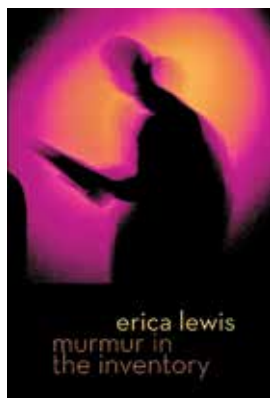




2013/14

Shearsman Books Catalogue



erica lewis *murmur in the inventory*

“*murmur in the inventory* haunts and sweeps the reader up to move its half told lessons along. Erica Lewis’s lines are deftly derailed and as quickly reattached. Each word can be taken as a single beat or allowed to fuse into pure separate lines of music (allowing for escape). “We live in a place of corridors/ it is true and not real and you turn the corner.” I feel this inventory as a petrified forest of high tension, rapture and incision, a trifecta that activates all physical endings. The line is cut sometimes mid-way in order to answer back immediately, truly a poetics of the exposed nerve. A gorgeous and arresting book.” —Cedar Sigo

January 2013

Paperback, 98 pp, 9 x 6 ins

£8.95 / \$15 ISBN 9781848612389

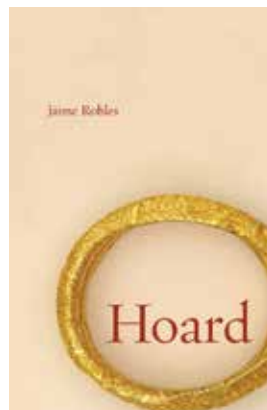
Jaime Robles *Hoard*

“Jaime Robles’ newest collection, *Hoard*, invites the reader to investigate the permeability of boundaries, those that connect and divide lovers, as well as the ones that contain buried treasures. The book explores how we pattern expectation, hope and loss with the same intricacy and devotion to detail and expressiveness that we use when we craft gold objects and that typifies the writing process. How these same expectations and limits are buried in one’s mind/body—or, in the case of the Hoxne hoard, in the earth to be spared harm and recovered—is the central motif of this beautifully crafted book.” —Maxine Chernoff

January 2013

Paperback, 80 pp, 8.5 x 5.5 ins

£8.95 / \$15 ISBN 9781848612822



Lina ramona Vitkauskas *A Neon Tryst*

A Neon Tryst is a collection of ekphrastic poems featuring the films *L'Eclisse* (dir. Michelangelo Antonioni); *Seconds* (dir. John Frankenheimer); and *Wild Strawberries* (dir. Ingmar Bergman). Though divided in three separate sections by film, the collection stands as one, cohesive piece, as all main characters share an internal conflict—losing identity with the passage of time.

January 2013

Paperback, 84 pp, 8.5 x 5.5 ins

£8.95 / \$15

ISBN 9781848612365

Deborah Meadows

Translation, the bass accompaniment: Selected Poems

The bass guitar creates patterns that make music into a visceral experience—they are what infect the body. The poems in *Translation, the bass accompaniment: Selected Poems* are in dialog with other authors, and here, experimental poetry engages logician Quine, encyclopedic novelist Melville, philosophers Luce Irigaray and Gilles Deleuze, theologian and synthetic philosopher Aquinas, poets Dragomoshchenko, Hejinian, Raworth, Baudelaire, and Celan, Soviet cinematographer Dziga Vertov, video artist Bill Viola, and others.

April 2013

232 pp, Paperback, 9 x 6 ins;

£12.95 / \$20 ISBN 9781848612808



Jennifer Firestone *Flashes*

Reflections on the individual and community flash in this urban web of buildings, technology and news bits, where the “city” looms and the inhabitants submit. Bits and pieces of Abu Ghraib, the Iraq war and 9/11 will be recognized, along with 24/7 newscasters and U.S. political figures welded together as one gigantic talking head. Paranoid neighbors, fashion rags and Walmart also take the stage. A menacing yet cartoonish shark probes the waters, a projected sign of the times. Yet within this hyper-reality a desire weaves, searching for a place in which to land, “Unpoured like animals from the ark we became friendly/like old days, we offered each other liquid/put away green bills, undid our jackets/clustering.”

February 2013

Paperback, 80 pp, 8.5 x 5.5 ins

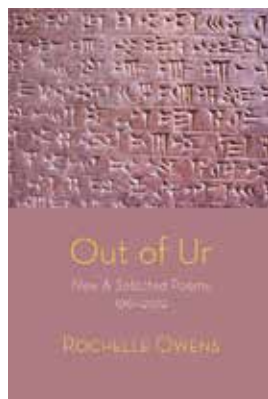
£8.95 / \$15

ISBN 9781848612259

Rochelle Owens *Out of Ur: New & Selected Poems 1961-2012*

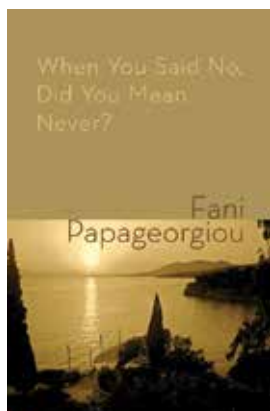
A survey of the life's work of one of America's most original avant-garde poets and playwrights.

“Rochelle Owens’ writing is ‘sui generis,’ brilliantly inventive, immensely learned, sophisticated, and witty in its conceits. She is, in many ways, a proto-language poet, her marked ellipses, syntactic oddities, and dense and clashing verbal surfaces. Hers is a universe of stark gesture, lightning flash, and judgment, a poetic microstructure in its superb modulations of rhythms and internal rhymes, its ironies and paradoxes. In its uncompromising savagery, its passionate rejection of sentimentality, Owens’ lyric voice is unique among contemporary poets. An astonishing body of work.” —Marjorie Perloff



February 2013

Paperback, 242 pp, 9 x 6 ins, £13.95 / \$22 ISBN 9781848612587



Fani Papageorgiou *When You Said No, Did You Mean Never?*

“Fani Papageorgiou gives us a poetry in which ‘almost everything happens in language’ yet what is crucial is precisely what’s covered by that harsh little word ‘almost,’ and in which ‘empty space is affected by gravity’: the empty space is that of the human heart. This kaleidoscopic sequence of searing fragments marks the arrival of an outstanding poet.”

—Barry Schwabsky

January 2013

Paperback, 80 pp, 8.5 x 5.5 ins

£8.95 / \$15

ISBN 9781848612655

Patricia Farrell *The Zechstein Sea*

“Via encounters with the troubadour poet Guillaume of Poitiers, Friedrich Hölderlin and the contemporary goldsmith Jivan Astfalck, Farrell offers ‘new solutions / new songs,’ whilst ‘provoking new lines of thought.’ This challenging work might make us feel ‘hardly more than poets and not who we really are’ but who cares when ‘tongue play makes sense like this?’”

