

shearsman books

www.shearsman.com

2006 catalogue



Elaine Randell



Martin Anderson

Elaine Randell was born in 1951 in south London, and has been living close to Romney Marsh, Kent for over thirty years. Living with her husband, three daughters, two English Setter dogs and a herd of rare breed sheep and other livestock, she works as a social worker and psychotherapist. This *Selected Poems* represents thirty-five years of work as poet, glimpses in time, concerns, loves, gardening and other preoccupations.

January 2006

8.5x5.5ins. 148pp. £9.95 / \$16.

ISBN 978-0-907562-71-9

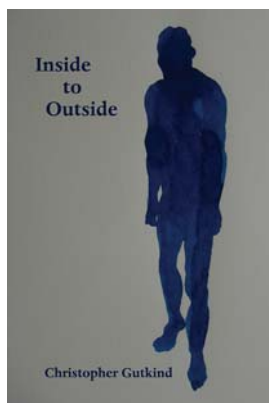
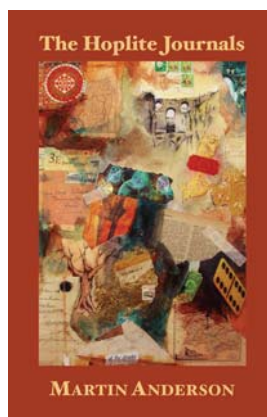
This prose sequence, the first volume of an ongoing project of the same name, is characterised by rapid temporal and spatial shifts amidst observed and imagined realities. It returns again and again, however, to meditate upon notions of identity and of memory, of time and of space.

Martin Anderson lived in the Far East for a great many years before moving back to the UK in 2001. His previous publications, all poetry, have appeared in both the UK and the USA. The late Gustaf Sobin, commenting upon such poetry, observed: 'Great purity and acuity, and a perfect ear. A wonderful poet.'

January 2006

136pp, Paperback, 8.5x5.5ins, £9.95 / \$16

ISBN 978-0-907562-81-8



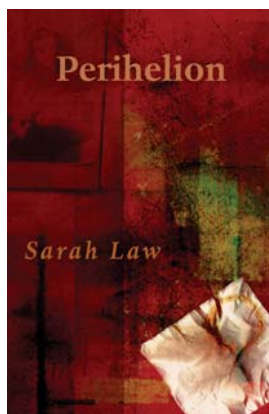
Through a variety of approaches Chris Gutkind shows a self exploring and working itself out across a range of preoccupations. It is a journey from inside to outside, from the more hermetic to the more expansive and from him to you, perhaps into you.

This is a disturbed poetry. Identity might break apart or dissolve. Meaning can be hard to find. People become words or application forms. Supermarkets intoxicate us or maybe they inoculate us. A massacre expands through interpretation. Fish appear as toys. Flowers turn into data. A street might only be a screen. Our bodies dream of letting our organs swim free. Using a credit card is a kind of communion. Mobile phones are homes. Flesh is powered on. Machines wonder about us. Maybe all this is only one person's horrifying ride though the period we live in but could it be that many of us are starting to experience these things?

January 2006

116pp, Paperback, 9x6ins, £8.95. / \$14; ISBN 978-0-907562-80-1

Sarah Law



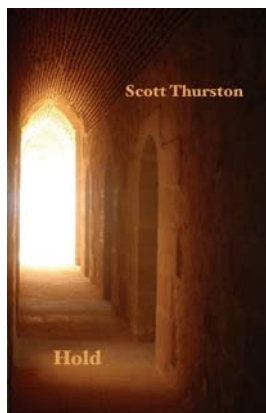
Prepare for some adventures in *Perihelion*. These poems evoke shifting states of mind and heart, from childhood terrors to the wisdom of the mystic, with all the twists of love, doubt and insight which come in between. There are monsters in this collection (but are they generated by science-fiction or the psyche?); there is grace, there is art, and there is longing. In her writing, Sarah Law traces the dynamics of relationship and of solitude, pushing lyric poetry to a playful complexity, but allowing the poignancy of our human condition to flow through each poem. *Perihelion* is Sarah Law's third collection.

