

The background of the entire page is a textured blue. In the center is a large, dark, textured square, possibly representing a book cover or a piece of art. The square has a mottled appearance with shades of dark grey, black, and some lighter, fibrous textures. The blue border around the square also has a textured, painterly quality.

# 2016

Shearsman Books Catalogue



Mary Austin Speaker *The Bridge*

“Transit becomes an act of transcendence in Mary Austin Speaker’s *The Bridge*. I love how each section of the book ends almost where it begins, how the world comes as it goes, flash after flash — and just when things begin to blur we “awake to astonishing / geometry,” to an awareness that “ascent is only a way / toward another opening.”

*The Bridge* limns with unmatched grace the internal and external process of daily passage.” —Joseph Massey

*January 2016*

Paperback, 88pp, 8.5 x 5.25ins;

£9.95 / \$17

ISBN 9781848614673

Joe Doerr *Tocayo: New and Selected Poems & Songs*

“By turns erudite and lyrical, esoteric and oracular, profane and ethereal—Joe Doerr’s *Tocayo* contains multitudes. This vast miscellany, a bravura poetic performance by every measure, signals the aborning of a new, necessary literary idiom for this mashed-up American age: the ineluctable punk sublime.”

—John Phillip Santos

“Disturbs all the codes.” —John Kinsella

*August 2016*

Paperback, 148pp, 9 x 6ins

£10.95 / \$18.50

ISBN 9781848614710



Richard Deming *Day for Night*

“Much of this book is a dense, exhilarating ride through phantasmagoria, illuminated by bright, gleaming generalities: ‘someone in the audience will wonder if that is how we are meant to survive our memories.’ How are we to survive not only our memories, but diminishment and nightmare? Many of the gods who preside here are movie makers, from Jacques Tourneur to Takashi Miike. But startlingly, these mysterious and eloquent poems culminate in the long, next-to-last, magnificent poem ‘Son et Lumière.’ Stevens now is the fecund model, as Richard Deming modulates beautifully between four- and five- and even six-line stanzas. This is a tremendously accomplished, fascinating book.” —Frank Bidart

*April 2016*

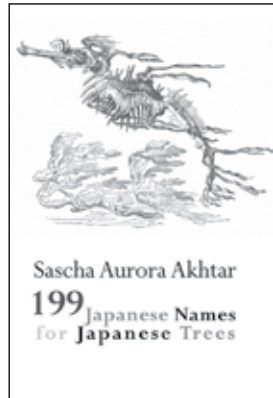
Paperback, 82pp, 8.5 x 5.5ins

£9.95 / \$17

ISBN 9781848614857

**Sascha Aurora Akhtar** *199 Japanese Names for Japanese Trees*

Sascha Akhtar's method-writing invites the poetry into a pre-envisaged form which is then adhered to stringently. The manuscript was written continuously on exactly 199 pages. The poet was interested in the idea of 99 names of Divine Power in Sufi philosophy, with the 100th name being a secret. The title was pre-assigned as a philosophical & semantic conundrum that arose whilst on a walk through Kew Gardens. The horticultural convention of the English has always been to re-name and assign a Latin name. In this way, the native identity or "is-ness" of types of flora may never be known. A tree that only grows native to Japan, has its own identity in its country, in Japanese. By merit of simply transplanting it, that name may never be known. Within these pages are journeys to other planets, jaguars, ibexes, toothless sharks, the "vanguard" of poetry, a woman abandoned, cruelty, a depth of thought & emotion that stays steady holding the reader in its thrall and strange creatures mentioned only as 'jagged kittenstars'. The book is honestly, pure transcendental rock n' roll epic.



*January 2016* Paperback, 196pp, 8.5 x 5.5ins  
£12.95 / \$20 ISBN 9781848614307



**Will Stone** *The Sleepwalkers*

A new collection from award-winning poet Will Stone, whose poems have been described as haunting, beautiful, savage, lyric and visionary, inventive, searing yet poignant, mesmerising and original.

Like its predecessor *Drawing in Ash*, *Sleepwalkers* ranges across Britain and continental Europe, past, present and future, conjuring extraordinary visions of beauty and despair, joy and horror, revelation and nostalgia. From delicate insight to apocalyptic rage, the glory and savagery of human achievement and destruction is set against the majestic power and fragility of nature.

*March 2016*

Paperback, 80pp, 8.5 x 5.5ins; £8.95 / \$17

ISBN 9781848614727

**Ian Seed** *Identity Papers*

The prose poems in *Identity Papers* seek to construct a living bridge between the self and its shadow, between the self and other, and between present and past. They do so with a vulnerable faith, working with Heidegger's dictum that all things must be allowed their time in darkness. Along the way, their narrators meet a series of disturbing, irresistible strangers. *Identity Papers* follows on from *Makers of Empty Dreams* (Shearsman, 2014). It is the second volume in a trilogy of prose poem collections.

*February 2016* Paperback, 90pp

8.5 x 5.5ins; £9.95 / \$17 ISBN 9781848614703





Erica McAlpine *The Country Gambler*

In this accomplished first collection, Erica McAlpine draws truths from the everyday, meditating over contingency and luck and the often-vexed relationship we have to these things. The casual register of her verse belies its formal complexity. Many of the poems are crafted in tight syntactical units of just one or two sentences; others are composed in rhyming sapphics, a meter favoured by the poet Horace, whose guiding voice recurs throughout the collection. Humorous and serious in turn, these quietly virtuosic poems achieve lofty aims: to teach, to advise, to warn—to show, in the manner of a close friend, what the world has to offer, what it sometimes takes away, and what can and should matter most.

*April 2016*

Paperback, 72pp, 8.5 x 5.5ins; £8.95 / \$17

ISBN 9781848614819

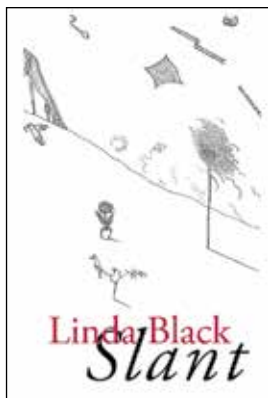
Kate Ashton *Who by Water*

These poems came into being as a result of new nearness to loss and to the sea. They are intimate, an attempt to express the beauty of untamed power that demands respect of the human heart; the terror it strikes into the soul. The form of each poem or sequence flows freely from its emotional or visual impetus: often dark, sometimes joyous or ecstatic or pictorial. Always there is an underlying sense of awe, of the unknowable and the impossibility of knowing. Neutrality is sought in echoing the earliest Anglo-Saxon or Chinese poetry. The sea becomes witness, calm interlocutor, feared judge, absent lover, intercessor. The aim is impersonality, to evoke the eternal in relation to the present; 'now-ness', as David Jones put it.



*April 2016*

Paperback, 82pp, 8.5 x 5.5ins; £8.95 / \$17 ISBN 9781848614802



Linda Black *Slant*

“Step into the magical word-world of Linda Black. Singsong and urbane by turn, these poems are rich in Hardy-esque rhythms and moods undercut by an astute and often funny commentary. Using techniques more usually found in nonsense poetry, pastoral and ballad, this collection devises ‘a route map of liquid thought’.

Linda Black leads the very few British poets who present the process of consciousness and she does it in a wholly original way.”

