



**C A R C A N E T**

**NEW BOOKS 2022**

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Catalogue design by Andrew Latimer.

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## LETTER FROM THE PUBLISHER

The traditional symbol 詩 on the catalogue cover is shared with Wong May's *In the Same Light: 200 Tang Poems for Our Century*. We published it in January with the poet's fascinating, rhinoceros-inflected commentary. The symbol means 'poetry', 'poem' or 'verse' and therefore includes, like the catalogue itself, a variety of possibilities, different in aspect but, at core, fundamentally related to one another. One of Wong May's epigraphs, borrowed from Ali Ahmad Said Esber, is about translation – and more:

Is this the time of translations?

The translated poem – the migrant

Living in an alien house.

Living comfortably, we hope: this catalogue abounds in such migrants, translated (from lost Lascaux Cave languages, from revolutionary France, from the Mediterranean, from Mexico). Others are transposed from Caribbean, Eastern and North-American Englishes – all welcome in our alien house.

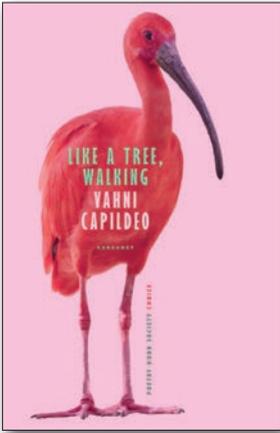
Six of the books included here are poetry debuts, one by a writer – Colm Tóibín – hitherto celebrated as a novelist but now exposed as notable poet; we also have our first poet from Dominica, and others from Irelands South and North, Israel... Published in British editions for the first time are the American Carl Phillips, the American-Greek A.E. Stallings, and the Russian-American Eugene Ostashevsky.

There are also important *Selected* and *Collected Poems*, some by our most popular writers – Caroline Bird, Alison Brackenbury – and others new to the list, in particular Olive Senior, the current Poet Laureate of Jamaica. Jorie Graham's four most recent books are combined into a single volume with an introduction by Robert Macfarlane.

As usual, there are unexpected prose books – *Zest*, for example, which teaches us how to live in the modern world, *Every Wrong Direction* which gives us contrary instruction, and *N.B. by J.C.*, a 'walk through the *Times Literary Supplement*'. Also – as prose – most surprising of all, a seemingly effortless fable by Louise Glück, *Marigold and Rose*, in which two baby sisters emerge into language and early personhood.



MICHAEL SCHMIDT



## *Like a Tree, Walking*

VAHNI CAPILDEO

*PBS Winter Choice 2021*

POETRY

104pp, £11.99

978 1 80017 195 4

- Forward Prize for Best First Collection (2016)
- Poetry Book Society Choice (2016, 2018)

Vahni Capildeo's *Like a Tree, Walking* is a fresh departure, even for this famously innovative poet. Taking its title from a story of sight miraculously regained, this book draws on Capildeo's interest in eco-poetics and silence. Many pieces originate in specific places, from nocturnes and lullabies in hilly Port of Spain to 'stillness exercises' recording microenvironments – emotional and aural – around English trees. These journeys offer a configuration of the political that makes a space for new kinds of address, declaration and relation.

Capildeo takes guidance from vernacular traditions of sensitivity ranging from Thomas A Clark and Iain Crichton Smith to the participants in a Leeds libraries project on the Windrush. *Like a Tree, Walking* is finally a book defined by how it writes love.



## *Complete Poems*

SALVATORE QUASIMODO

*translated from the Italian by Jack Bevan*

CARCANET CLASSICS

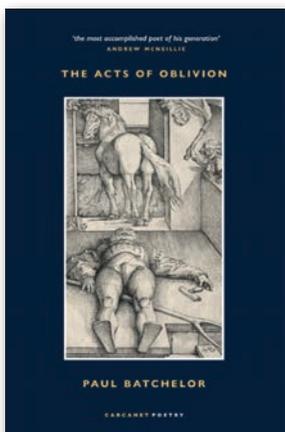
248pp, £19.99

978 1 80017 108 4

- Nobel Prize for Literature (1959)

The Nobel Prize citation describes ‘his lyrical poetry which with classical fire expresses the tragic experience of life in our time’. Jack Bevan’s remarkable translation of Quasimodo’s entire poetic *oeuvre* fills a great gap in our knowledge of twentieth-century European poetry. ‘The poetry is textured like shot silk, yet the elegance and syntactical lucidity with which Jack Bevan has worked to bring these poems to English readers enables them to stand as poems in their own right,’ wrote Peter Scupham of Bevan’s translation of Quasimodo’s last poems, *Debit and Credit*.

His strong and passionate writing continues to testify to the human – and inhuman – realities which have created our modern world. The Italian critic Giuliano Dego wrote, ‘To bear witness to man’s history in all the urgency of a particular time and place, and to teach the lesson of courage, this has been Quasimodo’s poetic task.’



## *The Acts of Oblivion*

PAUL BATCHELOR

POETRY

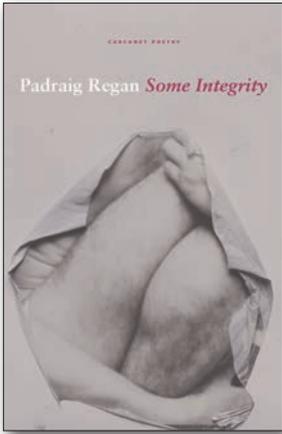
144PP, £11.99

978 1 80017 199 2

- Eric Gregory Award
- Stephen Spender Prize for Translation

The 'Acts of Oblivion' were seventeenth-century laws that required not only the pardon of revolutionary deeds, but also made discussing them illegal. It forced the people to forget. Against such injunctions, Paul Batchelor's poems rebel. This overdue second collection, *The Acts of Oblivion*, arises from one forgotten world, the mining communities whose transformation they survive and remember with bitter, illuminating force. Intensely characterized, and novelistic in their detail and in their grasp of national catastrophes, Batchelor's poems go on to explore other lost worlds, from the English Civil War seen by its colonial servants, to the witch-hunter in 'The Discoverer's Man' and John Ruskin in old age. Batchelor's focus on memory and the restricting of speech implicitly addresses the controversies which characterise our present moment.

The book also collects the acclaimed individual poems 'Brother Coal' and 'A Form of Words'. *The Acts of Oblivion* justifies Andrew McNeillie's description of Batchelor as 'the most accomplished poet of his generation'.



## *Some Integrity*

PADRAIG REGAN

POETRY FIRST COLLECTION

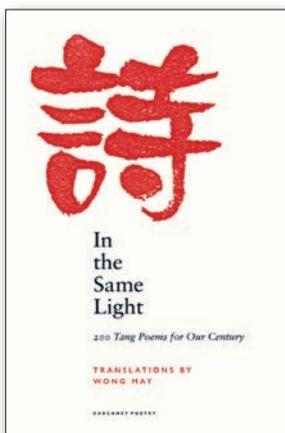
80pp, £11.99

978 1 80017 208 1

- Eric Gregory Award
- Clarissa Luard Prize of the David Cohen Foundation, for this collection

‘To look up from Padraig Regan’s words is to find oneself gently re-fitted into the world,’ says Vahni Capildeo, noting Padraig Regan’s ‘awesome originality and honesty’. The poems in *Some Integrity* bring something new to the Irish lyric tradition. Queerness provides a perspective, aware of the porous and provisional nature of our bodies. The book’s social encounters and exchanges, its responses to the work of artists, its figures in a landscape, and its considerations of food and desire, work as capsule narratives and as an exhilarating extension of that lyric tradition.