Sarah Law studied literature at Cambridge and London universities. She currently teaches literature and creative writing at UEA, Norwich. She has two previous collections from Stride (*Bliss Tangle*, 1999; *The Lady Chapel*, 2003).

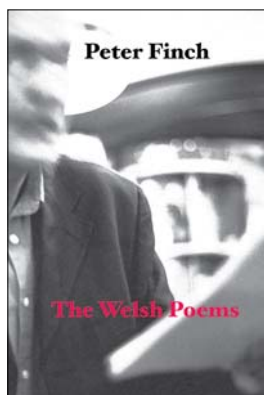
February 2006. 116pp, Paperback; 8.5x5.5ins, £8.95 / \$14; ISBN 978-0-907562-82-5

Hold is Scott Thurston's first book-length collection, and covers ten years of work, which have for some time now needed collecting. This is work which owes a lot to the tradition of innovative and experimental poetry in Britain and the USA, but which also sends out feelers in other directions. A radical but communicative poetry.

Scott Thurston began writing in the poetry scene situated around Gilbert Adair's Sub-Voicive Poetry reading series and Bob Cobbing's New River Project workshops in London in the late eighties. In 1995 he moved to Poland where he taught English as a foreign language. He returned to the UK in 1997 and completed a Ph.D. on Linguistically Innovative Poetry. He lectures in English and Creative Writing at the University of Salford and lives in Liverpool. He edits *The Radiator*, a journal of contemporary poetics.



February 2006. 116pp, Paperback; 8.5x5.5ins, £8.95 / \$14; ISBN 978-0-907562-83-2



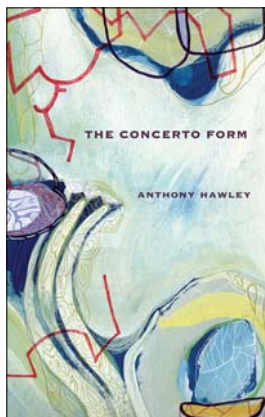
The Welsh Poems might also be called 'Selected Experimental Poems' and highlights Finch's more unusual excursions into verbal and visual trickery. The book covers work written over a period of two decades and is the first such large-scale selection of his work.

Peter Finch is Chief Executive of the Welsh Academi / Yr Academi Gymreig, the Welsh National Literature Promotion Agency and Society of Writers of Wales. He lives in Cardiff.

March 2006

148pp, Paperback; 9x6ins, £9.95 / \$16
ISBN 978-0-907562-91-7

Anthony Hawley



Born in 1977, Anthony Hawley grew up in New England and was educated at Columbia University. He is the author of the chapbooks *Afield* and *Vocative*, and his poems have appeared in publications such as *Denver Quarterly*, *The New Republic*, *The Paris Review* and *26*. He currently lives in Nebraska with his wife and daughter and is on the faculty of the University of Nebraska-Lincoln. *The Concerto Form* is his first full-length collection.

‘With *The Concerto Form*, Anthony Hawley joins that international company of exploratory poets who celebrate at once the fugitive music and the mysteries of the tangible world. With great formal range, he addresses the here/not here, the vibrating strings of things as they are. “All in the eye’s reach,” as he declares. And the ear’s.’ (Michael Palmer)

March 2006. 92pp,

Paperback, 8.5x5.5ins, £8.95 / \$14; ISBN 978-0-907562-84-9

Myne is a survey of Frances Presley’s career to date, as well as a new collection of her poems. It begins with two recent cycles: the title sequence – inspired by the Somerset landscape – and ‘Stone Settings’, which retraces the enigmatic patterns of prehistoric stones on Exmoor.