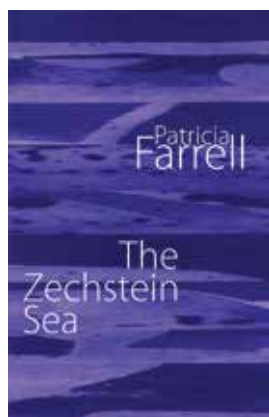
—Scott Thurston

January 2013

Paperback, 80 pp, 8.5 x 5.5 ins

£8.95 / \$15

ISBN 9781848612631



Andrew Taylor *Radio Mast Horizon*

This collection, the author’s first full-length book, gathers poems written over the past decade. The poems, some gathered from previous pamphlets, are concerned with place, love, identity and mortality. Nature is never far away and neither are the watchful eyes of the cities of Liverpool and New York, their tidal rivers and connections.

January 2013

Paperback, 82 pp, 8.5 x 5.5 ins

£8.95 / \$15

ISBN 9781848612624

Alan Wall *Endtimes*

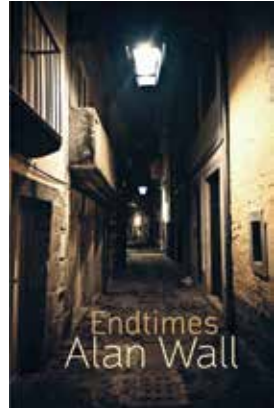
All ages shape their own apocalyptic visions, a way of understanding the perils and revelations that perennially surround us. *Endtimes* explores such visions over the last two thousand years, since John of Patmos first looked out of his window and saw FINIS written in vapour trails on the blue Aegean sky. From Roman tyrants to the persecuted Russian poet Osip Mandelstam, this sequence explores the dark side of our history, and the glories such darkness continues to provoke in art and literature.

Between a dusty cellar in Patmos in the first century of the Common Era, and the streets of New York in 9/11, the distance can sometimes be measured in seconds rather than millennia.

February 2013

88 pp, Paperback, 8.5 x 5.5 ins; £8.95 / \$15

ISBN 9781848612754



Andrew Duncan *In Five Eyes*

In Five Eyes recovers two almost-lost collections of poems—*Sound Surface & Surveillance* and *Compliance*—published some 20 and 10 years ago, respectively, but which were written in the 1980s and early 1990s. Published originally in fugitive editions, these two collections fill out the picture of Duncan's earlier work.

March 2013

Paperback, 124 pp, 9 x 6 ins

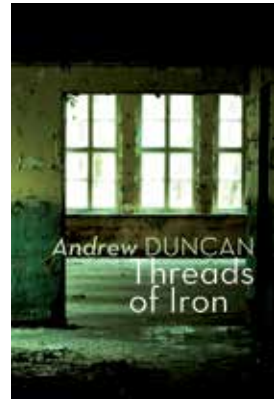
£9.95 / \$17

ISBN 9781848612723

Andrew Duncan *Threads of Iron*

Threads of Iron is Duncan's lost debut volume: not because it was never published, but because it never appeared as intended. Instead, the original was split up and was published in two parts by Reality Street (1991) and by Shearsman (2000). A further part of the manuscript was cut and became *Sound Surface* (see above).

"*Threads of Iron* may have been the great unpublished book of the '80s, the recipient of more agonized and extensive debate than many published collections of poetry. [...] these poems invoke the most massive tragedies of the 20th century not merely to deconstruct the rhetorics of power, but to rouse what Wyndham Lewis called 'the noble pessimism of the speculative mind' into a new political practice and a reformed subjectivity. Duncan's is a poetry of laudable ambition and sometimes extraordinary achievement." —Geoffrey Ward, *PN Review*



March 2013

160 pp, Paperback, 9 x 6 ins; £10.95 / \$18.50 ISBN 9781848612891



Kelvin Corcoran *For the Greek Spring*

For the Greek Spring is a selection of Kelvin Corcoran's poetry about Greece, combining new work with poems from his previous collections. The poet's sustained engagement with Greece is evident at every turn. Corcoran's project is a re-imagining and rethinking of our cultural antecedents, which goes considerably beyond the ready co-option of classical values into the pockets of ambitious politicians and the familiar reaches of the academy. Corcoran has developed an artful ventriloquism in which we're not only uncertain of who may be speaking, but are ultimately persuaded that it doesn't matter. The voice is poetry itself, first and last.

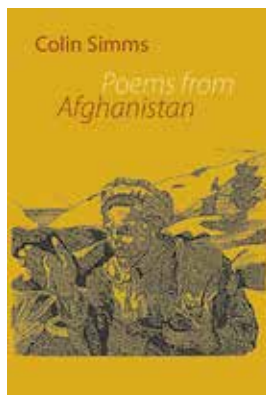
March 2013

136 pp, Paperback, 9 x 6 ins

£9.95 / \$17 ISBN 9781848612761

Colin Simms *Poems from Afghanistan*

This volume brings together Colin Simms' poems that record his visits to Afghanistan, as a naturalist, during the 1980s. Approximately half of the poems previously appeared in two editions of a hard-to-find collection titled *In Afghanistan* (1995 and 2001).

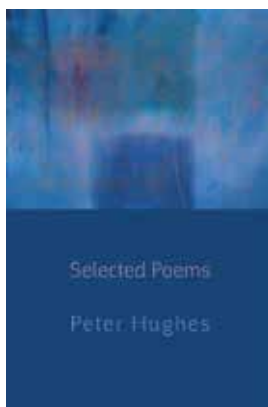


February 2013

124 pp, Paperback, 9 x 6 ins

£9.95 / \$17

ISBN 9781848612557



Peter Hughes *Selected Poems*

Peter Hughes, born in 1956, has been writing for 30 years, and this volume sums up his career to date. Already the author of two-and-a-half Shearsman collections, and editor of a Shearsman anthology devoted to poets from his own chapbook press, Oystercatcher, this volume will cement his reputation as one of Britain's most interesting, and unclassifiable poets.

April 2013

148 pp, Paperback, 9 x 6 ins

£9.95 / \$17

ISBN 9781848612716

Tom Lowenstein *From Culbone Wood — In Xanadu*

In the voice of an eighteenth century poet who the previous afternoon had written 'Kubla Khan', this long prose meditation takes the reader through an English pastoral landscape to the Central Asian steppe, the palaces and gardens of the Khan who ruled north China in the 13th century, and then back to rural Somerset. While Coleridge is implied, the garrulous and solipsistic persona who talks through these journals, essays and fantasias is an a-historical figure who lives largely in, and for imagination.

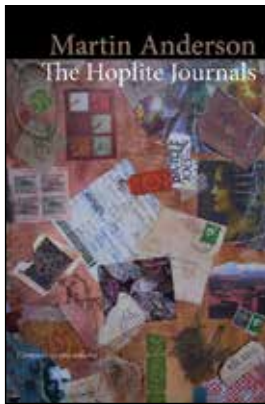
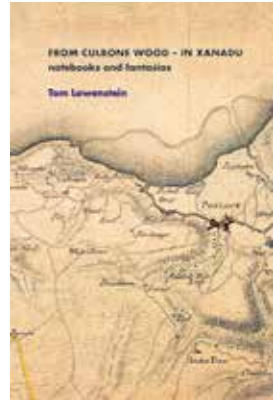
"A major work of the imagination. In no previous genre. Creates its own genre." —R.F. Langley

February 2013

238 pp, Paperback; 9 x 6 ins;

£12.95 / \$20

ISBN 9781848612297



Martin Anderson *The Hoplite Journals*
(omnibus edition, complete in one volume)

This omnibus edition of all three volumes of Martin Anderson's *Hoplite Journals* evokes events and places largely in South East and South Asia as well as the West, exploring allegiances and identities within the troubled context of mostly colonial and ex-colonial possessions.

