD of readings by Ashbery, Brathwaite, Berrigan. *Exact Change* gives an indication of the breadth of poetic interests that informs Gizzi's poetry – its scope and scale. He is a prolific writer, and thirty years of his work are here, in *Sky Burial*, essentialised for a new, and reconfigured for his long-term, readership. The book includes previously uncollected work.

Gizzi has twice received the Judith E. Wilson Visiting Fellowship in Poetry at the University of Cambridge. *Archeophonics* (2016) was a finalist for the National Book Award.



# *The Air Year*

CAROLINE BIRD

POETRY

64pp, £9.99

978 1 78410 902 8

*What an original captivating and spellbinding voice. Bird is fearless like 'the girl who dropped her ice-cream down a volcano and leaped in after it'. She's dangerous and witty too with a rare quality of imagination.'*

LEMN SISSAY

*The Air Year* is a time of flight, transition and suspension: the shrill air as you fall through love, before crash, comedown – commitment. The poet crosses challenging thresholds, fear of commitment, of motherhood, shame and panic. 'I am proficient at beginnings,' Caroline Bird says. This book goes further and (with her characteristic energy and exuberance) risks the next level. People run on treadmills facing blue walls, burn talismans in their gardens, mime marriage with invisible wedding rings. Pilots bung bullet-holes with chewing gum. We cling on, to rickety rope-bridges, to something in the air, to one another. Bird's speakers exist in a state of suspension, trapped in liminal space between take-off and landing, a time of pure transition. Love is uncontrollable, joy comes and goes at hurricane speed. They walk to the cliff-edge, close their eyes and step out into the air.

Caroline Bird has five previous collections published by Carcanet. Her fifth collection, *In These Days of Prohibition*, was shortlisted for the 2017 T.S. Eliot Prize and the Ted Hughes Award.



## *Later Emperors*

EVAN JONES

POETRY

64pp, £9.99

978 1 78410 910 3

*Later Emperors is a timely quartet of verse tales recounting vaunting ambitions and spectacular failures*

*Later Emperors* is four poems, each of which approaches Roman history from a very different perspective. It is also four voices, each one concerned with the living and the dead: voices of historians and moralists, voices of great (and not so great) emperors. Jones has written a book which is all the more for our time because it looks so clearly at other times and identifies in them familiar patterns, difficulties, ambitions and desires. History becomes a crystal ball in which the past chides the future, the same mistakes predicted and made again, the same injustices repeated. The Byzantine historians Michael Psellos and Anna Komnene reveal themselves as the significant chroniclers they always were. The book concludes with a retelling of Plutarch's 'Consolatio Ad Uxorem', in which Jones considers what we might hold on to in a world of suffering.

Greek-Canadian poet Evan Jones co-edited *Modern Canadian Poets* (Carcenet, 2010) and his British debut collection *Paralogues* was published by Carcanet in 2012.





## *Angular Desire*

*selected poems & prose*

**SRINIVAS RAYAPROL**

*edited by Graziano Krätli &  
Vidyan Ravinthiran*

CARCANET CLASSICS

220pp, £16.99

978 1 78410 925 7

The book collects all the poems published by the great Indian writer Srinivas Rayaprol (1925–1998), and a selection of his translations and published and unpublished prose.

A handful of writers defines the canon of postcolonial anglophone poetry in India. Srinivas Rayaprol has generally been omitted from the list. But his recently-published correspondence with William Carlos Williams and with the publisher James Laughlin reveals an accomplished, complex and enigmatic figure torn between opposing forces. His Brahmin Indian background, his profession as a civil engineer in a newly-independent country, were at odds with his Western education, literary vocation, and demonic impulses. Such contradictions are expressed in his intense poetry, here restored to print, providing insights into Anglo-Indian and American writing, and a unique contribution to international literary modernism.

He was influenced by Williams; he resisted (though at Stanford) the formal discipline of Yvor Winters. Touched by Stevens, he also read the European modernists and learned from them. His poetry marks a clear break with the established Indian lineage of British literary influences. Acknowledging the awkwardness of the language, Vidyan Ravinthiran, as a writer, cherishes in the poems ‘a voice that isn’t wholly and perpetually self-secure’.

