Over forty years of great poetry from Carcanet...

Chinua Achebe John Ashbery
Sujata Bhatt Eavan Boland
Joseph Brodsky Paul Celan
Inger Christensen Gillian Clarke
Donald Davie Hilda Doolittle (H.D.)
Iain Crichton Smith Elaine Feinstein
Louise Glück Jorie Graham W.S. Graham
Robert Graves Ivor Gurney Marilyn Hacker
Sophie Hannah John Heath-Stubbs
Elizabeth Jennings Brigit Pegeen Kelly
Mimi Khalvati Thomas Kinsella
R. F. Langley Hugh MacDiarmid
In 2012 Carcanet publishes seven first collections. What is exciting in these new voices is their sheer variety of form, tone and origin. *New Poetries V*, in which most of them first appeared, and of which the *Guardian* reviewer said, ‘These editors know their onions when it comes to poetry’, has become a Carcanet bestseller. The New Poetries Blog is a popular resort for readers, while Carcanet’s own blog (http://carcanetblog.blogspot.com) is written by a variety of Carcanet authors, editors, translators and critics. Our Facebook page and Twitter feed spread information about events and new books and have become well followed over recent months.

Our creative community is a varied one, as always, including in 2012 American, Antipodean, Canadian, French, Irish, Scottish, South African and Welsh voices. Two of the biggest books we have ever published, the *Collected Poems* of Elizabeth Jennings and of Edward Dorn, define the limits of the spectrum within which we work editorially, from limpid traditional formalism to the experimental and radically innovative. Lead titles include a *New Selected Poems* by Les Murray, new collections by Pulitzer Prize-winning Jorie Graham and Welsh National Poet Gillian Clarke, and *Infinity*, a brilliant novel on composition and music by Gabriel Josipovici. We pursue our passion for re-drawing the map to include major figures who have slipped from view, this year Andrew Crozier, Roy Fuller, Margaret Tait and the bizarre seventeenth-century exploratory prose writer Nathaniel Wanley.

Carcanet’s titles are now carried to the book trade by Faber Factory Plus and we have launched our ebooks. There is a feeling of editorial and technological vitality in our offices at Alliance House. As always, we welcome your comments and suggestions. You can contact us in a host of ways, but most directly at info@carcanet.co.uk.

Michael Schmidt,
Editorial & Managing Director
Contents

January
3 Jon Glover, Glass is Elastic
4 Clive Wilmer, New and Collected Poems

February
5 Neil Powell, Proof of Identity
6 Incorrigibly Plural: Louis MacNeice and His Legacy
7 Roy Fuller, Selected Poems

March
8 Elizabeth Jennings, The Collected Poems
9 An Andrew Crozier Reader ed. Ian Brinton
10 Edgar Allan Poe, The Raven: Poems and Essays on Poetry

April
11 Les Murray, New Selected Poems
12 Dan Burt, We Look Like This
13 Margaret Tait, Poems, Stories and Writings

May
14 Ian Pindar, Constellations
15 Julith Jedamus, The Swerve
16 Mary O’Malley, Valparaiso
17 Gabriel Josipovici, Infinity

June
18 Robert Minhinnick, New Selected Poems
19 John Gallas, Fresh Air and The Story of Molecule
20 Karen Press, Slowly, As If
21 Evan Jones, Paralogues

July
22 David Herd, All Just
23 Frank Kuppner, The Same Life Twice
24 James Womack, Mistprint
25 Edward Dorn, Collected Poems

August
26 Nathaniel Wanley’s Wonders of the Little World
27 Gerry McGrath, Rooster
28 Gareth Reeves, To Hell with Paradise: New and Selected Poems

September
29 Jeffrey Wainwright, The Reasoner
30 Peter McDonald, Collected Poems
31 Oli Hazzard, Between Two Windows
32 Jorie Graham, P L A C E

October
33 John F. Deane, Snow Falling on Chestnut Hill: New and Selected Poems
34 Pippa Little, Overwintering
35 Gillian Clarke, Ice

November
36 Richard Price, Small World
37 Greg Delanty, The Greek Anthology, Book XVII
38 Jane Yeh, The Ninjas
39 William Letford, Bevel

December
40 Northern House: Rodney Pybus and Owen Lowery
41 Comma Press
42 PN Review

Information
44-45 Selected Backlist
46 Order Forms
47 Trade Information
48 Online with Carcanet
Glass is Elastic

Glass is Elastic is a book of surfaces and reflections, mirrors and windows. What do we see – what do we know – in a world experienced through lenses and screens? ‘Don’t blink. Nobody’s / looking, nobody’s seeing.’ Jon Glover explores the treachery and creativity inherent in the eye’s lens, within the eyeball, in a microscope or camera, in a telescope, in the mysterious properties of glass, malleable as time itself. We translate the shape of the world into maps, pixels, mathematical data; into stories that change in the telling.

A central poem sequence links medicine, war and vision in the glass slides assembled in a pathology lab for research into narcolepsy before the First World War, nerves and brains laid bare as evidence, as names on a war memorial. In language that combines scientific rigour with the supple everyday, Glover surprises the reader into looking, into seeing the connections in a beautiful, frightening world.

Light’s incremental fear
is waiting to take over.
The scores go drifting up.

Do, in your head, the maths
of macular degeneration,
and billions of years come
together.

from ‘Macular Degeneration’

ABOUT THE AUTHOR

JON GLOVER was born in 1943 and grew up in South London. He studied at the University of Leeds, where he met poets such as Jon Silkin, Geoffrey Hill and Jeffrey Wainwright, and helped with Stand magazine. In 1968 he joined what is now the University of Bolton, where he is Emeritus Professor. Three previous books of his poetry have been published by Carcanet. He edited The Penguin Book of First World War Prose (1989) with Silkin, on whose biography and Collected Poems he is now working. He is the Managing Editor of Stand and Editor of Carcanet Northern House poetry.
Clive Wilmer’s New and Collected Poems begins with a fable about the building and destruction of a walled city; it ends with a translation of Mandelstam’s ‘Hagia Sophia’, in which the poet’s words construct the heavenly Jerusalem. Between the two is the work of four decades, dominated by wonder at the mortal and the sacred, and a passion for the order made by art.