April 2013

Paperback, 292 pp, 9 x 6 ins

£14.95 / \$24

ISBN 9781848612914

Martin Anderson *The Hoplite Journals, Vol. 3*

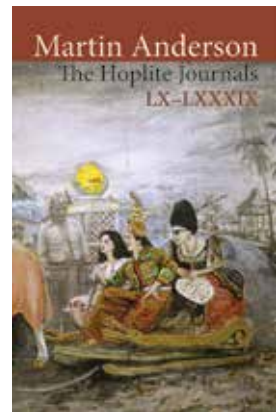
This third and final volume of Martin Anderson's *Hoplite Journals*, like its predecessors, evokes events and places largely in South East and South Asia as well as the West, and continues the earlier volumes' exploration of allegiances and identities within the troubled context of mostly colonial and ex-colonial possessions.

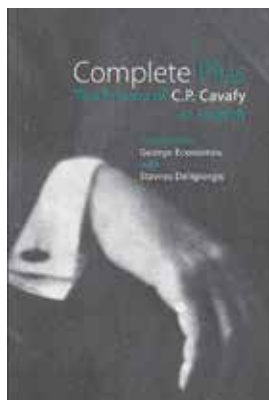
April 2013

Paperback, 112 pp, 8.5 x 5.5 ins

£9.95 / \$17

ISBN 9781848612907





C.P. Cavafy *Complete Plus: The Poems of C.P. Cavafy in English.*
Translated from Greek by George Economou, with S. Deligiorgis

This book contains 162 poems: the 154 canonical *Collected Poems*, presented by year and within each year's order of composition and/or first printing, plus seven of the *Uncollected Poems* interspersed chronologically among them. Only one of his rejected, early poems has been included, 'Ode and Elegy of the Street,' used here as a kind of overture to the collection.

February 2013

Paperback, 228 pp, 9 x 6 ins

£12.95 / \$20

ISBN 9781848612662

Alexandra Sashe *Antibodies*

The title of the collection—a term borrowed from anatomy and transposed onto the area of human relations (one's relationship with oneself as well as with others)—should be read in the ambivalence which it spontaneously suggests: on the one hand, it is an opposition between bodies, a you as an anti-I, both on the emotive and physical levels; and, on the other hand, now taken in its proper sense, it is antibodies which ensure healing. The tension of this ambivalence forms the axis of the collection. However, a careful reader may notice a gradual change in tonality as the language becomes more elastic towards the second part of the book, the antithetical connotation giving way to the remedying one.



April 2013

Paperback, 80 pp, 8.5 x 5.5 ins

£8.95 / \$15

ISBN 9781848612839



Hanne Bramness *No film in the camera*

Translated from Norwegian by Frances Presley & Hanne Bramness

Uten film i kameraet (No film in the camera) is a collection of prose poems about photographs by professional photographers such as Henri Cartier-Bresson, Francesca Woodman, Bill Brandt, Leticia Battaglia and Jitka Hanzlova—and also about personal photos and recollections of photos, about what photographs reveal and conceal.

May 2013

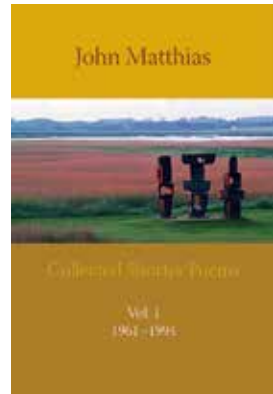
Paperback, 94 pp, 8.5 x 5.5 ins;

£8.95 / \$15

ISBN 9781848612686

John Matthias *Collected Shorter Poems, Vol. 1*

Chronologically the first, *Collected Shorter Poems, Vol. 1* is editorially the third of John Matthias's three-volume Shearsman *Collected Poems*. It includes the poems that first made Matthias's reputation—experimental work like 'Turns: Toward a Provisional Poetics and a Discipline'; politically activist poems from the 1960s and '70s such as his elegy for the Kent State University students killed by the Ohio National Guard; poems written from his fifteen years of living off and on in Suffolk; poems articulating an aesthetic of play-and-game like 'Clarifications for Robert Jacoby'; along with several epistolary poems, explorations of place, and family-oriented lyrics, such as the often translated and reprinted 'Poem for Cynouai.' This volume joins *Collected Shorter Poems, Vol. 2* and *Collected Longer Poems* in bringing together all of the poetry, with the exception of *Trigons* (available separately from Shearsman), that Matthias wishes to preserve.



June 2013

Paperback, 288 pp, 9 x 6 ins; £14.95 / \$23

ISBN 9781848612877

David Jaffin *The Other Side of Self*

Published jointly with Edition Wortschatz, Germany.

Yet another huge collection of Jaffin's spare lyrics. The most productive poet in Europe, perhaps?

January 2013

Paperback, 454 pp, A5 format; £15.00

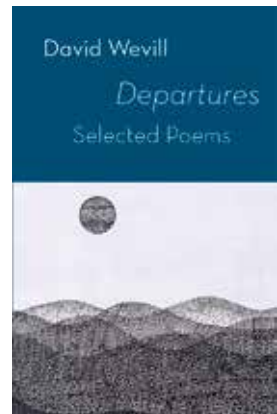
ISBN 9781848612877

David Wevill *Departures — Selected Poems (2nd Edition)*

This second edition, issued on the 10th anniversary of its first publication,

is presented in a larger format, with a larger typeface, and with a few very minor typographical errors corrected, but is otherwise unchanged.

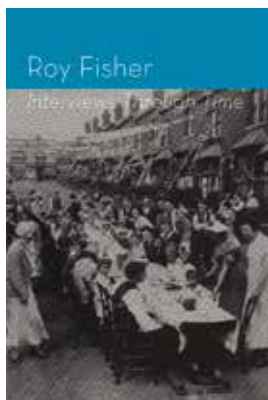
This collection covers the entire poetic career of David Wevill, who has faded from view as a poet in the UK since his departure for the United States in the early 1970s. His first four collections won many prizes and gained him a reputation as one of the finest poets of his generation, as well as a place in all the major anthologies of the period and in the seminal Penguin Modern Poets series. His subsequent collections were all published in the author's native Canada and have been difficult to obtain either in the UK or the USA.



April 2013

Paperback, 150 pp, 8.5 x 5.5 ins; £9.95 / \$17

ISBN 9781848612976



Roy Fisher *Interviews Through Time* (Edited by Tony Frazer)

This volume contains excerpts from several interviews conducted throughout the author's career and spliced together to form a coherent narrative of his development and his aesthetic. The book closes with two full-length interviews, conducted by Peter Robinson and John Kerrigan.