Also here are the complete texts of *Somerset Letters*, together with Ian Robinson’s illustrations, and *Linocut*, both originally published by Oasis Books, plus substantial selections from the author’s first two books, *The Sex of Art* and *Hula Hoop*.

Originally from Somerset, Frances Presley lives in London.

‘She plays quietly with language until it gives in and dances’

— Ian McMillan

April 2006.

200pp, Paperback, 9x6ins, £11.95 / \$20; ISBN 978-0-907562-87-0



Anything the Landlord Touches was Emma Lew’s second collection to appear in Australia, where it was published by Giramondo in 2002. The book won the Victorian State Premier’s award for poetry, and the Queensland Premier’s Prize for Poetry, two of the main literary prizes in the country, and was also short-listed for *The Age* award and the NSW and South Australian Premier’s Literary Prizes.

Emma Lew’s poetry is marked by the pungency of her language and the dramatic intensity of her poems, often couched in the form of estranged monologues. Her lines can sometimes seem disconnected, but the pile-up of effects works like a montage, and the skewed observations circle their subject, searching for the core reality at the heart of the poem.

Born in 1962, Emma Lew lives in Melbourne.

April 2006,

84pp, Paperback, 8.5x5.5ins, £8.95 / \$14; ISBN 978-0-907562-92-4

Janet Sutherland



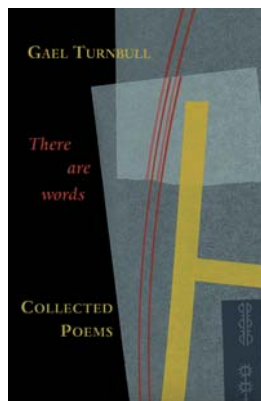
Gael Turnbull

Burning the Heartwood is Janet Sutherland's debut, and marks the arrival of a talented new lyric voice, with a decided taste for the pastoral. Her arrival is somewhat delayed, as she first made a name in the 1980s, and was featured in the anthology, *The New British Poetry*, but she stopped writing in the 90s and only returned in the new century. Her work has been appearing regularly over the past two years in UK and US journals. This volume covers both her earlier and her more recent work.

Janet Sutherland was born in Salisbury in 1957. After a childhood on a small dairy farm followed by studies at Cardiff and Essex Universities, she moved to Hackney, and lived there for over twenty years, working in Local Government, for the voluntary sector and as an Adult Education woodwork tutor. Since 2001 she has lived in Lewes, East Sussex, with her partner and son.

April 2006. 88pp, Paperback, 8x5ins, £8.95 / \$14; ISBN 978-0-907562-88-7

Gael Turnbull (1928-2004) was long a friend of Shearsman Books, and was published 25 years ago in the earliest run of its magazine. His last major 'collected' was published by Anvil in 1981, but has long been out of print, since when most of his earlier work has been hard to find, other than through the pages of a Canadian Selected Poems. In fact it has always been difficult to get a clear idea of Turnbull's work as a whole, and this *Collected Poems* covers his work from its very beginnings in the late 1940s all the way to drafts of an unfinished sequence from the last year of his life. His visual work and installation pieces defy inclusion in a print edition but, otherwise, all aspects of his writing career are covered, from the long complex poems such as 'Residues' to shorter and occasional pieces, which he equally regarded as a vital part of his writing life.



May 2006.

496pp, Paperback. 9x6ins, £18.95 / \$30; ISBN 978-0-907562-89-4



Entrances is George Messo's second collection, following *From the Pine Observatory* (2000), and is a remarkably evocative volume. Messo's is a quiet, reflective voice, but one that has much to tell, often of life in Turkey and the edges of Eurasia, where he has lived for several years.

As Peter Didsbury says of this new collection: "There's a lovely spaciousness and sense of things and persons held in air. It seems to me that Messo is somehow bringing a whole region and set of cultures back into the European sphere. Any book which so beautifully invents for us the Choruh River and eleventh-century Georgia is OK by me."