Alongside older poems, two new collections show Wilmer’s continuing engagement with poetry that explores ‘the mystery of things’. King Alfred’s Book is a rearrangement of uncollected poems from the 1990s, while Report from Nowhere consists entirely of new work, compressed in form, austere and suggestive in language. Over fifty translations, including thirty-six from the Hungarian, conclude the volume, illuminating both the range of Wilmer’s material and the insistence on the integrity of the poet’s craft which is at the heart of his writing.

To stay anxiety I engrave this gold,
Shaping an amulet whose edges hold
A little space of order: where I find,
Suffused with light, a dwelling for the mind.

‘The Goldsmith’

ABOUT THE AUTHOR

CLIVE WILMER was born in Harrogate and educated at King’s College, Cambridge. He teaches English at Cambridge, where he is a Fellow of Sidney Sussex College and a Bye-Fellow of Fitzwilliam College. In 2009 he was appointed Master of the Guild of St George, established by John Ruskin in 1878. He has published five collections of poetry with Carcanet and has translated widely from modern Hungarian poetry. He presented BBC Radio 3’s Poet of the Month programmes and his interviews are published in Poets Talking (Carcanet).
Neil Powell’s seventh Carcanet collection explores the deep roots of identity: family histories we inherit, memories we carry, the casual decisions and wrong turnings that add up to make us who we are.

At the heart of the book is a compelling narrative based on a journal kept by the poet’s grandmother of her life in South Africa: a feckless husband, a 483-mile trek with horse and covered wagon, violence and poverty. There’s also a shorter, teasingly fictional narrative and a sequence about the life of a grand piano. Other poems deal with childhood, leaving home and first love; a park in Kent and a wood in Suffolk; an old photograph of the Strand and Louis Armstrong’s first solo; the London bombers of 2005; and, finally, two old friends recalled in very different elegies. Meditative, wry, melancholy and celebratory, this is Neil Powell at his most versatile and memorable.

**Proof of Identity**

I am the boy on the bus. Soft milky light
Is gently bathing frantic city streets;
Somewhere a cheerful urban bird is singing.
It’s good up here. Things may turn out all right.

from ‘The Boy on the Bus’

**ABOUT THE AUTHOR**

NEIL POWELL was born in London in 1948 and educated at Sevenoaks School and the University of Warwick. He has taught English, owned a bookshop and, since 1990, been a full-time author and editor. Carcanet Press has published several of his poetry collections including *At the Edge* (1977), *True Colours* (1990), and *A Halfway House* (2004) – as well as *Roy Fuller: Writer and Society* (1995), and *The Language of Jazz* (1997). His centenary life of Benjamin Britten will be published by Hutchinson in 2013. He lives in Orford, Suffolk.

**FEBRUARY 2012**

ISBN 978 1 84777 095 0

80 pp PAPER £9.95

World
Incorrigibly Plural
Louis MacNeice and his Legacy

Incorrigibly Plural celebrates the diversity and vitality of Louis MacNeice’s writing. Poets and critics illuminate the work of a writer whose achievement and influence is increasingly recognised as central to modern poetry in English. Contributions include responses to MacNeice by poets such as Paul Farley, Leontia Flynn, Nick Laird, Derek Mahon, Glyn Maxwell and Paul Muldoon; discussions by critics such as Neil Corcoran, Valentine Cunningham, Hugh Haughton, Peter McDonald and Clair Wills; and more biographical accounts, including a memoir by MacNeice’s son, the late Dan MacNeice.

Above all, what emerges is pleasure in MacNeice’s plurality of language and forms. More than a retrospective work of criticism, Incorrigibly Plural belongs to live debates about contemporary poetry.

World is crazier and more of it than we think,
Incorrigibly plural. I peel and portion
A tangerine and spit the pips and feel
The drunkenness of things being various.

from ‘Snow’, by Louis MacNeice

ABOUT THE EDITORS
FRAN BREARTON is Reader in English at Queen’s University, Belfast. She is author of The Great War in Irish Poetry and Reading Michael Longley (2006) and is editing the Oxford Handbook of Modern Irish Poetry.

EDNA LONGLEY is Professor Emerita at Queen’s University, Belfast. Her books include Poetry & Posterity (2000) and, as editor, Edward Thomas: The Annotated Collected Poems (2006).

FEBRUARY 2012
ISBN 978 1 84777 113 1
320 pp PAPER £18.95
From his first wartime collection evoking a generation’s experience of a country made strange by blackouts and air raids, the ‘vivid allegorical / Reality of gun and hangar’, to the consolatory wisdom of the Last Poems of 1993, Roy Fuller was a poet of the familiar and ordinary made extraordinary. Mundane details, observed with Fuller’s tolerant humour and acute eye, reveal depths and dissonances from which a civilised life may be created: the unremarkable year ‘of painting the shed ... Is also that of harmonies / That have made one’s life and art for evermore off-key’.

On the centenary of Fuller’s birth, this generous selection, introduced by John Fuller, the poet’s son, and with an afterword by Neil Powell, Fuller’s biographer, brings to a new generation of readers the work of one of the essential twentieth-century poets.

But there is much to be said for a summer
Without alarms. The plum crop is modest,
The monarch has remained unchanged,
Small differences only in one’s teeth and hair and verse-forms.
from ‘The Unremarkable Year’

ABOUT THE AUTHOR
ROY FULLER (1912-1991) was born in Failsworth, Lancashire, and grew up in Blackpool. On leaving school, he trained as a solicitor. Fuller spent his working life with a major building society, of which he became Legal Director. His prolific literary output included eighteen collections of poems, nine novels and four volumes of memoirs, as well as children’s books. He was elected Professor of Poetry at Oxford and was a member of the BBC Board of Governors.
The Collected Poems

edited by Emma Mason

*The Collected Poems* is a new and definitive edition of the poetry of one of the best-loved and most enduringly popular modern poets. Almost all of Jennings’s published poetry (including work never before collected) and a large selection of her unpublished poems are included here, together with resources detailing her poetry, prose, essays, plays and correspondence. An afterword draws on her unpublished autobiography *As I Am* and her unpublished theological prose to illuminate the religious faith at the heart of her poetry. Two previously unseen photographs of Jennings and reproductions of two of her little-known ‘picture poems’ complete the volume.

Jennings’s achievement, writes Emma Mason, is ‘her ability to translate the intensity and happiness of her Christian faith into a canon of accessible poems that reach out to a community of readers’. *The Collected Poems* enables Jennings’s poetry to speak to a new community of readers.