CHRISTINA  
ROSSETTI



*Carcanet  
Classics*

*edited by*  
RACHEL MANN

*a new selection*

# *New Selected Poems*

CHRISTINA ROSSETTI

*edited by Rachel Mann*

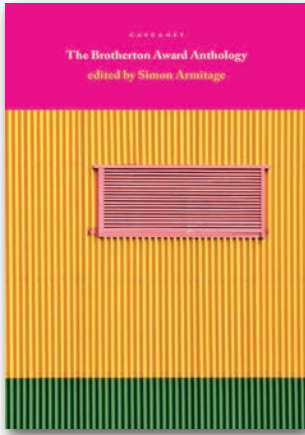
CARCANET CLASSICS

160pp, £12.99

978 1 78410 906 6

The first Rossetti *Selected* to take seriously recent feminist, queer as well as religious re-readings of her poetry

Since C.H. Sisson's ground-breaking *Selected Poems* (Carcanet, 1984), Christina Rossetti's readership has burgeoned. Almost a century ago Ford Madox Ford claimed her as 'the most valuable poet that the Victorian age produced', and – Valentine Cunningham recently declared – she now sits at top table with Tennyson, Browning, Hopkins and Barrett Browning. It is no longer necessary to read her merely as a pale Pre-Raphaelite: her originality, her prosody, her themes are all her own. This new *Selected Poems* builds on Sisson's work, refusing to confine Rossetti's technical and allusive brilliance to any one moment or tradition. Feminist and queer scholars have laid claim to Rossetti; but her Anglo-Catholic faith was never incidental to the power of even her most secular poems and is at the heart of her imaginative work. As an Anglican priest and poet, Rachel Mann in her selection appreciates Rossetti's ambition while attending, too, to recent scholarship that focuses on the religious, feminist and fantastical elements in her work.



# *The Brotherton Prize Anthology*

*with a preface by*

**SIMON ARMITAGE**

*edited by Simon Armitage, Malika  
Booker, Melvyn Bragg, Stella Butler,  
Vahni Capildeo & John Whale*

POETRY ANTHOLOGY, 144pp, £12.99, 978 1 78410 923 3

*An anthology to celebrate the winner, shortlisted poets and other contributors to the first Brotherton Prize, presented by the University of Leeds Poetry Centre*

Leeds University Library Poetry Centre hosts the archives of several outstanding contemporary poets. The university has a long tradition of hosting creative writers both as teachers in the English Department and as Creative Writing Fellows. The Brotherton Poetry Prize is its latest expression of commitment to poetry as a living art.

The Brotherton Poetry Prize is open to anyone in the world over the age of 18 who hasn't yet published a full collection. In this first year the winner of the £1,000 purse and a year's 'opportunity to develop their creative practice' was Dane Holt from Chesterfield, now a PhD researcher at Queen's University Belfast. Runners-up included Sheffield-based Pete Green; Maeve Henry from Oxford; Majella Kelly from Tuam in Ireland; and Robyn Maree Pickens, from Dunedin in New Zealand. The anthology also includes outstanding poems by other poets who submitted work, and Simon Armitage provides a compelling preface.



# *The Oresteia of Aeschylus*

JEFFREY BERNSTEIN

*illustrations by Tom Phillips*

CARCANET CLASSICS

160pp, £14.99

978 1 78410 873 1

*A brilliant new verse translation of the Oresteia of Aeschylus, with illustrations by Tom Phillips*

The stories are familiar: family disharmony, mourning the loss of a loved one, vengeance, national tyranny, international war, a desire for justice – all ‘relatable’ themes, but hardly in a consoling way: the experience Aeschylus’s plays put us through, as they have earlier readers and theatre goers for centuries.

This new translation by Jeffrey Bernstein, an independent scholar and novelist, preserves the artistry of the original while deploying a clear speech that directly addresses a twenty-first century temperament. *The Oresteia*, first performed in Greece in 458 BCE, has been celebrated as an example of the highest literary art. The murder of King Agamemnon by his wife Clytemnestra, the bloody vengeance their son Orestes wreaks upon his mother, and the appearance of the goddess Athena to sort matters out, tells a foundation narrative of world drama. The trilogy traces a progression from personal blood feud to institutionalised justice, and in doing so celebrates, by the end, the triumph of democracy among the citizenry.



