



2015

Shearsman Books
Catalogue
www.shearsman.com



Sandeep Parmar *Eidolon*

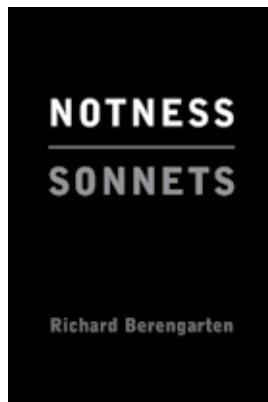
Partly a modern revision of the Helen myth, *Eidolon* meditates on the visible and invisible forces of Western civilisation from classical antiquity to present-day America. An Eidolon is an image, a ghost, a spectre, a scapegoat. It is a device to deal with the problem of narrative, specifically Helen's supposed deceit and infidelity. The Eidolon, as a device, is something beauteous and beguiling—as a thing, or as a preoccupation, it is the siren song to the poet who listens for silence.

January 2015

Paperback, 72pp, 9 x 6ins

£8.95 / \$16

ISBN 9781848613928



Richard Berengarten *Notness*

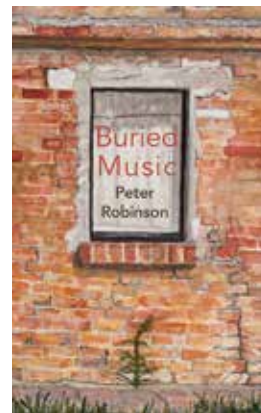
This sequence of one hundred sonnets was composed between 1967 and 2013. The title, *Notness*, is an anagram of the word 'Sonnets'. The word 'Metaphysical' in the subtitle is a pointer to some of the tendencies and intentions in and surrounding the title. The only further key—or, rather, hint—that needs to be offered here is that the so-called 'core' of isness is notness, just as at that of notness is isness: a never-ending dance.

January 2015

Paperback, 104pp, 9 x 6ins

£9.95 / \$18

ISBN 9781848613812



Peter Robinson *Buried Music*

Hearing Rilke quoted at the Co-op, an experience evoked in the title poem to Peter Robinson's latest collection, *Buried Music*, the poet continues his work of discovering poetry in everyday, anywhere places. It is as if, as Roy Fisher intuited, 'he carries a listening device, alert for the moments when the tectonic plates of mental experience slide quietly one beneath another to create paradoxes and complexities that call for poems to be made.'

January 2015

Paperback, 96pp, 8.5 x 5.5ins

£8.95 / \$16

ISBN 9781848613898



Rupert M Loydell
*The Return of the
 Man Who Has
 Everything*

In *The Return of the Man Who Has Everything*, Rupert Loydell continues to explore post-confessional narrative in his poems, as he has previously done

in *Wildlife* and the *Smartarse* anthology. The Man Who Has Everything is an unlikely anti-hero, adrift in a world of instant gratification, momentary experiences and instant answers, in contrast to the music, art, books and conversation he prefers. Melancholic, witty and sometimes absurd, these new poems offer stories and observations, asides and assumptions, as they try to clear a way through the chaos that surrounds us and make sense of contemporary life.

February 2015

Paperback, 150pp, 8.5 x 5.5ins
 £9.95 / \$18
 ISBN 9781848614192



Ralph Hawkins
*It Looks Like an Island
 But Sails Away*

“Hawkins’ method is to eliminate whatever is not interesting, and his poetic line is as rapid, sporadic, shifting, polyvalent, slight and self-reversing as consciousness itself. [...] The removal of conventional connections leaves a vast space for originality: his style is located in the edits, the jumps.”

—Andrew Duncan

February 2015

Paperback, 122pp, 9 x 6ins
 £9.95 / \$18
 ISBN 9781848614208



Peter Philpott
Ianthé Poems

Peter Philpott’s third collection for Shearsman contains three long sequences, including a number of poems written while the eponymous Ianthe—the poet’s grand-daughter—was asleep in her buggy.

April 2015

Paperback, 72pp, 8.5 x 5.5ins;
 £8.95 / \$16
 ISBN 9781848614178



Kelvin Corcoran *Sea Table*

“The four substantial sets in this book bring [his] extended skills to work on a range of subjects: a personal health crisis and recovery told as an underground descent and the return to intellectual light; a light-hearted musical prance around various poets; a rhapsodic rendering of the story of Glenn Gould... And the last, the title-set, ‘Sea Table’, which re-engages Greece in a substantial and remarkably sustained and eloquent sequence, a multiplied poetical narrative of sea voyage and trading venture coming through difficult and easy seas back to the home it started from, which the present tense and the archaic past inhabit in harmony.” —Peter Riley

April 2015

Paperback, 122pp, 9 x 6ins; £9.95 / \$18
ISBN 9781848614215



Claire Crowther *On Narrowness*

On Narrowness is Claire Crowther’s third collection. Her previous collections attracted wide attention; the first was shortlisted for the Aldeburgh first collection prize. She is poet-in-residence at the Royal Mint Museum for 2014-15 and lives in Somerset with her husband, physicist Keith Barnham.

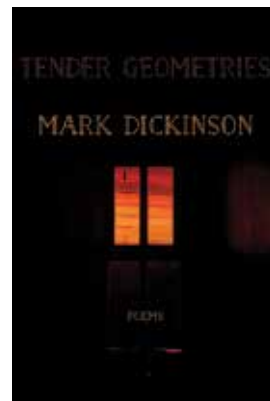
“A poet whose work is fully achieved and anything but conventional.”