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*The rarity, the root, the flower,*

*The things themselves, not the abouts,*

*The magic wand of naming, power*

*That dreads away the darks, the doubts –*

*from ‘In Itself’*

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**ABOUT THE AUTHOR AND THE EDITOR**

**ELIZABETH JENNINGS** was born in Lincolnshire in 1926 and spent most of her life in Oxford. Her first book won a Somerset Maugham Award, and many distinctions followed, among them the W.H. Smith Award (1987) and a C.B.E. She died in 2002.

**EMMA MASON** is Reader in English Literature at the University of Warwick. Her books include *Women Poets of the Nineteenth Century* (2006) and, as co-editor, *The Blackwell Companion to the Bible in English Literature* (2009) and *The Oxford Handbook of the Reception History of the Bible* (2010).

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**MARCH 2012**

ISBN 978 1 84777 068 4

1100 pp PAPER £25

World
Andrew Crozier was a poet, and an energiser of poetry. A champion of work excluded from the familiar canon, he brought to the English literary landscape of the 1960s and 70s an engagement with American poetry. As a publisher and critic he helped to create a space for new voices within English poetry: for George Oppen, Carl Rakosi, Roy Fisher and J.H. Prynne. His own poetry is meticulous in its attention to language, exhilarating in its inventiveness and force. Crozier wrote that, for him, ‘becoming a poet had to do with finding a mode for making sense of ... being alive’, and his writing is alive with the possibilities of language.

Ian Brinton has brought together a comprehensive selection of Crozier’s poetry and prose, much of it previously out of print or scattered in small press publications. Biographical and critical notes and a detailed bibliography complete this landmark edition of one of the essential figures in modern poetry.

All of your ideas
begin life again
when you wake up
your faithful servants, already at work
in their accustomed places
like clothes neatly folded on the chair
which no one else would wear
in quite your way...

from ‘High Zero’
Edgar Allan Poe is the poet of the night world, of the inexplicable, the uncanny. His poems do not analyse, they do not explain: they exist with the intensity of hallucinations. In the breathtakingly seductive beauty of ‘To Helen’ – ‘Like those Nicéan barks of yore, / that gently o’er a perfumed sea...’, or the claustrophobic horror of ‘The Raven’, Poe offers haunting alternative realities, as strange – and strangely familiar – as our dreams and nightmares.

Yet Poe was more than a poet of American gothic. He was translated by Baudelaire and Mallarmé, becoming a key figure in French Symbolism; he was an influential critic. This edition contains all Poe’s poetry and his three most important essays. With an introduction by the poet C.H. Sisson, it is an indispensable collection of the work of one of the nineteenth century’s most compelling and original poets.
New Selected Poems

New Selected Poems contains Les Murray’s gathering from the full range of his poetry, from poems of the 1960s to work from Taller When Prone (2004) and new poems yet to appear in a collection.

Les Murray is one of the finest poets writing today; endlessly inventive, his work celebrates the world and the power of the imagination. New Selected Poems is the poet’s choice of his essential works: an indispensable collection for readers who already love his poetry, and an ideal introduction for those new to it.

The Usain Bolt of modern poetry.

Daljit Nagra

Murray has written poems that belong on any list of the best... Australian verse.

J.M. Coetzee

ABOUT THE AUTHOR

LES MURRAY was born in 1938 and grew up on a dairy farm at Bunyah on the north coast of New South Wales, where he still lives. He studied at Sydney University and later worked as a translator at the Australian National University. Since 1971 he has made literature his full-time career. He was the first Australian poet to achieve international acclaim without expatriation. In 1994 Murray was nominated for the Oxford Chair of Poetry and in June 1999 he was awarded The Queen’s Gold Medal for Poetry at Buckingham Palace, an honour recommended by the late Poet Laureate Ted Hughes.
In his poem ‘Modern Painters’ Dan Burt looks at the twentieth century and its aftermath through the shattered lens of Ruskin’s famous book and the work of certain modern painters. ‘We look like this after things fall apart; / The painting is the autopsy report,’ reflecting on two World Wars, stepping over the corpse of the Enlightenment. His poems are steady, hard, truth-telling in the way of the painters he most admires, and proof against sentiment. He matches the scale of his concerns with a substantial large- and small-scale poetic architecture, lyrical, philosophical, elegiac or satirical as appropriate.

A master of traditional forms, Dan Burt has published two chapbooks and an art book. This is his first full collection and includes poems, sequences and his celebrated prose memoir Certain Windows.

ABOUT THE AUTHOR

DAN BURT was born in South Philadelphia in 1942 and read English at St. John’s College Cambridge. He graduated from Yale Law School, moved to London in 1994 and became a British citizen. He is an Honorary Fellow of St. John’s College, Cambridge. His 2011 collection, Certain Windows, is published by Carcanet. His work has been anthologized in the bestselling New Poetics V (Carcanet, 2011) and published in periodicals including the TLS, Poetry Review, and the Financial Times.
Margaret Tait was a pioneering filmmaker for whom words and images made the world real. In ‘documentary’, she wrote, real things ‘lose their reality... and there’s no poetry in that. In poetry, something else happens.’ If film, for Tait, was a poetic medium, her poems are intensely filmic, works of craft and observation that are generous and independent in their vision of the world, poems that make seeing happen.

Sarah Neely, Lecturer in Film at the University of Stirling, draws on Tait’s three poetry collections, her book of short stories, her magazine articles and unpublished notebooks to make available for the first time a collection of the full range of Tait’s writing. Her introduction discusses Tait as filmmaker and writer in the context of mid-twentieth-century Scottish culture, and a comprehensive list of bibliographic and film resources provides an indispensible guide for further exploration.

ABOUT THE AUTHOR AND EDITOR

MARGARET TAIT was born in Orkney in 1918. After qualifying in Medicine from Edinburgh University, she joined the Royal Army Medical Corps. She studied filmmaking in Rome at the height of Neorealism. Returning to the UK, Tait established her own film company, Ancona films, working first in Edinburgh before returning to her native Orkney, where she continued to make films until her death in 1999.

SARAH NEELY is a lecturer in Film in the School of Arts and Humanities at the University of Stirling. She is working on a monograph on Margaret Tait.
Constellations, Ian Pindar’s second collection, begins with a celebration of sunlight, but ends with the appearance of the moon, the coming of winter, snow and ‘perpetual night’. There are as many poems as there are constellations in the celestial sphere, although Pindar never abandons what he calls ‘the Plane of Matter’. In poems of haunting beauty the poet takes us from a summer love affair by the sea to the coming of war and its aftermath. The work as a whole is a profound meditation upon love, sex, parenthood, the power of dreams and memory, and the passing of time, as well as being and mortality, literature and language, and the place of poetry in the modern world.