# *Selected Poems*

SINÉAD MORRISSEY

POETRY, 144pp, £12.99

978 1 78410 931 8

*T.S. Eliot Prize, Irish Times Poetry Now Award, Forward Prize,  
E.M. Forster Award; Belfast Poet Laureate*

*'Sinéad Morrissey gains power with each collection. She's one of those generous writers whose images and structures open so invitingly that your response is to grab a pen and write back to her: in other words, an inspiration.'*

HILARY MANTEL, *TLS* 'Books of the Year 2017'

Sinéad Morrissey, born in Northern Ireland in 1972 and educated at Trinity College, Dublin, has published six celebrated collections of poetry. This mid-career *Selected Poems* reveals how she has developed formally and thematically from the precocious and carefully considered first book, *There was Fire in Vancouver* (1996), to the most recent and highly praised, *On Balance* (2017). There is in all of Morrissey's poems a civic dimension: her imagination is peopled, as are her landscapes – Northern Irish and English – and her sense of history, too, with its conflicts and contradictions that involve human intention and injury, and its great triumphs in the form of individual women and men and the things they create or unleash. There is always a paradox which the poem enters and explores, making it luminous but not resolving it. A poem becomes a word-space in which readers are set free on their own quest.



## *Squid Squad: a novel*

MATTHEW WELTON

POETRY

128pp, £9.99

978 1 78410 935 6

*'There is a kind of relaxed quizzical sensuality running throughout, an easy, compelling confidence.'*

THE GUARDIAN

Half of Matthew Welton's new book is occupied by *Squid Squad: a novel*, his first excursion into that genre, albeit in verse, or squared-off prose in sequence, each section in four mainly four-line paragraphs with short sentences, all in the present tense. In fact, there's no past tense in sight: the novel exists in an inviolable now.

A lot of characters are in play since this is a novel of social surfaces, of picnics and bubble gum and chalk, of weather and protracted metaphors and smells. Stringed instruments. A guitar. Citrus, supertime. Patches and wrens.

The second portion of the book follows like a series of after-tremors from the earthquake (6.9 on the Richter Scale) of the first. Even more is happening than in the novel, more forms, more games, more almost-themes: laughter, evasion, a lot of colours. A clock sonnet, a framed semi-colon; an alphabet of animal expletives...





## *Sweet Nothings*

RORY WATERMAN

POETRY

96pp, £9.99

978 1 78410 939 4

*Popular poet, critic and performer Rory Waterman's third and most adventurous, wide-ranging collection.*

*Sweet Nothings* is about absences, how they tempt us, and sometimes what they make us do. The book is in three parts – love, the world of work, and the world itself. Absences are conjurations: what is not there palpably present in longing, imagination or dream. We are lured on by it, how it calls to us, in Thomas Hardy's memorable phrase.

The poems sometimes come in sequences; always they are in dialogue with one another, responding, echoing. The poet's childhood divided between Northern Ireland and England provides a tension that recurs, past loves and lives, divisions and painful losses. We encounter the (invented) academic Dr Bob Pintle, a broken figure not unfamiliar in the modern University system. There is also the zero football score, or the zero score in others of life's conflicts. *Sweet Nothings* is not without hope. It is quiet and lyrical at times, but also fiercely, angrily witty.

Waterman's first collection, *Tonight the Summer's Over*, was a Poetry Book Society Recommendation, shortlisted for the Seamus Heaney Prize. He edited W.H. Davies, *The True Traveller*, for Carcanet.



# *Songs We Learn from Trees*

*an anthology of Ethiopian Amharic Poetry*

CHRIS BECKETT & ALEMU TEBEJE

CARCANET CLASSICS

240pp, £18.99

978 1 78410 947 9

*The very first anthology of Ethiopian poetry in English, packed with the energy, wit and heartache of a beautiful country and language*

This anthology of Ethiopian Amharic poetry in English is in three main sections. Folk and Religious poetry first: rhymed couplets praising beautiful women, animals, warriors, emperors; ironic boasts in the voice of jigger fleas; poems praising the wonders of modern plumbing and bemoaning famine and poverty, corruption, unreliable lovers; longer Q'ine poems written by priests, packed with biblical references, and poems written in the 'Wax and Gold' tradition where double meanings give a simple poem hidden political or profane resonance. A selection of work by the main twentieth-century Ethiopian poets follows, experimenting with free verse, epic poems, always engaged with the health and happiness of the nation and looking to the wider world. The longest section is given over to work by thirty contemporary male and female writers, some living in Ethiopia, others in exile. They ask what it means to be Ethiopian, in a young, fast growing economy, heirs of the one African state never colonised, but beset by huge political, ethnic and moral problems.