‘The thing I admire most in Padraig Regan’s writing is its lightness of touch. The poems may be ambitious in their references to art history or their use of vocabulary – *lanugo, escritoire* – and in the way their sentences unfurl in unexpected directions, but their beauty comes from the simplicity with which these ingredients come together. I don’t think I’ve ever come across such joyful, vibrant work.’ – Matthew Welton



## *In the Same Light*

*200 Tang Poems for Our Century*

*translated from the Chinese by*

**WONG MAY**

POETRY

360pp, £19.99

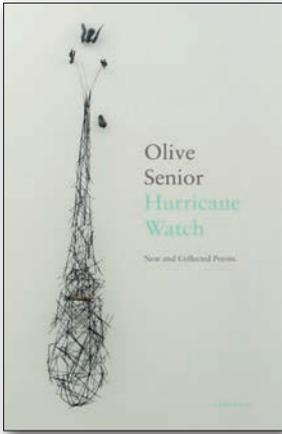
978 1 80017 212 8

- Poetry Book Society Spring Translation Choice

C.D. Wright called Wong May's work 'quirky, unaffectedly well-informed, capacious, and unpredictable in [its] concerns and procedures'. These qualities are evident in every page of her new book, a translation of Tang poets: Du Fu, Li Bai, Wang Wei, and others whose work is less well known in English.

Framing the poems as works of exile, informed by migration, Wong May sees the poets translated as our contemporaries. In an illuminating afterword, Wong May dwells on their compelling characteristics, her comments accompanied and prompted by a further marginal voice, figured as the rhino: 'The Rhino 通天犀 in Tang China held a special place,' she writes, 'much like the unicorn in medieval Europe — not as conventional as the phoenix or the dragon but a magical being; an original spirit', a fitting guide to this entirely original book of encounters and revelations.

Poet and painter, Wong May was born in Chongqing, China, grew up in Singapore and has lived in Dublin since the 1970s. She read English Literature at the University of Singapore. In 1966 she attended the Iowa Writers' Workshop. Her fourth book of poems, *Picasso's Tears*, including work from 1978–2013, was published by Octopus Books in 2014.



# *Hurricane Watch*

## *New and Collected Poems*

OLIVE SENIOR

POETRY

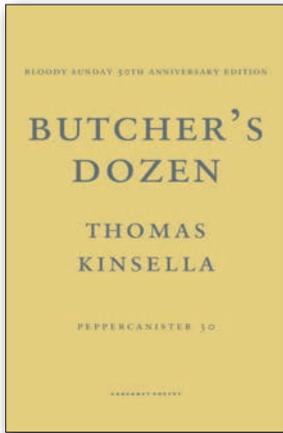
464pp, £25.00

978 1 80017 216 6

- Poet Laureate of Jamaica 2021–2024
- Musgrave Gold Medal

‘I cannot think of a better way to read your way into 2022,’ wrote Kate Kellaway in the *Observer*. *Hurricane Watch* combines Jamaican Poet Laureate Olive Senior’s first four collections with a wealth of new and uncollected poetry. Senior has long been recognized as a skilled, evocative story-teller. This book reveals the consistency and scope of her achievement. Her poems are delicate, formally playful and always finely observed, whether they are responding to Jamaican birdlife, the larger natural world, or the traces of an intricate historical inheritance. Her poems’ captivating evocations and their compelling narratives often open out into ecological reflections, politics and culture in original, surprising and sensuous ways.

‘I have to admit that I had, unaccountably, not read [Olive Senior] until now, and after days immersed in her splendid *Hurricane Watch: New and Collected Poems*, I have emerged with the sense of having met a life-enhancing person through the most beguiling poetry – filled with intransigent tropical gardens, singular birds and a keen social conscience.’ — Kate Kellaway



## *Butcher's Dozen*

THOMAS KINSELLA

POETRY

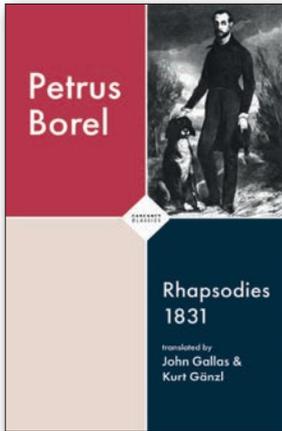
40pp, £6.99

978 1 80017 165 7

- Honorary Freedom of the City of Dublin 2007
- Guggenheim Fellowship for Creative Arts

To mark the 50th anniversary of Bloody Sunday and its commemoration in Derry in January 2022, Carcanet proudly publish a new edition of Thomas Kinsella's *Butcher's Dozen*, with a prologue from the Saville Report, an epilogue from the Prime Minister's House of Commons apology, and a new author's note.

I went with Anger at my heel  
Through Bogside of the bitter zeal  
– Jesus pity! – on a day  
of cold and drizzle and decay.  
A month had passed. Yet there remained  
A murder smell that stung and stained.  
On flats and alleys – over all –  
It hung; on battered roof and wall,  
On wreck and rubbish scattered thick,  
On sullen steps and pitted brick.  
And when I came where thirteen died  
It shrivelled up my heart. [...]



## *Rhapsodies 1831*

PETRUS BOREL

*translated from the French by John Gallas & Kurt Gänzl*

CARCANET CLASSICS

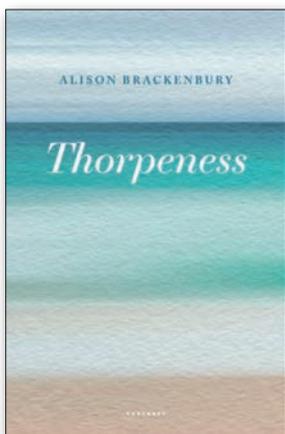
96pp, £12.99

978 1 80017 220 3

'Borel was the sun,' said Théophile Gautier, 'who could resist him?' Indeed, who? A lycanthrope, necrophile, absurd revolutionary, Paris dandy with a scented beard, flamboyant sufferer: a man with no grave and no memorial.

His once celebrated red mouth opened briefly 'like an exotic flower' to complain of injustice and bourgeois vulgarity; of his frustration in love and reputation; of poverty and blighted fate. Then he withered in the minor officialdom of Algeria, where he died because he would not wear a hat, leaving a haunted house and a doubtful name. 'And now,' says his eccentric biographer Dame Enid Starkie, 'he is quite forgotten.'

*Rhapsodies* includes all the poems Borel wrote when he was twenty and twenty-one. At the time he sported a red waistcoat, wide-brimmed hat with ribbons, black cloak thrown over his shoulders, and was followed about by admirers. The poems, he said, are 'the slag from my crucible': 'the poetry that boils in my heart has slung its dross'. It is a fabulous, fiery, black-clouded dross: captains and cutlasses, castles, maidens, daggers, danger; calls to arms, imagined loves, complaints and howls of injustice. 'Never did a publication create a greater scandal,' Borel said, 'because it was a book written heart and soul, with no thought of anything else, and stuffed with gall and suffering.' It was not reviewed. Now it is back.



## *Thorpeness*

ALISON BRACKENBURY

POETRY

100pp, £12.99

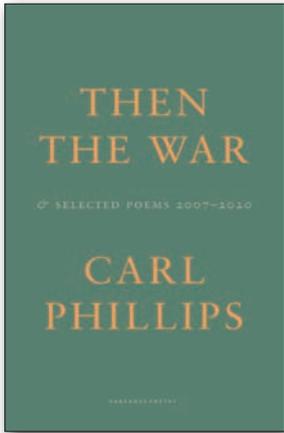
978 1 80017 225 8

- Eric Gregory Award
- Cholmondeley Award

Will I get to Thorpeness?  
Well, not today  
since my feet clash the beach  
the other way.

There is something richly circumstantial about Alison Brackenbury's poems: they are often rooted in a rural world, or in townscapes which sustain communities and preserve a strong sense of their history and what it gives them.

The world of nature – birds, plants, weathers – comes alive in poem after poem, but there are also important poems of nurture. Brackenbury belongs in a long line of rural and provincial poets who bring England alive in forms and rhythms of renewal. She is a familiar radio voice, performing her own poems and narrating programmes she has scripted.