—John Greening, *Times Literary Supplement*

April 2015

Paperback, 72pp, 8.5 x 5.5ins
£8.95 / \$16

ISBN 9781848613904



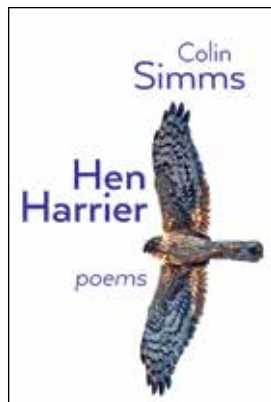
Mark Dickinson *Tender Geometries*

Tender Geometries is Mark Dickinson’s first full-length collection.

“Indignation at environmental injury and economic corrosion gives us indicative texts capable of sensing what is being damaged and waylaying us at that point to be continuously co-invented – but this can only be reached through an intricate lyric inoffensiveness once again testing the scope of poetry itself. Ambivalent, self-contaminating vitalities are combed through for their appraisals of renewal but which are not thread-bare so much as thread-aware, tangle-replete enough to take part in reprisals of praise.” —Peter Larkin

April 2015

Paperback, 132pp, 9.21 x 6.14ins; £9.95 / \$18
ISBN 9781848613355



Colin Simms *Hen Harrier Poems*

Hen Harrier Poems is Colin Simms' fifth collection with Shearsman, and his third devoted to poems on a specific species, following *Otters and Martens* (2004) and *Gyr Falcon Poems* (2007). Future plans include volumes devoted to poems on merlins, and on goshawks. Simms is a naturalist who has observed the harrier and its North American cousin, the marsh-hawk, for decades; his poems fuse a rich Bunting-esque diction and sonority with a focused eye and imagination.

March 2015

Paperback, 212pp, 9 x 6 ins

£12.95 / \$20

ISBN 9781848614291



Simon Perril *Beneath*

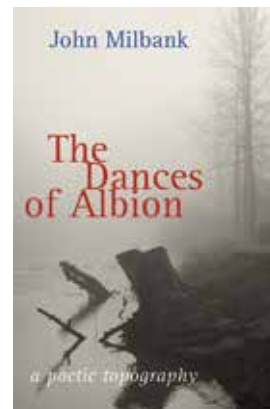
Beneath is subtitled a "nekyiad", and thus represents a sequel of sorts to Simon Perril's extraordinary last collection, *Archilochus on the Moon* (2013). A *nekyia* (ἡ νέκυια) in Ancient Greece was a rite in which ghosts were called forth and questioned as to the future; the *nekyia* has long figured in literature, dating back to Book 11—known as the *Nekyia* in the classical era—of the *Odyssey*.

October 2015

Paperback, 88pp, 8.5 x 5.5 ins;

£8.95 / \$16

ISBN 9781848614406



John Milbank *The Dances of Albion*

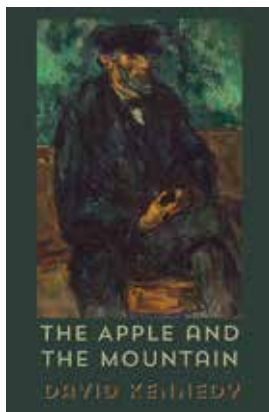
"Since I come from all over the island of Britain, it is to me my locality in the world, as much as it is my nation. Of the perplexing variety of this region, I try to make sense. Throughout the island I experience landscapes that tend to evaporate, mingling with myths that loom into a persistent reality. The resulting psychogeographies are for me many, though also problematically linked and integrated. This poetic sequence is written in the hope of a true unity of Britain yet to come."

—John Milbank

February 2015

Paperback, 92pp, 8.5 x 5.5 ins; £8.95 / \$16

ISBN 9781848613959



David Kennedy *The Apple and the Mountain*

In as much as you can read poetry and look at paintings you will find serious delight in David Kennedy's poems about Cézanne. The sort of concentration required here however is not an endorsed, mainstream activity. It does not sell beans or financial products; it is simply about seeing. ... To look at the paintings and read these poems simultaneously is a deep and rare pleasure. — Kelvin Corcoran

May 2015

Paperback, 76pp, 8.5 x 5.5ins

£8.95 / \$16

ISBN 9781848614260



Mark Goodwin *House At Out*

"In *House At Out*, Mark Goodwin steps beyond the physical landscapes of *Back of A Vast*, into a new topography: a world that is a "wild's inf i nite b its" approached through the gaps and hollows in the word. The holes are apertures as we zoom into language, crack open word hordes and find worlds of association, "hole keys" with which we open kinetic lands as nimble as "music thinking of water". Here are poems that "house and home // and hone a mind of sky-leaf sheets." Step out with this book and relish the trip elsewhere." —Simon Perril

March 2015

Paperback, 118pp, 9 x 6ins; £9.95 / \$18

ISBN 9781848614185

Peter Riley
Due North

Due North is a poem in twelve chapters concerned with human movement northwards or out in the quest for work, subsistence, settlement and gratification,



and in danger of getting trapped in various enclosures, including thought-traps. [...] Woven into this are various artistic, poetical, cultural and instinctive ventures to traverse cold and emptiness, limit and futility, in the hope of attaining the metaphor of lasting warmth. Its pattern is that of a long sequence of beginnings, some of which reach their conclusions, usually elsewhere in the text, some of which don't. The textual mode is literal and lyrical, to posit the value of these two forces in sustaining hope.

—Peter Riley

March 2015

Paperback, 102pp, 9.14 x 6.21ins

£9.95 / \$18

ISBN 9781848613942



Harriet Tarlo *Poems 2004-2014*

A follow-up to Harriet Tarlo's 2004 collection, *Poems 1994-2003*, this volume is a major survey of the author's more recent work.