—Claire Crowther

*April 2016*

Paperback, 96pp, 9 x 6ins

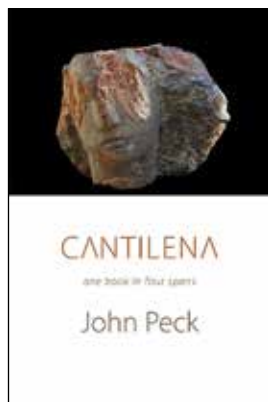
£9.95 / \$17

ISBN 9781848614680



**John Peck** *Cantilena*

Thematically, *Cantilena* appropriates subjects familiar to the Modernist long poem: recent European and American history, art making, political corruption and the question of individual complicity, and the bearing of classical and religious heritages on the present. *Cantilena* is also one of our only major long poems so far to consistently engage climate change. Yet, for this reader at least, the work's chief power comes not from the positions it stakes out on these topics, but rather from its performance of a kind of imaginative magic—what Peck calls 'undersensing.' This 'undersensing' is carried out in three distinct arenas: historical vignettes, personal remembrances, and synchronicities snatched from a lifetime of reading. —Nate Klug, 'Falling In: A Foreword'



*March 2016*

Paperback, 362pp, 9 x 6ins; £14.95 / \$23 ISBN 9781848614734



**Cameron Gearen** *Some Perfect Year*

Cameron Gearen's first full-length collection of poetry, *Some Perfect Year*, opens with a poem entitled *Invitation*, and it's one we should heed. "Come with stones and a selectively green car. / I've set aside a weekend for crying and sleeping," the poem begins. Indeed, it would be a treat to spend a weekend or longer with this book. Crying might result as some of the subject matter is heavy, but Gearen leads us to a tentative redemption in the end: her final poem, called *Aubade*, mentions "the morning's promise," and foretells a more sanguine future.

*March 2016*

Paperback, 90pp, 9 x 6ins  
£9.95 / \$17 ISBN 9781848614840

**Carmen Bugar** *Releasing the Porcelain Birds*

In 1989 the five members of the Bugar family were allowed to leave Ceausescu's Romania with one suitcase each and death-threats in their wake. In 2010 the poet Carmen Bugar took possession of 1,500 pages of Securitate files on her father and in 2013 a further 3,000 pages of secret files on her mother, sister, brother and herself. *Releasing the Porcelain Birds* is about the transformation of that extraordinary history of Cold War Europe into poetry; it is about writing the self free and how poetry drawn in a new and tender narrative can do this. In this manner *Releasing the Porcelain Birds* is one continuous poem which faces down dispossession and reaches towards exuberance.



*April 2016*

Paperback, 90pp, 8.5 x 5.5in; £9.95 / \$17 ISBN 9781848614802



**Pablo de Rokha** *Architecture of Dispersal: Selected Poems*  
*edited & translated from Spanish by Urayoán Noël*

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 astonishing body of work.

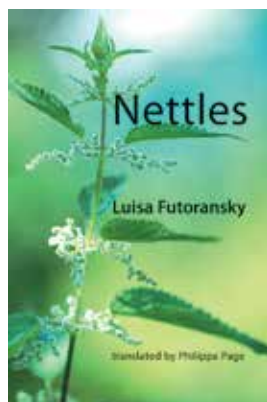
*October 2016*

Paperback, 292pp, 9 x 6ins; £14.95 / \$24  
ISBN 9781848613775

**Luisa Futoransky** *Nettles*  
*translated from Spanish by Philippa Page*

Luisa Futoransky is a poet of lived experience above all, though not hers alone; other voices inhabit the work, whether of friends, lovers, fellow travellers (people she met or figures from history and literature). Like her fiction, the poetry employs a direct language rooted in anecdote and reflection, while sometimes delighting in playful experimentalism. Hers are mosaic narratives, made of pieces, fragments.

Something else to notice in *Nettles* is her flair for the theatrical, especially acute when she writes in shorter forms. Surely her studies of opera helped to hone her instinct for the dramatic gesture. But to think that we start in Rome with this book only to end up in Ohio. That is some sense of humour. (Jason Weiss)



*March 2016*

Paperback, 132pp, 9 x 6ins; £9.95 / \$18 ISBN 9781848614642

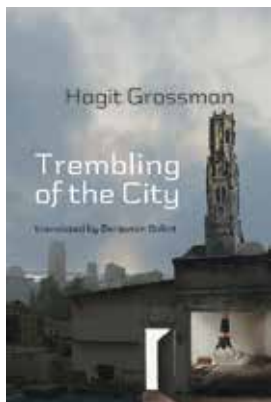
**Hagit Grossman** *Trembling in the City*  
*translated from Hebrew by Benjamin Balint*

“Hagit Grossman’s poetry hovers through the city streets like a floating camera, observing the outcasts and scanning them in wavelengths that are usually beyond the range of our perception. But in addition to mapping the actual city streets, this book also registers the city’s interior spaces.

The poems in the book shake us and cast us, with honesty and courage, toward the intimacies from which we prefer to avert our eyes.”—Amir Becker

*February 2016*

Paperback, 92pp, 9 x 6ins; £9.95 / \$17  
ISBN 9781848614772

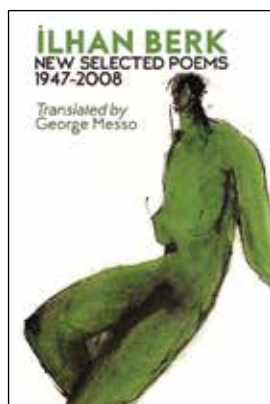


**İlhan Berk** *The Book of Things*  
translated from Turkish by George Messo

Unparalleled in the English language, *The Book of Things*, Berk's uniquely compelling lyric trilogy, is an uncommon meditation on the inner life of common things. Mud, bras, slugs and doors — Berk sings them all in this twisting, labyrinthine song of the strange and sensual, by turns playful and surprising, learned and hilarious, beautiful and unsettling in its quirkiness.

Berk's tireless journey into the unknown, *The Book of Things* is a testament to the poet's undying appetite for engagement and renewal, his perennial call to awakening.

**February 2016** Paperback, 320pp, 9.14 x 6.21 ins  
£14.95 / \$23 ISBN 9781848614628



**İlhan Berk** *New Selected Poems 1947-2008*  
translated from Turkish by George Messo

İlhan Berk (1908-2008) has been called a literary Midas: everything he touched turned to poems. *New Selected Poems* shows us the full linguistic range and imaginative power of Turkey's greatest experimental poet. With a large selection of poems drawn from over 60 years of work, *New Selected Poems* offers a unique and indispensable portal into the world of İlhan Berk. Berk's poems quiver and spark with a language always pressing out against its own skin: sensual, erotic, strange and intimate, relaxed and humorous; poems in which smells, tastes, sights, sounds, and touch become the preludes for a reawakening of history, the body, the very world around us. If Berk himself was concerned with re-engaging a lost sensory world, then for many this volume will be a journey of discovery.

**February 2016**  
Paperback, 200pp, 9 x 6 ins; £12.95 / \$20  
ISBN 9781848614611

**Orhan Veli** *The Complete Poems*  
translated from Turkish by George Messo

One of Turkey's great post-war poets, Orhan Veli Kanık (1914-1950) was one of the founders of the ground-breaking *Garip* movement in Turkish poetry with Oktay Rıfat and Melih Cevdet, a movement that revolutionised Turkish poetry for the new era. He died of a brain aneurysm, apparently caused by the after-effects of a fall down a hole at some street works in Ankara.

**October 2017**  
Paperback, 248pp, 9 x 6 ins; £14.95 / \$23  
ISBN 9781848614376



## New titles in 2016 – Poetry from Italy, Israel & China

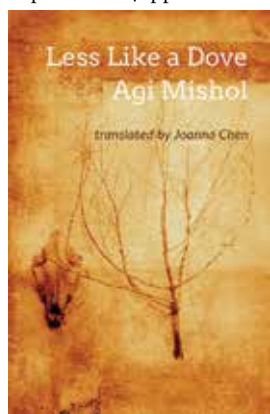
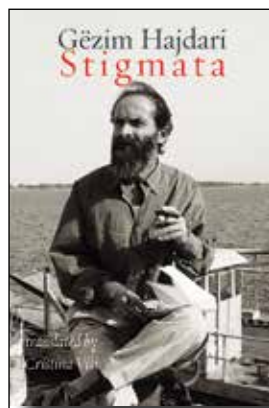
**Gëzim Hajdari** *Stigmata*

*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.