## *Then the War*

*and Selected Poems 2007–2020*

**CARL PHILLIPS**

POETRY

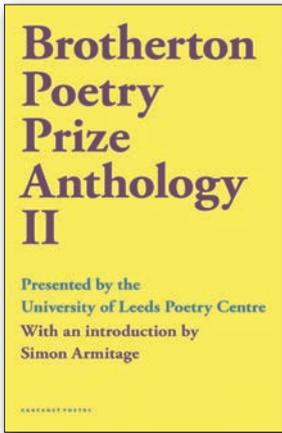
210pp, £14.99

978 1 80017 229 6

- Elected a chancellor of the Academy of American Poets
- *Los Angeles Times* Book Prize for Poetry
- Theodore Roethke Memorial Foundation Poetry Prize
- Thom Gunn Award for Gay Male Poetry
- Kingsley Tufts Poetry Award

*Then the War and Selected Poems 2007–2020* is two books in one: a representative selection from seven of his innovative earlier collections and a complete new book of poems, providing a powerful introduction to European readers. With a seemingly gentle but resolute attention to the things of this world, he evokes the joyful and painful elements in the contemporary human condition, characterised by loneliness and an unquenchable thirst for love. He is a poet who knows the rules and bends or breaks them, a master of syntax and prosody, avoiding convention and pursuing the lines of desire.

In a starred review of this book, *Publishers Weekly* said, ‘These lyrically rich, insightful poems are full of palpable aching [...] and a human urge to understand. This remarkable compendium is a testament to the spirit of Phillips’s work.’



## *Brotherton Poetry Prize Anthology II*

*edited by Simon Armitage,  
Malika Booker, Stella Butler,  
Zaffar Kunial & John Whale*

POETRY

96pp, £12.99

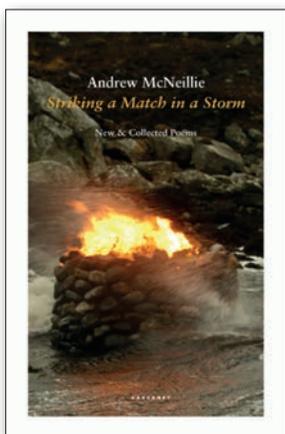
978 1 80017 224 1

- With an introduction by Simon Armitage

The University of Leeds has a long tradition of engagement with poets. Many of them were members of staff (for instance, Geoffrey Hill), some were students (Jon Silkin, Ken Smith, Tony Harrison, Jeffrey Wainwright, Ian Duhig), others creative writing fellows (James Kirkup, John Heath-Stubbs, Thomas Blackburn, Peter Redgrove, David Wright and Wole Soyinka among them). The poetry archives in the Brotherton Library are extensive and valuable. The Academy of Cultural Fellows has included Helen Mort, Malika Booker, Vahni Capildeo, Zaffar Kunial and Matt Howard. Its long association with the magazine *Stand* continues.

The Brotherton Poetry Prize is the University's latest expression of commitment to poetry as a living art. It is judged by a wonderful mixture of poets and committed readers. This is the second anthology to be produced from among the finalists and prize winners and features poems by Lucy Dixcart, Lauren Pope, Helen Kay, Kym Deyn, and Isabella Mead.

The winner of the inaugural 2019 Brotherton Prize was Dane Holt. The winner for 2021 is Lauren Pope.



## *Striking a Match in a Storm*

*New and Collected Poems*

ANDREW McNEILLIE

POETRY

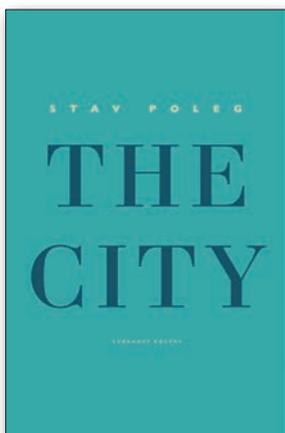
320pp, £18.99

978 1 80017 233 3

Who am I? Wandering the night,  
buttonholing ghosts, demanding to know  
what is the State without love?

The Welsh poet Andrew McNeillie brings together in this generous and timely volume his seven collections of poems – including his most recent, *Making Ends Meet*, and his Forward-Prize-shortlisted Carcanet *Nevermore* (2000). McNeillie's poems possess the same precision and ear for other voices which have made him a noted nature writer and an influential editor of the handsomely designed eco-literature magazine *Archipelago*, and like it, take as their focus the 'unnameable archipelago' of Britain and Ireland, at its wilder margins, with close observation of place, community, and hands-on outdoor experience. His celebrated memoir *An Aran Keening* (2001) is about a year's stay on one of the islands of that Archipelago. His publishing house Clutag Press produces beautiful limited editions of work by some of his favourite writers – Hill and Heaney among them.

He is a witty writer and an ironist, but he is also a visionary in the sense that his poems sharpen vision of the environment and the crucial minutiae of the natural world we partly inhabit.



## *The City*

STAV POLEG

POETRY FIRST COLLECTION

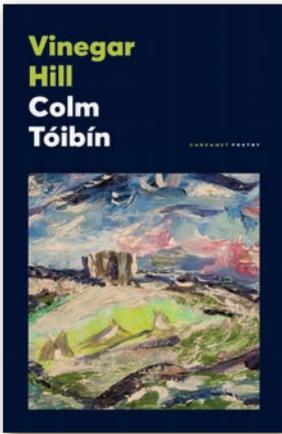
96pp, £11.99

978 1 80017 237 1

Stav Poleg's poems are about cities, what they contain and what they lack; and all cities are habitable and analogous, *The City*: London, New York, London, New York, Rome. 'Think La Citta/ e la Casa, pages revealing city by city as if every city/is cut into rivers and sliced into streets down to the seeds of each scene.' This, her much anticipated debut collection, includes work from her 2017 pamphlet *Lights, Camera* and from Carcanet's *New Poetries VIII*, as well as poems that have featured in *The New Yorker*, *Poetry London*, *Poetry Ireland Review* and *PN Review*.

Her poems are fascinated by the freedom of motion and its constraints: how by means of technique they defy the gravity that draws them down the page to a conclusion. They subvert what they see and, as language, they also subvert how they see: we are always seeing but with all our senses, including our ears and our semantic facilities, our echo detector, how the poems relate to one another and how they relate to the worlds of art and invention in different modes and ages.

Poleg regularly collaborates with fellow artists and poets - her graphic-novel installation, *Dear Penelope: Variations on an August Morning*, created with artist Laura Gressani, was acquired by the Scottish National Gallery of Modern Art in 2014.



# *Vinegar Hill*

COLM TÓIBÍN

POETRY FIRST COLLECTION

128pp, £12.99

978 1 80017 161 9

- 2021 David Cohen Award
- Booker Prize shortlist three times
- Costa Novel Award
- Impac Award
- Stonewall Book Award
- Lambda Literary Award

*Vinegar Hill* is the highly anticipated first collection of poetry by one of the notable novelists and essayists of our time. The book takes its title from the site of the battle between Irish rebels and British forces in 1798 near the author's native Enniscorthy, County Wexford. His subjects are accordingly radical, including changing Dublin, life and death in the pandemic, gay marriage rights and rites, childhood, bereavement and religion.

His world may start in County Wexford but it becomes wide with his travels in the United States, the Iberian peninsula and other far-flung geographies. The clarity of his writing and the narratives that underpin his lyrics, elegies, personal poems and satires, reveal the impact of his long discipline as a novelist (nine volumes including *The Master*, *Brooklyn*, *The Testament of Mary*, *Nora Webster* and *House of Names*) and story writer.



## *The Lascaux Notebooks*

PHILIP TERRY

CARCANET CLASSICS

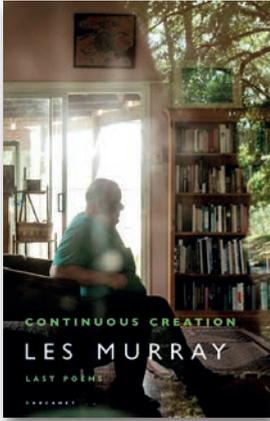
388pp, £19.99

978 1 80017 172 5

This newest Carcanet Classic collects the oldest poetry yet discovered, as written down or runed in the Ice Age in Lascaux and other caves in the Dordogne, and now translated – tentatively – into English for the first time. The translation is at two removes, from French versions by the mysterious linguistic genius Jean-Luc Champerret, and then from the striking originals that retain such a sense of early human presence. Philip Terry mediates between the French and those hitherto inscrutable originals.

