

# C R C N E T

*new books & recent publications*



*2020-2021*

## PERSONNEL

Managing Director: Michael Schmidt, [schmidt@carcanet.co.uk](mailto:schmidt@carcanet.co.uk)

Associate Publisher: John McAuliffe, [john@carcanet.co.uk](mailto:john@carcanet.co.uk)

Managing Editor: Andrew Latimer, [andrew@carcanet.co.uk](mailto:andrew@carcanet.co.uk)

Sales and Rights Manager: Alan Brenik, [alan@carcanet.co.uk](mailto:alan@carcanet.co.uk)

Marketing Manager: Jazmine Linklater, [jazmine@carcanet.co.uk](mailto:jazmine@carcanet.co.uk)

Assistant Marketing Manager: Becky Scott, [becky@carcanet.co.uk](mailto:becky@carcanet.co.uk)

Finance Director: Manda Mistry, [manda@carcanet.co.uk](mailto:manda@carcanet.co.uk)

Finance Manager: Holly Reynolds Holmes, [accounts@carcanet.co.uk](mailto:accounts@carcanet.co.uk)

## TRADE TEAM

UK Sales Representation: Compass ([sales@compass-ips.london](mailto:sales@compass-ips.london))

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Ireland: Michael Darcy, Brookside Publishing Services ([michael.darcy@brookside.ie](mailto:michael.darcy@brookside.ie))

Central & Western Europe: Kemper Conseil Publishing ([info@kemperconseil.nl](mailto:info@kemperconseil.nl))

Nordic Countries: Melanie Boesen ([melanie@post6.tele.dk](mailto:melanie@post6.tele.dk))

Spain & Portugal: Iberian Book Services ([cprout@iberianbookservices.com](mailto:cprout@iberianbookservices.com))

Italy: Flavio Marcello ([marcello@marcellosas.it](mailto:marcello@marcellosas.it))

Cyprus, Greece & Turkey: Leonidas Diamantopoulos ([bopper64@gmail.com](mailto:bopper64@gmail.com))

Eastern Europe: OBIBOOK ([kinga@obibook.com](mailto:kinga@obibook.com))

Australia & New Zealand: Eleanor Brasch Enterprises ([brasch2@aol.com](mailto:brasch2@aol.com))

South Africa: Sula Books ([suzette@sula.co.za](mailto:suzette@sula.co.za))

All other areas, please contact Carcanet, below:

## CONTACT

Carcanet Press Ltd                    **phone:** +44 (0)161 834 8730  
Floor 4, Alliance House           **email:** [info@carcanet.co.uk](mailto:info@carcanet.co.uk)  
30 Cross Street                      **online:** [www.carcanet.co.uk](http://www.carcanet.co.uk)  
Manchester M2 7AQ

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Cover image © Isobel Williams, from *Catullus: Shibari Carmina* (see p.11)

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## LETTER FROM THE PUBLISHER

A year which opens with a *New Poetries* anthology is a special year. It promises a harvest of first collections. *New Poetries* have introduced some of our best loved writers. Several feature in this list: Matthew Welton (introducing Thomas A Clark), Sheri Benning, Evan Jones (translating Cavafy), Vahni Capildeo, Claudine Toutoungi, Judith Willson, Alex Wong, Sumita Chakraborty (first collection), Ned Denny (versioning Dante), and Katherine Horrex (first collection)...

This catalogue is awkward in its span. We were unable to produce a catalogue in mid-2020, so the bumper edition before you includes six months of recent titles (July–December 2020) and twelve months of new and forthcoming books. 2020, a challenging year, brought Carcanet several surprises. In January Lorna Goodison was honoured with Queen's Gold Medal for Poetry. In October Louise Glück was awarded the Nobel Prize for Literature. Earlier in the year Caroline Bird took the Forward Prize. David Morley and Fred D'Aguiar were Poetry Book Society choices, while other books were recommended or specially commended. Sinéad Morrissey was the 2020 European Poet of Freedom. It was a (virtually) eventful year. Eavan Boland, sadly mourned, received the Costa Prize for Poetry at the start of 2021.

Because of lockdown, Carcanet had to reinvent its relations with readers. Launches with warm white wine, crisps and a local audience were out of the question. Launches went online: we conducted twenty digital celebrations of new books. A host and a poet discuss the book, the poet reads (the poem texts shared on the screen) and then the audiences, drawn from twenty-two nations at the last count, ask questions through the host. Some events draw audiences of 200; none has fewer than 60. We meet the readers to whom we have devoted our attention for, now, 51 years.



MICHAEL SCHMIDT



## *New Poetries VIII*

*PBS Special Commendation*

edited by Michael Schmidt & John McAuliffe

POETRY

384pp, £14.99

978 1 800170 40 7

This latest in Carcanet's celebrated introductory anthology series presents work by two dozen poets writing in English from around the world. *New Poetries VIII* introduces substantial selections of:

Jason Allen-Paisant  
Chad Campbell  
Conor Cleary  
Hal Coase  
Jade Cuttle  
Jennifer Edgecombe  
Charlotte Eichler  
Suzannah V. Evans  
Parwana Fayyaz  
Maryam Hessavi  
Holly Hopkins  
Rebecca Hurst

Victoria Kennefick  
Jenny King  
Joseph Minden  
Benjamin Nehammer  
Stav Poleg  
Nell Prince  
Padraig Regan  
Tristram Fane Saunders  
Colm Tóibín  
Joe-Carrick Varty  
Christine Roseeta Walker  
Isobel Williams

The poets supply short introductions to their practice.

Michael Schmidt is joined by Carcanet's associate publisher John McAuliffe in editing and presenting this – as ever – rewarding feast. Six of the poets represented here have first collections in the current Carcanet Press catalogue.



## *One, Two*

ANGELA LEIGHTON

POETRY

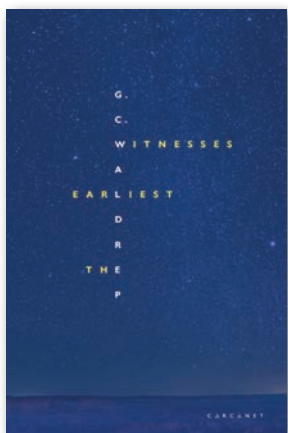
152pp, £12.99

978 1 800170 16 2

*'Angela Leighton is not only one of our most skilfully moving writers: she is also one of our most successful exponents of "experiment" ...'*

OXFORD POETRY

In 'Pickpocket, Naples', a sequence reflecting on her Neapolitan background, Angela Leighton evokes the poem 'surprised in the act of finding itself'. *One, Two* is constantly alert to such surprise, to signs and wonders, and to what rises unbidden into 'our mortal zone'. Throughout, and particularly in the memorial poems for her mother, she develops ingenious, enchanting formal shapes. And there are the landscapes, too – some marginal ('land's an edge – given to alternatives'), and some richly actual. The translations from the Italian bring a new joy into English. She celebrates the iconic figure of the poet and jazz musician Roy Fisher, 'poet of walls – / man-made, high-baked, from Tigris, Jericho, / Mohenjo-daro, / from Roman to redbrick'). Her poems relish the 'wild fancies' she endorses in her reflection on translation, 'A Cricket for Pirandello'.



## *The Earliest Witnesses*

G. C. WALDREP

POETRY

128PP, £12.99

78 1 800170 36 0

- William Carlos Williams Award from the Poetry Society of America 2019
- Gertrude Stein Award
- National Endowment for the Arts Fellowship in Literature

'American Goshawk', the opening poem in this collection, concludes: 'This / is how the witness ends: touch, withdraw; touch again.' The word 'witness' is freighted with all its meanings, the poems being acute observations of the world in its physical and dramatic detail, with an eye and ear to how what is shadows or figures what is beyond it, what gives it form, significance and beauty. Such witness requires craft, a kind of translation that engages the surface to disclose its essence, what the poet calls 'eye-proofs of the epiphenomenal world'. The ophthalmologist in 'A Mystic's Guide to Arches' keeps asking, 'Can you see this?' And we can, seeing it more fully each time we re-read the poem and the separate things configure into a single, powerful vision. Language obscures – until it releases what it names to the senses.

*The Earliest Witnesses* is G.C. Waldrep's British debut. His poetry has been widely published and celebrated in the United States.



## *Collected Poems*

MOYA CANNON

POETRY

256pp, £16.99

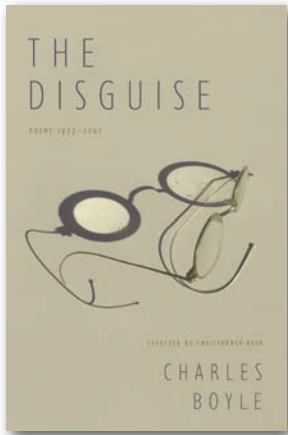
978 1 800170 32 2

*'A revelation in its range and depth. [...] Here are poems, landscapes alive with birds, people and stories, that show us our world, our past and culture through the gift of just, joyful words; they help us to reflect and to live.'*

EILÉAN NÍ CHUILLEANÁIN

In *Collected Poems* one of Ireland's best-loved contemporary poets brings together poems from her six principal collections, *Oar* (1990), *The Parchment Boat* (1997), *Carrying the Songs* (2007), *Hands* (2011), *Keats Lives* (2015) and *Donegal Tarantella* (2019), more than three decades' work, a poetry of individual poems which compose a memorable, unpredictable sequence of discovery.