"Harriet Tarlo is at the forefront of a group of poets who take writing about topography and nature seriously; she finds new ways to express in challenging and exciting language ideas and images that could be beyond language but aren't, in her very safe and skilful hands."

—Ian McMillan

May 2015

Paperback, 138pp, 9 x 6ins

£9.95 / \$18

ISBN 9781848613591



Damian Furniss
The Best of All Possible Worlds

101 poems about power and its consequences, one for each year from the beginning of the Great War to the present day, together making a history of the past century.

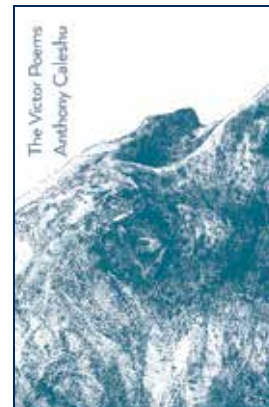
All is for the best in the best of all possible worlds.

September 2015

Paperback, 132pp, 9 x 6ins

£9.95 / \$18

ISBN 9781848614444



Anthony Caleshu
The Victor Poems

"Anthony Caleshu's *Victor* is a wild ride, an arctic adventure, a spirited quest narrative, a mad love poem to the imagination in all its unstrung wild joys. The exuberance of address in this poem is contagious, at once zany and intimate, descriptive and lyric, it's pedal to the metal and won't let up. Caleshu is an extremely gifted and accomplished poet and a true romantic to boot."

—Peter Gizzi

October 2015

Paperback, 102pp, 9 x 6ins

£9.95 / \$18

ISBN 9781848614314



Dorian Cooke *Collected Poems*
edited by Peter Manson

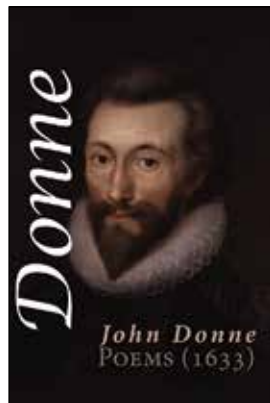
Dorian Cooke published only two slim booklets in his lifetime – *Fugue for Our Time* in 1950, and *Autumn to Summer Sequence* in 1989. An important member of the 1940s' Apocalypse movement, his work – in common with the that of the other figures in the movement – has been forgotten. This volume, which brings together all of his work, whether published or unpublished, seeks to redress the balance and bring the poet's name back into the foreground.

October 2015

Paperback, 236pp, 9 x 6ins

£12.95 / \$20

ISBN 9781848614437



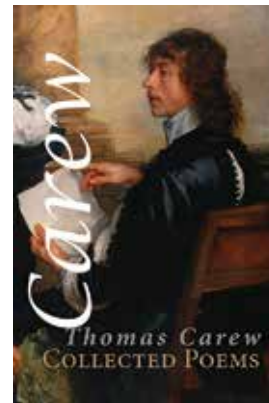
John Donne *Poems (1633)*

This volume—presented in the original spelling, with all its inconsistencies—reproduces the text of *Poems by J.D. With Elegies on the Authors Death*, published in 1633, two years after Donne's death. Very little of Donne's poetry had been published during his lifetime but it was much prized and many manuscript copies survive from the period, although only one is in the author's hand. This first edition of *Poems by J.D.* remains a monument and—unusually for posthumous publications of this kind—very little of the contents was not Donne's work, only two poems having been incorrectly attributed.

April 2015

Paperback, 332pp, 9 x 6ins; £14.95 / \$23

ISBN 9781848613874



Thomas Carew *Collected Poems*

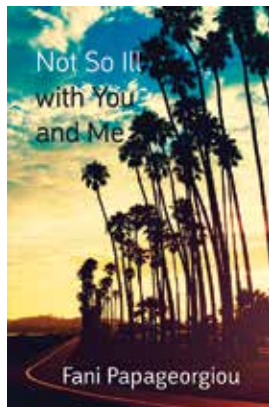
Thomas Carew (1595-1640) was, with Robert Herrick, the finest poet of the "tribe of Ben", the poets who gathered around Ben Jonson in the taverns of Southwark in the early 17th century. This collected edition is the only complete edition of his poetry in print.

October 2015

Paperback, ca.225pp, 9 x 6ins

£12.95 / \$21

ISBN 9781848614390



Fani Papageorgiou
Not So Ill With You and Me

This is the author's second collection. Of her first, the *New York Times Book Review* said: "The poems are intense but enigmatic, as if they were seared in with a damaged branding iron. [...] Fani Papageorgiou's disconcerting and magnetic first book ... reminds us (and as Dionne Warwick once observed), a house is not a home; it's always just a little unfamiliar, just slightly beyond our easy occupation. Which is precisely what draws us to the door, to the briefly lighted windows."

October 2015

Paperback, 96pp, 8.5 x 5.5ins; £8.95 / \$16
 ISBN 9781848614383



Tony Frazer (ed.)
Shearsman
 103 & 104

The first issue of *Shearsman* magazine for 2015 includes original work by Tim Allen, sean burn, James Byrne, Michelle Cahill, Geraldine Clark-

son, Martin Crucefix, Laura Elliott, Michael Farrell, Keri Finlayson, Kiran Millwood Hargrave, Tania Hershman, Sarah James, Rupert M Loydell, James McLaughlin, Kate Miller, Simon Perchik, John Phillips, Alexandra Sashe, Robert Sheppard, Zoë Skoulding, Simon Smith, Andrew Taylor & translations of Maria do Cebreiro (by Neil Anderson), Jordi Doce (by Lawrence Schimel), Esther Jansma (by Andrew Houwen), Olga Orozco (by Peter Boyle), Francis Ponge (by Ian Brinton) and Virgil (by David Hadbawnik).