It was about time for somebody to be channelling Eliot, maybe Stevens, Laforgue, and the Metaphysicals to such clashing effect.

JOHN ASHERBY

ABOUT THE AUTHOR

IAN PINDAR was born in London in 1970. He is the author the acclaimed biography Joyce (Haus, 2004). He was an editor at J.M. Dent, Weidenfeld & Nicolson and the Harvill Press and is now a freelance writer and editor, regularly contributing to the Guardian and the TLS. He was recognised in the 2009 National Poetry Competition and the 2010 Bridport Prize, shortlisted for the 2010 Forward Prize (Best Single Poem), and is the recipient of an Arthur Welton Foundation Award. He lives in Oxfordshire.
‘When I saw Drenthe, in deep February snow, I knew I had to write about it,’ says Julith Jedamus. Each of her poems is necessary, a passionate dialogue with a subject and a form. She is a poet of extraordinary technical resourcefulness that matches a precision and integrity of vision. Once read we cannot forget her snowflakes, landscapes or the dramas of relationship – familial, romantic, historical – which provide the living pulse of this collection. She is not a religious poet, but in her embodiments a religious instinct finds expression. Her relationship with the Thames, where she is an avid rower, is of a piece with her relationship with the stories of Hans Christian Andersen: her poems include her, and us, in a wider, flowing world.

Snow is not celibate. Its errors, though immense, are seldom permanent, its indiscriminations just. Efforts must be made to understand its point of view. Who can fault its consummate deceptions?

from ‘Snow Is Not Celibate’

ABOUT THE AUTHOR

JULITH JEDAMUS grew up in the mountains west of Boulder, Colorado. For the past sixteen years she has lived in London. Her first novel, The Book of Loss, was published in 2005 by Weidenfeld and Nicolson. She then switched to short stories, and now writes verse, some of which was published in the bestselling New Poetries V (Carcanet, 2011). Her poems have also appeared in The New Yorker and PN Review.
Valparaiso is a book of poems begun at sea on an Irish research ship on which Mary O’Malley was a resident poet. It is a book of searches and discoveries. As the scientists chart a course dictated by the demands of their own researches, as Ireland is careering from boom into bust, Mary O’Malley explores the science of going under and staying afloat. What are the effects of such transformations on the imagination?

A key poem, ‘Out’, escapes from the creative lockdown that the Irish boomtime entailed. She returns to an altered place, and is herself changed by an odyssey that has taken her around the Atlantic and Europe to a kind of homecoming.

Mary O’Malley wields... a pitiless yet compassionate artistry that sparkles with memorable imagery and the clarity of emotional honesty...

KATIE DONOVAN

MARY O’MALLEY was born in Connemara in 1954 and educated at University College, Galway. She travels and lectures widely in Europe and America, has written for both radio and television and is a frequent broadcaster. Her poems have been translated into several languages. She is a member of the Poetry Council for Ireland. She teaches on the MA in Writing Course at the National University of Ireland, Galway.

MAY 2012

ISBN 978 1 84777 135 3
96 pp PAPER £9.95
World
Thus Tancredo Pavone, the wealthy and eccentric Sicilian nobleman and avant-garde composer, as reported by his former manservant Massimo. In the course of the single extensive interview which is this book, Massimo recalls what his master told him about his colourful life and repeats Pavone’s often outrageous opinions about everything from the current state of the world to the inner life of each note, from the Swiss sanatoria in which he spent the war years to his 1949 visit to Nepal, where he rediscovered the power of music. What finally emerges is a moving portrait of a close bond between two people from utterly different social spheres, and of a complex and vulnerable man who never gave up trying to give voice to the music that he heard within him.

“I am a constant admirer of his talent and intellect.”

Muriel Spark

ABOUT THE AUTHOR

GABRIEL JOSIPOVICI was born in Nice in 1940. He lived in Egypt from 1945 to 1956, when he came to England. After graduating from Oxford he joined the faculty of the University of Sussex, where he taught until 1998. He is the author of sixteen novels, three volumes of short stories, eight critical works, a memoir of his mother, the poet and translator Sacha Rabinovitch, and numerous stage and radio plays, as well as a regular contributor to the TLS. His acclaimed critical book, Whatever Happened to Modernism?, was published by Yale University Press in 2010.
New Selected Poems

New Selected Poems is a poet’s choice of over thirty years' worth of work.

Minhinnick’s poetry explores the complexities of belonging in the world. It is rooted in the rich particularity of industrial south Wales and the Welsh seaside resort in which he now lives, but its scope is global. New Selected Poems includes ‘An Opera in Baghdad’ as well as translations from six modern Welsh language poets; it mourns the ancient, ravaged landscape of Iraq, listens to primeval echoes in the Welsh landscape, and celebrates the rhythms of the Americas.

For Minhinnick, people, relationships and landscapes interconnect. The poetry that is true to that world is both lyrical and highly political.

Robert Minhinnick is the leading Welsh poet of his generation.

The Sunday Times

Robert Minhinnick

ABOUT THE AUTHOR

ROBERT MINHINNICK was born in Wales in 1952. He is a poet, essayist, translator, novelist and short story writer, as well as an environmentalist: he co-founded Friends of the Earth Cymru and Sustainable Wales. His poetry has twice won the Forward Prize for ‘Best Individual Poem’. He has performed his work across the world. Carcanet has published his translations in The Adulterer’s Tongue: Six Welsh Poets. He lives in the Welsh seaside resort of Porthcawl.
Fresh Air and The Story of Molecule

Always a generous poet, John Gallas gives us two collections in one, working again with the print-maker Sarah Kirby to produce a book which is at once beautiful and inexhaustibly readable. *Fresh Air* includes the poet’s odes to the outdoors, to the crisp snow and the bright sky and the myriad real (Mongolia, New Zealand) and imagined landscapes through which he transports his readers. *The Story of Molecule* charts the adventures of Molecule, a kind of life-and-times which is rooted in the real but like all real things closely observed, becomes surreal as it is uttered.

Gallas’s poems ask to be read aloud and, where possible, to be shared.

This book is a delight — full of good, enjoyable, moving poems.

