



Shearsman
Books

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October 2010
—June 2011
new titles

New titles in 2011—Poetry from US expatriates in the UK

Lynne Hjelmggaard *The Ring*

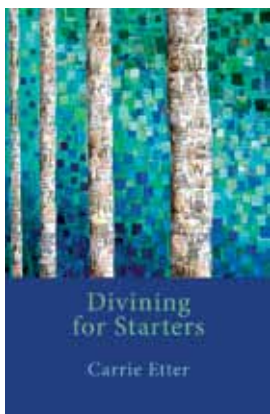
The Ring is a book-length sequence of poems where the protagonist, a new young widow, moves from the strangeness of city to city, (from Copenhagen to London to Rome to Paris) trying to come to terms with her loss while looking forward to a possible new life. The title poem concludes the volume where the widow suggestively lets go of some of her past by taking off her ring.

January 2011

Paperback, 80pp, 8.5 x 5.5ins

£8.95 / \$15

ISBN 9781848611474



Carrie Etter *Divining for Starters*

“Carrie Etter catches the drift and pushes it lightly into her courses. Lifting now, her courses swerve between the reaches of the American mid-West and the claggy ruts of England, and their erotics are those of skin and fold, of elegant runs and breaks. Carrie Etter’s poems give the feel of pleasure; they take unpredictable turns. When all about would be stipulated, *Divining for Starters* points heedfully to the possible.” (John Wilkinson)

February 2011

Paperback, 86pp, 8.5 x 5.5ins

£8.95 / \$15

ISBN 9781848611504

JL Williams *Condition of Fire*

Ovid wrote his famous stories of change just before he was banished from his beloved Rome and after travelling and observing many diverse and vibrant landscapes. He may well have visited and was knowledgeable of the Aeolian Isles where volcanoes cast molten lava into turquoise seas, whipped by the winds of the god who made his home there.

It was to these rapturous, Edenic and violently creative islands that JL Williams ventured to write the poems in this collection; poems inspired both directly by Ovid’s tales and informing the new story that emerges from the old—a post-apocalyptic vision of the earth where metamorphoses engender rebirth out of the ashen wasteland that man has made of the world.

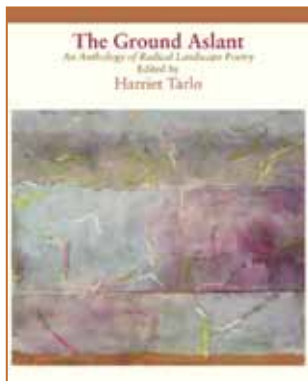
February 2011

Paperback, 84pp, 8.5 x 5.5ins; £8.95 / \$15

ISBN 9781848611450



New titles in 2011—Poetry & Prose from the UK



Harriet Tarlo (ed.) *The Ground Aslant*
— *An Anthology of Radical Landscape Poetry*

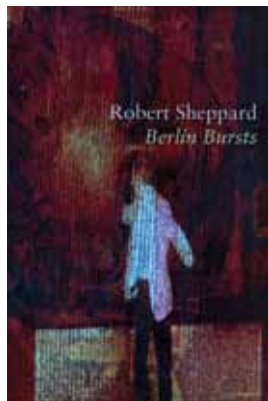
Recent years have seen the arrival of new approaches to writing about landscape. Partly to do with new eco-sensibilities, this is however also due to a realisation that “landscape writing” need not be confined to literary tourism, or the verbal equivalent of chocolate-box imagery, and to the injection of radical poetic styles. *The Ground Aslant* is the first volume to engage with this new wave of writing, and presents the work of Tony Baker, Elisabeth Bletsoe, Thomas A. Clark, Ian Davidson, Mark Dickinson, Mark Goodwin, Nicholas Johnson, Peter Larkin, Helen Macdonald, Wendy Mulford, Frances Presley, Peter Riley, Colin Simms, Zoë Skoulding, Harriet Tarlo and Carol Watts.

February 2011

180pp, Paperback, 9.25 x 7.5ins; £12.95 / \$20; ISBN 9781848610811

Robert Sheppard *Berlin Bursts*

These new poems use tense couplets and other ‘centrifugal’ forms to centre their energies in nodes of impacted attention. They feature territories as dispersed as Sheppard’s local City of Culture and the global city of division and political murder of the title poem. The scar of history is drawn across the face of time, as in tragic Riga where we find reflections on artefacts of survival. Yet a series of metapoems brings agency and wonder to the idea of the poem, always seeing the world as well as itself, in perceptual double-takes that tease away at the meaning of the poetic act: “You’ll never finish reading/ the poem in the book with reality pulling itself / inside out before your eyes.”