'Whatever inspiration is,' she quotes Wisława Szymborska as saying, 'it is born from a continuous "I don't know",' from the confusion of adolescence to the very different confusions of adult life. There are dark confusions and those which are luminous and filled with joy – desperation and rapture are their extremes. Each poem makes a space in which the readers share experience and discover something uniquely their own as well. She is fortunate enough to have developed in a culture rapidly changing, in which the poetries of the world were becoming available, in which the situation of women was radically changing. She was at once a beneficiary and an instrument of change and these poems retain that enabling agency.



## *The Disguise*

*Poems 1977–2001*

**CHARLES BOYLE**

*edited by Christopher Reid*

POETRY

104pp, £11.99

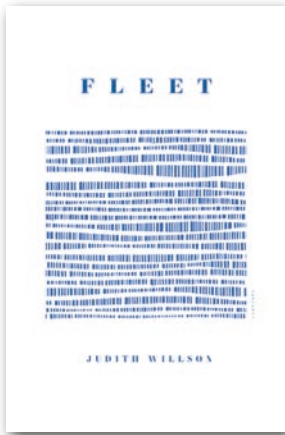
978 1 800170 28 5

The acclaimed poet Christopher Reid distils Charles Boyle's six books of poems into *The Disguise: Poems 1977–2001*, recovering a notable one-time poet, now known as a publisher and writer of fiction and non-fiction, from poetic neglect.

Charles Boyle established a reputation as a sharp, wry, disabused observer of social mores. *Paleface*, published by Faber, was shortlisted for the Forward Prize, and *The Age of Cardboard and String*, also from Faber, was shortlisted for the T.S. Eliot Prize and the Whitbread Award. But in 2001 the well ran dry. Since the first year of the twenty-first century he has not put poetic pen to paper even once. The poems remain vital and fascinating, but they have about them also a kind of archaic cast: here we find the quintessential white male Englishness from the late twentieth century which has in recent decades run for cover. Here too is the excitement of abroad (North Africa especially), and there are ghosts, absences, exile and evasions: in hindsight, these poems offer clues to their own disappearance after thirty notable years spent partly in the sun.

Charles Boyle is founder-editor of CB editions. Since publishing his last poetry collection, he has written fiction and non-fiction, mostly under the pen name Jack Robinson. Christopher Reid is a former poetry editor at Faber and Faber and editor of the *Selected Letters of Ted Hughes*.





## *Fleet*

JUDITH WILLSON

POETRY

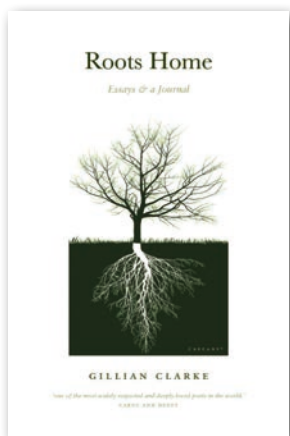
96pp, £11.99

978 1 800170 24 7

In June 1878, in London, a woman is sentenced to three months in prison for abandoning two of her children, a charge she denies. Her husband, an Italian importer of ‘foreign birds and curiosities’, himself a migrant, has a shop close to the docks. That’s all we know, except that both died in the workhouse. The two children vanished from the record. This is where *Fleet* begins. The title suggests ships massed for exploration, conquest and its consequences, for trade, but also for defence. As an adjective fleet speaks of speed: swiftly things arrive, and equally swiftly vanish.

Willson wrote her second book of poems during the Brexit years, when the cruel circumstances of migration have become central to the human condition. The book works out from found text – historical documents, books and archive material. It explores present experience through actual stories faintly but ineradicably inscribed in the past, of people empire displaced, renamed and subjected. Their lives and vanishings haunt history and live in imagination, elusive, political.

The poems connect the natural and human worlds. Migrations of birds, seasonal departure and return, their altering environment, are further evidence of fleeting things. The word *fleet* itself, beneath the sense of massed power, is haunted by its Old English etymology. It derives from *flēotan*, to float or swim, like the birds on our lakes, streams and canals, like unsinkable memories.



## *Roots Home*

*Essays & a Journal*

GILLIAN CLARKE

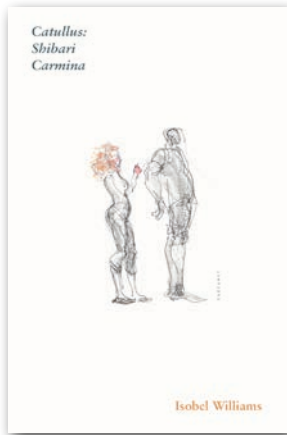
LIVES & LETTERS

224pp, £14.99

978 1 80017 078 0

Wales's best-loved contemporary poet, one of the major poets of our endangered environment, returns to prose in *Roots Home*. As in *At the Source* (2008), she does something unusual with form. She combines two elements. Seven vivid essay-meditations, informed by (among others) Dylan Thomas, George Herbert and W.B. Yeats, explore the ways in which poetry bears witness to what is and what might be, presence and transcendence in a threatened world. The meditations precede a journal that runs from January 2018 to December 2020, concluding with a poem entitled 'Winter Solstice' – three years of living close to animals, mountains, and (in particular) trees, in human intimacy and lockdown. 'Listen! They are whispering/now while the world talks,/and the ice melts,/and the seas rise./Look at the trees!...'

This is necessary work. As she declares in 'Why I Write', the first meditation in *Roots Home*: 'Morning begins with my journal. I write in it most days, though not every day. It is friend and listener, to record, remember, rage and rhapsodise, a place for requiem and celebration. Words hold detail which might be forgotten - the way the hare halted as it crossed the lawn, the field where a rainbow touched down across the valley, the different voices of wind, or water, the close and distant territorial arias of May blackbirds.'



## *Catullus: Shibari Carmina*

ISOBEL WILLIAMS

POETRY

112pp, £12.99

978 1 80017 074 2

Carcanet publishes several Catulluses: C.H. Sisson's, Len Krisak's, Simon Smith's. But Isobel Williams's *Catullus: Shibari Carmina* is different in kind from earlier versions. 'Translating Catullus has been, for me, like cage fighting with two opponents,' Williams writes: 'not just A Top Poet, but the schoolgirl I was, trained to show the examiner that she knew what each word meant.' The struggle is intensified by the presence of a third adversary, something that made Catullus's 'tormented intelligence and romantic versatility' come alive.

'It eventually happened at a fetish venue in South London, The Flying Dutchman – an echo of Catullus's doomed obsessive love? Someone at life class, knowing I like a drawing challenge, had told me about a Japanese rope bondage (shibari) club. I asked the management if I could draw there.' The poet uses the terminology and forms of social media, a contemporary idiom which is at once subjected to severe scholarship and tight syntactical discipline. All the crucial language knots are firmed up, a sense of the Latin emerges, Catullus's own laughter is restored, with the other registers of love and loss. Isobel Williams's drawings add immediacy to her versions which 'take an elliptical orbit around the Latin, brushing against it or defying its gravitational pull.'



## *Eat or We Both Starve*

VICTORIA KENNEFICK

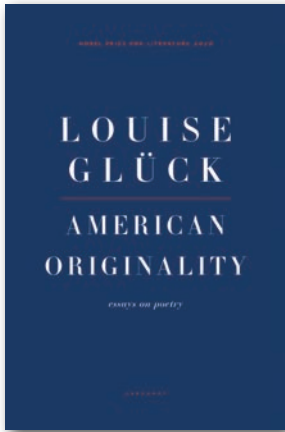
POETRY

84pp, £10.99

978 1 78410 845 8

Victoria Kennefick's daring first book, *Eat or We Both Starve*, draws readers into seemingly recognizable set-pieces – the family home, the shared meal, the rituals of historical occasions, desire – but Kennefick forges this material into new shapes, making them viable again for exploring what it is to live with the past – and not to be consumed by it.

Rebecca Goss writes: 'Victoria Kennefick writes with a fresh urgency, giving us poems that are honest and fearless. She once said: "Poetry has saved my life, made my life. Reading and writing it have taught me bravery and discipline." Kennefick is unafraid to explore bereavement, sex and the female body in her poetry. She writes with a visceral originality. Her poems are rich with physical sensations. She is able to find beauty in the big subjects like sorrow and desire, offering us the finest, most startling details. Her identity as a young Irish woman is hugely important to her, something she explores with intelligence and candour. I have always felt there is nothing Victoria could not tackle. The scope in her work is exhilarating.'



# *American Originality*

*Essays on Poetry*

LOUISE GLÜCK

CARCANET LIVES & LETTERS

208pp, £14.99

978 1 80017 093 3

- Nobel Prize for Literature 2020
- National Humanities Medal
- Pulitzer Prize
- National Book Award
- Bollingen Prize
- Wallace Stevens Award

The probing essays collected in *American Originality* scrutinise the terms we use to think about recent American poetry, its antecedents (not just Whitman and Dickinson but Ovid, Rilke, Thomas Mann, Keats) and its future, questioning how we distinguish between work that is unique and work that is original, carefully delineating the allure of both 'shared traditions' and 'the cult of illogic'. Attentive always to risk and danger, Louise Glück illuminates how the poet at work moves between panic and gratitude, agony and resolution.