May 2006.

84pp, Paperback; 8x5ins, £8.95 / \$14

ISBN 978-0-907562-90-0

Maurice Scully

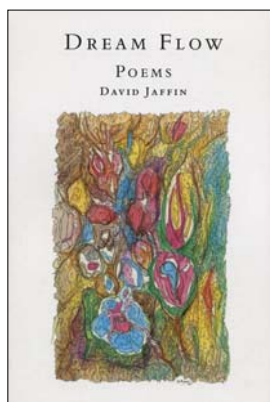
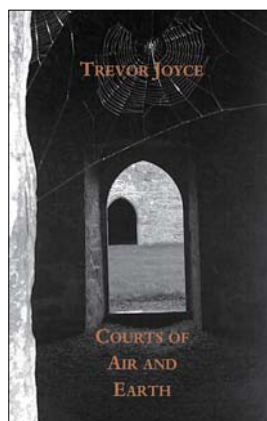


June 2006. 104pp, Paperback, 8.5x5.5ins, £8.95 / \$15; ISBN 978-0-907562-96-2

Shearsman published Trevor Joyce's *Collected Poems, with the first dream of fire they hunt the cold*, to great acclaim in 2001 (a second edition of the book was to follow in 2003), and this volume extracts his remarkable translation of the epic 'Sweeny Peregrine' from that volume and offers it together with a large group of other versions from the Old and Middle Irish, thus offering Anglophone readers a glimpse of some very unusual verse that rarely sees the light of day outside academic circles, while also transposing it into a form that will seem familiar to readers of Joyce's own work.

June 2006

96pp, Paperback, 8x5ins, £8.95 / \$15
ISBN 978-0-907562-95-5



David Jaffin is a remarkably prolific poet, and this volume is his annual collection for 2006 – his largest to date, and full of his trademark short lyrics, in which the language is stretched to breaking point in order to find new ways of saying.

David Jaffin, a New Yorker by origin and education, has lived in Germany for many years where he has been a Pastor in the Evangelical (Lutheran) Church. He is well-known in Germany for his devotional writings, his sermons and lectures, but he continues to write poetry in English in his spare, controlled style. Co-published with the Verlag der St-Johannis-Druckerei, Lahr, Germany.

June 2006

312pp, A5 Paperback, £10 / \$17; ISBN 978-1-905700-14-1

Distribution:

UK: Direct from the publisher. USA: available from SPD.

Mary Coghill



Mary Coghill's first collection is a sequence of poems that seeks to engage with the problem of the role of woman in the city. Urbanisation is frequently seen as a male phenomenon, and it is usually men who have written paeans to the cities in which they live. Mary Coghill uses an enormous array of styles, registers and effects to draw her picture of a woman's life in London, showing its joys and its dangers, demonstrating the particular problems that women have in this all-too-masculine environment, and celebrating the feminine side which is too rarely brought to light. *Designed to Fade* is a stylistic tour-de-force, and a most unusual sequence of poems.

September 2006

120pp, Paperback, 9x6ins, £8.95 / \$15
ISBN 978-1-905700-05-9

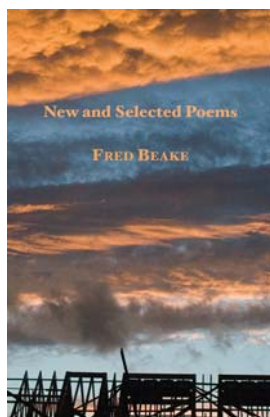
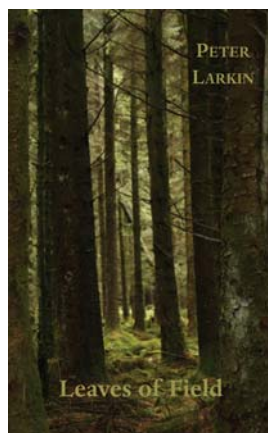
Leaves of Field contains three long sequences: the title poem, 'Open Woods' and 'Moving Woods', which represent Peter Larkin's most recent forays in the eco-poetic field that he has made very much his own. This is a poetry that is both radical and luminous, blending scientific discourse with more expected poetic approaches. In these poems nature is examined at an almost microscopic level, seen from within.