June 2013

Paperback 146 pp, 9 x 6 ins

£9.95 / \$18

ISBN 9781848612983

Allen Fisher *The Marvels of Lambeth, Interviews and Statements by Allen Fisher, 1973–2005*. (Edited by Andrew Duncan)

"The first interview dates from 1973. I took the decision to collect old interviews rather than make an all-new book. I am fascinated by the idea of a very long base line, records of one person's views over 30 years, change as part of the object recorded. Drawing on the creative input of Eric Mottram, Adrian Clarke, and Victoria Sheppard (among others) made the book more robust and embracing. The trackless wastes of the Mottram tape archive made an especial call. Those interviews were so hard to find that I want to make them easy to find. Of course there may be interviews I've missed. I've also included some explanations from *Prosynkel*, which is now unavailable. You can still buy *Ideas on the Culture Dreamed of*, though. One of the tapes in Mottram's archive is a 1978 talk at the *Alembic* workshop—not an interview, but a talk about the poetic process. I scarfed this up." —Andrew Duncan

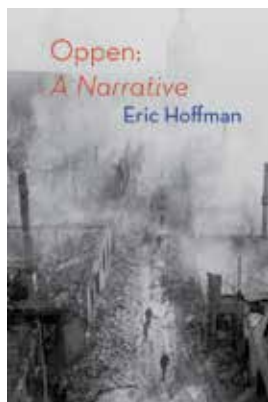


February 2013

Paperback, 214 pp, 9 x 6 ins; £12.95 / \$20 ISBN 9781848612730

Eric Hoffman *Oppen: A Narrative*

A ground-breaking study of Oppen's work, and his relationship with the Communist Party in the 1940s and 1950s, the period when he gave up writing rather than have his poetry serve political ends. In the period he lived in exile in Mexico, only returning to the USA, and to poetry, after Khrushchev's revelations about Stalin.



September 2013

Paperback, 210 pp, 9 x 6 ins

£12.95 NOT FOR SALE OUTSIDE UK / IRELAND

ISBN 9781848612709

Nikolai Duffy *Relative Strangeness: Reading Rosmarie Waldrop*

"A sequence of fragments seems the most appropriate form for a work of this kind, introductory, surveying, essentially personal, marked, as with all things, by my own reading and preoccupations. 'Maybe,' Waldrop writes, 'the essence of the fragment is that it cuts out explanation, an essential act of poetry.' It constitutes, Waldrop continues, a 'lessening of distinctness, of 'identity.' I do not claim to be comprehensive. Nor do I mean to speak for Waldrop or her work but simply to speak about some of its aspects, its various senses of poetics, the shifting relationships between theory and practice, to draw out a number of examples and to trace certain lines of thinking, ways of thinking." — Nikolai Duffy

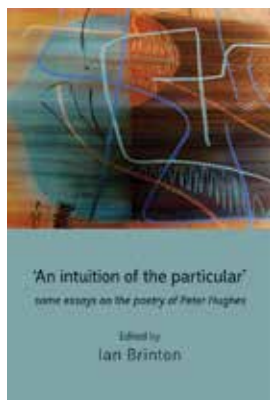
April 2013

Paperback, 190 pp, 9 x 6 ins; £12.95 / \$20

ISBN 9781848612778

Ian Brinton (ed.) *'An intuition of the particular':*

some essays on the poetry of Peter Hughes



Peter Hughes, born in 1956, has been writing for 30 years, and this volume sums up his career to date. Already the author of two-and-a-half Shearsman collections, and editor of a Shearsman anthology devoted to poets from his own chapbook press, Oystercatcher, this volume will cement his reputation as one of the UK's most interesting, and unclassifiable poets.

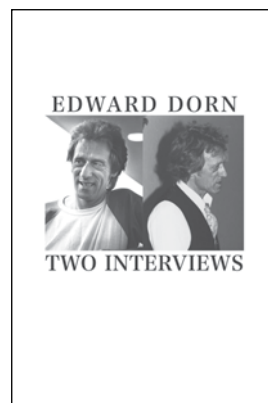
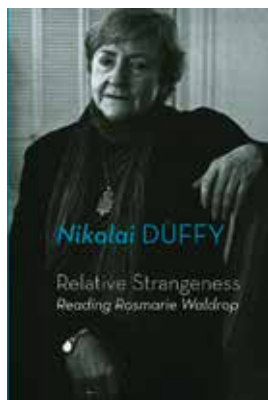
April 2013

Paperback, 148 pp, 9 x 6 ins; £9.95 / \$17

ISBN 9781848612969

Edward Dorn *Two Interviews*
Edited by Justin Katko
and Gavin Selerie

Edward Dorn's *Two Interviews* brings together two largely unseen interviews from 1971 and 1981, conducted in Vancouver and London, with Tom McGauley, Brian Fawcett, John Scoggan, Stan Persky, J.H. Prynne, Ralph Maud, and Gavin Selerie. Published alongside the interviews are uncollected extracts from Dorn's *Day & Night Report* (1971), extracts from his unpublished prose work *Juneau in June* (1981), and three uncollected poems from 1981. Along with Justin Katko's preface to the book, which focuses on Dorn and Prynne's 1971 trip to Vancouver, and an extended introduction to the 1981 interview by Gavin Selerie, which deals with Dorn's geographical and linguistic alignments, particularly those relating to his first period in England, this book includes unpublished photographs, and a bibliography of Dorn interviews.



31 December 2012 Paperback, 102 pp, 8.5 x 5.5 ins; £9.95 / \$17 ISBN 9781848612785



Pam Brown *Home by Dark*

“Pam Brown’s work is fearless, acutely observant, witty and wry. She delights in the curiosities of the everyday, in notational sprezzatura, in the penetrating encapsulation of layers of time, chance and meaning with her twists of lexicon, diction and line break. This is a work of quotidian consternation, breaking through from irony to sheer fondness and painful shadows. She sees askew—and *Home by Dark* has its own poignant look at decades, bodies, and changes. Pam Brown is a wonderful writer, one of the scintillating wizards of Oz poetry.” —Rachel Blau DuPlessis

March 2013

Paperback, 132 pp, 8.5 x 5.5 ins

£9.95 / \$17 / A\$23; ISBN 9781848612884

Aidan Semmens *By the North Sea. An Anthology of Suffolk Poetry*

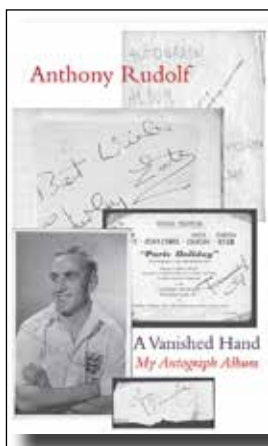
A collection of poems that will surprise the reader: Suffolk natives, incomers and visitors are all represented. From older times come Algernon Charles Swinburne, Henry Howard, Earl of Surrey, Ann Candler, Anna Laetitia Barbauld, George Crabbe, Robert Bloomfield and Bernard Barton. From modern times we have: Andy Brown, Angela Leighton, Tamar Yoseloff, Ronald Blythe, Victor Tapner, Pauline Stainer, John Matthias, Wendy Mulford, Claire Crowther, R.F. Langley, Andrew Brewerton, Rodney Pybus, Charlotte Geater, Zoë Skoulding, Deryn Rees-Jones, Aidan Semmens, Michael Laskey, Herbert Lomas, Anne Beresford, Will Stone, Richard Caddel and Michael Hamburger



June 2013

Paperback, 136 pp, 9 x 6 ins

£9.95 / \$17 ISBN 9781848612853



Anthony Rudolf *A Vanished Hand*

A Vanished Hand: My Autograph Album is a postscript to Anthony Rudolf’s memoir of childhood, *The Arithmetic of Memory* (1999) and accompanies *Silent Conversations: A Reader’s Life*, shortly to appear from Seagull Books. The autograph album, testimony to Rudolf’s teenage years, was presumed lost for thirty years until it emerged, energies intact, beneath a pile of books in the author’s loft. Describing the circumstances of each autograph, he is led down unexpected trails, such as a visit to Bushey Jewish Cemetery, where he explores the wording on Alma Cogan’s tombstone, only a few yards from that of the author’s parents.