Essays on specific writers and on the larger themes of American literature introduce the terms by which she reads and celebrates ten younger poets whose work she has advocated. Studded with brilliant insights into her own practice and the work of her contemporaries, this is an essential book for any interested reader of new poetry.



## *American Mules*

MARTINA EVANS

POETRY

160pp, £12.99

978 1 80017 089 6

Martina Evans's eponymous *Mules* are shoes brought to her as an exotic gift by an American relation. They suggest to her the possibility of a very different world, one which the poems' speakers set out to explore.

As happens often in her poems, new and invented experiences throw into relief Evans's own intensely lived experiences: the radiography units of hospitals and their merciless work culture, in which the speakers must survive; a London densely populated by human and animal characters whose colours and aspect she brilliantly evokes. And we revisit places her readers have encountered before, especially Burnfort, County Cork, with its bars and gossip and childhood complications, a subject of her lyrics.

And, in the wake of the success of her 2018 book-length sequence, *Now We Can Talk Openly About Men*, she gives us a new long poem, 'Mountainy Men', which re-imagines family trauma through the prism of classic American cinema... *American Mules* is two books and two or more worlds in one. Evans's English makes different musics in the imagining of Ireland, England and America, but the same wise, wry, inventive mouth speaks them all. *The Irish Times* described her as 'a subtle, challenging writer with a wonderfully destructive approach to the pieties she describes.'



## *The Extasie*

JOHN GALLAS

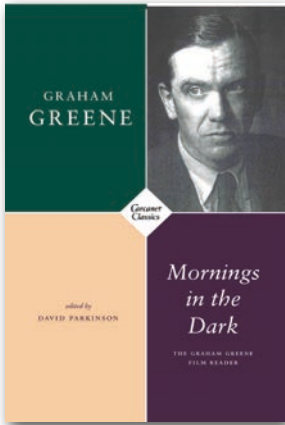
POETRY

112pp, £12.99

978 1 80017 085 8

*The Extasie* is a compelling book of love poems with its lyrical roots deep in the sixteenth and seventeenth centuries and the rural traditions of the nineteenth. Among New Zealand poet Gallas's spirit guides are John Clare and, in particular, Wyatt and Donne, writers from our poetry's wittiest and most ecstatic age. But the book's heart is set firmly in the twenty-first century. Its two parts follow the seasons of a revelatory love through different weathers and forms. The sequence the poems follow is that of their composition, so we register the intimacies, forced separations, complexities and climaxes as on a lyrical fever chart. Things are never still or static, everywhere is growth and wonder – birds, tides, skies, trees, sheep, planets and flowers: a celebration of the natural world, and a seeing together. The eye of the poet is always turned to the world: how the world is seen and felt is a sufficient record of the partners' intimacy.

Gallas's language is marked by vigorous verbs, arresting inversions, a world of process, mutation, of transformation. Like other modern poets, Gallas reconstructs notions of identity and of gender, what it is that is all about love. Couplets, triplets, sonnets are there, but so light is the language, so unforced and enraptured, we hardly notice them though they provide the foundations of this visionary experience.



# *Mornings in the Dark*

*A Film Reader*

GRAHAM GREENE

*edited by David Parkinson*

CARCANET CLASSICS

738pp, £25.00

978 1 78410 999 8

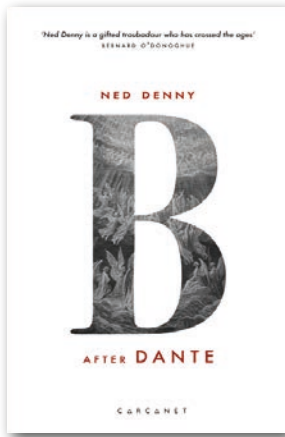
*'We are most of us nowadays considerably over-sexed. We either go to Church and worship the Virgin Mary or to a public house and snigger over stories and limericks; and this exaggeration of the sex instinct has had a bad effect on art, on the cinematograph as well as on the stage.'*

from 'The Average Film', *The Oxford Outlook*, 1925

Few novelists have taken films as seriously, or been closely involved in so many aspects of the film business all their lives, as Graham Greene. Even at University he was touching on it. His long-term experience of the evolving art included producing, performing, script-writing and adaptation. Not to mention the libel case against him brought by Miss Shirley Temple for some disobliging words.

*Mornings in the Dark* gathers some of Greene's best film criticism with a mass of related material: his film articles, interviews, lectures and radio talks, stories for film, letters and film proposals. With appendices on Greene's own films and unfulfilled film projects, and David Parkinson's introduction, this is an essential collection for readers of fiction and film enthusiasts alike.





## *B (After Dante)*

NED DENNY

POETRY

240pp, £16.99

978 1 78410 959 2

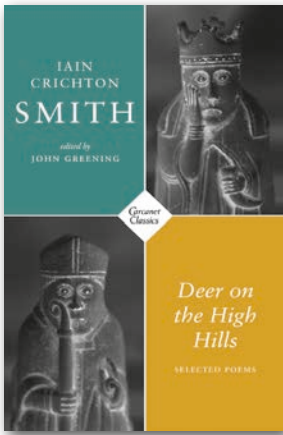
- Seamus Heaney Centre for Poetry First Collection Prize

*'Denny is a superb syntactician, and the exhilaration of following his long, sinuous sentences as they climb, descend, build, unfold, excoriate, tremble and sing is a rare experience in contemporary poetry.'*

MICHAEL SCHMIDT

Published to coincide with the 700th anniversary of Dante's death, Ned Denny's baroque, line-by-line reimagining – the follow-up to his Seamus Heaney Prize-winning collection *Unearthly Toys* – shapes the Divine Comedy into nine hundred 144-syllable stanzas divided into three books, *Blaze*, *Bathe* and *Bliss*, which correspond with Inferno, Purgatorio and Paradiso.

Audacious, provocative and eminently readable, tender and brutal by turns, rooted in sacred doctrine yet with one eye on the profane modern world, this fearless 'poet's version', in the interpretative tradition of Chapman, Dryden and Pope, is a living, breathing Dante for our times. Hell has never seemed so savage, nor heaven so sublime.



# *Deer on the High Hills*

*Selected Poems*

IAIN CRICHTON SMITH

*edited by John Greening*

CARCANET CLASSICS

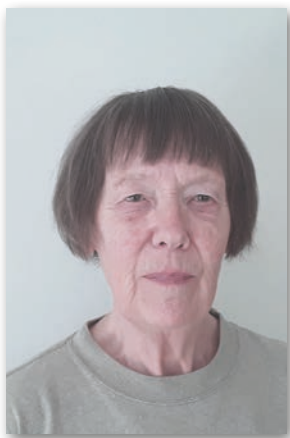
220pp, £14.99

978 1 80017 094 0

Iain Crichton Smith should be considered as a European writer rather than a “Regional” one, which is how he was too often presented,’ declares his editor, the poet John Greening. ‘Yes, he was shaped by the Isle of Lewis and its Calvinism, but only as Robert Lowell (‘the poet I admire most and find closest to myself’) was shaped by Boston. He had plenty to say about, for example, South Africa, Australia, Palestine, Rome, Renaissance art and the Russian Revolution, TV and love.’

As a child Smith spoke Gaelic in his village on the island of Lewis. At school in Stornoway he spoke English. Like many islanders before and since, his culture is divided: two languages, two histories entailing exile, a central theme of his poetry. His divided perspective sharply delineates the tyranny of history and religion, of the cramped life of small communities; it gives him a tender eye for the struggle of women and men in a world defined by denials.

*Deer on the High Hills: Selected Poems* includes forty years’ work and proves that big themes – love, history, power, submission, death – can be addressed without the foil of irony and acquire resonance when given a local habitation and a voice that risks pure, impassioned speech. John Greening provides indexes, a preface and a 5,000-word essay on the life and work of this important poet.



# *Moving Day*

*Collected Poems*

JENNY KING

POETRY

160pp, £12.99

978 1 80017 094 0

*War's end:*

*we were resuming, in a shadowy world,  
the burden of peace;  
patiently, patiently beginning.*

Jenny King was born in London during the Blitz. Her parents, both teachers, encouraged her to write poetry as a child and overcame wartime paper rationing to make her a book to write them in.

Her poems view the world calmly, thoughtfully. They consider memory, peace and its opposite, the inwardness and variety of the natural world, and how an individual relates to others. All the poems are concerned with the interest and excitement of language itself. Some use traditional patterns in unexpected ways, sometimes including rhyme, sometimes in more fluid forms. They work for clarity and memorable perception. Accessible language and natural rhythms are always important though used variously. Looking into the known – or half known – past of family history, the poem can disclose the fallibility of memory but also how present relates to past and how the present with its difficulties intrudes on any consideration of how to live. These poems result from a long writing life and study of both past and contemporary poets.



## *Shadow and Refrain*

*Poems & translations*

ALEX WONG

POETRY

128pp, £12.99

978 1 80017 094 0

Alex Wong's first collection, *Poems Without Irony* (2016), was shortlisted for the Seamus Heaney Centre for Poetry First Collection Prize and the Roehampton Poetry Prize. It was a book that took nothing for granted, that broke through to the particularity of things and experiences, distrusting and defying generality. Elaine Feinstein celebrated the 'extraordinarily new rhetoric for his love poetry'. Peter Scupham declared, 'he loves words and their enticing shape-changing propensities; he loves accuracy of definition and has a consuming distaste for slovenliness'.