## *Gifts of Fortune*

PETER McDONALD

POETRY

128pp, £11.99

978 1 78410 943 1

*'O Fortuna, velut luna!' Here Fortune itself, who sets the terms for a life, becomes a lyrical Muse*

The poems in *The Gifts of Fortune*, Peter McDonald's seventh book of poems, cover a spectrum of personal history. They go to Belfast, Oxford, and further afield; in time they visit the poet's pasts, his now, his possible futures. Autobiographical detail abounds: McDonald's experiences (as a working-class boy in Belfast, who dreams of leaving, and a middle-aged Oxford don, who dreams of going back) are filtered through a deep instinct for poetic tradition. At the heart of the book are two sequences: one, 'Mud', in which family, professional, and literary histories are combined in strictly formal, but personally unguarded, reflections on poetry, class, and privilege; and another, 'Blindness', where a series of ten-line units test poetic form to (and beyond) breaking-point, in a meditation on family and suffering, disappointment and hope. Other poems return to themes of wealth and poverty, love and loss, and the alienation and puzzlement of age. Throughout the book, form is ghosted by the formless, hovering just beyond the frame; and Fortune vies with Fate, quite another force.



# *The Culture of My Stuff*

ADAM CROTHERS

POETRY

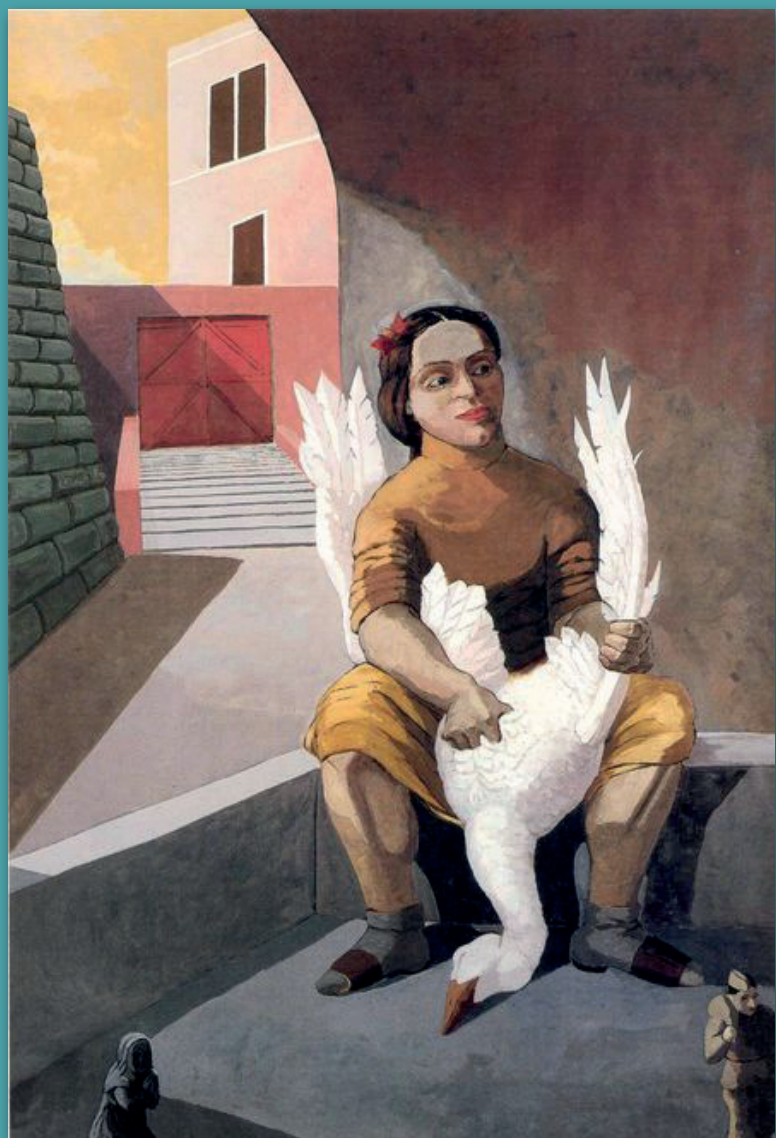
96pp, £9.99

978 1 78410 951 6

*'...a poet of the new post-Troubles era, who, unmistakably assembled on Ulster soil, has been given a metallic spray-job in some garage near the English fens.'*