Jean-Luc Champerret's unique contribution to world literature is in his interpretation of the cave signs. And Philip Terry's contribution is to have discovered and rendered this seminal, hitherto unsuspected work into English. The translated poems are experiments, as the drawings may have been to the original cave poets composing them as image and sound. While archaeologists maintain that these signs are uninterpretable, Champerret assigns them meanings by analogy, then – in an inspired act of creative reading – inserts them into the frequent 3 x 3 grids to be found at Lascaux. The results – revelation of Ice-Age poetry – are startling.

Alice Oswald writes: 'I am full of praise for this Ice Age poet conjured by the mirage of his translator. Philip Terry (who translated the translator) has invented something like the Spiritual Exercises of a Paleolithic Loyola. It is a beautiful, monumental book.'



## *Continuous Creation*

*Last Poems*

LES MURRAY

POETRY

64pp, £11.99

978 1 80017 174 9

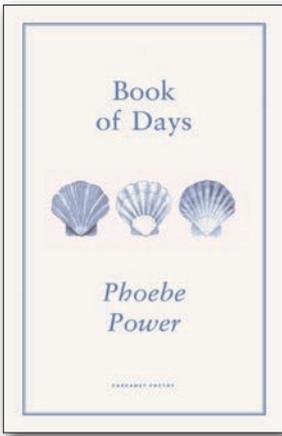
- Queen's Gold Medal for Poetry
- Winner of the T.S. Eliot Prize

We bring nothing into this world  
except our gradual ability  
to create it, out of all that vanishes  
and all that will outlast us.

'Continuous Creation'

Australia's greatest and best-loved poet, Les Murray (1938–2019) was awarded the Queen's Gold Medal for Poetry at the nomination of Ted Hughes (1999) and won the T.S. Eliot Award among many other distinctions. He is a poet of deep environmental commitment: born and raised on the land, he died at his farm in Bunyah in New South Wales. *Continuous Creation* is his last major offering, compiled in his final years at Bunyah and found there after his death.

'There is no poetry in the English language now so rooted in its sacredness, so broad-leafed in its pleasures, and yet so intimate and conversational,' wrote Derek Walcott in the *New Republic*. This last book, like his earlier collections, is many-toned: he is a comic writer, a satirist, elegist and hymnodist. He is a celebrator. He is a rainbow.



## *Book of Days*

PHOEBE POWER

POETRY

128pp, £11.99

978 1 80017 178 7

- Forward Prize for Best First Collection

*Book of Days* is a long poem reliving a journey along the popular pilgrimage Camino to Santiago de Compostela in northern Spain. Animated by talk, song and conversation, the poem is filled with accounts of those encountered along the way. It combines a populous soundscape with vivid verbal sketches of landscape and architecture. The possibilities and contradictions of a twenty-first century pilgrimage are revealed: inevitably informed by tourism and technology, it offers new kinds of fellowship and connection in an age of individualism and rootlessness. *Book of Days* can be read as a travel memoir, a meditation on community and solitude, on female history and sisterhood, and on spirituality. What pilgrims seek on setting out and what they achieve as they go prove to be complementary.

Phoebe Power's debut collection, *Shrines of Upper Austria* (Carcenet, 2018), a Poetry Book Society Recommendation, was shortlisted for the 2018 T. S. Eliot Prize and won the 2018 Forward (Felix Dennis) Prize for Best First Collection. *Book of Days* extends the formal and thematic concerns of the first book, travelling with different luggage and maps but with the same spiritual curiosity and hunger.



## *In the Quaker Hotel*

HELEN TOOKEY

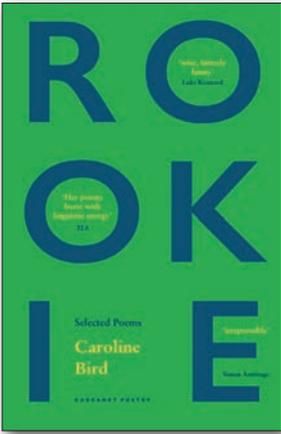
POETRY

96pp, £11.99

978 1 80017 182 4

In the title poem, the speaker sits at the window of a small hotel room, a border between in- and outside, memory and possible future, the room a holding zone, a temporary stopping-place. *In the Quaker Hotel* is riddled with questions about the world it travels out into. The poems, rooted in nature, are fearful for it. The present is a threshold, but to what? Can it see, say and do anything? Can it effect change? There is an ecology of the self and of culture, their vulnerability analogous to the planet's. Helen Tookey's experiences in Nova Scotia (following a residency there in September 2019), southern France, Anglesey, north-east England and Edinburgh come alive. From her perspective, we are like temporary guests in our lives and places – hence the hotel of the title, and the kindly religious adjective applied to it. Who will come after us, what will they make of things, 'wondering who will tend the bees / in the communal garden'.

Helen Tookey is experimental in this book's navigation of the world (and our own fleeting, temporary stay within it), as in her earlier books *Missel-Child* (Carcenet, 2014, shortlisted for the Seamus Heaney first collection prize) and *City of Departures* (shortlisted for the 2019 Forward Prize for Best Collection).



## *Rookie: Selected Poems*

CAROLINE BIRD

POETRY

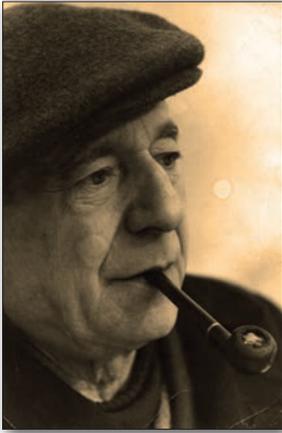
144pp, £12.99

978 1 80017 186 2

- Forward Prize
- Eric Gregory Award

Caroline Bird is one of Carcanet's most popular poets. Her startling instinct for metaphor, the courage of her choice of subjects and the integrity of her witness, set her apart: a poem is a risk, and it has to be a risk worth taking for the poet and for the reader. Starting with *Looking through Letterboxes* in 2002 when she was fifteen years old, she has published six Carcanet books, culminating in *The Air Year* which was awarded the Forward Prize in 2020, shortlisted for the Polari Book Prize and the Costa Poetry Prize, and a Book of the Year in the *Telegraph*, *Guardian* and *White Review*. A poetry best-seller, she is a formidable teacher and a great and generous advocate, with a substantial social media following.

Along the way, she also picked up an Eric Gregory Award (2002) was shortlisted for the Dylan Thomas Prize in 2008 and 2010. She was one of the five official poets at the 2012 London Olympics. Her fifth collection, *In These Days of Prohibition*, was shortlisted for the 2017 T.S. Eliot Prize and the Ted Hughes Award.



## *100 Poems*

UMBERTO SABA

*translated by Patrick Worsnip*

with an introduction by Angela Leighton

CARCANET CLASSICS

144pp, £12.99

978 1 80017 193 0

Umberto Saba (1883–1957) is one of the great Italian poets of the twentieth century, as closely associated with his native city Trieste as Joyce is with Dublin. He received a sparse education but was writing distinctive poetry before he was twenty, ignoring the modernist groups which dominated the day. He came at personal themes in unexpected ways, using an unapologetically contemporary idiom. He acquired an antiquarian bookshop which prospered for a time, but his Jewish background placed him at risk with the rise of Fascism. When the Germans took northern Italy in 1943, he and his family went into hiding in Florence where they escaped detection until the Allied liberation.

National fame came late in his life. *100 Poems* is the most extensive selection of his work so far published in Great Britain. He emerges as one of the great European writers of his time. The book features writing from every period of his writing life. Patrick Worsnip's translations honour the poet's use of traditional Italian forms while using appropriately colloquial diction.