**February 2016**

Paperback, 140pp, 9 x 6ins; £9.95 / \$18 ISBN 9781848614413



**Agi Mishol** *Less Like a Dove*

*translated from Hebrew by Joanna Chen*

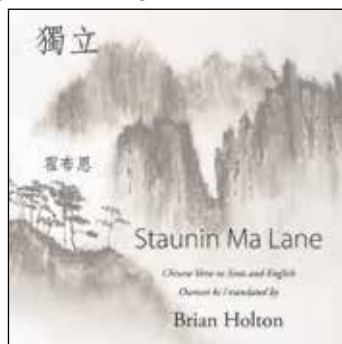
A first British publication for one of Israel's most admired contemporary poets. According to Amos Oz, “Agi Mishol's poems know how to tell a tale, to sing a song and also dance – all at one and the same time. I love the splendid surprises in them, the subtle and exact sadness, and the mysterious manner by which she makes this sadness overflow with hidden joy.”

In 2006 Naomi Shihab Nye wrote: “Agi Mishol's poems feel perfectly weighted. Her mix of honest empathy and care and elegant wit is deeply touching and enlivening.”

**March 2016** P'back, 94pp

8.5 x 5.5ins; £9.95 / \$18

ISBN 9781848614765



**Brian Holton** (ed/trans.)

*Staubin Ma Lane — Chinese Verse in Scots and English*

“*Staubin Ma Lane* isn't intended to be a comprehensive tour of classical [Chinese] poetry, though it does contain specimens of many of the major genres and styles, and it may serve as a first primer. Note that the poetry is in the Scots: the English versions are there to help the non-Scots speaker. It has been my aim to make poems in Scots: if you expect to find dictionary definitions of Chinese words in my translations, you will be disappointed. That sort of drably mechanical ‘accuracy’ does not make poetry, and a poem that doesn't move the reader is like a joke that isn't funny. In the translation of poetry, there are many, many more ways of being wrong than of being right, and I do not claim that my versions are in any way definitive or better than anyone else's: I do, however, want to say to the reader, “Deek whit the Mither Tongue can dae: gin it can dae this, whit'll it no can dae?” (Look what our mother tongue can do: if it can do this, what will it not do?), and I would urge readers inclined toward translation to do it for themselves, whatever their mother tongue might be.” —Brian Holton

**March 2016** Paperback, 146pp, 8 x 8ins; £12.95 / \$20 ISBN 9781848614666

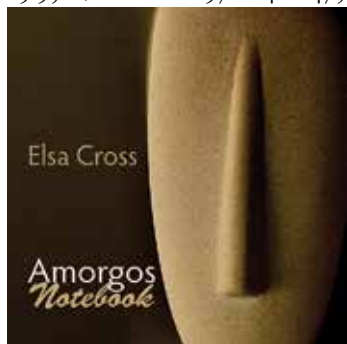


## New titles in 2016 – Poetry from Australia & Mexico

### Barry Hill *Grass Hut Work*

"In the ancient tradition of poet-as-traveler-and-seer, Barry Hill's *Grass Hut Work* is, like Basho's *Narrow Road to the Interior*, both a travelogue of Japan and a journey inward, into what we'll call the Soul—for lack of a better word. He sees with fresh eyes the merger of history and presence, and presents us vital insight at every turn. "In the grass hut," he says, "I strive to be nobody," and thereby becomes an everyman, an exemplar, a master and *unsui*, a beginner. Beautiful and quietly powerful, this is work to return to again and again." —Sam Hamill

**February 2016** Paperback, 126pp, 9 x 6ins  
£9.95 / \$18 ISBN 9781848614758



Elsa Cross

### *Amorgos Notebook*

*translated from Spanish by Luis Ingelmo & Tony Frazer*

*Amorgos Notebook* (Cuaderno de Amorgós) is a collection from 2007 that won for Elsa Cross Mexico's most prestigious poetry prize, the Xavier Villaurrutia Prize, especially valued by its recipients as the winner is chosen by her peers in the literary world. Elsa Cross' work over the past several decades has demonstrated a considerable fascination with Greece, and this sequence takes its departure from the island of Amorgos, in the Cyclades, home of remarkable ancient sculptures, and spectacular terrain.

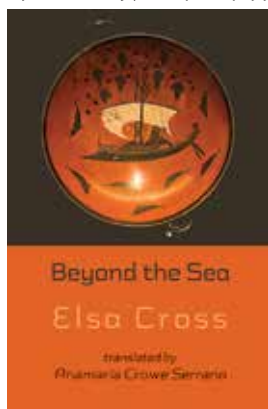
**October 2016**

Paperback, 100pp, 8 x 8ins; £10.95 / \$18.50 ISBN 9781848614833

### Elsa Cross *Beyond the Sea*

*translated from Spanish by Anamaria Crowe Serrano*

*Beyond the Sea* brings together two book-length sequences first published in Mexico in the early years of the century, both taking their origins from Greece, a matter of central importance for the poet for many years. Fittingly, for subject-matter thoroughly drenched in the Greek past, the poems are odes and dithyrambs; the gods are there, imagery that has echoed across the centuries is here transposed into a limpid modern Mexican poetry, composed with the lightest of touches. Here the Mayans of Bonampak meet the Minoans of Knossos, united across the centuries and thousands of miles by their preservation in wall-paintings, and by their observer. Here the gods meet our gaze, and come forth, raised from the ashes of history. They are no dead; they are not forgotten; they have merely been sleeping only to be awoken by the poet. Elsa Cross is one of the most important living Mexican poets, and this fine translation does her work spectacular justice.



**March 2016**

Paperback, 152pp, 9 x 6ins; £10.95 / \$18.50 ISBN 9781848613997

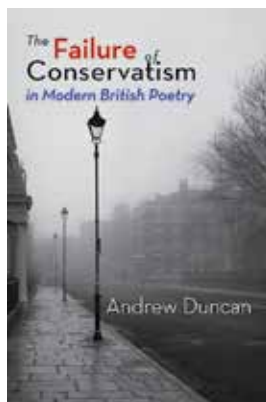
**Andrew Duncan** *The Failure of Conservatism in Modern British Poetry* (2nd edition, revised and expanded)

*Failure* starts from the key misrepresentation of orthodox poetry criticism, that the conservative is also the new, and sets out to define the whole British complex of refusing to innovate. In the attempt to set up publicly accountable criteria for what counts as new, the book goes through the whole period from the 1950s to the mid-1990s, identifying what the stylistic innovations were at each point. Naturally, in such a culturally rich era, not every significant poet or work can be mentioned.

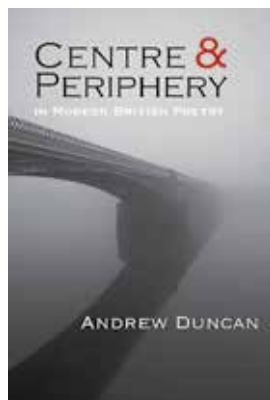
We present the 1950s as an era of conservative reaction and occupation of the institutions by a new stratum, whose self-regard is locked up with verbal gestures as “status objects”. We go on to the 1960s as a moment where a certain fear of the past brought immediacy, hedonism, simultaneity, immersion, spontaneity, montage, direct address. Then, in the late '60s, Utopian project: When the faint star does take/ us into the deeper parts of the night. The imaginary space engulfing all poetic space, between divination and navigation.

In the 1970s, there is the classic era of modern poetry, as the innovations are made to work. Then in the 1980s we see how a restorative taste sealed off the penetration of the new. The next chapter attempts to define the whole phenomenon of poetic conservatism, the feeling that only old and familiar things offer wholeness, and that ideas utterly prevent pleasure.

A final chapter stumbles into the field of what isn't clear yet, and what hasn't even happened yet, in order to flourish the names of poets to whom the future may belong.