Praise for *The Song Atlas* in *City Life*

ABOUT THE AUTHOR

JOHN GALLAS was born in 1950 in Wellington, New Zealand. He came to England to study Old Icelandic in 1972, and stayed. He has been a teacher of children with special needs for twenty years, most recently with the Leicestershire Student Support Service. John Gallas has published seven earlier collections of poetry with Carcanet and edited the anthology of world poetry *The Song Atlas* (2002).
Slowly, As If, Karen Press’s third Carcanet book, adjusts its personal, political and ecological focus on a new South Africa in which a change of spirit is more difficult and more urgently needed than ever. The sequences and single poems are about being together in the world, in the wake of centuries of division and oppression. Love takes many unexpected forms in such a world. After more than twenty-five years as a writer and poet, Press has tunneled deep into her culture and landscapes. Praised by the South African Sunday Independent as ‘one of our finest poets’, she is also one of the most varied in tone and formal invention.

Karen Press is capable of writing a political poem so affectingly well-made that you need to put down her book for a while, ruminate, and re-read.

The Reader

ABOUT THE AUTHOR

KAREN PRESS was born in Cape Town. She has published eight collections of poems, two of which, Home (2000) and The Canary’s Songbook (2005), have been published by Carcanet. Her work has appeared in journals in South Africa, the UK, USA, Australia and Canada, and in translation in French, Italian, Turkish and Tamil. She currently lives in Cape Town and works as a freelance editor and writer.
Paralogues takes its title from the Greek word for ‘ballads’. Its etymology suggests that poetry is ‘beyond the logos’, beyond the word of God. Evan Jones explores Greek mythology, Roman and Byzantine history, art and travel, from contemporary perspectives. Familiar stories are rendered strange by unfamiliar ironies. The myth of Actaeon is re-imagined in three separate poems, and the book concludes with a sequence retelling the Byzantine Greek folk ballad ‘Constantine and Arete’.

Translation is central: from the classical world to the modern, from the contemporary Greek of Miltos Sachtouris to the Austrian German of Raoul Schrott. Readers encounter people and places real and imagined: the lonely figure of the Greek poet Cavafy in Liverpool and God in post-war Paris and the landscapes of Greece, Germany and Canada appear. By turns formal and lyrical, Paralogues is the British debut of an original Canadian poet and radical editor.

Here is your boy at the end of the shore
while the waters continue
touching place and nothing,
hold something dear and don't,
the desire and devotion
to an island he never dreams.

from ‘Cavafy in Liverpool’

ABOUT THE AUTHOR

Evan Jones was born in Toronto and now lives in Britain. He has a PhD in English and Creative Writing from the University of Manchester and has taught at York University in Toronto, the University of Bolton and Liverpool John Moores University. His poetry was anthologised in the bestselling New Poetries V (Carcanet, 2011) and his first collection, Nothing Fell Today But Rain (2003), was a finalist for the Governor General’s Literary Award for Poetry.
We are all just – just circulating, sauntering from here to here, tied into selves which don’t allow for a ‘there’. The poems in All Just work with broken phrases, wrenching idioms and expressions from various contexts and trying to start up conversations. The phone rings with a competing conversation, the radio violates an intimate exchange with a public announcement.

So we move in social space. We have permits, passports; we lament or protest. All Just finds ways to be direct and coherent, to explore without losing the way in the elaborate switchback systems that language has become. Taking bearings from Dover and London, the poems wonder about place and its limitation. They wander through documents and other people’s words. Arguments are happening; in the background an emergency begins.

David Herd is a poet worth paying close attention to.

Tower Poetry

A scintillating collection of poems.

Scotland on Sunday

ABOUT THE AUTHOR

DAVID HERD is a poet, critic and teacher. He was born in 1967 and lives in Kent, where he lectures at the University of Kent, Canterbury. Carcanet published his first collection, Mandelson! Mandelson! A Memoir, in 2005. His recent essays on poetry and politics have appeared in PN Review, Parallax and Almost Island. He is the author of a monograph on the work of John Ashbery.
John Ashbery wrote a parallel column poem in which both columns are to be read at the same time. Frank Kuppner goes beyond poetry to life itself, or lives itself. He asks, he says, ‘(It turns out that) for most of one’s life one has been at least one different person. No?’ One and the different person divide an identity, there are minute variations, but they express themselves in a single human form. Thus The Same Life Twice repeats, violating the dialectic, thesis, thesis and synthesis. The me, the differentiated but not different myself, and the I. It’s no more complicated than the doctrine of the Trinity and a good deal closer to home. This book strives not for counterpoint but for ‘a sort of stereophonic or binocular overview’.

Frank Kuppner is a poet of immense intellectual and comic power, without whose cosmic interrogations the universe would be poorer.

Poetry Review

ABOUT THE AUTHOR

Dr Johnson said, ‘The only end of writing is to enable the readers better to enjoy life, or better to endure it.’ Misprint offers the reader countries and languages through the eyes of youth and loss; untimely deaths and memories of distant lands, both dreamed and experienced. In his first book of poems James Womack plays with ideas of tradition, lightly evoking significant themes, and with a bow to pulp culture. We move between real places (Russia, Spain, North Korea) and equally ‘real’ virtual environments (dreams of Russia, ghosts of Spain, the North Korean Press Agency), ending up lost and bewildered but slightly happier about the future. The concluding sequence, ‘Eurydice’, brings together the different strands of the collection in a study of loss and the impossibility of recovering love. In the words of Mr Edwards: ‘I, too, Sir, in my time have tried being a philosopher; but somehow cheerfulness kept creeping in.’

It didn’t want to let the morning
Come, as if the globe were rocking back,
Back and forwards, twisting gently like
A fair-day weathervane, and turning
Towards the sun, turning us away.
Calm but firm, the world like a mother
Did not allow it to be either
One thing or the other, night or day.

from ‘Balance’
For the first time the vast, experimental totality of Gunslinger poet Edward Dorn’s work is collected in a single volume.

After studying with Charles Olson at Black Mountain College, Dorn took on the American West, developing an unmistakable voice, ‘as evocative as a lonesome train whistle in the night’. Olson raised his ‘Shakespearean ear for syllables’. Taking his bearings from Pound and Williams, he found his own way, a pioneer in the old American style. ‘From near the beginning I have known my work to be theoretical in nature and poetic by virtue of its inherent tone.’ Peter Ackroyd considers him ‘the only plausible, political poet in America […] one of the masters of our contemporary language.’ If Gunslinger is his major poem, the work that anticipates and surrounds it, wonderfully resourceful in tone and idiom, puts him on an equal footing with his masters.