'One who comes close to that challenge in the scientific specificity of his grammar is Peter Larkin. The idea of creating the pastoral through the absent, and a pastoral absence in nature, is both to reaffirm the independence of nature from human agency, and to lay claim to nature. There's a spiritual hierarchy observable here that is not radical, but the integrity of nature as thing-in-itself is, as a thing not to be fetishised.'

— John Kinsella

September 2006

116pp, Paperback; 8x5ins, £8.95 / \$15; ISBN 978-0-907562-97-9.



Fred Beake has been writing since the late Sixties, and this *New and Selected* provides a much needed overview of a constantly developing body of work. About a third of the book is given over to the very fresh and colourful poems that have been written since the author's move to South Devon in 2003.

Beake has maintained an interest throughout his career in the short, often very visual lyric; but has also written offbeat fictions around particular characters, and very musical longer pieces such as 'Marona' and 'Towards the West' that reflect (if at a distance) the poet's early interest in the French Surrealists. This is an unusual poetry, and hard to place in terms of the modern scene. It occupies a position that is equidistant between the Imagists and Objectivists, the Surrealists, and much older things.

September 2006. ISBN 978-0-907562-98-6
144pp, Paperback, 8.5x5.5ins, £9.95 / \$17.

R.F. Langley



Ken Edwards

Andrew Duncan

R.F. Langley's *Collected Poems* (Carc Janet Press, 2000) was one of the poetic highlights of recent years, showing a sometimes sceptical public that a contemporary poet could still engage with the shades of Modernism and produce fascinating and original work. Throughout his life, the author has been maintaining a journal, which is part diary, part autobiography and part commonplace book; some extracts from these fascinating volumes have been appearing in *P N Review* since 2002. This book offers a number of selections, ranging in time from 1970 to 2005, which will give admirers of his poetry a clearer idea of the author's other writings, which run in parallel with his poetry and sometimes provide the underpinnings for it.

October 2006

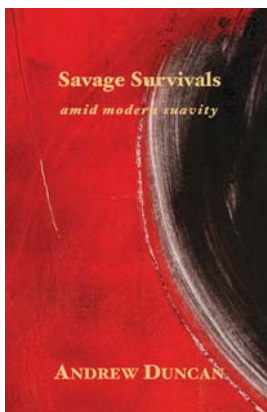
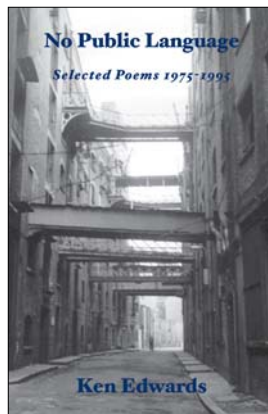
144pp, paperback, 9x6ins, £9.95 / \$17
ISBN 978-1-905700-00-4

Ken Edwards says of this *Selected*: "This volume contains what I think of as the essential matter in my verse composition over two decades. I tend to compose in books, and didn't want to disturb the integrity of my favourites: therefore *Drumming & Poems*, *Intensive Care* and *3600 Weekends* are included in their entirety, as are the shorter sequences *A4 Portrait* and *A4 Landscape*. *Erik Satie loved children*, an early pamphlet, is also included, as I still think it's quite sweet, and besides it was the first showing of what later evolved into my preferred procedures: cutting and splicing, juxtaposition, language play, composition by rhythm."

A composer, journalist and novelist, as well as a poet, Ken Edwards lives in Hastings, where he edits the excellent small press Reality Street Editions.