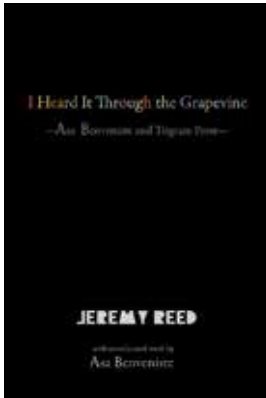
**September 2016** Paperback, 348pp, 9 x 6ins; £14.95 / \$23 ISBN 9781848614987



**Andrew Duncan** *Centre and Periphery in Modern British Poetry* (2nd edition, revised and expanded)

Does what is true depend on where you are? Or, can we speak of a British culture which varies gradually over the 600 miles from one end of the island to the other, with currents gradually mutating and turning into their opposites as they cross such a distance? The unbalanced local energies which gave birth to the central horror of possessive individualism, the Empire, and the State as war-machine, do not sound their triumphalist self-praises without conjuring up a reaction in favour of collective values, pacifism, equity, and the languages of the periphery. Poetry has to offer more than the illusion of being in the few rooms where a metropolitan elite solemnly engages in the circularity of authentication. A polemic tour of Scotland, Wales, and the North of England exposes the possibility that the finest poets of the last 50 years have lived in the outlands, not networking, and neglecting to acquire linguistic signs of status. We contemplate the sublime through the works of Sorley Maclean, Glyn Jones, Colin Simms, and Michael Haslam. But a second look at poetry in the South jettisons the shallow tricks favoured by High Street cultural managers to reveal a hidden stratum of intellectually sophisticated poets, even in Babylon.

**September 2016** Paperback, 312pp, 9 x 6ins; £14.95 / \$23 ISBN 9781848614994



Jeremy Reed *I Heard It Through the Grapevine:*  
*Asa Benveniste and Trigram Press*

Asa Benveniste who founded the legendary Trigram Press in London in 1965, ostensibly to publish Anglo-American cutting-edge poetry, was not only a self-taught, one-off maverick genius as a printer, typographer and book-designer, but also a superbly innovative poet, whose own poetry tended to be obscured by his merits as a publisher. Jeremy Reed's deeply personal tribute to Benveniste as his enduring poetic avatar, and the encourager and publisher of his early poetry informs a book that is both an appraising memoir and a significant evaluation of Trigram Press. The book also includes a reprint of Benveniste's collection *Edge*.

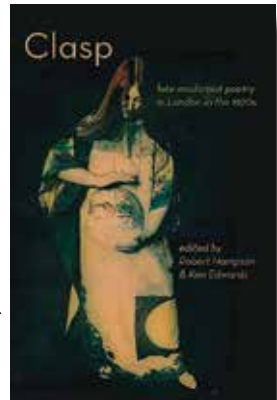
January 2016

Paperback, 120pp, 9 x 6ins

£9.95 / \$18 ISBN 9781848614635

Robert Hampson & Ken Edwards (eds.) *CLASP*  
— *late-modernist poetry in London in the 1970s*

CLASP is an exercise in collective remembering – with, as Lawrence Upton's essay suggests, a consciousness of memory work as also a process of selecting, forgetting and inventing. The original plan had been to focus on the 1970s, the decade during which [Ken Edwards and I] had co-edited *Alembic* with Peter Barry. Some of those we approached felt they could not usefully remember enough of their poetry activities in this period; some were reluctant to return to the past. Also, as the project developed, it became clear that the original plan wouldn't work: the history did not fit neatly into the limits of the decade. We would have to start earlier to understand the roots of 1970s London poetry, and we would have to stray into the 1980s to see how some of the debates and actions of the 1970s played out. —Robert Hampson, from the *Introduction*



January 2016

Paperback, 180pp, 9 x 6ins

£12.95 / \$20 ISBN 9781848614604



John Matthias *At Large*

*At Large* is a collection of essays by poet John Matthias, covering matters both personal and literary in the same manner as his *Who Was Cousin Alice?* (2011). It also includes an interview by Joe Doerr with Matthias and another by Matthias with Larry Siems, concerning the latter's work with American PEN.

October 2016

Paperback, 396pp, 9 x 6ins

£16.95 / \$25

ISBN 9781848615175

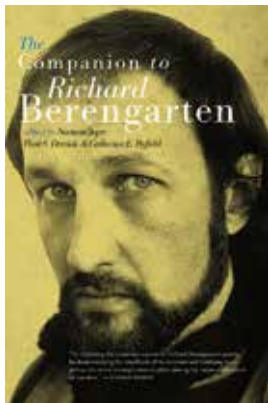
## New titles in 2016 – Literary Criticism

Veronica Forrest-Thomson (2nd Edition, ed. Gareth Farmer)  
*Poetic Artifice — A Theory of Twentieth-Century Poetry*

First published posthumously in 1978, this volume turned sharply against critics of the previous generation, notably William Empson, and against emergent strains of historicism. The book is an exhaustive (and sometimes exhausting) defence of “all the rhythmic, phonetic, verbal, and logical devices which make poetry different 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.”

*April 2016. Not for sale outside the U.K. & Republic of Ireland.*

Paperback, 232pp, 9 x 6ins; £16.95 ISBN 9781848614451



Norman Jope, Catherine E. Byfield & Paul Scott Derrick (eds.)  
*The Companion to Richard Berengarten* (2nd, revised edition)

This book, which accompanies the volumes published in the author’s Selected Writings series, guides readers through the many-faceted poetic output of Richard Berengarten (formerly Burns). Berengarten has been a crucial presence in contemporary poetry for over forty years—not only as poet but also as translator, critic and driving force behind the legendary Cambridge Poetry Festival—and his poetry has been translated into more than ninety languages. With thirty-four contributors from over a dozen nationalities, the book is a testimony to the recognition of his poetry by fellow writers and critics across cultural, linguistic and geographical boundaries and frontiers.

*September 2016*

Paperback, 460pp, 9 x 6ins; £24.95 / \$39.95

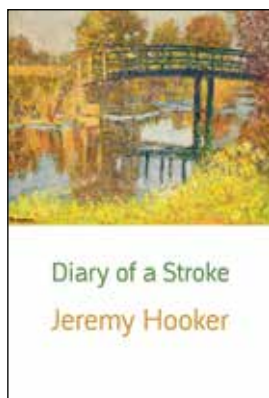
ISBN 9781848614475

Ian Brinton (ed.) *For the Future: Poems & Essays in Honour of J.H. Prynne on the Occasion of His 80th Birthday*

J.H. Prynne is one of Britain’s most significant living poets, and his friends, colleagues and admirers have come together in this volume to offer poems and also essays on his work—the latter being particularly helpful to students of the poet’s work. Contributors are: Masahiko Abe, Anthony Barnett, Ian Brinton, David Caddy, Elaine Feinstein, Ian Friend & Richard Humphreys, Harry Gilonis, Peter Gizzi, Michael Grant, John Hall, Matthew Hall, Michael Haslam, David Herd, Peter Hughes, John James, Peter Larkin, D.S. Marriott, Anthony Mellors, Rod Mengham, Joseph Persad, Peter Riley, Gavin Selerie, Iain Sinclair, Simon Smith, Michael Tencer, Nigel Wheale and John Wilkinson.



*June 2016.* Paperback, 242pp, 9 x 6ins; £14.95 / \$23 ISBN 9781848614901



### Jeremy Hooker *Diary of a Stroke*

*Diary of a Stroke* is a poet's journal with a difference. After suffering a stroke in July 1999, Jeremy Hooker kept a diary of his experience in hospital and of the subsequent period of recuperation, which ended with his return to work shortly after January 1, 2000. Closeness to death gave his thinking about questions of ultimate meaning a special urgency. As time passed, he found the diary becoming a memoir of his early years. The past was coming back to him in 'scenes', which were 'quick with sensation and laden with memory'. At the same time as he was learning to walk again, and describing his immediate Somerset environment, he was remembering and vividly describing growing up in rural southern England during and after the Second World War. As a poet's journal, *Diary of a Stroke* helps to describe the making of a poet.

At the same time, it records, with special intimacy, the after-effects of stroke and the experience of gradual recovery.