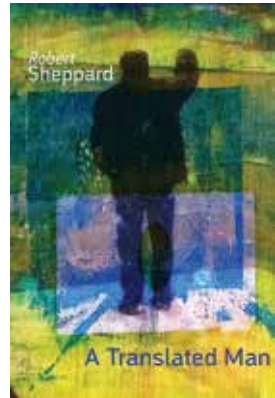
February 2013

Paperback, 112 pp, 8.5 x 5.5 ins

£9.95 / \$17 ISBN 9781848612921

Robert Sheppard *A Translated Man*

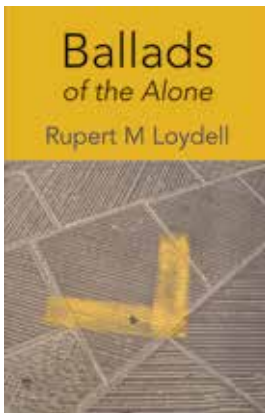
"In the spring of 2004 two youthful translators met at a conference I organised at Leuven, not in itself an auspicious thing to happen. When it is revealed that one of the translators' specialisms was to translate from the Dutch language and that the other was an expert in Francophone literatures, it might have been expected that, other than the theory of translation, there would be nothing to hold them together. [...] a remarkable thing happened, as I knew it would. Martin Krol, who is an authority on Flemish poetry, and Annemie Dupuis, who is a specialist in Walloon literature, discovered not only that they were speaking about translating the poetic work of my homeland, but that they were speaking about the work of the same poet, René Van Valckenborch. What they discovered was that Van Valckenborch was writing in both languages and was publishing two distinct bodies of work, one initially in Canada and the other partly in South Africa, as well as in Europe" [.....]



April 2013

Paperback, 130 pp, 8.5 x 5.5 ins; £9.95 / \$18

ISBN 9781848612846



Rupert M Loydell *Ballads of the Alone*

These five sequences of linguistically-driven word patterns, draw on the visual and written work of named photographers to explore ideas of seeing, language and being. The relentless rhythmic noise of these poems can detract from this process, whilst the coherence of form only emphasises the differences contained in this disturbing and elliptical work; but those who persevere will find a rewarding and original poetry, full of experiential moments as well as diverse music and perceptive thought. These are ballads for the 21st century: tough, fragmented and unsure of themselves, yet given to insight and swagger.

September 2013

Paperback, 90 pp, 8.5 x 5.5 ins

£8.95 / \$15; ISBN 9781848613102

Anthony Mellors *The Lewknor Turn*

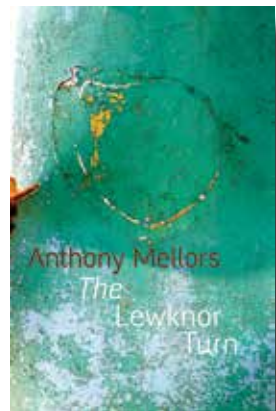
Anthony Mellors' first collection in some years brings together a number of sequences, including the remarkable 'bent out of shape' and 'The Gordon Brown Sonnets', the latter extensively and puckishly annotated.

September 2013

Paperback, 108 pp, 8.5 x 5.5 ins

£9.95 / \$17

ISBN 9781848613089





sean burn is that a bruise or a tattoo?

this collection ranges across poems on the punk collage artist linder, on the cumbrian sculptor / painter lorna graves and a moving tribute to the tuvan singer sainkho namchylak. sean burn explores mans impact on the lake district and offers an excoriating poem on water privatisation. he gives us prose-poetry fairytales from the czech republic and a cycle on scarring. *bastilles englan* is a forceful multivoiced psychiatric hospital break-out based on the authors own history. there are long poems on dance, on coventry, on america under bill clinton and on the state of europe over the past decade. the book finishes with the title poem, an intense transgender love story.

September 2013

Paperback, 82 pp, 9 x 6 ins

£8.95 / \$15

ISBN 9781848612945

Simon Perril *Archilochus on the Moon*

Archilochus, ancient Greece's first lyric poet, was a soldier, part slave, part aristocrat, who took part in the earliest colonial expeditions. When Lycambes broke off the poet's engagement to his daughter Neobulé, legend has it that Archilochus wrote such scurrilous poems about the affair that the entire family committed suicide. Perril's Archilochus has been sent into exile to colonise the moon, that curator of lost objects and desires. This collection voices the ageing poet's dissection of hope and desire, and his meditation upon the body that barely houses them.

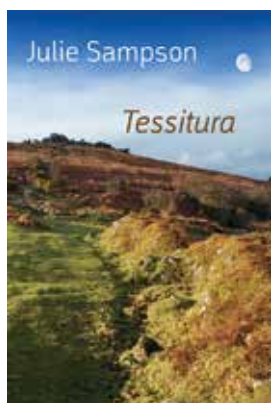


September 2013

Paperback, 96 pp; 8.5 x 5.5 ins

£8.95 / \$16

ISBN 9781848613065



Julie Sampson *Tessitura*

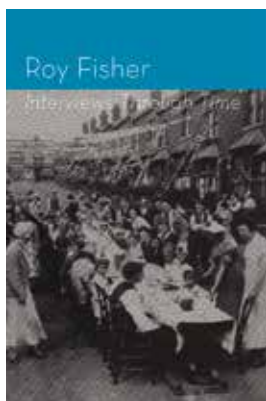
Julie Sampson's first collection brings together samples of her work in a range of styles, and features many poems that engage with the South-west of England—its geography, its history, and, above all, its women writers—ranging from Anne Dowriche to Jean Rhys.

October 2013

Paperback, 86 pp, 9 x 6 ins

£8.95 / \$16

ISBN 9781848612396



Roy Fisher *Interviews Through Time*
(Edited by Tony Frazer)

This volume contains excerpts from several interviews conducted throughout the author's career and spliced together to form a coherent narrative of his development and his aesthetic. The book closes with two full-length interviews, conducted by Peter Robinson and John Kerrigan. This second edition, with an extra interview, dispenses with the shorter prose pieces, which will now appear in a separate volume of the author's prose.