February 2011

Paperback, 96pp, 8.5 x 5.5ins; £8.95 / \$15; ISBN 9781848611351



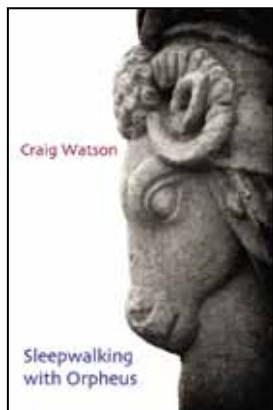
Marc Atkins *The Logic of the Stairwell*

“This fascinating, intoxicating and often hallucinatory book ranks amongst the best prose poetry collections of the last half-century. Atkins is a Surrealist visionary whose prose creates a murmuring dream in every sentence, a visual universe in every paragraph. His *Logic of the Stairwell* takes you into a world of verbi-voco-visual intrigues that explore the mechanisms of perception and memory while blurring accepted boundaries between the narrative and the lyrical, the sensuous and the philosophical, the essential and the residual.”—Michel Delville, author of *The American Prose Poem*

February 2011

Paperback, 80pp, 8 x 5ins, £8.95 / \$15
ISBN 9781848611610

New titles in 2011—Poetry & Prose from the USA



Craig Watson *Sleepwalking with Orpheus*

Haunted by Cocteau's version of the Orpheus myth since 1968, Craig Watson collected a palimpsest of renderings, fragments and images from the Orphic tradition for the next 40 years. In 2008, he returned to these materials in the wake of a near fatal stroke. The result is *Sleepwalking with Orpheus*, a constellation of voices that recount the legendary singer's continuous journey through the realms that compose a life.

February 2011

Paperback, 96pp, 8.5 x 5.5ins; £8.95 / \$15
ISBN 9781848611382

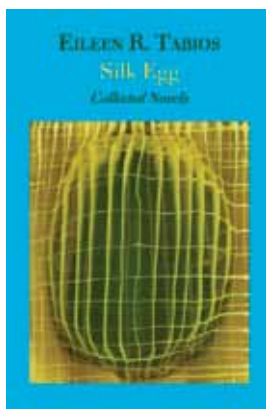
Joseph Bradshaw: *In the Common Dream of George Oppen*

Comprised of both poetry and essays, Joseph Bradshaw's *In the Common Dream of George Oppen* makes its premise to imagine what bodies of work might exist in Oppen's fabled 25 year silence. By turns, the book forcefully projects a singularly fabricated biography onto the figure of Oppen, then self-reflexively retracts, divagating through a poet's desire for mentorship and community. Bringing in everything from ruminations on blurry memories of Idaho's landscape, to dialogues held across centuries & continents with the likes of figures such as the Elephant Man, *In the Common Dream of George Oppen* brushes up against the fragile boundary between the finished and the unfinished poem, or a finished or unfinished life.



March 2011

Paperback, 80pp, 8.5 x 5.5ins, £8.95 / \$15
ISBN 9781848611498



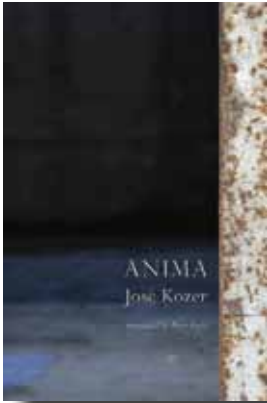
Eileen R. Tabios *Silk Egg — Collected Novels*

Last century, I temporarily borrowed Jorge Luis Borges' chatelaine. I slipped off a certain key and made a copy before I returned it to its chains and the old man (OMG: can he ever snore!). Since then, I've been able to slip into Jorge's Library of Babel whenever I wished—that permanent stain on the 7th floor's limestone windowsill was from the d'Yquem I'd carelessly spilled from my treasured wine glass (stolen previously from Vermeer). About a year after I wrote all of the novels that comprise *Silk Egg*, I returned to the Library of Babel's 7th floor with a bottle of Ajax cleanser ("stronger than dirt!") that I'd hoped would work this time in erasing proof of my unpermitted visitations: that hardened pool of "nectar of the gods" ever winking out a small sun from the bibliophilic dimness. (Eileen Tabios)

January 2011

Paperback, 132pp, 8.5 x 5.5ins; £9.95 / \$17
ISBN 9781848611436

New titles in 2011—Poetry in Translation



José Kozer *Anima*
(translated from Spanish by Peter Boyle — bilingual edition)

A sixty-year-old man writes a poem and entitles it 'Anima'. Days later he writes another poem with a tone similar to the first, entitles it 'Anima', then realises he has just begun a series which must all bear the same title.