April 2015

Paperback, 108pp, 8.5 x 5.5ins
 £8.50 / \$14
 ISBN 9781848614222

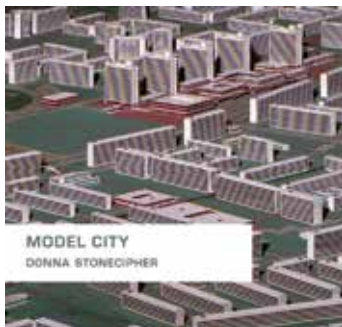


Kelvin Corcoran (ed.)
Shearsman 105 & 106

Shearsman's second double issue for 2015, and edited for the second time by Shearsman author, Kelvin Corcoran. Contents of the issue will be announced in July 2015.

October 2015

Paperback, 108pp, 8.5 x 5.5ins
 £8.50 / \$14
 ISBN 9781848614468



Donna Stonecipher *Model City*

“Model City is built from a missing antecedent, an “it” as mysterious as it is familiar: What was it like? What was what like? One’s life? The city from which one fled? The city to which one did so? The weaving in and out of traffic? Love? Candlelight from a curtained window or the dull, digital glow of a smart phone from the balcony below? Here, those old dreams and social experiments collide with the age of excess information, leaving behind broken bits of experience—the emotional residue of just how one deals with one’s cog-in-a-big-machine conundrum allowed to curdle into language as concerned with form and structure, with feats of architecture and engineering, as it is with real human relationships. This book is a marvel.” — Noah Eli Gordon

January 2015

Paperback, 94pp, 8 x 8ins; £9.95 / \$18
ISBN 9781848613881

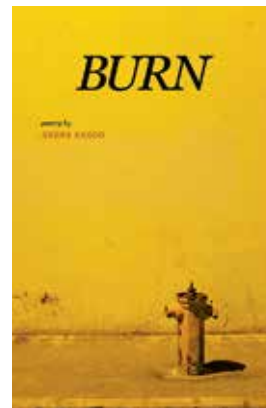
Merle Lyn Bachman
The Smoke of It

“Memory has its own architecture, its own geography. Yet, as Merle Bachman demonstrates in *The Smoke of It*, these are mutable—stretching and contracting within the space of experience: strafing events to get at their illogic and yet/memory, remaking. Bachman’s beautifully crafted, acutely sensitive poems adroitly combine history, autobiography, and lyric meditation. If space is ‘the externalization of what you really are,’ then Bachman risks sculpting space in a boldly disclosive and passionate way. This is a poetry that sends messages into the hidden sites of memory and returns with color, form, and commitment.” — Elizabeth Robinson

[COVER NOT READY AT PRESS TIME]

May 2015

Paperback, 104pp, 9 x 6ins
£9.95 / \$18
ISBN 9781848614147



Andre Bagoo
Burn

“Burn is a kaleidoscopic, surreal and stunning collection. Bagoo forges carnivalesque, enigmatic, experimental, vivid, wild and wonder-inspiring poems

full of verve and utterly fresh language that are, by turns, eerie, elegiac, fleshy, pensive, mournful, rhapsodic and absolutely scorching...

Poems traverse geographical locations, from his island home of Trinidad, to other Caribbean islands and as far distant as Iceland. There, personal and societal angst, passions and pleasures are held up to a ‘sea of mirrors,’ into which we gaze. Bagoo explores daily life, love, art, history, literature, myth, popular culture, ritual and the molten ground of memory, bringing together and animating douens, lionfish, Auden, Mozart, Caravaggio and Tchaikovsky, among other figures. Bring the fire, burn.”

—Loretta Collins-Klobah

February 2015

Paperback, 70pp, 8.5 x 5.5ins; £8.95 / \$16
ISBN 9781848614154



David Jaffin *Taking Leave*

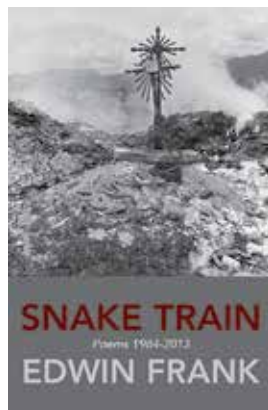
The first of David Jaffin's 2015 titles, another almost 400 pages of minimalist lyrics. As Chicago Review said of his recent *Light Sources* and *Landing Rights*: "Decidedly prolific bite-sized, brief, crisply restrained and profoundly philosophical."

January 2015

Paperback, 397pp, A5 FORMAT

£15 / \$23

ISBN 9781848614253



Edwin Frank *Snake Train: Poems 1984-2013*

Kabbalist hymns, a Futurist dragon, Wagnerian vaudeville, Virgil in India, and Pinocchio, in love and at a loss, among the philosophers, are among the mirrors and reflections found in *Snake Train*, a gathering of the poetic sequences and longer poems (plus one piece of prose) that Edwin Frank has published over the years in various journals and chapbooks. Though haunted by ghosts, this book of waiting and wanting is very much set among the shiny constructions and destroyed or abandoned spaces of today's continuous present, in which the lyric echoes from some past—or future—remove.