*September 2016*

Paperback, 192pp, 9 x 6 ins; £12.95 / \$20 ISBN 9781848614741

**Eduardo Milán *Selected Essays***

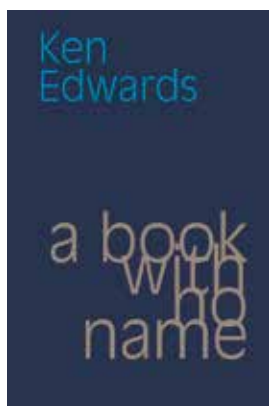
*Edited by Antonio Ochoa. Translated by Antonio Ochoa & others.*

A companion volume to our 2013 edition of Milán's *Selected Poems*, also edited by Antonio Ochoa. Uruguayan by birth, Eduardo Milán has long been resident in Mexico, and his essays cover the whole gamut of modern Latin American poetry.

*May 2016*

Paperback, 112pp, 8.5 x 5.5ins; £9.95 / \$18

ISBN 9781848614451



### Ken Edwards *a book with no name*

It is not a book of poems.

It is not a long poem.

It is not a novel.

Nor a volume of short stories.

It is not a work of philosophy.

It is not an object – like a stone.

Yet it drops into the well of nothingness and is never heard of again.

*a book with no name*

fuses the optimism of Beckett with the hyperrealism of Stein.



*September 2016*

Paperback, 92pp, 8.5 x 5.5ins; £9.95 / \$17

ISBN 9781848615007



## New titles in 2016 – Chapbooks

### Lesley Saunders *Periplous*

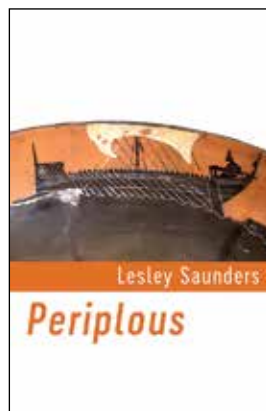
A Greek merchant-explorer Pytheas – whose home port was the Greek colony of Massalia (Marseilles) – is said to be the first person to have circumnavigated the British Isles, in 325 BCE, thereby fixing the islands in the historical imagination as archipelagic, maritime, aloof. His own account of the voyage is lost. This poem attempts to make good that lack, albeit in the consciousness of countless other voyages (imagined as much as real) that have intervened.

*June 2016*

Chapbook, 32pp, 8.5 x 5.5ins

£6.50 / \$9.99

ISBN 9781848614871



### Carrie Etter *Scar*

In *Scar*, Carrie Etter compellingly explores the effects of climate-change on her home state of Illinois. The language shifts and evolves painfully as the land and its inhabitants find themselves wracked by climatic and political forces beyond their control.

*June 2016*

Chapbook, 26pp, 8.5 x 5.5ins;

£6.50 / \$9.99

ISBN 9781848614871

### Claire Crowther *Bare George*

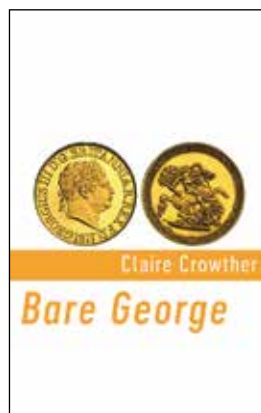
The design of a coin is an act of succinct aggrandisement. *Bare George* explores the coinage of power through a far more famous numismatic image: created in 1817 for King George III and his son, the Prince Regent, by celebrity gem designer Benedetto Pistrucci (1784-1855), it pictures a saint, young St. George, lancing a dragon. He is undressed. Any Greek warrior of artistic relevance to the nineteenth century would be. The dragon is submitting, as the opposition needs to be shown to do.

*June 2016*

Chapbook, 26pp, 8.5 x 5.5ins

£6.50 / \$9.99

ISBN 9781848614932





### Geraldine Clarkson *Declare*

Geraldine Clarkson lives in the Midlands. She comes from a family of ten, and her poetry is influenced by her roots in the West of Ireland, and years which she spent in monastic life, including three years in the Peruvian desert. Since she began writing, she has been selected as an Arvon/Jerwood mentee, and has received commendations in the Arvon International and the UK National Poetry Competitions. In 2015, she won the Poetry London and Ambit competitions, and the Magma Editors' Ver Poets and Anne Born Prizes. *Declare* is her first chapbook.

June 2016

Chapbook, 36pp, 8.5 x 5.5ins

£6.50 / \$9.99

ISBN 9781848615069

### Tony Frazer (ed.) *Shearsman magazine, issue 107 & 108*

107 & 108 is the first issue of *Shearsman* magazine for 2016, and features work by Liz Adams, Clark Allison, Annabel Banks, Joey Connolly, Susan Connolly, Makyla Curtis, Adam Day, Adam Flint Harry Guest, Lucy Hamilton, Juli Jana, Norman Jope, Linda Kemp, Kenny Knight, Clare Nashar, Alasdair Paterson, Simon Perchik, Sabiyha Rasheed, Yvonne Reddick, Peter Riley, David Rushmer, Alexandra Sashe, Matthew Stoppard & Alan Wall; plus translations of Günter Eich (from German, by Ken Cockburn), Marie-Luise Kaschnitz (from German, by Harry Guest) and of Eduardo Moga (from Spanish, by Terence Dooley).

April 2016

Paperback, 108pp, 8.5 x 5.5ins; £8.95 / \$16

ISBN 9781848614789



### Tony Frazer (ed.) *Shearsman magazine, issue 109 & 110*

This issue features work by Agatha Abu Shehab, Isobel Armstrong, Michael Ayres, Ken Bolton, Sean Burn, Sarah Cave, Stuart Cooke, Tom Cowin, Claire Crowther, Cathy Dreyer, Carrie Etter, Michael Farrell, Robin Fulton Macpherson, Valentino Gianuzzi, Mark Goodwin, Mark Harris, Maria Jastrzębska, Eluned Jones, Jill Jones, Julie Maclean, Sheila Mannix, Alasdair Paterson, Simon Perchik, Ian Seed, Hilda Sheehan, Lucy Sheerman, Rachel Sills, James Sutherland-Smith, Jon Thompson; plus translations of Mercedes Cebrian (from Spanish, by Terence Dooley), Kjell Espmark (from Swedish, by Robin Fulton Macpherson) and Mario Martín Gijón (from Spanish, by Terence Dooley).

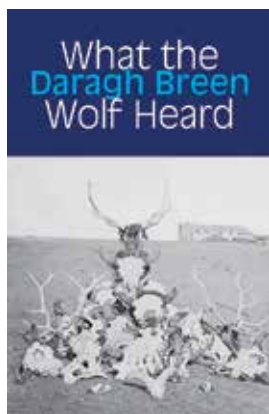
October 2016

Paperback, 108pp, 8.5 x 5.5ins; £8.95 / \$16

ISBN 9781848614918



## New titles in 2016 – Poetry from Ireland



### Daragh Breen *What the Wolf Heard*

In the opening *Lighthouses* section of this volume the west coast of Ireland is recast as a kind of Burroughsian Land of the Dead, with the ghost-lights from defunct lighthouses mixing with those of the automated in a sequence that slowly allows itself to be decoded.

Ned Kelly, given his own requiem, is found morphing in and out of a lupine-self following the destruction of the last wolf in Ireland and a period which saw the mass-banishment of many of the country's underclasses to the new British antipodean colonies. Other poems are suggestive of a bestiary, presenting various animals that have been damaged and reformed by their current environment.

October 2016

Paperback, 80pp, 8.5 x 5.5 ins; £9.95 / \$17

ISBN 9781848614963

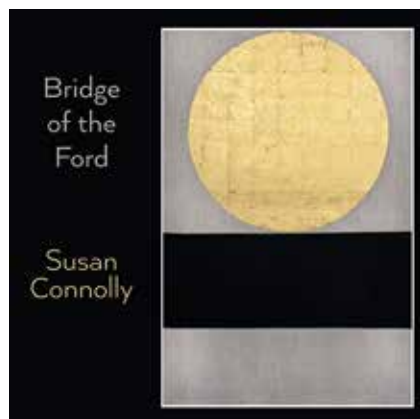
### Susan Connolly *Bridge of the Ford*

*Bridge of the Ford* is Irish poet Susan Connolly's first full book of visual poems — previously Shearsman issued an entire chapbook of her vis-po works, and her last full collection had one entire section devoted to vis-po works. Not beholden to any tradition, Susan Connolly's visual poems are intricate arrangements of textual materials, usually with an Irish theme.