## *Lanyard*

PETER SANSONM

POETRY

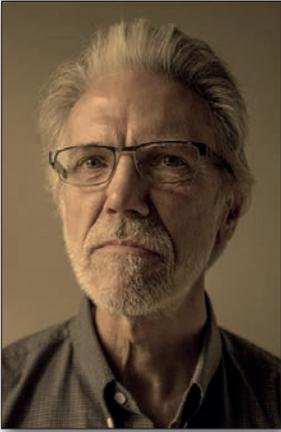
144pp, £12.99

978 1 80017 020 9

- Cholmondeley Award

‘On First Hearing Careless Whisper’ is one of several poems in this brilliant new collection that put time on pause in order to look at life through art: 1980s pop, painting, or a congeries of writers including Emily Brontë, Samuel Taylor Coleridge, D.H. Lawrence, Alice Munro, Fernando Pessoa and the New York Poets... and several of Sansom’s beloved contemporaries. But the richness of family life is at the centre of this assured and utterly open book by one of our best-loved poets and teachers.

Carcenet published Sansom’s first book in 1990. With Ann Sansom, Peter is the director of The Poetry Business in Sheffield and co-editor of *The North* and Smith|Doorstop Books. *Lanyard* is his twelfth Carcanet collection. Family is at the heart of this warm, witty and moving book in which he evokes working-class life in the early and mid-twentieth century, and from the 1970s, vinyl, tie-dye, crushed velvet, gatefold sleeves. We travel in his first car, meet him as teacher, roofer, pigeon fancier. We see Sheffield as it is seldom portrayed. His elegies celebrate Gerard Benson, children’s poet and founder of Poems on the Underground; and Sarah Maguire, poet, translator and anthologist. All human life, and death, are to be found here. There is laughter and tears and a vivid evocation of a world that survives thanks to poems like these.



## *Spillway*

*New & Selected Poems*

IAN POPLÉ

POETRY

180pp, £15.99

978 1 80017 022 3

Ian Pople is a man of the world. He has travelled and taught in the UK, Greece, Sudan and Saudi Arabia. His poems explore England, the larger world, and how changing perspectives readjust the sense of England and of home. They deal with borders, crossings, closing boundaries. They are about transitions in space and time, the ways life and relationships change and adapt to illness, love, estrangement and loss.

The traveller changes identities as he moves, responding to different surroundings, and the early poems collected here provide a varied retrospect, moving through Africa, Europe and Asia – so that we read the more recent work from a different perspective. The travel poems explore the range of reactions, appropriations and misappropriations as physical and psychological boundaries are crossed. More recent writing responds to music and the visual arts, using assemblages or bricolage to convey the painfully familiar experience of displacement, dislocation. There are poems that answer back to figures from jazz history, Roland Kirk, Dupree Bolton and Pat Metheny among them. It is wonderful to encounter such an accomplished and varied body of work which shares with us its vivid spaces and tones. Pople, a lucid critic of modern and contemporary – especially American – poetry, is an original artist in his own right.



*It Must Be a  
Misunderstanding*

*New & Selected Poems*

CORAL BRACHO

*translated by Forrest Gander*

POETRY TRANSLATION

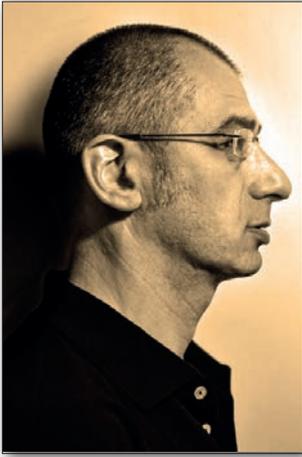
160pp, £15.99

978 1 80017 197 8

Mexican poet, teacher and translator Coral Bracho was born in Mexico City in 1951. She has published several books, two in English thanks to the brilliant poet-translator Forrest Gander, who has put this composite volume together, the first time Bracho has been extensively published in the UK.

In Mexico she is a formidable presence and influence, one of the most significant writers since Octavio Paz. Her wide-lined, semantically rich poems may remind us of Jorie Graham's experimental manner. 'Her diction spills out along ceaselessly shifting beds of sound,' says her translator. Her early poems 'make sense first as music, and music propels them'.

*It Must Be a Misunderstanding* is her most personal collection of poems, treating her mother's Alzheimer's and death. She finds tenderness, humour, grace, and even a kind of bravery in the interactions of people who encounter each other in a 'Memory Care' facility. In the parallel worlds of residents, a wall might be seen as a man's starched suit, shadows are real, quiet is strafed with stutters of speech. Things exist and don't exist at one and the same time. 'As they do,' we are tempted to say in response to the lavish tenderness and empathy of the poems. Bracho gradually reveals her mother's inimitably strong, quirky nature.



## *The Feeling Sonnets*

EUGENE

OSTASHEVSKY

POETRY

96pp, £11.99

978 1 80017 201 2

Gwyneth Lewis writes: ‘Eugene Ostashevsky is a multilingual language explorer. His *Feeling Sonnets* are an exhilarating and witty enquiry into the designs that language has on us as intellectual, domestic and historical beings. This is poetry as punning philosophy, both entertaining and deeply serious. This book is a tour de force, turning languages’ spotlights onto speech itself. Yet again, Carcanet is publishing important poetry.’

Born in Leningrad, Ostashevsky grew up in Brooklyn. He is now based in Berlin and New York. In his last full book of poetry, *The Pirate Who Does Not Know the Value of Pi*, migration, translation, and second-language writing as practiced by pirates and parrots are experienced. Before that, *The Life and Opinions of DJ Spinoza* examines the defects of natural and artificial languages.

*The Feeling Sonnets* are written in an English that is translanguagel not only because it engages other languages but also because it reflects upon itself in uncertainty as if it were the work of a language learner. Words, idioms, sentences, poetic conventions are made strange, dislocated, recontextualised to convey some of the linguistic effects of the migration experience, the experience of non-nativeness and the inventiveness of infancy.



## *Zest*

*Essays in the Art of Living*

IAIN BAMFORTH

LIVES & LETTERS

260pp, £19.99

978 1 80017 205 0

Originally subtitled ‘On the Art of Living in the Merciless Order of Modernity’, *Zest* adds up to a pattern book for intellectual and emotional survival in this fractious age. The book opens with Hieronymus Bosch in the Garden of Eden, where we share with him the first fruit. It takes us by way of writers, artists, philosophers, travellers, photographers, flavours and musicians into the world of *Zest* – how we can find it and what its discovery does to us.

Bamforth’s sensuous, richly nuanced essays affect us as stories do, each one creating a world in which its arguments live and breathe, laugh and explore. He has written extensively about medicine. He is, more than just a widely-travelled European, a world trekker: his work as a hospital doctor and general practitioner has taken him to every corner of the planet, working as a public health consultant in various developing countries, especially in Asia. ‘Zest’ itself occurs in the South of France, with Tobias Smollett, as picaresque a writer and character as Dr Bamforth himself. Both are provoking, digressive and sometimes droll.

‘[Bamforth’s] work is rich in perceptual acquaintance, making it not only intelligent but also extremely sensual. To read him makes the patterns of our minds richer.’ – *Guardian*



## *Invitation to View*

PETER SCUPHAM

POETRY

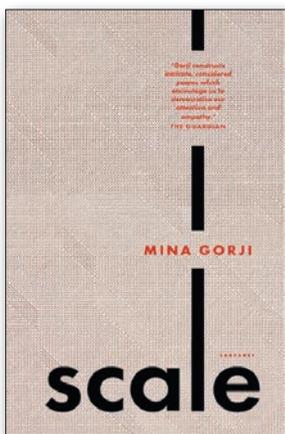
96pp, £11.99

978 1 80017 210 4

The poems in *Invitation to View*, Peter Scupham's hugely welcome new book, which he was dissuaded from calling *Curtain Call*, often guess and puzzle, offering possible and impossible interpretations. Some respond to fragments of the past, personal and historical, which haunt the present. Yeats wrote in 'Nineteen Hundred and Nineteen', 'Man is in love, and loves what vanishes, /What more is there to say?' Vanishing is as chancy a business as the grin on the face of the Cheshire Cat.

All business is unfinished business: one can be caught out by a sudden phrase, or the look back of a landscape once seen sporting a different disguise. *Invitation to View* is framed by poems considering possible visitors to the poet's 400 year-old house long after he and his partner have left it behind; it is haunted by the variety of the efforts and gestures they have made in bringing house and garden alive. Time will do its best to modify and forget all that they leave. Many gestures were theatrical: poetry picnics, productions of Shakespeare... the dead welcomed with the living. Tom Stoppard's words from *Rosencrantz and Guildenstern are Dead* can provide an absent epigraph: 'Look on every exit as being an entrance somewhere else.'