*Shadow and Refrain* presses on with the similar themes, a relentless syntax that gorgeously persists until it has secured its quarry, the long sentences – sometimes running through several stanzas – asking to be read aloud to be secured. As the poet insists, 'These poems are designed to be read using the mouth, not only for the sound but for the sense.' This book, like the first, is troubled by the difficulty of frank expression in the more private nooks of day-to-day life, and is driven to find curious routes into the centre of experiences that resist simpler articulation. Intimacy is probed, the processes by which it can be attained and lost, the preoccupations it brings with it and leaves behind. Some poems are imagined addresses to inaccessible friends, or engagements with significant places and objects.



## *Mother Muse*

LORNA GOODISON

POETRY

72pp, £10.99

978 1 80017 106 0

- Poet Laureate of Jamaica 2017
- Windham-Campbell Literature Prize 2018
- Queen's Gold Medal for Poetry 2019

'Lorna Goodison has come to be recognised as a hugely significant and influential contemporary author both at home and internationally,' Simon Armitage declared, when she was awarded the Queen's Gold Medal for Poetry in 2019. 'Through poems rooted in her Caribbean heritage and upbringing she has created a body of enchanting, intelligent and socially aware poetry in the authentic registers of her own tongue.'

Her poems have always found voices for the voiceless and shown another side of history. Her new book zones in on two great under-regarded figures to whom Jamaican music owes a substantial debt: Sister Mary Ignatius and Anita 'Margarita' Mahfood. Sister Iggy, as the boys called her, ran the Alpha Boys School for wayward boys. There she mentored many of Jamaica's most gifted musicians, including the brilliant trombonist Don Drummond. Anita 'Margarita' Mahfood (Mahfouz) was a strikingly beautiful dancer of Lebanese descent, who became Don Drummond's lover and whom he stabbed to death in January 1965.



## *Thinking with Trees*

JASON ALLEN-PAISANT

POETRY

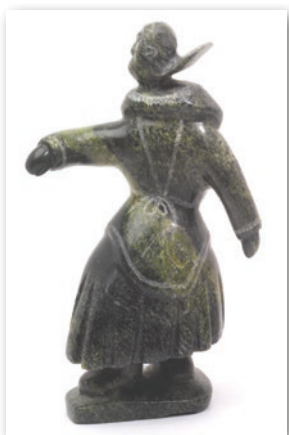
128pp, £10.99

978 1 80017 113 8

*'the daily world here is rendered wholly new'* – RACHAEL ALLEN

Jason Allen-Paisant grew up in a village in central Jamaica. 'Trees were all around. We often went to the yam ground, my grandmother's cultivation plot. When I think of my childhood, I see myself entering a deep woodland with cedars and logwood all around. [...] The muscular guango trees were like beings among whom we lived.' Now he lives in Leeds, near a forest where he goes walking. 'Here, trees represent an alternative space, a refuge from an ultra-consumerist culture...'

'The poetry trains its gaze on what links us with the elements. What interests me is process: the composition and decomposition of objects, the ecologies that work to keep us alive, even when we are unaware of them. Occasionally, I am privileged to have a deep sensation of process and I leap into those moments.' These Wordsworthian 'spots of time' revive us. The poems are inevitably political, too: 'racism pushes us into an attitude of *always reacting*: to hurt, anger, provocation, exclusion. This is a theft of time, a robbery of the connection that we are meant to have, as humans, with *real* life. In that sense, these poems are an expression of my *taking time*, in a societal context that creates the environmental conditions that disproportionately rob Black lives of the benefits of time: leisure, relaxation, mental and physical well-being, etc.'



## *The Owner of the Sea*

*Three Inuit Sequences Retold*

**RICHARD PRICE**

*afterword by Nancy Campbell*

CARCANET CLASSICS

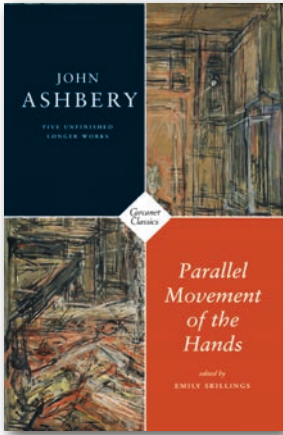
144pp, £12.99

978 1 80017 117 6

*Have you seen Kiviuiq? Is his story coming to an end?*

In re-telling the Inuit sequences included here, Richard Price opens out remarkable northern vistas and unfamiliar narratives, strange gods and unforgettable characters. Carol Rumens described Price as a poet who is 'brilliant quietly: inventive, sometimes dazzling, but never merely showy': precisely the talents for rendering, rather than appropriating these great story-cycles of Inuit culture.

Here we learn of 'Sedna the Sea Goddess' and 'Kiviuiq the Hunter', the central protagonists of the book's remarkable stories. They are rich in extraordinary incident. In Sedna's world women can marry dogs and have half-puppy, half-human children; birds beat their wings so hard they call down a storm on a fugitive kayak; walrus originate from... well that would be telling. Each story-cycle abounds in natural wonder, celebrating our creaturely relations with our fellow inhabitants of land and sea. 'The Old Woman Who Changed Herself Into A Man', a short narrative, bridges the major sequences, telling the story of an older woman and a younger one who become lovers in the isolation of their remote home.



## *Parallel Movement of the Hands*

*Five unfinished longer works*

**JOHN ASHBERY**

*edited by Emily Skillings*

*foreword by Ben Lerner*

CARCANET CLASSICS

180pp, £16.99

978 1 80017 093 3

- National Book Award, National Book Critics Circle Award, Pulitzer Prize for Self-Portrait in a Convex Mirror (1975)
- Officier de la Légion d'honneur by the Republic of France
- America Award for a lifetime contribution to international writing
- National Humanities Medal
- National Book Foundation Medal for Distinguished Contribution to American Letters

*Parallel Movement of the Hands* collects five long, serial poems (and prose poems) which John Ashbery left unfinished and were included as part of the archive deposited in Harvard's Houghton Library.

'In-progress *and* realised' as their editor Emily Skillings puts it, these abundant poems are characteristic of the mature work of this American master, an adept of the glories of American speech, who is alert to its insinuating logics and its wild goose chases through popular culture and secret histories. In these poems, Carl Czerny rubs shoulders with the Hardy Boys, Robert Mapplethorpe and Eadweard Muybridge, all of them integrated into Ashbery's characteristically generous, omnivorous forms. 'How could I have had such a good idea?' asks 'The History of Photography'. So many good ideas, such a wealth of surprising points of departure.





## *Forty Names*

PARWANA FAYYAZ

POETRY

96pp, £10.99

978 1 80017 107 7

In this remarkable first collection, Parwana Fayyaz evokes events in the lives of Afghan women, past and present – their endurance and achievements, told from their points of view. John McAuliffe writes of the ‘remarkable litanies, which haunt her poems’ occasions’ and the title poem, with which she won the 2019 Forward Prize for Best Single Poem, is such a litany, conjuring and commemorating.

The poems are not judgmental: they witness. The reader infers the contexts. As well as the human stories there is a spectacular landscape, unfamiliar villages and cities, and a rich history which the Western press in reporting contemporary news foreshortens and diminishes. ‘Storytelling has a long tradition in Afghan culture. Stories are passed down orally. Every woman even or especially those who are illiterate knows and has memorized a few important stories – to share [...] I grew up among women who never went to school – my grandmothers, my mother, my aunts.’ As the poet grew away from that tradition, in which patience was the chief virtue, she lost patience and began her resistance, their resistance, in her poems which hover between cultures and languages, thinking in one and understanding in another. Each language has its history and value systems: ‘it was learning English that gave me my voice as a poet, enabling me to distance myself as well as to comprehend the connection with the tradition I was brought up in.’



## *Veii*

ROBERT WELLS

POETRY

96pp, £10.99

978 1 80017 124 4

*'[H]e inherits the tender, threatening profundity of Edward Thomas.'*

ANNE STEVENSON

The title poem of this collection, Robert Wells's first since the *Collected Poems and Translations* of 2009, revisits in memory the site of the once great Etruscan city of Veii. There as a child the poet discovered an incised potsherd: 'Was that the day when antiquity / – The place where all is over and done – / Took ineluctable hold of me?'

The poems return to familiar places and themes from a later 'now', a revised perspective: memories are real, perhaps more vivid than before, but further off, measuring time and age. Ancient coins abound. In 'The Coin Cabinet' they are conjured in their variety by means of a series of epithetic evocations, so that one does not doubt their reality, or the complex mythology they evoke and the economy rooted in long traditions and rich in known, shared narratives. 'Robert Wells's language is exact, the experience of the poem is deeply gone through,' Thom Gunn wrote, 'there is a constant desire to adhere to the truth as he apprehended it rather than to glamorize it. The inexpressible becomes expressed.'



## *Records of an Incitement to Silence*

GREGORY WOODS

POETRY

112pp, £12.99

978 1 80017 128 2

Gregory Woods is the leading British critic and historian of gay literature. His books include *Articulate Flesh: Male Homo-eroticism and Modern Poetry* (1987), *A History of Gay Literature* (1998) and *Homintern: How Gay Culture Liberated the Modern World* (2016), all from Yale University Press. He has published five previous Carcanet poetry collections, the first being *We Have The Melon* (1992). Ten years in the making, *Records of an Incitement to Silence* revisits some of the original themes, but here Woods brings them closer to the endgame.