March 2015

Paperback, 136pp, 8.5 x 5.5ins; £9.95 / \$18

ISBN 9781848613621



Aubrie Marrin *Incognitum*

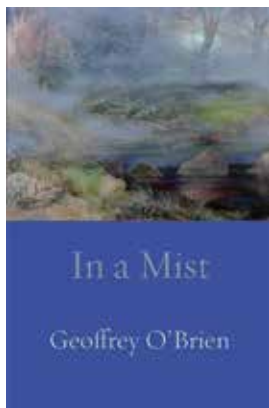
"Marrin's first book is a requiem, a gorgeous and strange diorama of beauty and sorrow. A true cabinet of curiosities, these poems usher in a seemingly endless list of what's been lost: Marrin, along with her parade of ghosts of dead counters, explorers, and collectors, chronicles our demise. 'Come into my diorama,' Marrin whispers, 'Everything's life size. / Everything's as it should be in the wild.' *Incognitum* is an extended fever, an archive, a getting-it-all-down-before the world is gone." —Cynthia Cruz

March 2015

Paperback, 80pp, 8.5 x 5.5ins

£8.95 / \$16

ISBN 9781848613973



Geoffrey O'Brien *In a Mist*

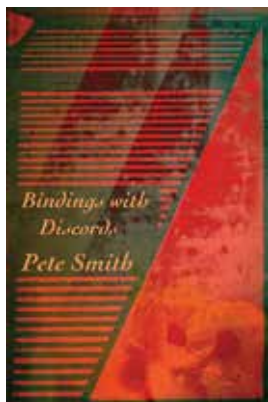
In a Mist is Geoffrey O'Brien's seventh collection of poems. It brings together scenes recovered from dream or experience, transmuted fragments of myth, passages retrieved from lost libraries and recollected conversations, the story lines of imaginary films, snapshots of lake and street corner and darkened construction site, the inventions of sleeplessness, transcriptions of chime tones and birdsong, and the memory of faces.

March 2015

Paperback, 82pp, 8.5 x 5.5ins

8.95 / \$16

ISBN 9781848613607



Pete Smith *Bindings with Discords*

A first full-length collection in the UK for Pete Smith, a Canadian poet born in Coventry but resident in Kamloops, BC, since 1974. In the UK and Canada he worked as a psychiatric nurse with intellectually challenged people in institutional and community settings. His poems, reviews and essays have been published widely in the UK, the USA and Canada.

February 2015

Paperback, 122pp, 9 x 6ins

£9.95 / \$18

ISBN 9781848614116



Mark Weiss *As Luck Would Have It*

"This is a barefoot poetry, almost in the very oldest Asian sense of that phrase, a poetry of voice & body that recognizes that even body-language has accents, which surely it does. The eye is keen, the humor self-deprecating. Mark Weiss has reached that point on life's mesa where forgiveness (to oneself as well as others) may well be the most important of gestures. A book to make you glad to be in the world."

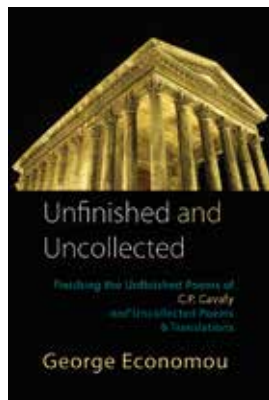
—Ron Silliman

March 2015

Paperback, 116pp, 9 x 6ins

£9.95 / \$18

ISBN 9781848614130



George Economou *Unfinished & Uncollected*
—*Finishing Cavafy's Unfinished; followed by*
Uncollected Poems & Translations—

Partly an addendum to George Economou's versions of the canonical Cavafy poems, published by Shearsman in 2013, this volume also includes a number of uncollected poems and translations, which give us a picture of both poet and translator, as well as a shadowy image of Cavafy himself.

October 2015

Paperback, 98pp, 9 x 6ins

£9.95 / \$18

ISBN 9781848614369

Nancy Kuhl
Pine to Sound

"If an echo is a 'pining into sound,' Kuhl rewrites it in a way that gives pining u n c o m m o n agency — this is not a 'pining away' but a pining toward, a pining into. It's vigorous; it's vivid, but nonetheless graceful in its manipulation of the layers and columns of the human psyche. Rangy in her syntax, tight in her rhythms and sounds, Kuhl exposes the intricacies of daily acts, events and sights, slowly extending them out beyond their own boundaries to where ghosts whisper into open mouths and the 'past is wild but almost / over.' This exceptional poet hits a new height with each new book, and the view from this one is great!" — Cole Swensen



January 2015

Paperback, 80pp, 8.5 x 5.5ins

£8.95 / \$16

ISBN 9781848614123



Linda Russo

Meaning to Go to the Origin in Some Way

The poems in this book arise amidst those remnants, historical and everyday, that redefine what we know to be underfoot in the places we live. From the Rose Creek Preserve to Koppel Farm Community Garden to a backyard on Pioneer Hill – and in many spaces in between – these poems suggest that, as ecologically-attuned 21st century inhabitants, we need to not only understand the complex of relationships – as scientists help us do – but also to listen deeply for meanings at every level with a various awareness of what lives and thrives.

March 2015

Paperback, 80pp, 8.5 x 5.5ins; £8.95 / \$16

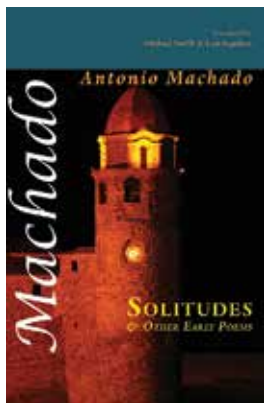
ISBN 9781848613935



Elsa Cross *Beyond the Sea*
Bilingual edition. Translated from Spanish
by Anamaría Crowe Serrano.