June 2013
Paperback 146 pp
9 x 6 ins; £9.95 / \$18
ISBN 9781848612983

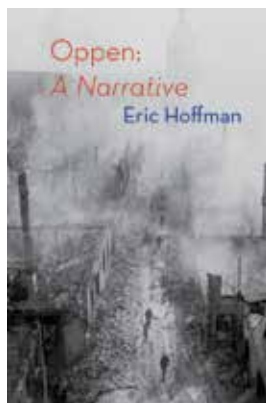
Rupert M Loydell *Encouraging Signs*

Since Rupert Loydell first began publishing his adventurous *Stride* magazine, not to mention his critically-lauded Stride Publications list, he has endlessly discussed poetry, art and music. These dialogues have always informed his own practice and cultural understanding. A selection of these are now gathered here together in chronological order. From a field in Cheshire to a quick response internet interview, via a Fulham basement, these pieces chart a zig-zag course through composition, poetics, publishing, inspiration and experiment. *Encouraging Signs* is a poetics journal and a critical work, with a fascinating element of autobiography.



May 2013

Paperback, 212 pp; 9 x 6 ins
£12.95 / \$20; ISBN 9781848612990

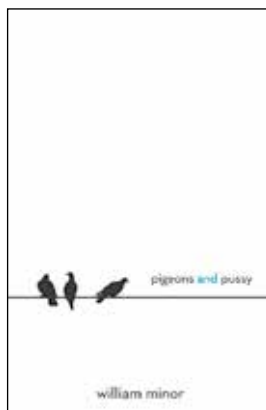


Eric Hoffman *Oppen: A Narrative*

"Hoffman's narrative explores in considerable depth Oppen's thinking about his own work, his reasonings and judgments on himself and his contemporaries in life, politics and poetry. Throughout, Hoffman supplies a rich contextual background to the Oppens' story, one in which public and private life continually intersect not only in the socio-cultural aspects of their lives but in the undergirdings of love, hope and guilt that empower the thought and poetry... Complex, highly-nuanced and well-documented, Hoffman's narrative makes clear that few careers in modern poetry are so entwined with biography as Oppen's."
—From Michael Heller's introduction.

NOT FOR SALE OUTSIDE THE U.K. / IRELAND

October 2013
Paperback, 220 pp; 9 x 6 ins; £12.95
ISBN 9781848612709



William Minor *Pigeons and Pussy*

Two poem-sequences: Pigeons, and Pussy. A short poem on every page, 3 or 4 lines. The sequences presented on facing pages, emphasising the fact that the title word could be subtitled by the other if one wished. At various times, hilarious, scurrilous, and thought-provoking, this collection is one of the most unusual you will come across.

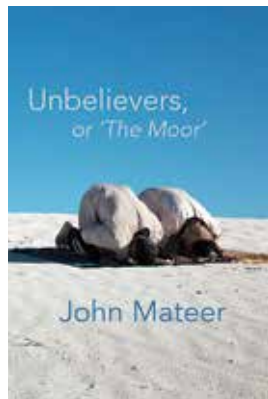
October 2013

Paperback, 92 pp

8 x 5 ins

£8.95 / \$15

ISBN 9781848613072



John Mateer *Unbelievers, or 'The Moor'*

Born in South Africa, John Mateer has for the past two decades been documenting the world seen from the Indian Ocean edge of Australia, travelling frequently to Asia, Europe and elsewhere. *Unbelievers or 'The Moor'*, like his previous surveys of the visages of the Portuguese Empire in *Southern Barbarians* and of his memories of South Africa in *Ex-White*—described by novelist J.M. Coetzee as “rolling back the tide of forgetting”—recovers aspects of the hidden past that haunt our present. In *Unbelievers*, Mateer seeks out evidence of the importance of the Islamic and Arabic history in places as diverse as Dubai, Seville, Cairo and the Portuguese village of Monsanto. He is not only interested in the past but in the deep present, its poetics.



October 2013 Not for sale in Australia / New Zealand

Paperback, 170 pp, 9 x 6 ins

£10.95 / \$18.50; ISBN 9781848612815

Kelvin Corcoran (ed.) *Shearsman* magazine, issue 97 & 98

The second issue of the magazine for 2013 contains poetry by Theodoros Chiotis and Sophie Mayer, Patricia Debney, Carrie Etter, Charlotte Faber, Kim Goldberg, Graham Hardie, Michael Haslam, Ralph Hawkins, Jeremy Hooker, Alex Houen, Peter Hughes, John James, Maria Jastrzebska, Kelly Malone, Marion McCready, Maureen McLane, George Messo, Alistair Noon, Kat Peddie, Marthe Reed, Denise Riley, Antony Rowland, Aidan Semmens, Lucy Sheerman, Simon Smith, Donna Stonecipher, Nathan Thompson, John Welch and Elżbieta Wójcik-Leese, plus

translations of Gëzim Hajdari by Cristina Viti.

October 2013

Paperback, 110 pp; 8.5 x 5.5 ins

£8.50 / \$14; ISBN 9781848613034

Lars Amund Vaage *The Mute & other poems*

TRANSLATED FROM NORWEGIAN BY KENNETH STEVEN

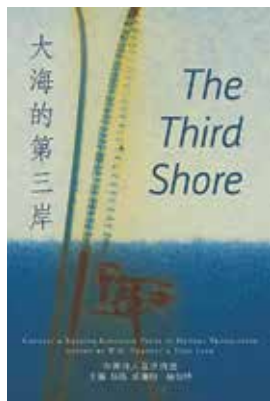
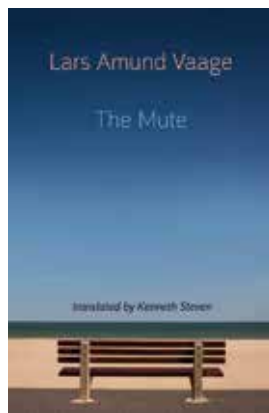
The mute—he above all, perhaps—can be expressive too. That is one of the claims/assertions Lars Amund Vaage develops in these poems. Many of the poems concern work. Work can also be creation, language, initiation. But, in the great circle of life and death, work can also represent a loss of meaning. Love is a central theme, with its power to create.

October 2013

Paperback, 80 pp

8.5 x 5.5 ins; £9.95 / \$17

ISBN 9781848612600



W.N. Herbert & Yang Lian (eds) *The Third Shore*
[BILINGUAL EDITION.]

In recent years, thanks to W.N. Herbert and Yang Lian, a number of poets from Anglophone countries have gathered with their counterparts from China to translate each other's work. This anthology is the fruit of those labours, representing the work of Nick Admussen, Tony Barnstone, Breyten Breytenbach, Polly Clark, Jennifer Crawford, Antony Dunn, W.N. Herbert, Sean O'Brien, Pascale Petit, Fiona Sampson, Arthur Sze, George Szirtes and Joshua Weiner, together with Jiang Tao, Leng Shuang, Tang Xiaodu, Wang Xiaoni, Xiao Kaiyu, Xi Chuan, Yan Li, Yang Lian,

Yang Xiaobin, Yu Jian, Zang Di, Zhai Yongming, Zhang Wei and Zhou Zan.

September 2013

Paperback, 232 pp, 9 x 6 ins

£12.95 / \$20

ISBN 9781848613096

Mario Sampaolesi *Two Poems:*
'Malvinas' and 'Points of Collapse'

TRANSLATED FROM SPANISH BY IAN TAYLOR. [ENGLISH ONLY.]