Read consecutively, the sequence of unrhymed sonnets and the longer poems that accentuate it propose a narrative: the growth of the individual in a world of upheaval, the search for and loss of love, the limits of what can truthfully be said, the traces we leave and the possibilities of their survival. The sonnets are invested with memory, a tense awareness of how anticipated memory enhances the moment but may also drain it of spontaneity.

‘One of my creative habits,’ Woods writes, ‘is the wringing-out of a single form until it’s bone dry: the unrhymed sonnets; the monosyllabic syllabics of the long poem “Hat Reef Loud”; the incompatible yoking-together of iambic pentameter and dactylic trimeter in the long poem “No Title Yet”.’ His formal stringency intensifies the poems’ emotional and erotic charge, their celebration and their plaint.



## *Grand Larcenies*

*Translations and Imitations of  
Contemporary Dutch Poetry  
in Dutch and English, with literals*

PAUL EVANS

LIVES & LETTERS

180pp, £14.99

978 1 80017 132 9

*Grand Larcenies* features generous selections from the work of nine classic modern Dutch poets. The translator, a notable Welsh poet and dramatist now living in Holland, takes his bearings from Robert Minihinnick's seminal Welsh anthology *The Adulterer's Tongue*, which attempts by means of experiment rather than rigid linguistic fidelity to approach the imaginative core of the original.

'These versions take risks,' Evans declares; 'they are no black-and-white photocopy, but they honour the originals' forms and intentions, making audible a wide array of individual styles and voices, and a Dutch sensibility that is both familiar and alien to us. We go from the unstable genius Hans R. Vlek, who completed his stunning oeuvre in a mental asylum, to Esther Jansma, the professor of dendrochronology, who writes with excoriating lyricism on the death of her first child, and is an archaeologist of the private life, to Gerrit Kouwenaar, whose Eliotesque impersonality and advocacy of language *an sich*, stands like a tent staked out in a hurricane in his homage to his late wife...'

It transpires that contemporary Dutch poetry is less familiar to us in its themes and poetics than we might have expected. To give the English language reader greater freedom, the book is 'self-triangulating', with the Dutch originals, Evans's translations and imitations, and an appendix of literal versions where readers can exercise their own creative skills.



# *Take us the Little Foxes*

*Collected Poems*

MILES BURROWS

POETRY

220pp, £14.99

978 1 80017 139 8

*'...one feels the author is struggling to find a way out of facetiousness like a spider trying again and again to crawl out of an empty enamelled bathtub.'* – from an unposted review

The poetry of Miles Burrows was discovered in 1966 when Tom Maschler, already an editor at Cape, heard him give a public reading in London. Cape published him. After that, Burrows continued his life in many walks, most of them medical. Having studied Greats at Oxford, he determined to become an intellectual and learned to smoke black Russian cigarettes, reviewing occasionally for the *New Statesman*. He worked as GP and then as a psychiatrist. He was briefly a trawlerman, then a doctor in the New Guinea Highlands, in the American Hospital for Hmong tribe refugees on the Thai-Laos border, in a Catholic mission Hospital in Eastern Taiwan, in the Middle East and in Suffolk.

This *Collected Poems* is a rich harvest from the decades between 1966 and 2021. The poems are primarily conversational. The poet is keen to get into exclusive places he has no right to be – clubs, social strata, religions. Much of the adventure, the disrupted narrative, has to do with being out of place. Its long narratives – work as a trawlerman in Iceland, a traditional funeral in Taiwan – open on worlds that are made vertiginously real.



## *Virga*

TOGARA MUZANENHAMO

POETRY

96pp, £10.99

978 1 80017 143 5

Togara Muzanenhamo's third collection, formally his most ambitious, follows on his acclaimed *Spirit Brides* (2006) and *Gumiguru* (2014). He has been shortlisted for the Jerwood Aldeburgh First Collection Prize and the Glenna Luschei Prize for African Poetry.

Born in Zambia and brought up in Zimbabwe, Muzanenhamo has written about Africa, especially Zimbabwe's geography, colonial and post-colonial history, culture (music, dance, visual arts), sport, and its pastoral and farming life. Like *Gumiguru*, which has so much to do with weather, *Virga* continues with it, its impact on daily lives. But his geography has broadened out to include wider worlds and different histories. The title relates to the meteorological phenomenon in which a column, shaft or band of rain or snow is seen falling out of a cloud but never reaching earth – evaporating, seeming to vanish before touch-down, causing serious disruption to the weather with sometimes fatal consequences.

The poet describes his new book as 'a collection of poems set in the twentieth century featuring historical events woven together by the weather and the memory of the wind... The poems capture stories told through a fast evolving century encased beneath an ancient, fragile sky.'



## *Field Requiem*

SHERI BENNING

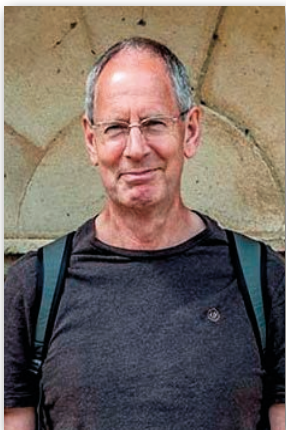
POETRY

128pp, £11.99

978 1 80017 151 0

*Field Requiem* bears witness to the violence inherent in the shift to industrialized farming in prairie Canada. Sheri Benning's poems chart the ways in which a way of life collapses, the world of the family farm, even as the speaker suffers, too. The first poem in the collection, 'Winter Sleep', is a fever dream: the borders between past and present, between the unconscious and the real, break down. The poem reckons with the devastating social and environmental impacts of the agribusiness industry. The long elegy, 'Let them Rest', takes its cue from the *Dies Irae* and the Latin liturgy of the Requiem mass to mourn Saskatchewan's many ruined farmsteads and razed communities. Throughout, the poems trace the still luminous contours of love – for family, for the land – in rendering the horrors of loss. The incantatory voice rises from dream into dark vision.

The book also includes lyric poems that give voice to the affective consequences of loss brought on by climate change and factory farming and renew a sense of locality in the teeth of corporate farming practices. Benning has worked with her sister Heather Benning, 'a practising farmer with a serious sculpting habit', to construct and document large-scale, site-specific installations which explore and extend these themes.



## *Midnight in the Kant Hotel*

ROD MENGHAM

CARCANET / LITTLE ISLAND

220pp, £14.99

978 1 80017 147 3

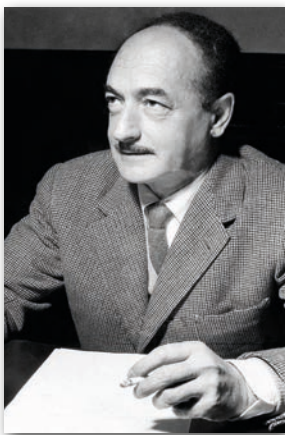
*Midnight in the Kant Hotel* is an absorbing account of contemporary art, composed over twenty years. The essays revisit the same artists as they develop, following them in time, changing perspectives as he, and they, develop.

Mengham is a significant curator, organising exhibitions: 'There is no more productive engagement with someone else's artworks than finding the right way to show it, since artworks are always direct statements or questions about articulations of space, and the curator's job obviously is to enhance such questions and statements.' This discipline gives the writer a series of uniquely privileged perspectives, touching, lifting, moving and re-moving the objects: 'nothing compares to living with art'.

Teaching in Eastern Europe alerted Mengham to the urgency of the best contemporary art, the gulf between Western European work and that being made in countries that had belonged to the Soviet Bloc, and changing attitudes to tradition. The book opens with themes: what is domestic space? what does the atrocity exhibition tell us? what is the refugee aesthetic?

Essays on particular artists follow, including Marc Atkins, Stephen Chambers, Jake and Dinos Chapman, Tony Cragg, John Gibbons, Antony Gormley, Damien Hirst, Ilya and Emilia Kabakov, Anselm Kiefer, Albert Oehlen, Laura Owens, Marc Quinn, Doris Salcedo, Agnes Thurnauer, Koen Vanmechelen and Alison Wilding. Always, he is in dialogue with the work, rather than with the artist. 'Ye shall know them by their acts.'





## *The Complete Poems*

SALVATORE QUASIMODO

*translated from the Italian by Jack Bevan*

CARCANET CLASSICS

248pp, £19.99

978 1 80017 108 4

Jack Bevan's remarkable translation of Quasimodo's entire poetic *oeuvre* (Anvil, 1983) are here redesigned and reissued in Carcanet's Classics series.

Salvatore Quasimodo (1901–1968) was awarded the Nobel Prize for Literature in 1959. The citation declares, 'his lyrical poetry with classical fire expresses the tragic experience of life in our time'. Bevan's authoritative translation of Quasimodo life work fills a great gap in our knowledge of twentieth-century European poetry. 'The poetry is textured like shot silk, yet the elegance and syntactical lucidity with which Jack Bevan has worked to bring these poems to English readers enables them to stand as poems in their own right,' wrote Peter Scupham of Bevan's translation of Quasimodo's last poems, *Debit and Credit*.