The book includes an introduction by Jennifer Dunbar Dorn, the poet’s widow, and an appreciation by J.H. Prynne.

Edward Dorn has absorbed Olson, Williams, and Pound and moved beyond them.

The Virginia Quarterly Review
Wonders of the Little World is a complete history of humankind: of all our various capacities, peculiarities, defects and deformations of body and mind, observed and explained from the perspective of a seventeenth-century Leicester clergyman. Compiled from a huge variety of sources, it was first published in 1678, at the end of one era of religious turmoil and at the beginning of a new age of scientific revolution.

Wonders of the Little World was one of the most popular books of its time, and went on to influence and inspire some of the most essential stories and writers in the centuries since its publication. It was a favourite book of Robert Browning’s, the place where the Pied Piper tale entered first English, a candidate for the book that inspired Darwin to join the voyage of the Beagle, and – together with Wanley’s poetry – a key influence on T.S. Eliot.
Rooster, Gerry McGrath’s second book of poems, observes with painterly precision the commonplaces of our experience, creating landscapes of emotional range and intensity. Biography, history, geography are interwoven in potent new forms: a lover’s fragile caress, the ‘expeditionary skill’ of a dentist, the death of irony celebrated by crows ‘helpless with laughter’, a green tree burning in a red room. In its second and third sections the book is emboldened by novel experiences and ancient panoramas: the isle of Arran is transmogrified, and a collaboration inspired by the bosky latitudes of the French artists’ commune Grez-sur-Loing adds colour, scope and depth. In the two concluding sections Rooster is at its most ambitious, sketching expansive, rehabilitated vistas of a world that is haunting and new.

H
is clear eye and unfussy writing invite re-reading, and each page unveils another small epiphany.

Praise for A to B in the Scotland on Sunday

ABOUT THE AUTHOR

GERRY McGrath was born and raised in Helensburgh, Scotland. He is a graduate of Strathclyde University and worked for several years as a teacher of modern languages. His first collection of poetry A to B (Carcanet) was published in 2008. In 2004 he was a winner of the Robert Louis Stevenson Memorial award and in 2007 received a New Writer’s bursary from the Scottish Arts Council. His poetry was included in New Poetries IV (Carcanet, 2007). He lives in North Ayrshire.

AUGUST 2012

ISBN 978 1 84777 116 2

72 pp PAPER £9.95

World
Gareth Reeves is a scrupulous writer and *To Hell with Paradise* is a wonderfully various and mature collection. It distills his collections *Real Stories* (1984) and *Listening In* (1993), adding previously unpublished poems and sequences, including a selection from *Nuncle Music*, a sequence of monologues in the voice of the Russian composer Dmitri Shostakovich.

Distance was the occasion for poems in *Real Stories*: in California, where Reeves lived from 1970-1975, he wrote about England, in England about California. Distance is not only geographical: poems explore landscape of memory too. From *Listening In* comes the sequence, by turns humorous, painful, wry and eloquent, about Reeves’s father, poet and critic James Reeves. The poems are enlivened by what Gavin Ewart called a ‘negative spikiness’.

Carefully constructed around perceptions of loneliness, full of sharp but discreet observation that mounts like evidence.

Praise for *Real Stories* (1984)
George Szirtes, Critical Quarterly

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**ABOUT THE AUTHOR**

GARETH REEVES studied at Oxford and at Stanford University, where he held a Wallace Stegner Writing Fellowship. Until recently he was Reader in English at Durham University, where he ran an MA course in poetry. Carcanet has published two collections of his poetry, *Real Stories* (1984) and *Listening In* (1993). He is also the author of two books on T. S. Eliot, a book with Michael O’Neill on poetry of the 1930s, and many essays on nineteenth- and twentieth-century English, American and Irish poetry.

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**AUGUST 2012**

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<td>144 pp PAPER £12.95</td>
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‘The Reasoner’ – the ‘I’ of this book – is worried. He believed that the world could be understood. It was sufficient to study and to think. Like Don Quixote he believed that ‘in my profession one must know everything’ and from such knowledge happiness would follow.

But the world proves recalcitrant, nature elusive even in simple things like the tricks of light on a spider’s web. Language, clearly sleightful, may be as ‘complete’ as we can manage. ‘History’ proposes and disposes its patterns. Is there a ‘hidden order’? The possibility is both a hope and a fear. Can ‘G–d’ help us understand? Can art? Is the ‘soul’ a miasma or a sanctuary? ‘The Reasoner’ goes to the barber shop and does the best he can with his clothes: ‘this is not a wicked but a hard world, / and people struggle, without a scheme of things, / and deserve release.’

Wainwright uses scientific and philosophical material not merely for metaphor and ornament but to clarify the world and his comprehension of it.

Times Literary Supplement
Peter McDonald: Collected Poems

The five books of poems Peter McDonald has published since 1989 are brought together in this *Collected Poems*. His writing ranges widely across subjects and forms, combining intense emotional perception with an historical and personal imagination that is deep and deep-rooted. His narrative skills are indebted to the classics which he has made his own; his lyrics participate in the Anglo-Irish and European traditions yet are freshly his because of their risky angles of perception and the hard ideas they entertain about the present and the past. He meditates on place and belonging, loss and love. McDonald is one of the important writers of his generation in Northern Ireland. The honest craftsman is also ambitious and original.

McDonald is a writer of great range as well as subtlety.

Fiona Sampson, The Irish Times

About the Author

PETER McDONALD was born in Belfast in 1962, and for the last thirty years has divided his time between Northern Ireland and Oxford, where he works as a University lecturer. He has published four books of criticism, and contributes regularly to periodicals and newspapers as a poetry critic. He has edited Louis MacNeice’s *Collected Poems*, and is currently editing W.B. Yeats’s *Complete Poems* for Longman. He lives in Oxfordshire, where he runs the organisation Tower Poetry.

September 2012

ISBN 978 1 84777 098 1
280 pp PAPER £18.95 World
In his first book of poems Oli Hazzard proves himself a consummate master of language, understanding the lives of words, the architecture of sentences and how voices read and misread. His lyrics and satires experiment in the spaces between city and country, between reality and dream. He speaks of his art as one of contortion, and his influences include the sound and space poems of Bob Cobbing and the intensities of Dickinson, the inventions of Hopkins and the unpredictable game playing of Muldoon. Into the world of sestinas, sonnets and pantoums stray palindromes, mirrored poems, homophonic translations. There are few stories here, but there are thefts and love affairs and repetitions, and collages out of which new objects emerge to delight us.