This bilingual volume brings together two of Elsa Cross' collections that deal with Greece: *Ultramar* (Beyond the Sea, 2000) and *El vino de las cosas* (The Wine of Things, 2002) in inspired translations by Irish poet, Anamaría Crowe Serrano. Also due this year: a translation of Elsa Cross' *Cuaderno de Amorgós* (Amorgos Notebook—cover not ready at press time).

June 2015
Paperback, 152pp, 8.5 x 5.5ins
£9.95 / \$18
ISBN 9781848613997



Antonio Machado
*Solitudes & Other
Early Poems*

*Bilingual. Translated from Spanish
by Michael Smith
& Luis Ingelmo.*

Machado is, without a doubt, the father of modern Spanish lyric poetry. An early visit to Paris and an engagement with Symbolism, and its Spanish equivalent, *modernismo*, in the shape of Rubén Darío, was to determine his course as a poet. Machado, however, unlike many of the French symbolists and perhaps because he was Spanish, never turned his back on common reality. Rather, reality and natural images were as sacred to him as mysterious cyphers, flickering shadows at the mouth of the Cave. He was a deeply humanitarian poet; he believed in human emotions and intuitions, and he was always opposed to the baroque in Spanish poetry because he saw it as cerebral or conceptual and therefore an inadequate means of receiving significance from the temporal flux in which human beings live.

January 2015
Paperback, 166pp, 9 x 6ins; £10.95 / \$18
ISBN 9781848613911

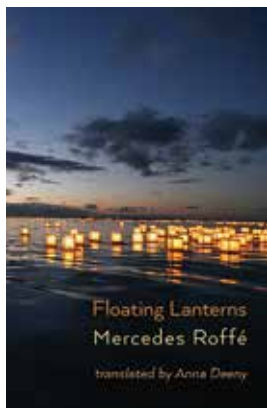


Pablo de Rokha *Selected Poems*

Translated from Spanish by Urayoán Noël
Bilingual edition.

Pablo de Rokha was one of the great trio of Chilean modernists, along with Vicente Huidobro (2 years his senior) and Pablo Neruda (10 years his junior). All three were communists, all three were great poets, and all three cordially detested each other. De Rokha is the least known of them outside Chile, and this volume redresses that by offering an introduction to this astonishingly rich body of work.

September 2015
Paperback, CA. 200pp, 9 x 6ins
£12.95 / \$20
ISBN 9781848613775



Mercedes Roffé *Floating Lanterns*

*Translated from Spanish by Anna Deeny.
Bilingual Edition..*

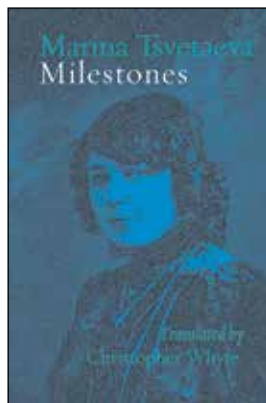
Floating Lanterns is a book-length poem-sequence by Argentinian poet, Mercedes Roffé, first published in Buenos Aires in 2009. A French translation appeared in Paris in 2013. Based in New York, where she edits a Spanish-language chapbook press, Roffé is one of the leading Argentine poets of her generation.

May 2015

Paperback, 104pp, 8.5 x 5.5ins

£9.95 / \$18

ISBN 9781848613720



Marina Tsvetaeva *Milestones*

Translated from Russian by Christopher Whyte

Milestones (Vyorsty) is an early collection by Marina Tsvetaeva (1892-1941), published in Moscow in 1922, before she left the country for the West. The book celebrates—among other things—her friendship with fellow-poet, Osip Mandelstam, and was her most innovative collection to that point, as well as an indication of the way her work would develop in her full maturity.

March 2015

Paperback, 120pp, 8.5 x 5.5ins

£9.95 / \$18

ISBN 9781848614161



Geoffrey Squires
(editor &
translator)

My News for You
—Irish Poetry
600-1200

The poems translated here were, with one or two possible exceptions, written between

the 7th and 12th centuries AD, making them the oldest vernacular poetry in Europe. Latin, which arrived with Christianity in the 5th century and brought a script, was the only other language in play, although there are occasional loanwords from Norse and other tongues.

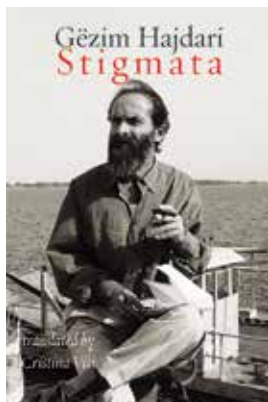
Scholars can roughly assign the poems to centuries, on the basis of changes in syntax and word forms, but many that were written earlier exist only in later manuscripts. Dating is thus hazardous, and nor do we usually know the author. It is likely that one was written by a druid, six by women and rather more by professional bards; the remainder are probably by clerics or scribes.