October 2006

180pp, Paperback, 8.5x5.5ins, £10.95/\$18.50; ISBN 978-1-905700-01-1



The latest collection by the author of *Switching and Main Exchange*, *Pauper Estate* (both from Shearsman Books in 2000), *Anxiety Before Entering a Room* and *The Imagination in Geometry* (both Salt Publishing), as well as the critical volumes, *The Failure of Conservatism in Modern British Poetry* and *Centre and Periphery*. Andrew Duncan is also editor of the recently revived magazine *Angel Exhaust*. This new collection, consisting of very recent work, demonstrates the continuing growth and fascination of his work.

Andrew Duncan lives in Nottingham.

November 2006

112pp, Paperback, 8.5x5.5ins, £8.95 / \$15
ISBN 978-1-905700-03-5

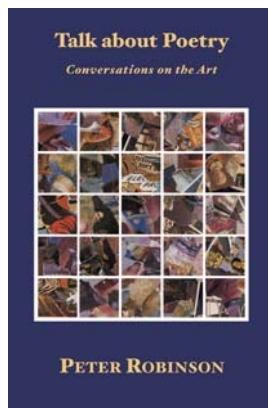
Peter Robinson

Talk about Poetry is made up of twelve interviews, conducted over the last decade or so for hard-to-find print and internet journals, in which Peter Robinson discusses such subjects as poetry and sexual violence, the balkanization of the art and ways to resist it, the techniques of poetry and how they engage with the circumstances of life, and the connections between his own poetry, literary criticism, translations, aphoristic writings, and ancillary work. He recalls the editing of *Perfect Bound* and *Numbers*, and the organization of the Cambridge Poetry Festival; he responds to criticism, praises fellow writers, has his doubts about some questions put to him, and much more besides. *Talk about Poetry* is not only a companion to *The Salt Companion to Peter Robinson*, published in June 2006, but also a reliably open-minded guide through the forest of poetry during the last thirty years.

November 2006

148pp, Paperback. 8.5x5.5ins, £9.95/\$17; ISBN 978-1-905700-04-2

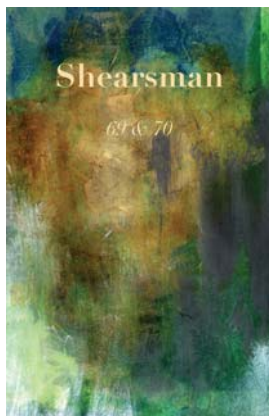
Shearsman magazine



The first issue of *Shearsman* for 2006 features work by Anne Blonstein, Tilla Brading Richard Burns, C.P. Crowther, Carrie Etter, Devin Johnston, philip kuhn, John Levy, Peter Makin, Deborah Meadows, Christopher Middleton, David Miller, Gregory O'Brien, Sam Sampson, Robert Saxton, Robert Sheppard, Zoë Skoulding, Sandra Tappenden and Carolyn van Langenberg. Also featured are a number of translations, from Romanian, German and Chinese, by Gregory O'Brien, Harry Guest and Estill Pollock.

April 2006

108pp, Paperback, 8.5x5.5ins, £8.50 / \$13.50
ISBN 978-0-907562-94-8

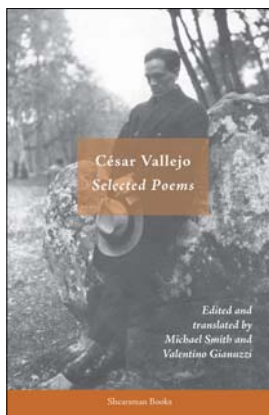


The second magazine issue for 2006 features poetry by Paul Batchelor, Linda Black, Richard Burns, Kelvin Corcoran, MT C Cronin, Mark Goodwin, Anthony Hawley, Matthew Jarvis, rob mcLennan, Valeria Melchiorretto, Mary Michaels, Erin Mouré, John Phillips, Elizabeth Robinson, Peter Robinson, Geoffrey Squires, Sasha Steenson and Janet Sutherland. Also included are an essay by Peter Makin on the later poetry of Roy Fisher, and translations of the Mexican poet Pura López-Colomé by Jason Stumpf.