Quasimodo's strong and passionate writing continues to testify to the human – and inhuman – realities which have created our modern world. The Italian critic Giuliano Dego wrote, 'To bear witness to man's history in all the urgency of a particular time and place, and to teach the lesson of courage, this has been Quasimodo's poetic task.'



*the clarity of distant things*

JANE DURAN

POETRY

80pp, £11.99

978 1 80017 159 6

*'Duran twists her hybrid colours into rich, sensual, and perfectly controlled statements of memory and loss... A poet to rejoice in.'*

THE OBSERVER

'Her poems are voyages of discovery. Literally. Over and over she writes about the journeys, physical and metaphysical, that are transformative experiences.' So wrote Sarah Maguire of Jane Duran, whose new book's two striking sequences take readers into other worlds, 'gridlines', in which the life and paintings of Agnes Martin are interwoven, and 'miniatures of al-Andalus' inspired by the medieval Galician-Portuguese *Cantigas de Santa María* and artworks and artefacts of the period.

The simple gridlines of Duran's couplets recall Martin's square canvasses, her precisely rendered grids and luminous stripes. Responding to individual images and to Martin's own biography, discovering lovely breaths of life entering the 'grey rectangles', the poems' intricate interlockings and brilliant images seem almost to escape the poems' formal enclosures, so that Martin's 'The Peach 1964', 'gave me back // only beige, graphite, / ink, sanity // and orchard after orchard'.



## *On the Way to Jerusalem Farm*

CAROLA LUTHER

POETRY

96pp, £11.99

978 1 80017 163 3

Carola Luther's new book, *On the Way to Jerusalem Farm*, explores the complexities of living in a damaged world. How, the poems ask, does such a world live in us, and we in it? Out of grief and complicity in the wounding of natural environments and the lives that depend on them, the poems go on to find a language of solace and possibility, perhaps even redemption, in love, art, and the making up of stories.

At the centre of the collection are three sequences, 'Letters to Rasool', 'Birthday at Emily Court' and 'The Escape'. In these, and the poems that link them, Luther extends the themes of her two previous collections *Walking the Animals* (2004) and *Arguing with Malarchy* (2011). *On the Way to Jerusalem Farm* moves through the world, seeking, sometimes finding not answers, but a means of continuing. The speaker in 'Letters to Rasool' travels on across scarred, depleted landscapes writing letters and searching for a lost beloved. The ageing residents of Emily Court celebrate a birthday and dance. Spring of a kind still comes. And the last section of the book is titled 'Selah', a word from the Psalms, used here in the almost musical sense of 'pause' or 'rest'.

Poetry for Luther is a way of finding a way, of making connections and sharing our complex lives in an interdependent present. The roles of lover and beloved become – almost – interchangeable in these richly visualised poems.



## *Poems and Satires*

EDNA ST VINCENT MILLAY

*edited by Tristram Fane Saunders*

CARCANET CLASSICS

160pp, £14.99

978 1 80017 167 1

Edna St Vincent Millay (1892–1950) was one of the most popular American writers of her generation, and the first woman to win the Pulitzer Prize for Poetry. Thomas Hardy once remarked that America had only two great wonders to show the world: skyscrapers, and the poetry of Edna St Vincent Millay. *Poems and Satires* restores that wonder to view, while also revealing Millay as a more innovative and versatile talent than she usually given credit for being. It includes some of her wickedly funny satires (published under the pseudonym Nancy Boyd, out of print since 1924), her acclaimed play *Aria da Capo*, and reveals her to be not only the defining ‘flapper’ poet of the 1920s but a crucial voice for the 2020s.

The ‘fierce and trivial’ persona she cultivated in her lyric poems and sonnets of the 1920s – with their dazzling wit and daring attitudes towards love and sexuality – captured the whirl of bohemian life in New York. In her genre-defying satires, she questioned society’s treatment of women and artists in surreal stories and plays, non-fiction and spoof agony aunt letters, and even a *Handmaid’s Tale*-esque dystopia disguised as an almanac from the future.



## *Winter Recipes from the Collective*

LOUISE GLÜCK

POETRY HARDCOVER

56pp, £11.99

978 1 80017 180 0

In the fifteen poems and sequences in Louise Glück's rapt new collection, *Winter Recipes from the Collective*, speaker and the reader seem to move, or be moved, in the same channel, their agency suspended as each poem proceeds. The consciousness is looking away from itself and in this looking away it reveals itself most truly, in the hopes (which do not seem illusory) that a story seeds and in the distresses (which might have been avoidable) that it encounters. In 'A Children's Story', we are in a real fairy tale, one in which the girls are princesses capable of so much and yet incapable also, apparently free and yet subject, subjected. 'Everything has ended,' the poem called 'The Sentence' begins, 'And if that is the case / there is no point in beginning / so much as a sentence.' And yet, the poem, the poems continue, sustained as ever by Glück's typically piercing, quizzical scrutinies.

Cut adrift by lovers, teachers, without even, in one sequence, a passport which would free them to move on, the poems are marooned in particular circumstances, observing pasts on the point of vanishing, alert as ever to the daily cycles that persist, and considering a future to which time appears prepared to move on without its human subjects.

The poems are staging posts in a visionary account of the human predicament, stories and fables whose isolation touches readers as the most intimate address.



## *The Crash Wake and other poems*

OWEN LOWERY

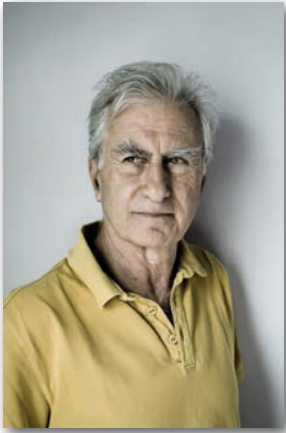
POETRY

128pp, £12.99

978 1 80017 176 3

In February 2020, ventilated tetraplegic poet Owen Lowery and his wife, Jayne, were travelling to Scotland when their vehicle aquaplaned, spun round on the motorway, hit a barrier, flipped over the barrier and rolled over several times, before coming to rest on its side in a field. Having barely survived, Lowery emerged into a world transformed by the coronavirus, one in which life and death had moved closer. During his months of recovery from three brain bleeds, a shattered right arm, multiple seizures and pulmonary bleeding, Lowery returned to writing poems, many of which address the strangeness, the disorientation, of his situation and that of the world in general. Lowery writes amidst reports of Government and health initiatives that suggested potential utilitarian sacrifices of 'the vulnerable'. The fear and loss of the vulnerable and the voiceless haunt many of the poems.

In the *Crash Wake* sequence, Lowery adopts a twelve-line form. Twelve lines was as long as he could manage to sustain a poem at the time, due to repercussions from his head injury. The form also allows him to take what Keith Douglas called 'extrospective' snapshots of the new environment in which he found himself: streets empty of people, an Italian village cut off by the army, a train in India killing migrant workers in their sleep. Recovery, nature and love fill the gaps in this changed world. Lowery's new book appreciates afresh landscape and wildlife, family and marriage, the importance and fragility of life.



## *100 Days*

GABRIEL JOSIPOVICI

CARCANET / LITTLE ISLAND

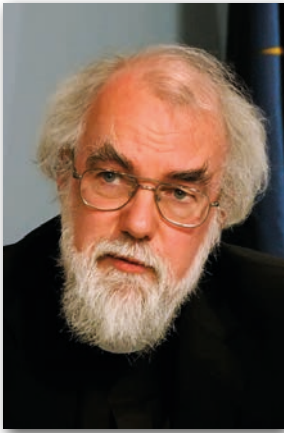
320pp, £19.99

978 1 80017 203 6

When, in March 2019, the Covid pandemic led the Government to impose a total lockdown on ordinary life, Gabriel Josipovici began to write a diary tracing his life under the new dispensation. *100 Days* responds to the escalating crisis, as well as to the arrival of Spring and then of Summer on the South Downs, but it is mainly concerned with a kind of accounting. Characteristically inventive, Josipovici chooses the ABC as a prospecting implement to stimulate reflection on subjects that run from Aachen to Alexandria, from Berio to the Border Ballads, from *Zazie dans le métro* to Zoos.

Previously, he reminds us, he has ‘plundered episodes in my life to illustrate the intertwining of memory and forgetting, the desire to remember and the need to forget.’ ‘Elly said to me after reading my recent book *Forgetting*,’ he goes on, “‘You don’t seem to be afraid of revealing a great deal about yourself.” But I don’t think I feel it that way. I can “reveal” precisely because it does not seem to be part of me, it seems to belong to someone else, a writer I have lived with, an immigrant I have known.’

Josipovici’s book, more than a meditation on a hundred days of the pandemic, is a reckoning with one writer’s life, with his life’s work and with his readers.



## *Collected Poems*

ROWAN WILLIAMS

POETRY

220pp, £15.99

978 1 80017 109 1

*'Reading this poet, at such a period in our history, is like feeling the first drops of rain after a long season of drought.'*

A. N. WILSON

*Collected Poems* contains the previously published poetry of Rowan Williams, together with a significant body of new work. Also included are his celebrated translations from Welsh, German and Russian poetry. 'Earth is a hard text to read,' says the Welsh poet Waldo Williams in Rowan Williams's vigorous English translation.