Scupham at 88 is writing with all his poetic wits about him. He runs fabled Mermaid Books, a second-hand book business in Norfolk whose catalogues are masterpieces of bibliographical wit.



## *Scale*

MINA GORJI

POETRY

72pp, £11.99

978 1 80017 214 2

Mina Gorji's second book is full of creatures and their habitats. The poems see and see truly, the poet having managed the hardest task of all, which is, Gertrude Stein tells us, to see so purely that the I is no longer present. *Scale* builds on the considerable achievement of her first book, *The Art of Escape* (2019). When it was selected for the *Telegraph* Poetry Book of the Month (January 2020), Tristram Fane Saunders spoke of Gorji's 'meticulous explorations' of 'the strange and sometimes darker side of nature' and 'the different forms and meanings of escape: dandelions crossing the ocean, the journey of a gall wasp from Aleppo to England, the transformation of an armadillo into music'.

Of course, such poems feed into current ecological concerns, but in no conventional or clichéd way. Marina Warner describes the poems as 'building a place of safety' – for herself, her family, her readers, and all those who are wandering and uprooted; her poetic methods take their cue from the many marvellous creatures she evokes and the multiple protective measures they adopt – nests, camouflage, mimicry, display. Above all, language can help create shelter.

Tehran-born Mina Gorji grew up in London. She studied at Cambridge and Oxford and is now a fellow of Pembroke College, Cambridge and a senior lecturer in the faculty of English. She writes prose about John Clare, weeds, prepositions, rudeness, awkwardness and literary allusion.



## *Inspector Inspector*

JEE LEONG KOH

POETRY

128pp, £12.99

978 1 80017 222 7

Jee Leong Koh writes out of the heart of a contemporary reality most readers are familiar with at second or third hand. He writes of the boats to Lesbos – not Sappho’s island any more, but a camp of migrants. He writes of exile, homelessness (literal and figurative); he understands the perils of war, and the perils of certain kinds of peace. *Inspector Inspector*, his second Carcanet book (*Steep Tea* was published in 2015 and chosen as a Best Book of the Year in the *Financial Times*) and it develops his earlier themes with authority, passion and a sense of possible justice. He knows best Singaporeans, Americans, and Singaporeans in America. He risks longer verse forms, sequences and prose poems. *Steep Tea* dialogued with women poets from across the world; *Inspector Inspector* struggles with the legacies of fathers, personal, poetic, and political. Predecessors from very different realms walk together at the hour just before morning. They speak in the tones of lament, wonderment, ecstasy, compelling the poet to mingle their words with his.

Scattered through the book are thirteen Palinodes in the voice of his dead father, which he answers when the father’s voice falls silent; an erotically charged sequence of love poems entitled ‘Ungovernable Bodies’; ten poems from ‘A Simple History of Singaporeans in America’; and fifteen focuses on America today in ‘50 States in 50 Days!’ His is an inclusive, generous and forgiving imagination with an enviable mastery of traditional and experimental forms.



## *Imperium*

JAY GAO

POETRY FIRST COLLECTION

80pp, £11.99

978 1 80017 247 0

Jay Gao's debut collection *Imperium* introduces a compelling innovative talent. These poems layer together formal experiments, lyric intensity and occasionally sardonic perspectives on the contemporary. His perspective is refreshingly original: he writes as a Chinese-Scottish poet, critic and editor. He has published three pamphlets and is a contributing editor to *The White Review*. He divides his life between Edinburgh and Providence, Rhode Island.

What emerges in *Imperium*, in the uses and revisions of classical antecedents (Homer, Ovid, Sappho), is a sense of how to live in moments which are visited by, and never free of, the memory of trauma. Will Harris writes of Gao's style: 'At once spectral and vivid, timeless and current, these broken rhythms and stalled narratives attempt to sift through the wreckage of War, and to argue back to it.'



## *Aliquot*

JOHN CLEGG

POETRY

96pp, £11.99

978 1 80017 235 7

The chemist with a sample analyses an aliquot of that sample, a part of a part of a larger whole. The title of John Clegg's new collection speaks to the poems' sense of being parts of larger wholes, themselves parts of a larger whole...

The scientific knowledge and the sometimes old-fashioned diction that abound in these poems are both part of worlds of reference in which sequencing (narrative, historical, scientific) is crucial and revelatory, as in the series of poems 'A Gene Sequence' which take us from Codon to Coda via a number of -ines (Glycine, Asparagine, Tyrosine etc). The complex exercise grows out of George Herbert ('What though my body run to dust?') and administrative duties at a genomics conference in which the language spoken, the terms used, find their way into the organising imagination and prosody of a formidable, witty verse craftsman, with serious contemporary concerns.

*Aliquot*, John Clegg's second Carcanet book, is storm-spooked and jumpy: haunted by jaguars and lynxes, its uneasy silences broken by the retort of punt guns, lightning strikes, and floodwater breaching defences. Among these stretches of foreboding are moments of calm, especially arising out of the joy and rowdy peace of parenthood. These poems are themselves aliquots, of a realised, restive and unique individual world.



## *Radical Normalisation*

CELIA SORHAINDO

POETRY FIRST COLLECTION

80pp, £11.99

978 1 80017 239 5

The Poets do not know what to make of it at all, at all, at all! The People are asking The Poets to listen; hear & read them for a change. I know! Crazy, right? What point is The World turning to?

Celia Sorhaindo's engrossing debut, *Radical Normalisation*, writes back from the margins, bringing readers to her Dominican home. It adjusts perspectives on the universal questions about poetry as a resource and value in the present. Sorhaindo's wit and linguistic inventiveness are clear in her reflections on the art and the arts, her dramatization of the Dominica-born novelist Jean Rhys's voice, and her reflections on the natural world – a natural world different from others but continuous with them. She records its changes and reckons with it in a series of poems that respond to the destruction visited on Dominica, most recently by Hurricane Maria. Her writing led John Robert Lee to hail, 'a new voice that speaks with sensitivity, maturity and assurance out of a horrendous experience'.



## *[To] the Last [Be] Human*

JORIE GRAHAM

*introduction by Robert Macfarlane*

POETRY

330pp, £19.99

978 1 80017 293 7

- Pulitzer Prize
- Forward Prize
- Whiting Award
- MacArthur Fellowship

*[To] the Last [Be] Human* collects the four remarkable books Jorie Graham has published with Carcanet since 2008, *Sea Change*, *Place*, *fast* and *Runaway*, a tetralogy in which her signature line and attention to our Anthropocene moment emerge, uniquely, radically, as the songs of our global climate.

In his introduction to this book, Robert Macfarlane writes, ‘The earliest of the poems in this tetralogy were written at 373 parts per million of atmospheric CO<sup>2</sup>, and the most recent at 414 parts per million; that is to say, in the old calendar, 2002 and 2020 respectively. The body of work gathered here stands as an extraordinary lyric record of those eighteen calamitous years: a glittering, teeming Anthropocene journal, written from within the New Climactic Regime (as Bruno Latour names the present), rife with hope and raw with loss, lush and sparse, hard to parse and hugely powerful to experience.’



## *Savage Tales*

TARA BERGIN

POETRY

200pp, £15.99

978 1 80017 231 9

- Shine/Strong Poetry Award
- Seamus Heaney Centre for Poetry Prize for First Full Collection

Tara Bergin's third collection, *Savage Tales* continues to explore original territory, bringing the riddle, song and dialogue into a series of formally inventive and blackly comic sequences. Bergin's book asks us to steer our way through a chorus of exchanges and situations, as she charts the fraught course between the making of individual poems and, uneasy bedfellow of this sustained activity, an authority which is always here called into question. Dramatizing the contemporary and the classic with great wit, ingenuity and panache, *Savage Tales* confirms Bergin as one of the outstanding poets of our time.