October 2006

108pp, Paperback, 8.5x5.5ins, £8.50 / \$13.50
ISBN 978-1-907500-02-8

César Vallejo (translated by Michael Smith & Valentino Gianuzzi)

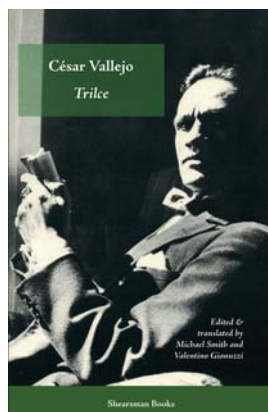


This *Selected* is a starter volume for newcomers to Vallejo, or for students needing a short introduction to the poet's work. The book includes generous selections from the two previous Shearsman editions of *Trilce* and the *Complete Later Poems*, but adds several poems from the poet's first book, *The Black Heralds* (Los heraldos negros). The poems are accompanied by an introduction and explanatory notes. Shearsman Books will publish a complete edition of *The Black Heralds* and other early poems in 2007, thus making the complete poetry of Vallejo available in a uniform bilingual edition.

September 2006

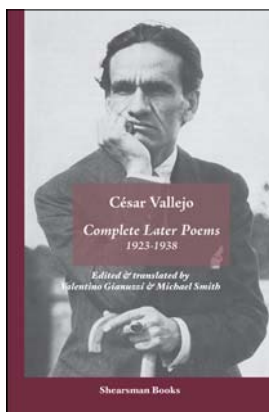
136pp, Paperback 8.5x5.5ins, £9.95 / \$16
ISBN 978-0-907562-99-3

Trilce is one of the great monuments of 20th-Century Hispanic poetry, as important in Hispanic letters as *The Waste Land* or *The Cantos* in the anglophone world, and all the more amazing for having been composed in remote Peru. Full of neologisms and symbols, the book is one that needs to be re-translated often, but this is only the second version to appear in the UK, and the fourth in the USA. In a fully bilingual book, the Spanish texts are based upon the very latest scholarship, and are presented with full explanatory annotations for the English-speaking reader.



September 2005

256pp, Paperback, 8.5x5.5ins, £12.95 / \$21
ISBN 978-0-907562-72-5

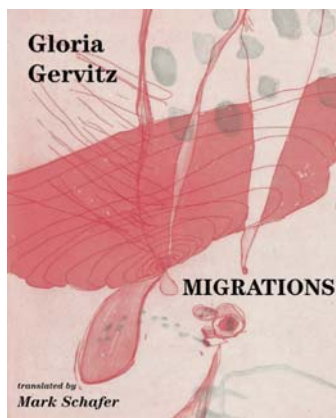


After the publication of *Trilce* Vallejo published numerous essays and a didactic novel, but did not collect any of his subsequent poems for book publication. Since his death, these poems have usually been referred to as the 'Posthumous Poems', or the Human poems (*Poemas humanos*). This book brings together all of the post-*Trilce* work that has been identified by the latest scholarship and the Spanish texts have benefitted from a number of corrections, as compared to previous publications. The book offers the most complete bilingual version yet of this magnificent body of work.

September 2005

420pp, Paperback, 8.5x5.5ins, £16.95 / \$28
ISBN 978-0-907562-73-3

Other translations



Translated by Mark Schafer.

Gloria Gervitz's *Migrations* is a long poem, the final version of which runs to seven books. The first six were published in Mexico in one volume in 2002. This volume presents the complete original text of *Migraciones*, with recent revisions, plus the seventh book, hitherto only available as a limited-edition chapbook, together with Mark Schafer's inspired translation of the entire text.