His earlier collections have included pieces prompted by the landscape and literature of West Wales, and a sequence of poems on the varieties of love in the plays of Shakespeare. This *Collected* adds a sequence commissioned for the fiftieth anniversary of the Aberfan disaster, tributes to writers as different as Alan Garner and John Milton, and a reflection on sculptures by Antony Gormley. The book reflects the poet's wide range of interest and the variety of poetic mediums he has explored. His poems continue to respond vividly to the visual arts, and to the experience and imagination of 'pre-modern' cultures, as well as to the crises and tragedies of our time. He continues to read with uncanny clarity the signs that are manifest in nature and history. Imagination working through language brings us as close as we can get to our condition. 'I dislike the idea of being a religious poet,' he says. 'I would prefer to be a poet for whom religious things mattered intensely.'





## *Naming of the Bones*

JOHN F. DEANE

POETRY

96pp, £12.99

978 1 80017 188 6

The poems in *Naming of the Bones* touch on Christian values and work towards a significant faith, at the same time focusing on the wonders of an evolving cosmos. The poems delight in the things of the earth, suggesting a secular Christianity. They hope justice will overcome human greed and violence, while they assent to the seasons developing of our landscapes and the beauty and dangers of our place in creation. The sequence 'Like the Dewfall' works with the music of the French composer Olivier Messiaen and his double piano masterpiece, 'Visions de l'Amen', a suite of seven pieces for two pianos, composed in 1943 during the Nazi Occupation of Paris. Messiaen describes the music as seven reflections of the lives of those who accept their existence with gratitude, an acceptance the poem accept, passionate, lyrical and deeply engaged. Other poems connect the 'landscape, sea-scape and sky-scape' of the Achill of Deane's formative years to the 'wonders of the Christian faith' with a sacramental awareness that is a striking feature of many of the poems.

Fiona Sampson wrote in the *Financial Times*, 'The poetry here is always beautiful, and always high stakes because infused with spirituality.' And the theologian Cyril O'Regan comments, 'if Deane is not a prophetic poet by most modern standards – that is, we have to strain to hear denunciation – nonetheless, precisely as a poet he understands himself to be a witness: Poetry tells the truth that we would not tell, lifts the veil on the human condition that we would prefer not to be lifted.'



## *Like a Tree Walking*

VAHNI CAPILDEO

POETRY

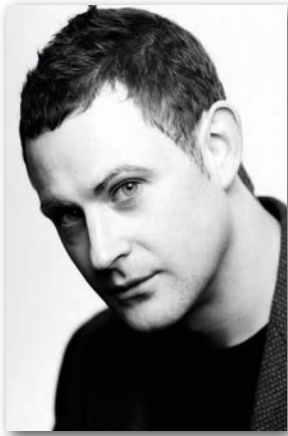
96pp, £11.99

978 1 80017 195 4

- Poetry Book Society Summer Choice (2016, 2018)
- Forward Prize for Best Collection (2016)

Vahni Capildeo's *Like a Tree Walking* is a fresh departure, even for this famously innovative poet. Taking its title from a story of sight miraculously regained, this book draws on Capildeo's interest in eco-poetics and silence. Many pieces originate in specific places, from nocturnes and lullabies in hilly Port of Spain to 'stillness exercises' recording microenvironments – emotional and aural – around English trees. These journeys offer a configuration of the political that makes a space for new kinds of address, declaration and relation.

Capildeo takes guidance from vernacular traditions of sensitivity ranging from Thomas A Clark and Iain Crichton Smith to the participants in a Leeds libraries project on the Windrush. *Like a Tree Walking* is finally a book defined by how it writes love.



## *The Acts of Oblivion*

PAUL BATCHELOR

POETRY

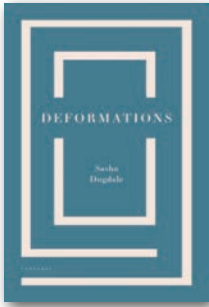
96pp, £11.99

978 1 80017 199 2

- Eric Gregory Award
- Stephen Spender Prize for Translation

The 'Acts of Oblivion' were seventeenth-century laws that required not only the pardon of revolutionary deeds, but also made discussing them illegal. It forced the people to forget. Against such injunctions, Paul Batchelor's poems rebel. This overdue second collection, *The Acts of Oblivion*, arises from one forgotten world, the mining communities whose transformation they survive and remember with bitter, illuminating force. Intensely characterised, and novelistic in their detail and in their grasp of national catastrophes, Batchelor's poems go on to explore other lost worlds, from the English Civil War seen by its colonial servants, to the witch-hunter in 'The Discoverer's Man' and John Ruskin in old age. Batchelor's focus on memory and the restricting of speech implicitly addresses the controversies which characterise our present moment.

The book also collects the acclaimed individual poems 'Brother Coal' and 'A Form of Words'. As a whole, *Acts of Oblivion* vindicates Andrew McNeillie's description of Batchelor as 'the most accomplished poet of his generation'.



## *Deformations*

SASHA DUGDALE

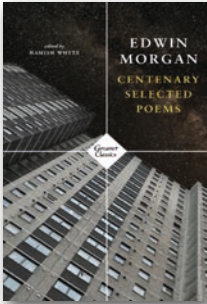
JULY

Poetry, 104pp, £11.99

978 1 784108 98 4

‘This is sly, subtle, elliptical work, entrapping both subject and reader in something queasily human [...] It’s the sign of a poet utterly in control of her gifts. This may seem a strange thing to say about a book so filled with unreliable narrators, but in *Deformations* Dugdale proves hers is a voice you can trust.’

Tristram Fane Saunders, *The Telegraph*, Poetry Book of the Month



## *Centenary Selected Poems*

EDWIN MORGAN

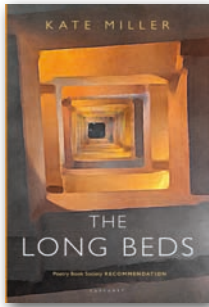
*edited by Hamish Whyte*

JULY

Poetry, 288pp, £14.99

978 1 784109 96 7

*Centenary Selected Poems* marks the poet’s 100th birthday and is the first book to reveal the full range of his poetry. All his natural and invented voices speak here - animals, inanimate objects, dramatic monologues by famous, imaginary and anonymous people - in all sort of forms and styles – sonnets, science fiction constructions, concrete poetry, sound poems, his own invented stanzas – together with his evocations of place, in particular his inexhaustible home city of Glasgow.



## *The Long Beds*

KATE MILLER

JULY

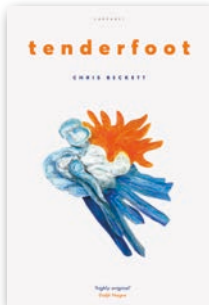
Poetry, 80pp, £10.99

978 1 784109 67 7

‘Beneath the surface of even the seemingly safest of poems, there is something lurking, almost as in old folk tales, a danger or a disquiet which is never far away.’

Andrew McMillian, *PBS Autumn Bulletin*

- Poetry Book Society Autumn 2020 Recommendation



## *Tenderfoot*

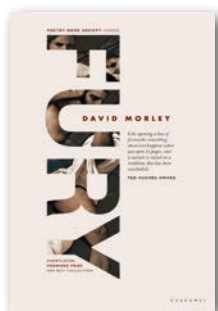
CHRIS BECKETT

JULY

Poetry, 104pp, £11.99

978 1 784109 71 4

A *Tenderfoot* is a novice, unaccustomed to hardship. Here, he is a white boy growing up in 1960s Ethiopia. He hears rumours of a famine in the mountains and imagines a boy his own age living through it, surviving on angry couplets. A sequel to *Ethiopia Boy*, Beckett's first Carcanet book, *Tenderfoot* sounds with praise-shouts for Asfaw the cook, for the 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'.



## *FURY*

DAVID MORLEY

AUGUST

Poetry, 96pp, £10.99

978 1 784109 90 5

'In *FURY*, Morley's concerns combine as never before into a keening, politicised call to pay attention to the missing, the lost, and the deliberately elided.' – Sinead Morrissey, *PBS Autumn Bulletin*

- Poetry Book Society Autumn 2020 Choice



## *As Best We Can*

JEFFREY WAINWRIGHT

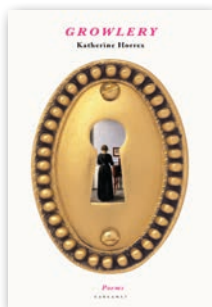
AUGUST

Poetry, 96pp, £10.99

978 1 784109 88 2

*As Best We Can*, Jeffrey Wainwright's seventh collection, marks a change of key for the poet. After the elegiac tone of *What Must Happen* (2016), the poems and sequences included here settle for the poet's present world. They listen to what dreams have to tell, and (with humour underwriting their concentration) they worry at the labour and release of creative work.

'*As Best We Can* is a defining poetic moment of 2020.' – *Yorkshire Times*



## *Growlery*

KATHERINE HORREX

AUGUST

Poetry, 64pp, £10.99

978 1 784109 89 9

'A remarkably self-assured first collection, enjoying all the usual Carcanet virtues of precision, subtlety and understatement.' – *The Morning Star*

*Growlery* conjures a place haunted by flooded villages, broken ankles, ovarian health and factories. It dwells on a world of civic tensions, in the twilight zone between city and country, the human and the natural.