THOMAS MCCARTHY

*The Culture of My Stuff* is the second collection by a Northern Irish poet whose award-winning debut Conor O'Callaghan called 'genuinely enjoyable', Nathan Ellis 'intricately textured', Tom McCarthy 'annoyingly impressive', Luke Kennard 'scarily beautiful', and Chrissy Williams 'practically Shakespearean'. This sequel is all those things and then some. It includes sonnets and prose poems, anxiety and swagger, confession and nonsense. Language is compressed and exploded. Song is stung, droned and cauterised. Personal expression bashes its awful face against a wall. Across electrified diss tracks, distractable elegies, and riffs on zoology, horror, art criticism and typos, the collection links the consumption of literature with the consumption of goods; can its lines transcend the toxicity of the world they variously confront, embrace and succumb to? Far from convinced, the fifty poems, thriftless and shifty, nervy and wide-ranging in their acoustics and their allusions, nonetheless base their ludic provocations upon a desire for emotional accuracy and lyric depth.



# *Red Gloves*

REBECCA WATTS

POETRY

96pp, £9.99

978 1 78410 955 4

*An unflinching, lyrical examination of how human nature nurtures and damages us and the world*

In this follow-up to her acclaimed debut *The Met Office Advises Caution*, Rebecca Watts observes and tests the limits of humanity's engagement with the non-human. By turns lyrical and narrative, the poems examine familiar subjects – environmental crisis, hawks, hospitals, the sea, barbecues, flowers, Emily Dickinson – only to find their subjects staring, sometimes fighting, back. Nature and nurture, both equally red in tooth and claw, power a book-long sparring match between the overthinking poet and the ever-thoughtless universe, between the craft's isolation and the world's irrepressible variety. Every page is a ring, a stage or a battlefield where the competitors, in all manner of formal costume, go through their surprising and unsettling motions. Even when choosing a path or stopping for death, Watts's expertly handled language buzzes with the music of movement. Gloves on and gloves off, the poet's hands destroy and build, gather and scatter, caress and strike.



## *B: Divine Comedy*

NED DENNY

*Seamus Heaney Centre for Poetry  
First Collection Prize*

POETRY

240pp, £18.99

978 1 78410 959 2

*'Dante's famous levels of meaning are all of course crucial', Denny writes, 'yet it is the anagogic or metaphysical one by which the other three are crowned and in which they have their justification (that higher perspective, alien to modern thought, that comprehends the realms of damnation, purification and joy not as poetic or theological fictions but as real and perennially existent states).'*

Scrupulously unfaithful, Ned Denny's long-limbed, baroque meta-*Commedia 'B'* is a genuine sequel or companion volume to his award-winning debut collection *Unearthly Toys*. This is not a gauche academic rendition but an interpretation of the medieval masterpiece in the form of another poem, a subsidiary song, counterfeit or echo or perversion though it may be. In the manner of the poet-translators of the sixteenth, seventeenth and early-eighteenth centuries, it is at least partly aimed at those who know the original – a variation, one might say, on a familiar theme – and is full of conscious expansions, explications, compressions and distortions.

Each canto has a unique structure of nine 144-syllable stanzas – evoking both the 144 hours of biblical Creation and the Book of Revelation's 'foursquare' New Jerusalem, the beginning and end of sacred time – and the three books (*Blaze*, *Bathe*, and *Bliss*) are being published in a single volume to coincide with the 700th anniversary of the original's 1320 completion.





## *Moving House*

THEOPHILUS KWEK

POETRY

96pp, £9.99

978 1 78410 963 9

*What's history's place, and which version of it do we hear and tell, in our contemporary, border-crossing lives and communities?*

Theophilus Kwek's first collection is concerned with the individual and the collective stories that become history. The poems set out from formative moments in the poet's memory, to pivotal moments in the colonial past of Southeast Asia, and finally the political upheavals of the present. Hospitality, precarity, migration – these are some of the themes that recur as the poet makes his own journey from Singapore to Europe and back again. The poems experiment formally, the forms chosen setting out to reflect landscapes and themes.

*Moving House* moves on a big time and space map, from Icelandic tales to the Malayan Emergency, and more contemporary dramas. The lives of individuals living in the shadows of empire epitomise some of his historical themes. Understanding lives and global inequalities should have political as well as poetic consequences. From the perspective of a Chinese Singaporean shaped by the collective traditions and histories described in this book, writing in Britain, the poems model a sense of openness on the space of the page.