Furthermore, the man decides that in the future and till the day of his death he is going to continue writing poems that, since they have this tone, will bear the title 'Anima'. At the end of a year, having written some 150 poems, he extracts from the accumulated mass 60 poems called 'Anima'. (José Kozer)

February 2011

268pp, Paperback, 9 x 6ins; £12.95 / \$20

ISBN 9781848611467

Gonca Özmen *The Sea Within*
(translated from Turkish by George Messo — bilingual edition)

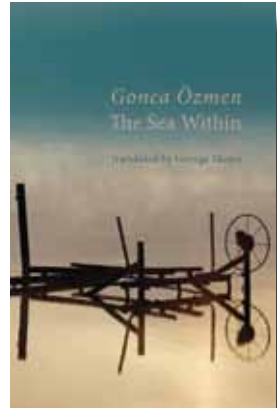
In just two short books, Gonca Özmen's startling and arresting poems have earned her an unprecedented reputation in Turkey. Her mysterious, dream-like imagery and her fresh, restless approach to language mark her as a poet of rare ambition and intelligence. In poems whose power to mourn and remember love, to celebrate and reinvent the sensuous appetites of the body, enacts a subtle, exacting beauty, Özmen's is a voice and spirit to be welcomed.

February 2011

Paperback, 80pp, 8.5 x 5.5ins

£8.95 / \$15

ISBN 9781848611481



Michael Smith & Luis Ingelmo *Poems from Other Tongues*



A companion volume to Michael Smith's *Maldon & Other Translations* (2004), this volume collects his translations from Greek, Latin, Irish and Andalusian Arabic, the latter being co-translated from Spanish by Luis Ingelmo. It will be joined by a volume of translations from Spanish in late 2011.

March 2011

114pp, Paperback, 9 x 6ins

£9.95 / \$16

ISBN 9781848611344

New titles in 2011—Essays & criticism from the UK & the USA

Robert Sheppard *When Bad Times Made for Good Poetry*

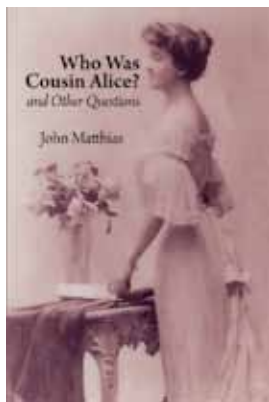
This study presents an episodic history of an epic period in British poetry, when bad times forced political subversion and textual impaction upon its central figures and provisional institutions. In the episodes which cover the Poetry Wars of the 1970s; the centrality of Bob Cobbing as poetry activist and the SubVoicive poetry scene in 1980s London; and the cultural poetics of Iain Sinclair in the 1990s and since; the focus is upon poetic community rather than individuals.

February 2011

218pp, Paperback, 9 x 6ins

£13.95 / \$22

ISBN 9781848611351



John Matthias *Who Was Cousin Alice? and Other Questions*

A collection of essays and reviews, both personal and literary, by American poet, John Matthias. A regular visitor to the UK, he deals here with a number of British poets, as well as American moderns such as Berryman and Davenport, as well as his contemporaries from Stanford, Robert Hass and Robert Pinsky. From Auden to John Buchan, from the mysterious Cousin Alice to Benjamin Britten, Matthias' restless intelligence covers much unusual ground.

May 2011

364pp, Paperback, 9 x 6ins

£14.95 / \$22

ISBN 9781848611689

Andrew Duncan *The Long 1950s*

A new collection of essays on British poetry, and the fifth in Andrew Duncan's remarkable ongoing survey of British poetry in the 20th century.

June / July 2011

200pp, Paperback, 9 x 6ins

£13.95 / \$22

ISBN 9781848611375



New titles in 2011—Poetry from the USA

Eléna Rivera *The Perforated Map*

Who guides us through the unknown? Who offers the keys? In *The Perforated Map*, Eléna Rivera's guide is language as she attempts to navigate the distances, the disturbances, the suggestions, the mistakes, the perforations. In these poems, language is the map, the matter that fills/affects the body, the organizing principle between the self and the world, and the forms that it gives rise to.