## *Birdsong on Mars*

JON GLOVER

AUGUST

Poetry, 160pp, £11.99

978 1 784109 75 2

The teasing title poem of this book is about weather. Rain falls, wind cracks its cheeks as in *Lear*; noises drop like kisses falling, 'fallen into birdsong on Mars'. How would it sound and be to hear them? The poem wants to know what it can't yet know. As the book proceeds, the poet – on a human heath, tormented by loss – hears unearthly sounds on a planet without atmosphere, sounds making quite another kind of sense.



## *Runaway*

JORIE GRAHAM

SEPTEMBER

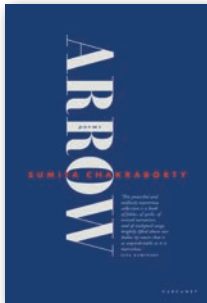
Poetry, 96pp, £12.99

978 1 784109 95 0

'*Runaway*, Jorie Graham's expansive new book, insistently tunes us to the human urgency for wholeness, for the meanings of embodiment in a time when some of us are murdered, and some of have mouths that keep saying yes.'

Forrest Gander, *New York Times*

- Winner of the Forward Prize, Pulitzer Prize and Wallace Stevens Award



## *Arrow*

SUMITA CHAKRABORTY

SEPTEMBER

Poetry, 96pp, £10.99

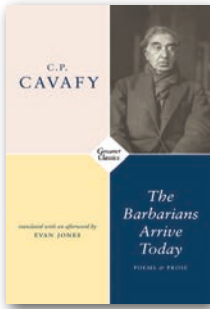
978 1 784109 92 9

'This powerful and endlessly mysterious collection of poems is a book of fables, of spells, of revised narratives, and of realigned songs, brightly lifted above our bodies by music that is as unpredictable as it is marvellous.'

– Ilya Kaminsky

- Ruth Lily and Dorothy Sargent Fellowship from the Poetry Foundation





## *The Barbarians Arrive Today*

*Poems and Prose*

**C. P. CAVAFY**

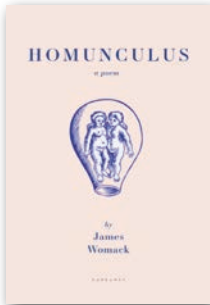
*translated by Evan Jones*

SEPTEMBER

Carcanet Classics, 352pp, £19.99

978 1 784109 94 3

The poet A.E. Stallings writes: ‘Do we need another Cavafy, the most translated of modern Greek poets? Surprisingly, Evan Jones shows us that the answer is a resounding “yes”. Jones is sensitive not only to the sense, but the sound of the Greek, rhyming where the original does... It is a great pleasure – one of the most important Cavafyian words – to have these poems and prose writings in one volume.’



## *Homunculus*

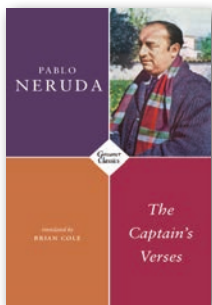
**JAMES WOMACK**

SEPTEMBER

Poetry, 88pp, £10.99

978 1 784109 91 2

*Homunculus* is a long poem by the award-winning poet and translator James Womack, based on the 686 surviving lines of the *Elegies* of the Roman poet Maximian. Critics have called his *Elegies* ‘one of the strangest documents of the human mind’, and W.H. Auden singled him out as a ‘really remarkable poet’. Womack’s versioning of the *Elegies* weaves a single poem out of the fragments and shows luridly, hilariously, how this harsh poem of sex and old age speaks to our contemporary, collapsing world.



## *The Captain's Verses*

PABLO NERUDA

SEPTEMBER

Carcanet Classics, 208pp, £14.99

978 0 856462 55 9

'This is Neruda at his most, expansive, extravagant and ecstatic.'

Andy Croft, *The Morning Star*

Pablo Neruda (1904–1973) wrote the poems in *Los versos del capitán* as a celebration of his love for his third wife, Matilde Urrutia – a love affair that is itself celebrated in the acclaimed film *Il Postino*.



## *The Historians*

EAVAN BOLAND

OCTOBER

Poetry, 80pp, £10.99

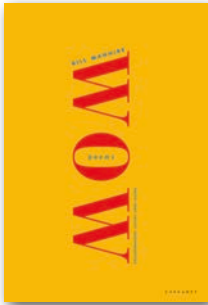
978 1 784109 14 1

'Boland is one of the finest and boldest poets of the last half-century.'

– Elaine Feinstein, *Poetry Review*

*The Historians*, a compelling final collection by Eavan Boland (1944–2020), includes some of her most political and some of her most delicate work.

- 2020 Costa Prize for Poetry



## *WOW*

**BILL MANHIRE**

OCTOBER

Poetry, 88pp, £10.99

978 1 800170 04 9

‘Being the leading poet in New Zealand is like being the best DJ in Estonia, impressive enough on its own terms. But Bill Manhire is more than that: he’s unquestionably world-class. As with Seamus Heaney, you get a sense of someone with a steady hand on the tiller.’ – Teju Cole

- A Poetry Book Society Winter 2020 Recommendation



## *In the Event*

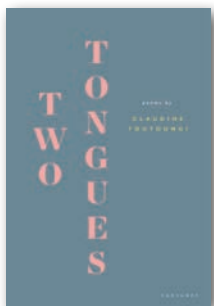
**JOHN BIRTWHISTLE**

OCTOBER

Poetry, 96pp, £10.99

978 1 784109 93 6

Word frequency analysis would show in this collection a high incidence of time, thought, light, morning, child, apple tree, painting and fossil. Notable too is John Birtwhistle’s regard for traditional crafts, his deep knowledge of the art, literature and social weave of the eighteenth and nineteenth centuries, and his at time almost Augustan instinct for precisely the right word, make his new poems engaging, distinctive.



## *Two Tongues*

CLAUDINE TOUTOUNGI

OCTOBER

Poetry, 72pp, £10.99

978 1 800170 00 1

'*Two Tongues* is a collection of singularly energetic grace, whose rueful, restless poems are as fascinated by what others want us to be, as by what we want to be ourselves.'

W. N. Herbert



## *Apocalypse: An Anthology*

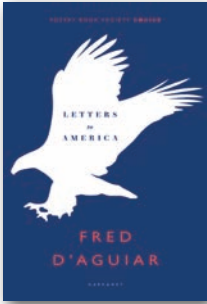
edited by JAMES KEERY

NOVEMBER

Poetry, 430pp, £19.99

978 1 784108 18 2

This first anthology of 'Apocalyptic' or neo-romantic poetry from the mid-twentieth century includes over a hundred and fifty poets, some well-known (John Masefield, Sylvia Townsend Warner, Robert Graves, William Empson, W.S. Graham), others quite forgotten (Ernest Frost, Ithell Colquhoun, Paul Potts). Some (Burns Singer and Julian Orde among them) seem from the selections included here to deserve a wide readership. As a period style and as a body of work, *Apocalypse* will come as a revelation to most readers.



## *Letters to America*

FRED D'AGUIAR

NOVEMBER

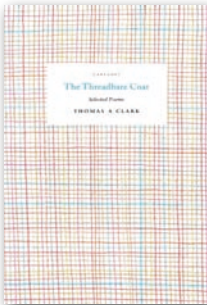
Poetry, 88pp, £10.99

978 1 800170 08 7

'D'Aguiar interrogates and reassesses whatever he sees in a poetry that is flexible and fast paced.'

Charles Bainbridge, *The Guardian*

- Poetry Book Society Winter Choice



## *The Threadbare Coat*

*Selected Poems*

THOMAS A CLARK

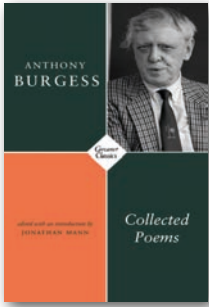
*edited by Matthew Welton*

NOVEMBER

Poetry, 184pp, £12.99

978 1 784109 98 1

This *Selected* celebrates Scotland's most distinctive contemporary writer, a vivid minimalist, ruralist, and experimentalist. His poems most often are first published by Moschatel Press, which Clark and his wife, the artist Laurie Clark, set up in 1973. Here presentation is an aspect of form. Some poems appear in sequences, some feature singly and some are as short as a single line. The poems are verbally memorable, but also visually so. The longer poems are built up out of such precisions, extended, connected. Ballad and folk song are never far away.



## *Collected Poems*

ANTHONY BURGESS

*edited by Jonathan Mann*

DECEMBER

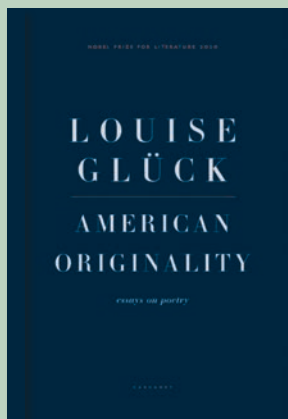
Poetry, 504pp, £25.00

978 1 800170 12 4

Burgess's most famous book is *A Clockwork Orange* (1962), later adapted into a controversial film by Stanley Kubrick. The linguistic innovations of that novel, the strict formal devices used to contain them, and its range of themes are all to be found too in Burgess's poetry, an area of his work where he was at once most free and most experimental. His flair for words, formal discipline, experimentalism, and fondness for variousness mark every page.

# LOUISE GLÜCK

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