When we wade out together through the scrolls of brackish water, dispersing the long rainbow-nets, the frail networks of foam and grease, the brief, glyptic reflections of branches and twigs spidering the surface — ‘we’ll need something more than this...’

from ‘A Walking Bird’

ABOUT THE AUTHOR

OLI HAZZARD was born in Bristol in 1986. He studied English at University College London and the University of Bristol. His poetry has appeared in magazines and anthologies including The Forward Book of Poetry 2010, Best British Poetry 2011, The Salt Book of Younger Poets and the bestselling New Poetries V (Carcanet). He lives in London.
In *PLACE* Jorie Graham explores how imagination, intuition, and experience help us navigate in a world hurtling towards annihilation, how to resist the politics that regard the human person as disposable. Her poems find places of achieved presence in the natural world, in human sensation, and investigate our irreducible ‘inner landscapes’, sites of our originality. They test the creative tensions within and between interior and exterior life – particularly as these are shaped by language. *PLACE* enjoins us to inhabit once again and to the full a responsive and responsible human world. *PLACE* is startling, original, and in form and content deeply relevant to our world.

One of the finest poets writing today.

JOHN ASHERBY

Graham’s poetry is among the most sensuously embodied and imaginative writing we have.

The New York Times

ABOUT THE AUTHOR

JORIE GRAHAM was born in New York City in 1950. She was educated at the Sorbonne in Paris, New York University, and the University of Iowa. Graham is the author of numerous collections of poetry, including *Sea Change* (Ecco, 2008), *Never* (2002), and *The Dream of the Unified Field: Selected Poems 1974-1994*, which won the 1996 Pulitzer Prize for Poetry. Her many honors include a MacArthur Fellowship and she is currently the Boylston Professor of Rhetoric and Oratory at Harvard University. She served as a Chancellor of The Academy of American Poets from 1997 to 2003.
Snow Falling on Chestnut Hill
New and Selected Poems

Snow Falling on Chestnut Hill features the best poems of one of Ireland’s most popular modern poets, and new work that explores his themes of love, religious and human. The title sequence, written during a poetry residency at Boston College, is marked by John F. Deane’s characteristic passion. Each of its twelve poems presents a movement of the spirit, from the author’s childhood in the west of Ireland, through the death of a wife, to the birth of a grandchild in Holland. Arranged in the manner of an orchestral symphony, the separate movements build into a whole, from ‘Overture’ to ‘Coda’, each section focusing on a different piece of music, starting with Beethoven’s ninth Symphony, via Britten’s ‘Peter Grimes’ and Gorecki’s ‘Sorrowful Songs’, to Mozart’s ‘Laudate Dominum’. The sequence traces the development of a Christian life, beginning with expectation and birth and proceeding through youth, experience, death, to rebirth.

The new poems are accompanied by a work from Deane’s earlier Carcanet books, selected and edited by the teacher, essayist and specialist in Irish poetry Thomas Dillon Redshaw.

No poet writing today takes this spiritual task so seriously: nor achieves it with such exemplary, luminous grace.

The Irish Times

ABOUT THE AUTHOR

JOHN F. DEANE was born on Achill Island in 1943. He founded Poetry Ireland and The Poetry Ireland Review in 1979. He is the author of many collections of poetry and some fiction, and has been translated into French, Bulgarian, Romanian, Italian and Swedish. He was the recipient of numerous awards including the O’Shaughnessy Award and the Grand International Prize for Poetry. His poems in Italian won the 2002 Premio Internazionale di Poesia Città di Marineo for best foreign poetry book of the year.

OCTOBER 2012

ISBN 978 1 84777 117 9

156 pp PAPER £12.95

World

POETRY 33
If you ‘overwinter’ you come through, survive, emerging in a new light, starting over. The figures in Pippa Little’s first collection of poems – a homeless woman with a Tesco trolley, a female shaman with six guardian horses, a clown wife, a soldier – all struggle to reconcile the featureless ghosts of the past and ask questions about their place in this world. Where and what is ‘home’? The answer must be strong enough to uphold a future in which they can emerge into view and speak with their own voices. Within the fierce bonds of family the poems explore motherhood, a source of life and of darkness: ‘this mother has claws’, Kafka said of Prague. Ultimately love, and a deep joy in the world’s eccentric plenitude, as the elk enjoys a snack of stolen roses, embrace celebration and loss and turn them into new growth.

Hope is winter light – its wordless drench on skin.

Is a button from the button tin cloudless tone just right for the coat you’re walking in –

from ‘Hope’
In *Ice* Gillian Clarke turns to the *real* winters of 2009 and 2010. In their extremity they redefined all the seasons for her. Nature asserted itself and renewed the environment for the imagination. The poem ‘Polar’ is the poet’s *point de repère*, evoking a polar-bear rug she had as a child and here resurrects in a spirit of personal and ecological longing that becomes a creative act. She lives with the planet, its seasons and creatures, in a joyful, anxious communion.

The book also includes the ‘asked for’ and commissioned poems, and the *Guardian* spreads Clarke has written during her time as National Poet of Wales (2008-2013). She follows in the rich millennium-old Welsh tradition of occasional writing going back to the first-known named British poets Aneirin and Taliesin in the sixth century.

*His eyes are glass, each hair a needle of light.*

*He's pegged by his claws to the floor like a shirt on the line.*

*He is a soul. He is what death is. He is transparency.*

*a loosening floe on the sea.*

*But I want him alive.*

*I want him fierce*

*with belly and breath and growl and beating heart,*

*I want him dangerous…*

—from ‘Polar’

**GILLIAN CLARKE** is a poet, playwright, editor, broadcaster, teacher and translator. She has been National Poet for Wales since 2008. She is a former president of Ty Newydd, the writers’ centre in North Wales which she co-founded in 1990. Clarke was the inaugural Capital Poet for Cardiff 2005-6. Her poetry is studied by GCSE and A Level students throughout Britain. She has given poetry readings and lectures in Europe and the United States, and her work has been translated into many languages.