'Bergin's is an original voice of great power that flicks between speech and song, and between the borrowed and the wholly owned, with consummate ease.' – W.N. Herbert



## *A Marginal Sea*

ZOE SKOULDING

POETRY

128pp, £11.99

978 1 80017 251 7

*A Marginal Sea* is written from the vantage point of Ynys Môn/ Anglesey, which is both on the edge of Wales and in a marginal sea of the Atlantic Ocean – the island is imagined here as a site of archipelagic connection with other places and histories, where the spaces of dream and digital technology are interwoven with the everyday. Skoulding’s poems take their readers into new worlds: we come to terms with the oystercatcher’s ‘muscle of belonging’; we chart the cross-cultural coordinates of ‘Newborough Warren with Map of Havana’ (‘and it’s this way to the Malecón /to look out over the Menai Strait’); elegy and song overlap in moving poems which think through how we remember and misremember: ‘it’s my voice // deepening with others that won’t let themselves / be buried.’ (‘Anecdote for the Birds’).

Zoë Skoulding is already an established presence in UK poetry, awarded a Cholmondeley Award in 2018 and the 2020 winner of the Wales Poetry Book of the Year Award. Her work has been translated into many languages and her new book, and Carcanet debut, presents wonderfully alert poems, attentive to the world around us and to how we impact upon it: ‘when does holding out your hand / become a question’, asks the speaker of ‘The Celestial Set-Up’. *A Marginal Sea* is inventive, exhilarating in its soundscapes, and brilliantly awake to otherness, in language, and in the animal and natural world.



## *Every Wrong Direction*

DAN BURT

LIVES AND LETTERS

320pp, £19.99

978 1 80017 190 9

He's a walkin' contradiction, partly truth and partly fiction,  
Takin' every wrong direction on his lonely way back home.

– Kris Kristofferson

*Every Wrong Direction* relives the bitter education of an American émigré who never found a home in his native country. Dan Burt tells the story of a life of compound errors. We start in 1942 in South Philadelphia, rough working-class beginnings. Romance kindled his ambitions: he followed an unlikely path to St John's College, Cambridge, where he read English. He wanted to be a poet but eventful decades – in law, banking, politics and business – passed before, at considerable personal cost, he became a writer.

This is the story of how he lost faith in the American dream, experiencing at first hand venality and corruption in American law and accounting firms, in politics and international business. He suffered the consequences of arrogance ('the winner's cancer'). He might have been a butcher or a charter boat captain. We follow him instead through America, Britain and Saudi Arabia as student, lawyer, spy culture warrior, and expatriate. He is also a serious sailor, a lover and collector of modern art, and a stubborn thinker about his native country and what went wrong with it, and his adopted country. There are fascinating and hitherto untold tales about the emergence of Saudi Arabia, about the Westmoreland affair, and about the ways in which fortunes are made.



## *The Kingdom*

JANE DRAYCOTT

POETRY

70pp, £11.99

978 1 80017 259 3

I was thirsty

    languissyng in the doorway  
behind the post office

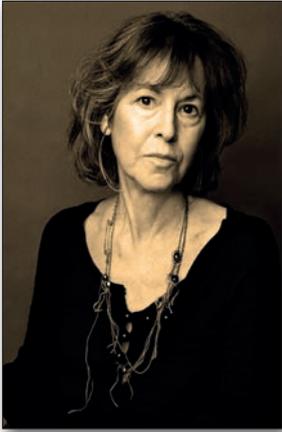
the churchyard water

    so cold for washing  
– what eyleth thee woman? –

                                    and from my mouth came leaves  
and from the cracks in the pavement  
    came syllables.

*The Kingdom* of Jane Draycott's fifth collection is clearly a world we know, altered a little by Draycott's distinctive, prismatic lyricism, whose loving attention to place and our moment is skewed in a way that opens the world afresh. Here are England's towns and countryside, roads and ports and sushi chains, yards and herbs, an airport and a columbarium, and poems that consider art in a time of plague by way of meditation on Titian, Apollinaire and Derek Jarman.

'The word "quiet" should be applied to the chords and modulations of Draycott's eerie and beautiful poems. She listens, and therefore so do we.' – Sean O'Brien



## *Marigold and Rose*

LOUISE GLÜCK

POETRY

64pp, £10.99

978 1 80017 295 1

- Nobel Prize for Literature
- Pulitzer Prize
- Wallace Stevens Award
- National Book Award

Awarded the Nobel Prize for Literature in 2020, for ‘her unmistakable poetic voice that with austere beauty makes individual existence universal’, Louise Glück takes a new direction in a fable which returns to essential questions, of identity and belonging, of desire and the creative impulse. The twins, Marigold and Rose, in their first year, begin to piece together the world as they move between Mother’s stories of ‘Long, long ago’ and Father’s ‘Once upon a time’. Impressions, repeated, begin to make sense. The rituals of bathing and burping are experienced differently by each. The story is about beginnings, each of which is an ending of what has come before. There is comedy in the progression, the stages of recognition, and in the ironic anachronisms which keep the babies alert, surprised, prescient and resigned. Charming, resonant, written with Glück’s characteristic poise and curiosity, *Marigold and Rose* unfolds as a new kind of creation myth.



## *Arctic Elegies*

PETER DAVIDSON

POETRY

80pp, £11.99

978 1 80017 263 0

This is a mighty book of Norths: northern geographies, histories, lights; a place of definition, frost and cold. There is an unfaltering Recusant spirit about these poems, a survival through defeat and a sense of underlying permanences. There is, too, a running elegy:

I grieve for you, for all of those the north  
Holds in its cloudy prison of the snows.

Each poem has an occasion: some of the occasions are personal meetings, conversations, which unlock shared scenes and themes; some are historical in origin, their past often one of early Christian faith or religious conflict. The poems abound in art, in specific lived detail, particulars of landscape, and in a harsh weather which is not unlike time itself in its effect on the living and aging imagination. Each poem requires a different metre, a different pace; each form is carefully attuned to its occasion.

Peter Davidson was born in Scotland in 1957 and educated there and at the Universities of Cambridge and York. He is Senior Research Fellow of Campion Hall, Oxford, and Fellow-Curator of the Hall's art collection. As well as academic works he has published several works of literary non-fiction. This is his second collection for Carcanet.



## *Poppy*

JOSEPH MINDEN

POETRY FIRST COLLECTION

80pp, £11.99

978 1 80017 271 5

I lost myself and found a field  
of poppies lanced for gum,  
for milky, languid tears: the yield  
of soft somniferum...

Joseph Minden's debut collection *Poppy* is a research trip to the battlefields of Flanders and the Somme. It is also an ill-fated visit to Penang, an echo of the Opium Wars, a tour of fragmentary family myth and a fear of familiar vampires – all grimy with the trash of establishment British history. It is a place where Adlestrop meets 'Robin Hood / bewitched by a leg of tandoori chicken', and drunk Brits stumble around the Menin Gate with 'Lest We Forget' stitched into their polo shirts.

Sometimes accompanied by the historian, Jason, and perpetually haunted by an old flame, Mina, the protagonist of the poems tries to separate memory from nostalgia, empire from heritage. There are the personal longings shaped by old ideas he would like to escape... Minden makes disturbing rhythms out of the detritus he finds around him, using documentary evidence, prose poems, personal testimony, dream narrative and the soft hammer blows of repetition to craft a haunted, memorable music.



## *Here on Earth*

JEFFREY WAINWRIGHT

POETRY

96pp, £11.99

978 1 80017 275 3

We are still here on earth, and with a troubled sense of wonder Jeffrey Wainwright's new collection acknowledges life's sufficiency. The poems evoke Ruskin as writer and artist, his insistence on precision, the thing seen in fullness rather than the seer, the object rather than the subject in the foreground. Ruskin: 'the best drawing-masters are the woods and hills'.

The poet addresses old friends, with whom he's grown up and then old. He engages them in meditations which include their past, the worlds in which they were taking shape – a shape that is now them, old men rich in language and in heart. They have not lost direction but fare forward, eyes focused on what's there.