May 2016

Paperback, 86pp, 8.5 x 8.5 ins

£10.95 / \$18.50 ISBN 9781848614659



### Anamaria Crowe Serrano *on Words and up Words*

"In these poems, words are a scalpel that probes the shifting sands of meaning. Themes of identity, communication, love, loss and isolation are peeled back to reveal, with devastating precision, both the deficiencies and the power of language: words that can heal or save; words that paralyse and attack. The poet uses her instrument – language – both to celebrate and to question whether words can ever be a true medium to define, express identity, communicate. With an unflinching gaze and an originality we have already come to know in Anamaria Crowe Serrano's work, she both exalts and undermines patterns and form in a way that surprises, provokes and exhilarates." —Elizabeth McSkeane

June 2016

Paperback, 96pp, 9 x 6 ins; £9.95 / \$17 ISBN 9781848614574

Peter Oswald *Sonnets of various sizes*

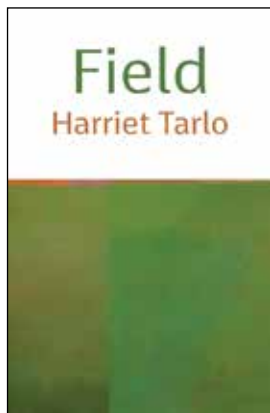
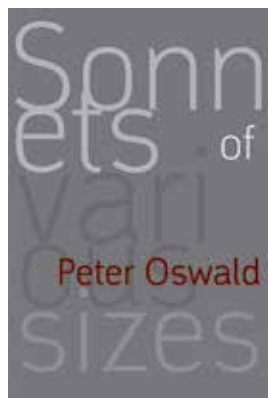
Poet and dramatist Peter Oswald has been writing sonnets alongside his other work for the best part of thirty years. This volume brings a substantial selection of them together for the first time.

October 2016

Paperback, 80pp, 8.5 x 5.5 ins

£9.95 / \$17

ISBN 9781848614925



Harriet Tarlo *Field*

*Field* is a collection of poems based on the close observation of a single field, glimpsed from a railway line near Penistone (South Yorkshire), which has been edited down to 60 short lyrical poems tracing seasonal and ecological changes as well as the relationship of people to place.

June 2016

Paperback, 70pp, 8.5 x 5.5 ins;

£9.95 / \$17

ISBN 9781848615113

Richard Berengarten *Changing*

*Changing* is conceived as a single work, a composite poem made up of many small poems. It is based closely on the Chinese *Book of Changes* or the *I Ching*, and it is intended in part as an act of homage to this ancient text. But while many of its parts are rooted in the *I Ching*, and most take their inspiration from it and make repeated reference to it, and while its overall concept, plan, structure and themes have been configured through the *I Ching*, *Changing* is not a translation or a commentary. My hope is that this book will be read first and foremost as a poem, or gathering of poems, in its own right and for its own sake.

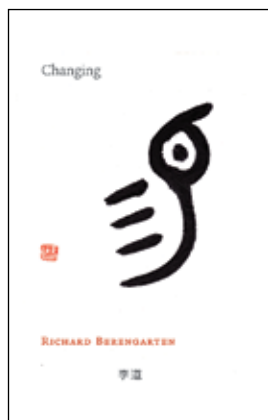
—Richard Berengarten

September 2016

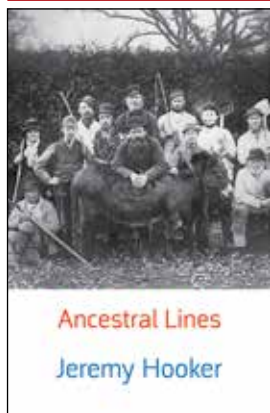
Paperback, 564pp, 9 x 6 ins

£19.95 / \$32

ISBN 9781848615076



## New titles in 2016 – Poetry from Wales, England & Scotland



### Jeremy Hooker *Ancestral Lines*

*Ancestral Lines* is a sequence of poems about 'the river of desire' that flows through the lives of a family. In these poems Jeremy Hooker recalls his parents and grandparents, and an elusive great grandfather. A concern with both the gifts and limits of 'seeing' in the sequence takes its bearings from his father's landscape paintings. The figures that appear in the poems are not ghosts; the poet evokes them as real, loved and loving people. According to his way of seeing, each integral being is only partially knowable, yet also flesh of his flesh. Here, as in his favourite quotation from David Jones, Hooker is 'making a shape out of the very things' that have made him.

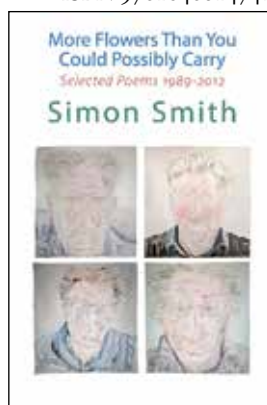
October 2016

Paperback, 80pp, 8.5 x 5.5 ins; £9.95 / \$17

ISBN 9781848614741

### Simon Smith *More Flowers Than You Could Possibly Carry: Selected Poems 1989-2012*

This selection of Smith's work features generous selections from *Fifteen Exits*, *Reverdy Road*, *Mercury* and *London Bridge*, alongside unavailable early work, and previously unpublished poetry from the sequences, *More Ammo* and *Content*. On first receiving *Reverdy Road* editor Barry Schwabsky recalls: 'It was a revelation: resembling nothing I was familiar with in American poetry despite name-checking Jack Spicer and clear affinities with the New York School's love of speed, wit, and variousness of tone, it had a music I could tune right into, something very much its own though it has also helped me, I think, hear my way into the work of some of Smith's British contemporaries'.



September 2016

Paperback, 176pp, 9 x 6 ins; £12.95 / \$20

ISBN 9781848165106



### Em Strang *Bird-Woman*

"Em Strang's poetry reminds us that right dwelling is not just a theoretical or ideological concern; it must also be rooted in the gravity that structures everything, rich in the old pagan knowledge and unafraid to find a home for what we do not fully understand. *Bird-Woman* is a delicious collection, a book to be savoured in the fullest sense." —John Burnside

October 2016

Paperback, 80pp, 9 x 6 ins

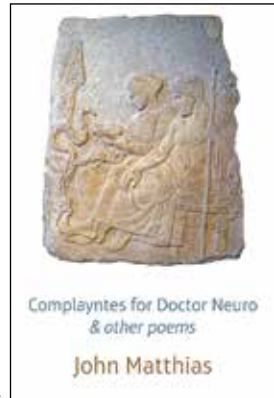
£9.95 / \$17

ISBN 9781848614949



**John Matthias** *Complayntes for Doctor Neuro & other poems*

*Complayntes for Dr. Neuro* is John Matthias's first volume of poetry since Shearsman's publication of his three volumes of collected poems in 2011, 2012, and 2013. The present book, ending with the title sequence about being forced to confront some of the very neurological problems in fact which have in many earlier poems been something of a theoretical preoccupation, also represents the more experimental side of his work that has tended to preoccupy the critics who have written on him over the past three decades, along with translation-based work (Virgil, the Chinese *Shijing*, Rimbaud), a run of austere shorter poems, many of an elegiac cast, and some graffiti-like riffs. Matthias has always written in several styles, and those are once again on display in this volume. The notes include an important gloss on the title poem, 'A Poetics of Parkinson's.'