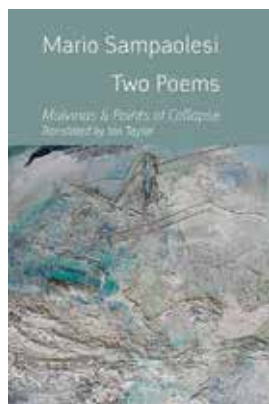
This volume contains two long sequences: *Malvinas* and *Points of Collapse*, published in Argentina in 2009 and 1999, respectively. The author is a veteran of the Falklands War.

October 2013

Paperback, 130 pp, 8.5 x 5.5 ins

£9.95 / \$17

ISBN 9781848612679



New titles 2013 – Poetry in Translation

Aníbal Núñez *Selected Poems*

(ed./trans. from Spanish by Michael Smith & Luis Ingelmo

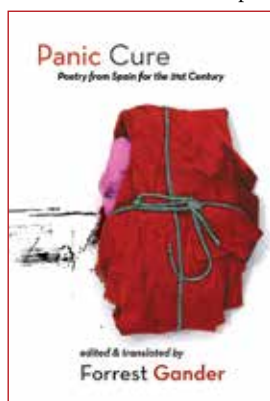
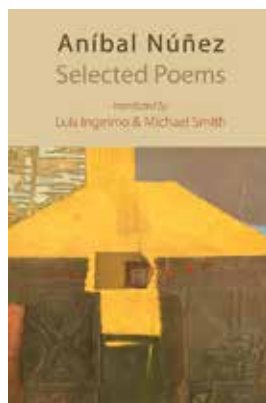
[BILINGUAL EDITION.]

Aníbal Núñez (1944-1987) has been described as the best Spanish poet of his generation, sometimes called the generation of '68. His recognition has been a long time coming, no doubt due to the fact that he stood outside the accepted currents of his time. Poet, painter, essayist and translator, he died young, but left behind a very large body of work which has only begun to receive its due in recent years, as the critical orthodoxy in Spain has begun to accommodate his singular vision.

June 2013

Paperback, 318 pp, 9 x 6 ins; £14.95 / \$23

ISBN 9781848612594



Forrest Gander (ed./trans)

'Panic Cure: Poetry from Spain for the 21st Century

[BILINGUAL EDITION.]

The poets featured in this volume are Antonio Gamoneda, Olvido García Valdés, Miguel Casado, Marcos Canteli, Sandra Santana, Benito del Pliego, Julia Piera, Ana Gorría, Pilar Fraile Amador, and Esther Ramón.

"This anthology charts some of my own enthusiasms; it isn't a comprehensive list. It seems more significant to represent ten substantial writers with a generous selection of poems than thirty or forty writers with one or two poems apiece. The ten poets collected here represent one of many possible configurations of an exploratory surge that signals a moment of change in Spain's literature."

(Forrest Gander)

September 2013

Paperback, 208 pp, 9 x 6 ins; £12.95 / \$20; ISBN 9781848612952

Antonio Cisneros *A Cruise to the Galapagos Islands*

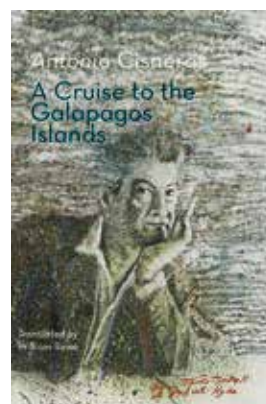
TRANSLATED FROM SPANISH BY WILLIAM ROWE. [ENGLISH ONLY.]

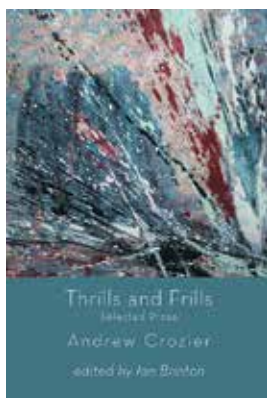
This was the last book published by Antonio Cisneros before his death in 2012. The book has the subtitle *New Marian Songs* and consists of 25 prose poems that show us the mystical experiences of a man, centred on the figure of the Virgin Mary—traditionally regarded as the protector of penitent fishermen, on shipwrecks, on the souls in Purgatory, on the Assumption, on death. This is then a symbolic journey, rather than a traveller's tale, which befits a cruise to one of this world's most fabled islands, and is a last gift to the world from a man approaching his own death.

October 2013

Paperback, 86 pp, 8.5 x 5.5 ins; £9.95 / \$17

ISBN 9781848612693





Andrew Crozier *Thrills and Frills: Selected Prose*
(Edited by Ian Brinton)

Almost without exception the prose of Andrew Crozier, reviews and articles centred upon the close reading of poetry including fearless debate about the importance of some figures who have either been overlooked by the establishment or given little more than a cursory nod of acknowledgement, has been out of print for far too long. The work, often published in journals or as contributory chapters to other books, has never before been collected together and this seems astonishing. —from Ian Brinton's introduction to this volume.

June 2013 Paperback 214 pp,
9 x 6 ins, £12.95 / \$20
ISBN 9781848613010

John Hall *Essays on Performance Writing, Poetics and Poetry,*
Vol. 1: On Performance Writing, with pedagogical sketches

In 1993, say, the term Performance Writing, if used at all, suggested simply writing for performance. By 2011 it had attained a much wider currency in discussions of contemporary writing, and had entered the curriculum of a range of courses well beyond its intense first conceptual and pedagogic development at the adventurous Dartington College of Arts. The task of many of these essays had been to fill out the terms for an approach to writing that looked beyond and beside literature for its sources, references and material practices, including: the rapid changes taking place within the technologies for producing, circulating and receiving text; a 'turn to writing' within other cultural practices, and finally, philosophical preoccupations with the idea of performativity and its entailment with language.



October 2013

Paperback, 252pp, 9 x 6 ins; £14.95 / \$23; ISBN 9781848613171

John Hall *Essays on Performance Writing, Poetics and Poetry,*
Vol. 2: Writings towards Writing and Reading

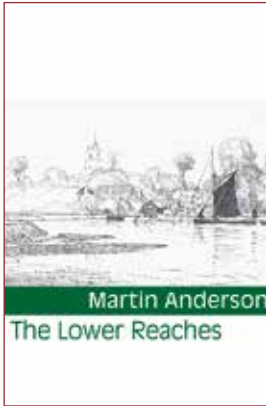
This volume brings together most of the essays on the reading and writing of poetry by the poet and teacher, John Hall. The collection is in two parts. The first takes on current issues for the category of poetry, considered both formally and contextually, and with particular interest in reading as a practice in which poems are actions and events rather than capturable things. The longer second part develops these thoughts through readings of specific poems, including works by Andrea Brady, Kelvin Corcoran, Allen Fisher, Harry Guest, Lee Harwood, Peter Hughes, John James, Nicholas Johnson, R.F. Langley, Karen Mac Cormack, Peter Middleton, Geraldine Monk, Alice Notley, Douglas Oliver, E.T. Prince, J.H. Prynne, John Riley, Peter Riley and John Wieners.