June 2015

Paperback, 230pp, 9 x 6ins

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ISBN 9781848614338



Gëzim Hajdari *Stigmata*

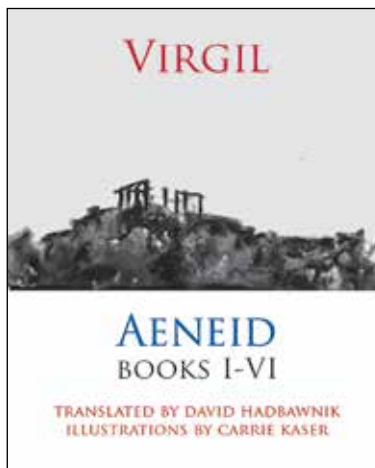
translated from Italian by Cristina Viti

Gëzim Hajdari (b. 1957) was born in Lushnja, Albania, but has lived in Frosinone, Italy, since 1992, initially in the ruins of an abandoned building, but now in an apartment that he was awarded by the town council after he was awarded the prestigious Montale Prize. He writes in both Albanian and Italian, but is perhaps more recognised in his adopted country than in his native land. *Stigmata* / *Vragë* appeared in a bilingual edition in 2002 and here receives its first complete English translation. “My identity is Gëzim, my body is my fatherland,” says the author.

November 2014

Paperback, 140pp, 9 x 6ins; £9.95 / \$18

ISBN 9781848614413



Virgil *Aeneid, Books I-VI*

*translated from Latin by David Hadbawnik
with illustrations by Carrie Kaser*

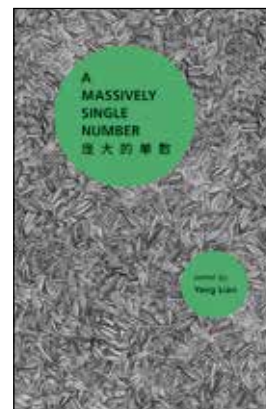
David Hadbawnik's astonishing modern translation of the *Aeneid* has been appearing in excerpts in a number of US publications, but this is the first time that a sizeable group of them has been bought together. This handsome volume presents Hadbawnik's version of the first half of Virgil's great national epic, with atmospheric illustrations from Carrie Kaser.

September 2015

Paperback, 228pp, 9.25 x 7.5ins

£12.95 / \$21

ISBN 9781848614284



Yang Lian (ed.),

***A Massively
Single Number***

*Translated from
Chinese by Brian
Holton
Bilingual.*

In 2012, Yang Lian and several others started an online poetry

competition in China. They expected a good response, but were astounded to receive more than 85,000 entries, with unknown poets—some earning their living as migrant workers in Chinese export industries—delivering up fine works in classical forms. This anthology offers some of the winning poems from the first two years of the competition, together with comments by the judges and essays by several of the people involved.

The cover features a design by Ai Weiwei.

March 2015

Paperback, 204pp, 9 x 6ins

£12.95 / \$20

ISBN 9781848613768



Andrew Crozier
*'Free Verse'
as Formal
Restraint*

(edited by
Ian Brinton;
afterword by
J.H. Prynne)

This volume
contains the re-
markable PhD
thesis submitted

by Crozier in 1972, and for which his external
examiner was J.H. Prynne (whose comments
on the thesis are also included here).

“My intention in writing this thesis has been
to cast some light on the *prima facie* case that
free verse, in abandoning the exercise of metre,
has abandoned that principle of restraint upon
which the creation of artistic form depends.
This point of view contrasts with a general
contention on the part of the exponents of free
verse that their works possess form which is not
only unique but which also bears an immedi-
ate relation to the significance of the work, a
relationship felt to be ‘musical’, although not
in any directly analogical sense.”

May 2015

Paperback, 216pp, 9 x 6ins, £12.95 / \$20
ISBN 978184863966



Veronica
Forrest-
Thomson

*Poetic Artifice:
A Theory of
20th Century
Poetry*

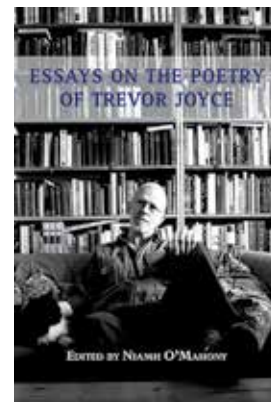
(ed. Gareth
Farmer)

First pub-
lished post-

humously in 1978 by Manchester University
Press, this volume turned sharply against crit-
ics of the previous generation, notably Wil-
liam Empson, and against emergent strains
of historicism. The book is an exhaustive de-
fence of “all the rhythmic, phonetic, verbal,
and logical devices which make poetry dif-
ferent from prose.” According to the author,
such devices are responsible for poetry’s most
significant effect—not pleasure or ornament
or some kind of special expressivity, but the
production of “alternative imaginary orders.”

October 2015

Paperback, ca. 224pp, 9 x 6ins
£14.95 / \$23
ISBN 9781848614451



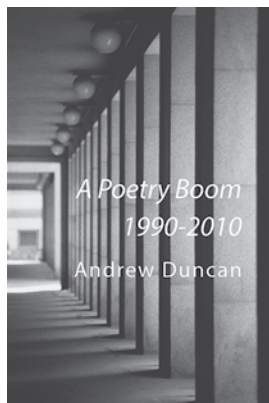
Niamh O'Mahony (ed.)

Essays on the Poetry of Trevor Joyce

This is the first volume of critical essays devoted
to the work of Trevor Joyce, one of the Repub-
lic of Ireland’s most innovative poets of the past
50 years. Contributions from: Lucy Collins, Eric
Falci, Fergal Gaynor, John Goodby, Fanny Howe,
David Lloyd, Peter Manson, Niamh O'Mahony,
Marthine Satris, Geoffrey Squires, Keith Tuma
and Jeffrey Twitchell-Waas. The book appears in
tandem with a major retrospective volume: Joyce’s
Selected Poems 1967-2014.