**September 2016**

Paperback, 108pp, 9 x 6 ins; £9.95 / \$17;

ISBN 9781848615182

**Laressa Dickey** *Roam*



*Roam* marks a migration: back, forward and round again. Who stays? Who is allowed to roam? Mistakes, reverses—what do we take of our presence and past as we discover the world through our own perceiving? Motion comes first, then form. What is fixed? And who is with us? How does the past come toward us? How do we make sense of loss, silence? Disoriented, relating to a past that is unclear, we cannot be sure both where we are and which direction we're moving. The question becomes where is the future? *Roam* proceeds toward it by echolation and witness—making something integral come alive.

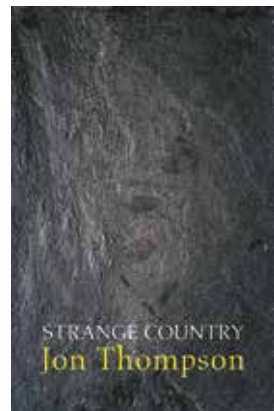
**October 2016**

Paperback, 92pp, 9 x 6 ins; £9.95 / \$17

ISBN 9781848614864

**Jon Thompson** *Strange Country*

"In *Strange Country* Jon Thompson addresses the voices, amongst others, of 'the traffic of fear', and bids their speakers join the living. It is also an invitation to the reader to enter a specifically American poetry of the here-and-now. The accomplishment of *Strange Country* begins with the exact measure of its line and its discovered idiom in the face of what may well be termed the present contradictions of a strange country. What sustains that accomplishment is a poet's attention to a 'wide-open polyphony' equal to the multiple realities of its subject." — Kelvin Corcoran



**September 2016**

Paperback, 80pp, 8.5 x 5.5 ins; £9.95 / \$17; ISBN 978184814826

## New titles in 2016 – Poetry from Germany & England

**Ron Winkler** *Fragmented Waters*  
(translated from German by Jake Schneider)

Born in 1973, Ron Winkler is one of the leading poets of his generation in Germany.

“In his poetry he demonstrates in a sometimes hilarious, sometimes unsettling way how an ever greater part of what in the previous century we used to call ‘reality’ for the sake of convenience, has been expanded and shrunk to a virtual universe in which the tactile and audible are constantly zapped, sampled, filtered and twittered. The consequence is that on a word level, our thought collapses into fragmented, labyrinthine and ridiculously large-scale concepts.”

—Ard Posthuma

*October 2016*

Paperback, 84pp, 8.5 x 5.5 ins

£9.95 / \$18 ISBN 9781848615045



**Kenny Knight** *A Long Weekend on the Sofa*

Kenny Knight's second collection offers more explorations of his Plymouth childhood and the absurdities, as well as the joys, of his adult years. He is still amazed by the fact that Lobsang Rampa was a plumber from Plympton, by the roster of bands he saw at the fabled Van Dike Club, and by the vibrancy of the more recent local literary scene. The author's keen eye and gentle, deadpan sense of humour make these poems as memorable as those in *The Honicknowle Book of the Dead*.

*November 2016*

Paperback, 108pp, 9 x 6 ins

£9.95 / \$18

ISBN 978184865014

**John Riley** *Selected Poetry & Prose*  
*Edited by Ian Brinton*

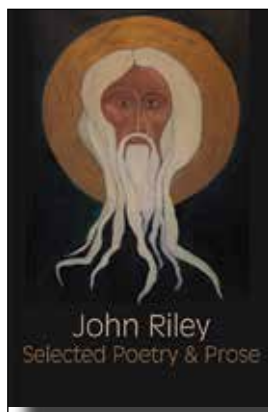
John Riley (1937-1978) was known as one of the members of the so-called Cambridge School of poetry, and was co-editor, with Tim Longville, of the seminal *Grosseteste Review* and its associated press. His poetry, as with many others associated with the magazine, shows the influence of Pound and Olson, but it also reveals his interest in the Russian tradition — exemplified by his fine translations of Mandelstam, and by his long poem, ‘Czargrad’, the latter a glimpse of Byzantium under its Russian name.

*November 2016*

Paperback, 128pp, 9 x 6 ins

£9.95 / \$18

ISBN 978184814888



## SHEARSMAN BOOKS — NEW TITLES 2016

*All titles are perfect-bound paperbacks unless otherwise specified. Isbn Cxxx-x indicates that the ISBN number is 978-1-84861-xxx-x; just insert the final 4 digits listed below in place of the four Xs. An asterisk indicates that the title may be obtained from SPD in Berkeley, CA. All titles listed here are available from our main wholesalers (Ingram and Baker & Taylor in the USA; Gardners and Berrams in the UK), online stores such as Amazon, Barnes & Noble, The Book Depository and Wordery, or direct from the press at [www.shearsman.com](http://www.shearsman.com).*

Sascha Aurora Akhtar	199 Japanese Names for Japanese Trees, 2016, isbn C430-7, £12.95 / \$20
Kate Ashton	<i>Who by Water</i> , 2016, isbn C480-2, £9.95 / \$17
Richard Berengarten	<i>Changing</i> , 2016, isbn C507-6, £19.95 / \$32
İlhan Berk	<i>New Selected Poems 1947-2008</i> (trans. from Turkish by George Messo), 2016, isbn C461-1, £12.95 / \$20
İlhan Berk	<i>The Book of Things</i> (trans. from Turkish by George Messo), 2016, isbn C462-8, £14.95 / \$24
Linda Black	<i>Slant</i> , 2016, isbn C468-0, £9.95 / \$17
Daragh Breen	<i>What the Wolf Heard</i> , 2016, isbn C496-3, £9.95 / \$17
Ian Brinton (ed.)	<i>For the Future: essays &amp; poems in honour of J.H. Prynne</i> , 2016, isbn C490-1, £12.95 / \$20
Carmen Bugan	<i>Releasing the Porcelain Birds</i> , 2016, isbn C469-7, £9.95 / \$17 *
Jorge Humberto Chávez	<i>I'd ask you to come down to the Rio Bravo and weep...</i> (tr. by L. Schimel), 2016, isbn C515-1, £9.95 / \$18 *
Geraldine Clarkson	<i>Declare</i> , 2016, isbn C506-9, £6.50 / \$9.99
Susan Connolly	<i>Bridge of the Ford</i> , 2016, isbn C465-9, £10.95 / \$18.50
Elsa Cross	<i>Amorgos Notebook</i> (translated from Spanish by Ingelmo & Frazer), 2016, isbn C483-3, £10.95 / \$18.50 *
Elsa Cross	<i>Beyond the Sea</i> (trans. from Spanish by Anamaria Crowe Serrano), 2016, isbn C399-7, £10.95 / \$18.50 *
Anamaria Crowe Serrano	<i>on Words &amp; up Words</i> , 2016, isbn C457-4, £9.95 / \$17
Claire Crowther	<i>Bare George</i> , 2016, isbn C493-2, £6.50 / \$9.99
Pablo de Rokha	<i>Architecture of Dispersal: Selected Poems</i> (trans. by Urayoán Noël), 2016, isbn C377-5, £14.95 / \$24 *
Richard Denning	<i>Day for Night</i> , 2016, isbn C485-7, £8.95 / \$16 *
Laressa Dickey	<i>Roam</i> , 2016, isbn C486-4, £9.95 / \$17 *
Joe Doerr	<i>Tocayo: New and Selected Poems &amp; Songs</i> , 2016, isbn C471-0, £10.95 / \$18.50 *
Andrew Duncan	<i>The Failure of Conservatism in British Poetry</i> [2ND EDITION], 2016, isbn C498-7, £14.95 / \$23
Andrew Duncan	<i>Centre and Periphery in Modern British Poetry</i> [2ND EDITION], 2016, isbn C499-4, £14.95 / \$23
Ken Edwards	<i>a book with no name</i> , 2016, isbn C500-7, £9.95 / \$17
Carrie Etter	<i>Scar</i> , 2016, isbn C487-1, £6.50 / \$9.99