"This book, 27 years in the making, is one of the more important poetic texts to emerge from Mexico, or just about anywhere, in recent decades. Lyrical and mystical, a song of the self and of exile and ancestry and tradition, of paradox and ambiguity, in which the reality of existence collides with the imagination of that existence, *Migrations* is truly an epic undertaking so immense that it defies, like all great poems, easy categorizing." (Christopher Sawyer-Lauçanno)

August 2004. 400pp, Paperback 9.25x7.5ins, £15.95. ISBN 978-0-907562-49-9

Not for sale outside the UK and Ireland.

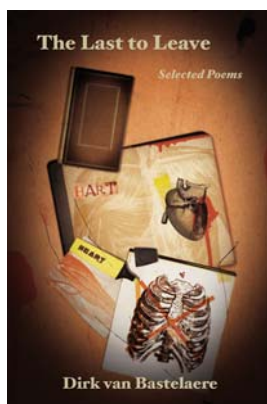
Translated by Andrew Shields & Andrew Winnard.

A Farewell to Everything is a translation of the Ilma Rakusa's 1997 German collection *Ein Strich durch alles* (Suhrkamp Verlag, Frankfurt-am-Main): 90 nine-line poems written over 21-months.

Ilma Rakusa was born in 1946 in Slovakia, to a Hungarian mother and a Slovenian father, and spent her childhood in Budapest, Ljubljana and Trieste. She studied Slavic Languages & Literature, and Romance Languages & Literature in Zürich, Paris and St Petersburg, and was awarded a doctorate in 1971. Since 1977 she has been a Lecturer at the University of Zürich, and also a freelance writer, translator and journalist.

October 2005.

100pp, Paperback, 8x5ins, £9.95 / \$16; ISBN 978-0-907562-77-1



Trans. by Willem Groenewegen, John Irons and Francis R. Jones.

Dirk van Bastelaere (b. 1960) is one of the leading poets in Flanders. He came to prominence with his award-winning first collection *Vijf jaar* (1984) and then published *Pornschlegel en andere gedichten* (1988), one of the most hotly debated recent collections of Flemish poetry, which won for him recognition as the most important postmodern poet in Flanders. Some critics have attacked his work for its perceived intellectualism, but the younger generation of Flemish poets looks to him as mould-breaker. In 2000, he published *Hartswedervaren*, his finest book to date, and for which he was awarded the Flemish Culture Prize. His latest collection is *Zapruder Stres* (2005).

April 2005.

P'back 8.5x5.5ins, 119pp. £9.95 / \$16. ISBN 978-0-907562-70-2



ORDER FORM

Shearsman titles can be ordered from any bookshop in the UK or the USA, from online outlets such as Amazon and the Salt Publishing webstore, or direct from the press. We will supply inland orders for the full retail price plus £1.50 for postage & packing. For orders of two books or more postage and packing charges are waived. We can supply books overseas, but payment should be made in pounds sterling. If you wish to pay by cheque in US dollars or Euros, please add the equivalent of £7 to cover bank clearing charges. We would suggest you contact us first for a quotation if you wish us to ship overseas. We are unable to accept credit cards at this time.

Trade distribution:

UK – Gardners Books; Bertram Books;

USA – Ingrams, Baker & Taylor,

Small Press Distribution, Berkeley, CA (asterisked books on stocklist only).

BOOKS ORDERED:

.....

.....

.....

.....

.....

.....

Name

Address

.....

.....

.....

Shearsman Books Ltd., 58 Velwell Road, Exeter EX4 4LD, United Kingdom.

TELEPHONE: 01392-434511

EMAIL: editor@shearsman.com

WEBSITE: www.shearsman.com

The cover shows details from the cover of *Perihelion* by Sarah Law (2006).

The illustration is a digital collage by an anonymous artist.



Shearsman Books gratefully acknowledges the financial assistance of Arts Council England with its 2005-2007 publishing programme.