These are not 'the other poem' which goes too far. 'The sea is close by/as it says in the other poem–/but here it is really true.' The poet in small things, in the indefinite article, finds a pattern; he still looks for the plan, if there is one, which he cannot quite give up believing in. *Here on Earth* ends with a poem on his father's experience of growing old, and a 'Seascape from Holly's Photograph': Holly, his daughter, in Australia, another world to which he has entry, but only as a visitor. Time foreshortens prospects, but while there's breath, eyesight, language and imagination, there is also conscience, fear, thought, and – still – desire. We are at a beginning.



## *Greengown*

*New and Selected Poems*

**DAVID KINLOCH**

POETRY

220pp, £15.99

978 1 80017 279 1

- Robert Louis Stevenson Memorial Award

‘GREENGOWN: the loss of virginity in open air; sod, turf on a grave.’ – John Jamieson, *Etymological Dictionary of the Scots Tongue*.

David Kinloch is one of the notable Scottish poets of his generation. His friend Edwin Morgan admired his ‘sparkling poems full of sensuous richness and linguistic inventiveness’; and Douglas Messerli declared, ‘David Kinloch is surely one of the most innovative poets ever to come out of Scotland ... [his] readers must be prepared to take a long voyage through language, imagination, and space. While it isn’t always easy, it’s always worth the trip.’

This is his fifth Carcanet collection. It includes a distillation of his earlier work, and new poems that delight and challenge. Morgan praised his success in the ‘impossible genre’, the prose poem, his elegies, his flytings. He has been an activist as well as a poet, founding the magazine *Verse* and establishing the first Scottish Writers’ Centre.



## *Selected Poems*

A. E. STALLINGS

POETRY

96pp, £11.99

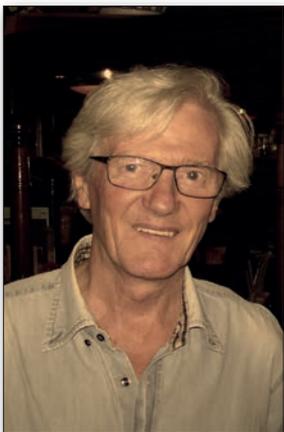
978 1 80017 275 3

- MacArthur Fellows Program
- Guggenheim Fellowship

‘The ancients taught me how to sound modern,’ Alicia Elsbeth Stallings said in an interview. ‘They showed me that technique was not the enemy of urgency, but the instrument.’ For her, ‘technique’ is rooted in traditions of strict forms and meters, an interest that sets her apart as modern – and American – in challenging ways, for being on the face of it old-fashioned, yet ambitiously experimental among the forms she uses.

Born and raised in Georgia, she lives in Athens, Greece. Her poems come out of life’s dailiness – as a wife, mother, teacher, an expatriate between languages, a brilliant translator of ancient and modern Greek. She also translates Latin, her most notable large work being the Penguin Lucretius, translated into fourteeners.

Being a poet in Greece entails, for her, being part of that world. She volunteered to help refugees arriving in Greece and their experience haunted her to write, ‘My love, I’m grateful tonight/ Our listing bed isn’t a raft/Precariously adrift/As we dodge the coast guard light...’ The sharp quatrain commends the observation to memory. The poems, without self-indulgence or confession, are intimate as they address ‘My love’, children or friends.



## *N.B. by J.C.*

*a walk through the Times Literary Supplement*

JAMES CAMPBELL

LIVES AND LETTERS

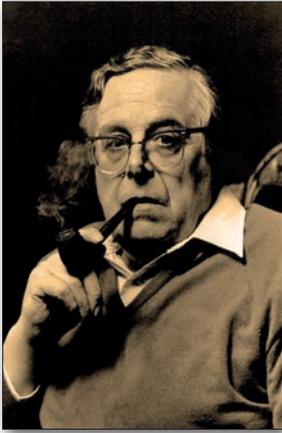
320pp, £19.99

978 1 80017 288 3

The N.B. column in the *Times Literary Supplement*, signed at the foot by J.C., occupied the back page of the paper for thirteen years. For a decade before that, it was in the middle pages. That's roughly 60,000 words a year for twenty-three years.

The purpose of the initials was not to disguise the author, but to offer complete freedom to the persona. J.C. was irreverent and whimsical. The column punctured pomposity, hypocrisy and cant in the literary world – as one correspondent put it: 'skewering contemporary absurdities, whether those resulting from identity politics or from academic jargon'. Readers came to expect reports from the Basement Labyrinth, where all executive decisions are made, and where our annual literary prizes were judged and administered. These included the Most Unoriginal Title Prize – for a new book bearing a title that had been used by several other authors (eg, *The Kindness of Strangers*); the Incomprehensibility Prize, for impenetrable academic writing; the Jean-Paul Sartre Prize for Prize Refusal, and the All Must Have Prizes Prize, for authors who have never won anything.

The book begins in 2000 and proceeds to 2020. The substantial Introduction offers a history of the *TLS* itself from birth through the precarious stages of its adaptation and survival. James Campbell began writing for it in 1980 and acted as an editor for thirty seven years, with six different editors: John Gross, Jeremy Treglown, Ferdinand Mount, Peter Stothard, Stig Abell and Martin Ivens.



## *Selected Poems*

DONALD DAVIE

*introduction by Sinéad Morrissey*

*selection by Michael Schmidt*

CARCANET CLASSICS

144pp, £12.99

978 1 80017 290 6

‘He has drawn a map of modernism, starting with Hardy and Pound, that remains one of the definitive outlines of twentieth-century experiment in form and language. The mapmaker, in this case, is a notable locus on the map.’ – Helen Vendler

To mark the centenary of Donald Davie’s birth, Carcanet publishes a new *Selected Poems* drawn from the full trajectory of his poetry and showing his skills as lyric, satirical, elegiac, epistolary and philosophical poet. He was, par excellence, the engaged poet of our time, not in the pre-emptive manner of protest poets, though he is political and does protest. But he is a poet of English perspectives, refracted through historical and theological mediation.

And he loved the writing of Ezra Pound in all its suggestive contradiction. Pound challenged him to try longer forms, to break away from the discrete lyric and to use poetry for the most compelling and complex themes. His passion was for our common language, its registers and tonalities, what it can do responsibly and where it can go only at its peril.

Sinéad Morrissey introduces this new selection, prepared by his long-term editor and friend Michael Schmidt. Davie developed some of the most dependable ways into the heart of Modernism – American, Irish, British, Continental. Davie’s poems are themselves an index of his directions and an invaluable resource for the contemporary reader and poet.

# CARCANET 2022

SIMON ARMITAGE 14

IAIN BAMFORTH 28

PAUL BATCHELOR 6

TARA BERGIN 36

JACK BEVAN 5

CAROLINE BIRD 22

PETRUS BOREL 11

CORAL BRACHO 26

ALISON BRACKENBURY 12

DAN BURT 38

JAMES CAMPBELL 46

VAHNI CAPILDEO 4

JOHN CLEGG 33

PETER DAVIDSON 41

DONALD DAVIE 47

JANE DRAYCOTT 39

JOHN GALLAS 11

FORREST GANDER 26

KURT GÄNZL 11

JAY GAO 32

LOUISE GLÜCK 40

MINA GORJI 30

JORIE GRAHAM 35

DAVID KINLOCH 44

THOMAS KINSELLA 10

JEE LEONG KOH 31

ROBERT MACFARLANE 35

WONG MAY 8

ANDREW McNEILLIE 15

JOSEPH MINDEN 42

SINÉAD MORRISSEY 47

LES MURRAY 19

EUGENE OSTASHEVSKY 27

IAN POPLE 25

CARL PHILLIPS 13

STAV POLEG 16

PHOEBE POWER 20

SALVATORE QUASIMODO 5

PADRAIG REGAN 7

UMBERTO SABA 23

PETER SANSOM 24

MICHAEL SCHMIDT 47

PETER SCUPHAM 29

OLIVE SENIOR 9

ZOE SKOULDING 37

CELIA SORHAINDO 34

A.E. STALLINGS 45

PHILIP TERRY 18

COLM TÓIBÍN 17

HELEN TOOKEY 21

JEFFREY WAINWRIGHT 43

PATRICK WORSNIP 23