**ABOUT THE EDITOR**

**GILLIAN CLARKE** is a poet, playwright, editor, broadcaster, teacher and translator. She has been National Poet for Wales since 2008. She is a former president of Ty Newydd, the writers’ centre in North Wales which she co-founded in 1990. Clarke was the inaugural Capital Poet for Cardiff 2005-6. Her poetry is studied by GCSE and A Level students throughout Britain. She has given poetry readings and lectures in Europe and the United States, and her work has been translated into many languages.
‘The Patient’ suffers a brain haemorrhage: Small World grows out of the days before and after. It has the authority of lived experience, beginning with what Price dubs ‘existential family poems’: honed, lyrical, they explore the dynamics of modern life. Price’s poems observe and reflect, revisiting and deepening the themes of his earlier books. These poems prepare us for the moment when the poet’s lover, ‘the Patient’, is afflicted. At times angry and despairing, the poems evoke hospital conditions and social attitudes to the ill, but the main focus is on the intricate reality of living day to day, trying to bring memory to bear on the future: Price produces a multi-layered collection that builds a rich portrait of love under almost intolerable pressure.

Price has given late modernism an injection of humanity it has long required.

John Kinsella

ABOUT THE AUTHOR

RICHARD PRICE was born in 1966, grew up in Scotland, and was educated at Strathclyde University. He is Head of Content and Research Strategy at the British Library. He has published many books of poetry: Lucky Day (Carcanet, 2005), was a Guardian Book of the Year and shortlisted for the Whitbread Prize. His poems have been translated into several languages. He is also a short story writer and novelist, a critic, the editor of the magazine Painted, spoken, and a text-based artist. He is a vocalist and the principal lyricist for the musical project Mirabeau.
The original Greek Anthology comprises sixteen books of short poems attributed to authors ranging from the seventh century BC to the tenth century AD. The poems are amatory, religious, dedicatory, sepulchral, hortatory, declamatory, and satirical. Greg Delanty’s Greek Anthology, Book XVII adds a modern fictional book to the original sixteen and is similar in its range of tone and variety of subject matter. The poets of this book are fictional creations based often on Delanty himself, and on other poets, family, and friends.

The poets’ names provide a sense of the book’s playfulness: Mundus Munatius the Modern, Honestmedon, and Ianai the Wise, to name a few. Also among these imaginary authors are variants on the names of well-known poets of our day: such as Heanius — who, incidentally, dedicated a poem in his latest book to another poet here, Gregory of Corkus. These poets and poems give a sense of having already existed in another tradition and another language, a kind of parallel universe of our past, present and future.

Fascinatingly intimate, open and unashamedly domestic.

COLIN GRAHAM, The Irish Times

ABOUT THE AUTHOR

GREG DELANTY was born in Cork City, Ireland in 1958. Since 1986 he has lived most of the year in Vermont where he teaches at St. Michael’s College, regularly returning to his home in County Kerry. Delanty has received numerous awards including the Austin Clarke Centenary Poetry Award (1997), and a Guggenheim Fellowship (2008). He has received an Irish Art Council Bursary and is a past president of The Association of Literary Scholars, Critics, and Writers.
These poems open windows into new worlds populated by robots and witches, talking pandas and giant stags. Following on from Marabou, Jane Yeh’s acclaimed first collection, The Ninjas, offers funny, haunting, heartbreaking poems, the poet’s dazzling lyrical instincts balanced by her stinging wit. She moves between the worlds of high art and pop culture, sci fi and detective fiction, the big and little screen, to produce a series of unforgettable surprises. Her characters speak from the page: the lonely android seeking love in the wrong places, Sherlock Holmes Yeti-hunting in Tibet, Edouard Manet, John Singer Sargent, and always history coming alive in unexpected ways. By searching out the heart of every real or fantastical situation, The Ninjas explores what it means to be human.

Marabou is fresh and surprising. If only all first books were this unusual.

Stephen Knight
Independent on Sunday

ABOUT THE AUTHOR

JANE YEH studied at Harvard University, the Iowa Writers’ Workshop and Manchester Metropolitan University. Her first poetry collection, Marabou (Carcanet, 2005), was shortlisted for the Whitbread, Forward and Jerwood Aldeburgh prizes. She has been awarded an Academy of American Poets Prize, a Grolier Poetry Prize, and a residency at Yaddo. Currently teaching creative writing at Kingston University, she lives in London and writes about books, theatre and sport for various publications.
In 2011 William Letford, by trade a roofer from Stirling, was singled out for his remarkable contribution to the Carcanet anthology *New Poetries V*. His poems are vivid, written for the voice, funny, moving and full of awe about nature and the human world.

In *Bevel*, his first book of poems, he fulfils the promise of his earlier work with a dazzling collection which is accessible but richly complex. Drawing from popular speech and with a sure lyric instinct, Letford’s voice is at once Scottish and universal. A brilliant performer, Letford writes equally for the page. He travels, he falls in and out of love, he works and out of these activities he sings.

The pleasure I have gained from William Letford’s poems... will, I am confident, stay with me for ever.

Nicholas Lezard, the *Guardian*

**William Letford**

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Nicholas Lezard, the *Guardian*

**ABOUT THE AUTHOR**

WILLIAM LETFORD has received a New Writer’s Award from the Scottish Book Trust and an Edwin Morgan Travel Bursary which allowed him to spend three months in the mountains of northern Italy helping to restore a medieval village. He has an M.Litt. in Creative Writing from Glasgow University and was published in the bestselling anthology *New Poetries V* (Carcanet, 2011).
Formally dexterous and profoundly personal, Lowery’s debut collection delights in a diversity of poetic traditions, from Arabic to Japanese.

ABOUT THE AUTHOR

RODNEY PYBUS was born in 1938. Formerly a British Judo champion, he suffered a spinal injury while competing and is a tetraplegic. He has a Master’s Degree in Creative Writing from Bolton University, where he is completing his PhD. His poetry has appeared in Stand, and has been listed in the Bridport Prize, the Welsh Open Poetry Competition, the Virginia Warbey Prize, and the International Sonnet Competition.

ABOUT THE AUTHOR

OWEN LOWERY was born in 1968. Formerly a British Judo champion, he suffered a spinal injury while competing and is a tetraplegic. He has a Master’s Degree in Creative Writing from Bolton University, where he is completing his PhD. His poetry has appeared in Stand, and has been listed in the Bridport Prize, the Welsh Open Poetry Competition, the Virginia Warbey Prize, and the International Sonnet Competition.

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</tr>
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