October 2013

Paperback, 278 pp, 9 x 6 ins £14.95 / \$23; ISBN 9781848613188

New titles 2013 – Chapbooks



June 2013
All 8.5 x 5.5ins; £6.50 / \$9.95

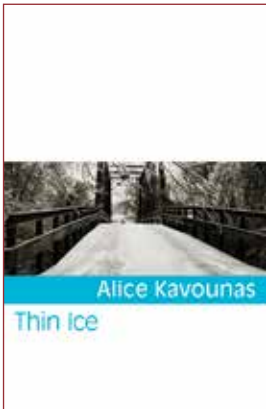
Martin Anderson

The Lower Reaches
ISBN 9781848613119



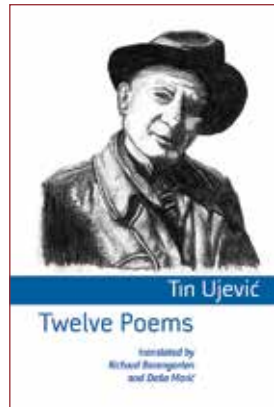
Susan Connolly

The Sun Artist
ISBN 9781848613133



Alice Kavounas

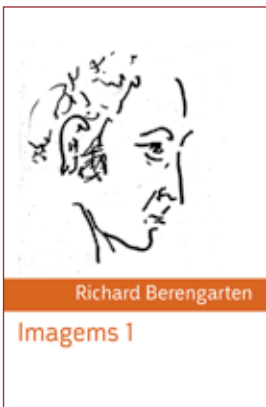
Thin Ice
ISBN 9781848613157



Tin Ujević

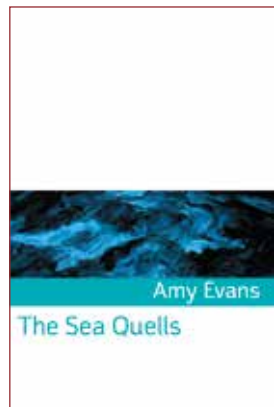
TRANSLATED FROM CROATIAN
BY RICHARD BERENGARTEN

Twelve Poems
ISBN 9781848613164



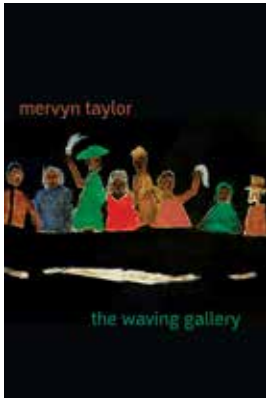
Richard Berengarten

Imagems 1
ISBN 9781848613126



Amy Evans

The Sea Quells
ISBN 9781848613140



Mervyn Taylor *The Waving Gallery*

“Mervyn Taylor is a poet of great sensibility. His astute, quiet and resonant poems bring us into what is not said as easily as he does portraits that are singular in their insight. His poems shine without calling attention to themselves. Whether in New York or Trinidad, whether about love, forgiveness or adventure, his poems are gorgeous. This is a book to be savored. Here is a mature and muscled poet, writing that gives us what we look for in poetry: that brew of word, sound, truth.” —Veronica Golos

January 2014

Paperback, 82 pp, 8.5 x 5.5 ins

£8.95 / \$16

ISBN 9781848613300

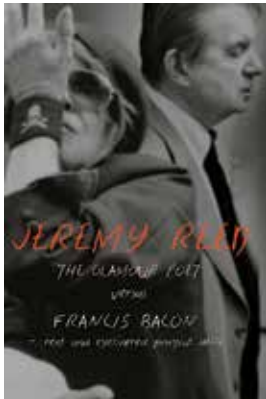
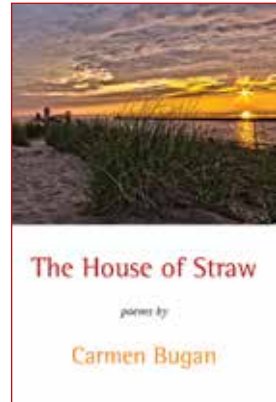
Carmen Bugar *The House of Straw*

Aníbal Núñez (1944-1987) has been described as the best Spanish poet of his generation, sometimes called the generation of '68. His recognition has been a long time coming, no doubt due to the fact that he stood outside the accepted currents of his time. Poet, painter, essayist and translator, he died young, but left behind a very large body of work which has only begun to receive its due in recent years, as the critical orthodoxy in Spain has begun to accommodate his singular vision.

January 2014

Paperback, 82 pp, 9 x 6 ins; £8.95 / \$16

ISBN 9781848613249



Jeremy Reed *The Glamour Poet Versus Francis Bacon, Rent and Eyelinered Pussycat Dolls*

The first book of Jeremy Reed's explicitly autobiographical exposé of his life as a leading London poet from the 1980s to the present day, a major long poem, takes in an acutely personalised retrieval of the Piccadilly Circus ethos in the eighties, including meetings with the artist Francis Bacon, bohemian Soho, an index of personal obsessions including rock music and fashion, a defiant colour block of personal friends, patrons, pick-ups and demi-monde outlaws, all generously characterised for their individual importance and contribution to the poet's life, and a direct full-on involvement with unstoppable big-city momentum in the capital, intensely lived on a day to day basis.

January 2014

Paperback 154 pp, 9 x 6 ins

£9.95 / \$18; ISBN 9781848613232

JL Williams *Locust and Marlin*

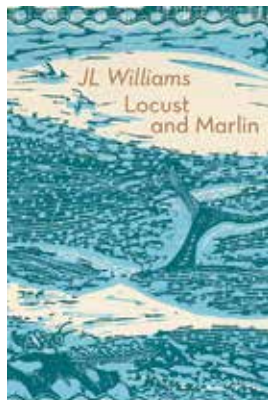
Locust and Marlin considers how, in lives bright and brief as a candle's burn, we tell our stories and locate the places where we live and love. Where is the origin, our point in space from which we view the world? How much control do we have over who we are and what impact we have on the territory we inhabit? In a world whose boundaries and pathways are increasingly difficult to define, how do we find our way home?

February 2014

Paperback, 80pp, 8.5 x 5.5 ins

£8.95 / \$16

ISBN 9781848613287



Fernando de Herrera *Selected Poems*

TRANSLATED FROM SPANISH

BY LUIS INGELMO & MICHAEL SMITH

Perhaps the greatest of Spain's Renaissance poets, Fernando de Herrera (1534-97), a native of Seville, was the writer who took on board the experiments with Italian forms carried out by his predecessors Juan Boscán and Garcilaso de la Vega (whose work he edited and annotated), and made of them a native style. As it was with many other poets elsewhere—such as Sir Thomas Wyatt in England—the example of Petrarch, both directly, and as mediated by Garcilaso, was crucial in the development of Herrera's elegant vernacular verse in Spanish. With Garcilaso, Boscán and Herrera, Spanish poetry takes wing. The generation that followed Herrera was to be the greatest literary flowering in Spanish history.

February 2014

Paperback, 146 pp, 8.5 x 5.5 ins

£9.95 / \$18

ISBN 9781848613348



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