# *The Welfare Handbook*

SASHA DUGDALE

*Poetry Book Society Choice (Joy), Cholmondeley Award Winner,  
Forward Prize for Best Single Poem, Eric Gregory Award*

## POETRY

144pp, £12.99

978 1 78410 898 4

*This collection deals with women's experience: domestic and sexual abuse; and the female experience of emigration, displacement and changed identity.*

Is it possible to enjoy an artist's work without also considering the artist's life? *Welfare Handbook* explores sexual abuse, emigration and female sexuality. The book includes two sequences. 'Welfare Handbook' looks into the life and art of Eric Gill, who sexually abused his daughters. The poems use documentary material from Gill's letters, diaries, notes and essays, and quotes by his biographers. Some of the poems consider more contemporary cases of abusive relationships to ask: what bearing does an artist's flawed life have on how we receive the art, and how do life and art interlink? In Gill's case there are further complications: he's a foundational artist for modern British art and sculpture, we need to consider his life and art as an influence on culture in its widest sense. These poems are followed by a series of linked lyrics, some of which explore the same issues.

'Chair No. 14', the second sequence, evokes the lives of three generations of women who emigrate to the United States from early twentieth-century Russia. These women's lives involve both change and agency. They inhabit their own worlds fiercely.



## *The Long Beds*

KATE MILLER

*Seamus Heaney Centre for Poetry First  
Collection Prize (The Observances),  
Edwin Morgan International Poetry Prize*

POETRY

128pp, £9.99

978 1 78410 967 7

Caliban is a tutelary spirit in this book, waking to voices, longing to sleep again. All through *The Long Beds* are textures – folds of cloth, blankets, leather, paper, stale and stained laundry, the oily river bed. And touch, touching, are how we infer the world, lying, waiting for morning, either alone or with a companion, real or dreamed:

In the night sea of our bed  
when I washed against his arm,  
when I reached towards his hand  
for anchorage, an old anxiety returned...

The sense of floating into morning and on to fuller consciousness, always with an undertow, 'the drift to sleep', moving in and out of touch with loved ones... The small hours, when the body has no estate but its bed, are capacious, hold entire lives.

In painterly language Miller also trains eye and ear outwards on grand, impersonal scenes: London at dawn, riverbanks, docks, corridors of a great hospital: she uncovers fogged experience and restores colour to memory.



## *Tenderfoot*

CHRIS BECKETT

POETRY

128pp, £9.99

978 1 78410 971 4

*'Chris Beckett's poetry is highly original in the way it works with two sharply distinctive traditions in a uniquely engaging style.'*

DALJIT NAGRA

*Tenderfoot* is about seeing and being unsure of what you see. Movies, paintings, landscapes, rooms: what do they mean, how are they framed, and what if the frame is changed, does the picture change as well? The window, the photograph, the screen...

The OED defines a tenderfoot as a novice, unaccustomed to hardship. Here he's a white boy growing up in 1960s Ethiopia, a place and people he loves even as he learns his own privilege and foreignness. He remembers rumours of a famine in the north and imagines a boy his own age living through it, surviving on angry couplets, a sort of diary. Years later, he sees this famine-boy grown up and questions him. *Tenderfoot* is a sequel to Beckett's celebrated *Ethiopia Boy*, with praise shouts for Asfaw the cook, for the thousands of boys living as minibus conductors or chewing-gum sellers, even for Tenderfoot's own stomach that hangs 'like a leopard in a thorn acacia tree'. It is about waking up to what is happening around and in him, a human transformation.



*Sonnets*

MICHELANGELO

*translated by Elizabeth Jennings*

978 1 78410 983 7



*Complete Nonsense*

MERVYN PEAKE

*edited by Peter Winnington &*

*Robert Warner Maslen*

978 1 78410 982 0



*The Captain's Verses*

PABLO NERUDA

*translated by Brian Cole*

978 1 78410 980 6



*Poems and Fragments*

FRIEDRICH HOLDERLIN

*translated by Michael Hamburger*

978 1 78410 979 0



*Gallop*

ALISON BRACKENBURY

*Eric Gregory Award &  
Cholmondeley Award*

978 1 784106 95 9

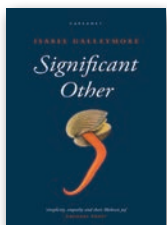


*Skin Can Hold*

VAHNI CAPILDEO

*'a tour de force'—POETRY REVIEW*

978 1 784107 31 4



*Significant Other*

ISABEL GALLEYMORE

*Shortlisted for 2019 Forward Prize  
for Best First Collection*

978 1 784107 11 6



*Discipline*

JANE YEH

*PBS Spring 2019 Recommendation*

978 1 784107 07 9

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