January 2015

Paperback, 232pp, 9 x 6ins
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ISBN 9781848613393



Andrew Duncan
A Poetry Boom 1990-2010

The third of Andrew Duncan's surveys of 20th-century British poetry from Shearsman Books – there are further volumes from Salt Publishing and from Liverpool University Press – and as idiosyncratic and as fascinating as the previous volumes. This volume covers the most recent period in our poetry, and pays special attention to poets ranging from Claire Pollard to Emily Critchley, and from Pauline Stainer to B. Catling.

June 2015
Paperback, 324pp, 9 x 6ins
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ISBN 9781848614239



Gillian Rose
Paradiso

Shortly before her death, philosopher Gillian Rose began work on a new book—her *Paradiso*—thus fulfilling her promise at the end of *Love's Work* to 'stay in the fray, in the revel of ideas and risk'. Confident even only a week before her death that she could complete the work, all that remains are these fragments. In them, Rose combines the detached insight of one who is taking leave, or who has almost left, with a desire to participate in the joys of life until the last. Exceeding the injunction to 'keep your mind in hell and despair not', *Paradiso* sketches a movement through the hell and despair of terminal illness to an affirmation of the joys of companionship and memory. *Paradiso* contains some of Rose's most serene and affirmatory writing, and in that light completes one of the most remarkable philosophical oeuvres of the late twentieth century.

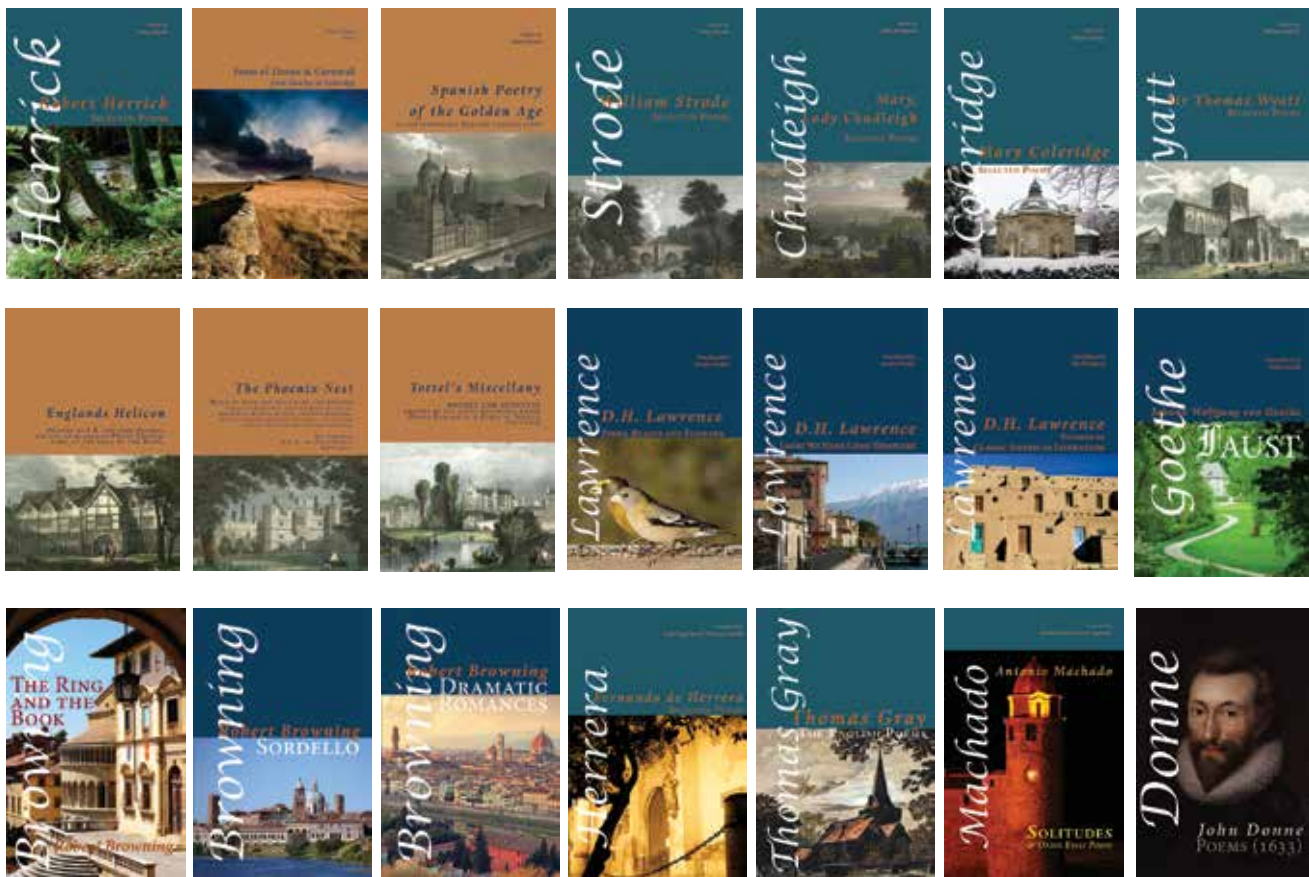
October 2015
Published by Shearsman Books with Menard Press
Paperback, 70pp, 8 x 5.25ins; £8.95 / \$16
2ND EDITION. ISBN 9781848614345



Toby Olson *The Other Woman*

In 2014, Toby Olson's wife Miriam died at the age 80, and after nearly 50 years of marriage. She has suffered from Alzheimer's for some years before her death and Toby became her principal carer. This is a memoir of that period, a story of love and frustration, remembering and forgetting. Miriam is also The Other Woman of the title – a woman other than the one she once was.

April 2015
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£8.95 / \$16
ISBN 9781848614277



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