April 2011

Paperback, 100pp, 8.5 x 5.5ins

£8.95 / \$15

ISBN 9781848611603



Dennis Barone *Parallel Lines*

I have organized *Parallel Lines* somewhat chronologically. There are stylistic (not thematic) groupings which break the chronology and there are repetitions, such as a number of “breath” poems, which go counter to the breaks and provide connections. The longest poem, ‘Scarf’, wanders and a scarf, as you know, can be wrapped around anything, any subject. Or a scarf can be comforting, keep you warm, or make you fashionable. Or it might be used by the magician for conjuring acts. For me in writing ‘Che Tempo’, one of the shortest poems in *Parallel Lines*, I heard in my head Marcello Mastroianni and a sort of post-war angst in the midst of la dolce vita. (Dennis Barone)

April 2011

84pp, Paperback; 8.5 x 5.5ins;

£8.95 / \$15

ISBN 9781848611627

Joseph Massey *At the Point*

In *At the Point*, Joseph Massey's second full-length collection of poems, memory gives way to edges and angles, to “Sound heaped/ on sound,” to spaces that “make the shade/tangible,” as words arrange a place for the actual.

May 2011

Paperback, 103pp, 8.5 x 5.5ins

£8.95 / \$15

ISBN 9781848611665



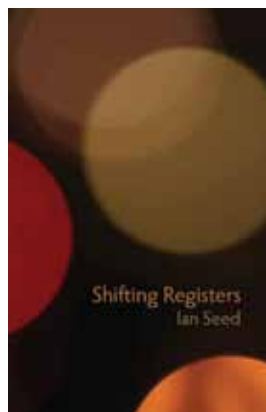
New titles in 2011—Poetry from the UK

Ian Seed *Shifting Registers*

With a fragmented yet rich lyricism, *Shifting Registers* crosses borders between lost and rediscovered identity. The voices in the poems may be tentative and vulnerable, regretful and haunting, or playful and provocative, as they relive and re-imagine half-remembered journeys and encounters. That which has become strange through its distance in the past becomes once again familiar, while that which is near in the present begins to be unknowable. *Shifting Registers* seeks to reconcile the two, and to construct a wholeness for the future, yet without resort to easy answers or false resolution. Throughout, there is delight in the navigation of different realities and new spaces through language.

April 2011

82pp, Paperback, 8.5 x 5.5ins, £8.95 / \$15
ISBN 9781848611597



Shearsman 87 & 88 (ed. Tony Frazer)

Shearsman's 30th anniversary issue includes poetry by Isobel Armstrong, Sean Burn, Susan Connolly, Ray DiPalma, Gareth Durasow, Amy Evans, Anne Gorrick, Penny Harter, Philip Kuhn, John Levy, John Mateer, Christopher Middleton, Toby Olson, Simon Perchik, Peter Robinson, Aidan Semmens, Nathaniel Tarn, Jon Thompson, Nathan Thompson, Rosmarie Waldrop and Alan Wall; prose by Martin Anderson, and translations of Juan Antonio González-Iglesias by Curtis Bauer, of Paol Keineg by Rosmarie Waldrop and of Lisa Turcotte by Andrea Moorhead.

April 2011

108pp, Paperback; 8.5 x 5.5ins, £8.50 / \$13.50
ISBN 9781848611542

Roselle Angwin *Bardo*

Angwin's interest, broadly, is in a Zen take on psychogeography, and *Bardo* is a book of transitions—inner, outer and usually both; a series of journey meditations recorded in prose poems and poetry. Consider, she says, the human being as an intersection of time and space. Whether she's contemplating a Neolithic longbarrow, the woodpecker on her birdfeeder, the implications of quantum reality, a Palestinian refugee camp or the unpredictability of human love, her attention turns on how we navigate transience and uncertainty and find a stillpoint within that.

May 2011

Paperback, 90pp, 8.5 x 5.5ins
£8.95 / \$15
ISBN 9781848611634



New titles in 2011—Shearsman Classics / D.H. Lawrence



D.H. Lawrence *Birds, Beasts and Flowers*
(Introduced by Jeremy Hooker)

Birds, Beasts and Flowers (1923) was the volume that Lawrence himself described as his best collection of poetry. Composed in various locations during his exile—in Italy, France, Germany and the United States—this long collection occupies a crucial place in the development of his poetry and is that rarest of creations: a masterpiece of modernist nature writing. This version offers the full text of the first British edition (which included the poems from *Tortoises*, excluded from the US edition). The prose prefaces, composed for a later re-issue are also included.