- Veronica Forrest-Thomson  
 Tony Frazer (ed)  
 Tony Frazer (ed)  
 Luisa Futoransky  
 Cameron Gearen  
 Hagit Grossman  
 Harry Guest  
 Gëzim Hajdari  
 Robert Hampson & Ken Edwards (eds.)  
 Barry Hill  
 Brian Holton (editor/translator)  
 Jeremy Hooker  
 Jeremy Hooker  
 Jope, Byfield & Derrick (eds.)  
 Kenny Knight  
 John Matthias  
 John Matthias  
 Erica McAlpine  
 Eduardo Milán  
 Agi Mishol  
 Peter Oswald  
 John Peck  
 Elaine Randell  
 Jeremy Reed  
 John Riley  
 Anthony Rudolf  
 Lesley Saunders  
 Ian Seed  
 Simon Smith  
 Mary Austin Speaker
- Poetic Artifice: A Theory of Twentieth-Century Poetry* (ed. Gareth Farmer), 2016, isbn C445-1, £16.95  
*Shearsman 107 & 108*, 2016, isbn C478-9, £8.95 / \$16  
*Shearsman 109 & 110*, 2016, isbn C491-8, £8.95 / \$16  
*Nettles* (translated from Spanish by Phillipa Page), 2016, isbn C464-2, £9.95 / \$18  
*Some Perfect Year*, 2016, isbn C484-0, \$9.95 / \$17 \*  
*Trembling of the City* (translated from Hebrew by Benjamin Balint), 2016, isbn C477-2, £9.95 / \$18  
*Otherlands*, 2016, isbn C479-6, £9.95 / \$17  
*Stigmata* (translated from Italian by Cristina Vitù), 2016, isbn C441-3, £9.95 / \$18  
*CLASP*, 2016, isbn C460-4, £12.95 / \$20  
*Grass Hut Work*, 2016, isbn C475-8, £9.95 / \$18  
*Staubin Ma Lane* (translations from Chinese), 2016, isbn C466-6, £12.95 / \$20  
*Diary of a Stroke*, 2016, isbn C509-0, £12.95 / \$20  
*Ancestral Spirits*, 2016, isbn C508-3, £9.95 / \$17  
*The Companion to Richard Berengarten*, 2016, isbn C447-5, £24.95 / \$39.95  
*A Long Weekend on the Sofa*, 2016, isbn C501-4, £9.95 / \$18  
*Complayntes for Doctor Neuro*, 2016, isbn C518-2, £9.95 / \$18  
*At Large*, 2016, isbn C517-5, £16.95 / \$25  
*The Country Gambler*, 2016, isbn C481-9, £9.95 / \$17 \*  
*Selected Essays* (trans. from Spanish; ed by Antonio Ochoa), 2016, isbn C474-1, £9.95 / \$17  
*Less Like a Dove* (translated from Hebrew by Joanna Chen), 2016, isbn C476-5, £9.95 / \$18  
*Sonnets of various sizes*, 2016, isbn C492-5, £8.95 / \$16  
*Cantilema*, 2016, isbn C473-4, £14.95 / \$23  
*The Meaning of Things*, 2016, isbn C514-4, £9.95 / \$17  
*I Heard It Through the Grapevine: Asa Benveniste & Trigram Press*, 2016, isbn C463-5, £9.95 / \$18  
*Selected Poetry & Prose* (ed. Ian Brinton), 2016, isbn C488-8, £9.95 / \$18  
*Jerzyk*, 2016, isbn C369-0, £10.95 / \$18.50  
*Periplous*, isbn C502-1, £6.50 / \$9.99  
*Identity Papers*, 2016, isbn C470-3, £9.95 / \$17  
*More Flowers Than You Could Possibly Carry. Selected Poems 1989-2012*, 2016, isbn C510-6, #12.95 / \$20  
*The Bridge*, 2016, isbn C467-3, £9.95 / \$17 \*

- Em Strang  
Will Stone  
Harriet Tarlo  
Jon Thompson  
Orhan Veli  
Ron Winkler
- Bind-Woman*, 2016, isbn C494-9, £9.95 / \$17  
*The Sleepwalkers*, 2016, isbn C472-7, £8.95 / \$17  
*Field*, 2016, isbn C511-3, £9.95 / \$17  
*Strange Country*, 2016, isbn C482-6, #9.95 / \$17 \*  
*Collected Poems* (translated from Turkish by George Messo), 2016, isbn C437-6, £14.95 / \$23  
*Fragmented Waters* (trans. from German by Jake Schneider), 2016, ibn C504-5, £9.95 / \$18 \*
- SHEARSMAN BOOKS 2017 – SELECTED NEW TITLES**
- Martin Anderson  
Paul Blackburn  
P. Nikolaou & J.Z. Dillon (eds)  
Alfred Celestine  
Kelvin Corcoran  
Jordi Doce  
Laurie Duggan  
Richard Georges  
Giles Goodland  
John Hall  
Alice Kavounas  
Anna Leahy  
Pura López-Colomé  
Eduardo Moga  
Gaspar Orozco  
John Phillips  
Peter Riley  
Peter Robinson  
Andrés Sánchez Robayna  
Andrew Taylor  
Marina Tsvetaeva
- Unsubdued Singing*, 2017, isbn C520-5, £9.95 / \$17  
*A Paul Blackburn Reader* (ed. Simon Smith), 2017, isbn C505-2, £14.95 / \$23 \*  
*Richard Berengarten: A Portrait in Inter-Views*, 2017, isbn C512-0, £9.95 / \$18  
*Selected Poems* (ed. David Miller), 2017, isbn C539-7, £9.95 / \$18  
*Facing West*, 2017, isbn C523-6, £9.95 / \$18  
*Nothing is Lost: Selected Poems* (trans. from Spanish by Terence Dooley), 2017, isbn C533-5, £9.95 / \$18  
*No Particular Place to Go*, 2017, isbn C521-2, £9.95 / \$17  
*Make Us All Islands*, 2017, isbn C527-4, £9.95 / \$17  
*Masses*, 2017, isbn C543-4, £9.95 / \$17  
*as a said place*, 2017, isbn C540-3, £9.95 / \$17  
*Abandoned Gardens: New and Selected Poems*, 2017, isbn C551-9, £9.95 / \$17  
*Aperture*, 2017, isbn C516-8, £9.95 / \$17 \*  
*Speaking in Song* (translated from Spanish by Dan Bellm), 2017, isbn C552-6, £9.95 / \$17 \*  
*Selected Poems* (translated from Spanish by Terence Dooley), 2017, isbn C503-8, £10.95 / \$18.50  
*Book of the Peony* (translated from Spanish by Mark Weiss), 2017, isbn C553-3, £9.95 / \$17 \*  
*The Shape of Faith*, 2017, isbn C532-8, £9.95 / \$17  
*Dawn Songs*, 2017, isbn C536-6, £9.95 / \$17  
*Collected Poems*, 2017, isbn C524-3, £14.95 / \$23  
*The book, behind the dune* (translated from Spanish by Louis Bourne), 2017, isbn C522-9, £9.95 / \$17  
*March / Tied to the North / March Mists*, 2017, isbn C542-7, £9.95 / \$17  
*After Russia* (translated from Russian by Christopher Whyte), 2017, isbn C549-6, £9.95 / \$18





## ORDER FORM

UK domestic orders are supplied for the full retail price, post-free. 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 per order to cover our bank charges, or, preferably, go through our online store, where we can accept credit cards through a secure payment system.

Shearsman Books registered address: 32 St James' Place, Mangotsfield, Bristol, BS16 9JB.  
(*this address not for correspondence*)

Trade distribution:  
UK – Bertrams, Gardners; USA – SPD (asterisked books only), Ingrams, Baker & Taylor.

### BOOKS ORDERED:

.....

.....

.....

.....

.....

.....

.....

.....

Name

Address



Shearsman Books Ltd.,  
50 Westons Hill Drive, Emersons Green,  
BRISTOL BS16 7DE,  
United Kingdom.  
TELEPHONE: +44 (0) 117-957-2957  
EMAIL: [editor@shearsman.com](mailto:editor@shearsman.com)  
WEBSITE: [www.shearsman.com](http://www.shearsman.com)



Cover image © Elena Ray.