May 2011

180pp, Paperback, 9 x 6ins; £10.95 / \$18.50

ISBN 9781848611573

D.H. Lawrence *Look! We Have Come Through!*
(Introduced by Jeremy Hooker)

Lawrence . . . describes the poems [in this collection] as “intended as an essential story, or history, or confession”, the critical experience occurring in the period of, “roughly, the sixth lustre of a man’s life”—that is, from the age of 25 to 30. His Argument emphasizes the dramatic nature of the sequence. He speaks of “the protagonist” and of “the conflict of love and hate [that] goes on between the man and the woman, and between these two and the world around them, till it reaches some sort of conclusion, they transcend into some condition of blessedness”. Foreword and Argument complement each other: *Look!* is both a personal confession and a drama. In both respects, it is closely related to the three novels which belong to the same period, 1912–1917.

May 2011

126pp, Paperback, 9 x 6ins; £9.95 / \$16; ISBN 9781848611566

D.H. Lawrence *Studies in Classic American Literature*
(Introduced by Jon Thompson)

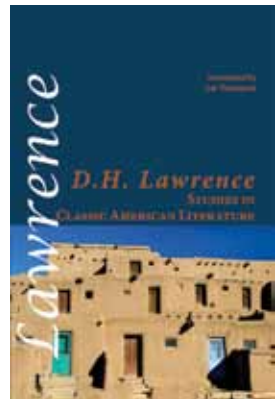
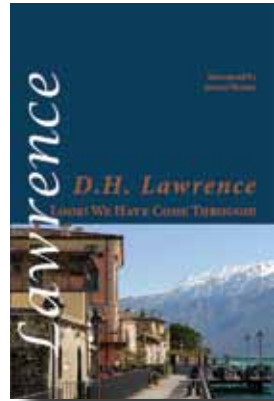
A new edition of Lawrence’s pioneering study of the classic American authors: Franklin, de Crèvecoeur, Fenimore Cooper, Poe, Hawthorne, Dana, Melville and Whitman.

May 2011

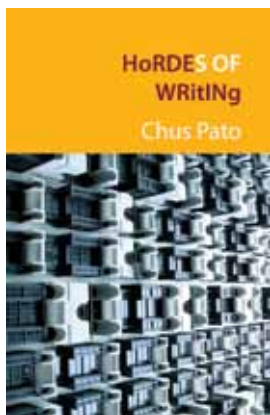
180pp, Paperback, 9 x 6ins

£10.95 / \$18.50

ISBN 9781848611580



New titles in 2011—Poetry from Galicia & the UK



Chus Pato *Hordes of Writing*
translated from Galician by Erin Moure

There was death and death entered love; writing mutated. Even so, when the poem writes itself, it is loyal only to its own wound; this is its law of gravity. *Hordes of Writing*, the third book in a projected pentalogy, 'Method', is an essential book from one of the most abysmal, mutant, indispensable and rupturist contemporary European poets.

May 2011

Paperback, 90pp, 8.5 x 5.5ins

£8.95 / \$16

ISBN 9781848611672

Jeremy Reed *Bona Vada*

A companion volume to Jeremy Reed's 2009 collection, *Bona Drag*, and another tour-de-force of sharp and witty observation of city life.

May 2011

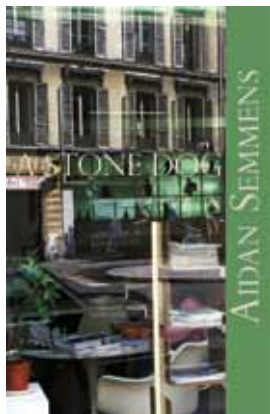
Paperback, 114pp, 9 x 6ins

£9.95 / \$16

ISBN 9781848611641



Aidan Semmens *A Stone Dog*



Thirty-some years in journalism have left little obvious trace in Aidan Semmens's poetry— though, like the sports headlines he writes for the *News of the World*, his verse is grounded in word-play and natural speech rhythms. In his first full-length collection he engages death, complexity, and the Authorised Version, which provides several of his titles. Other sources for his language include news magazines, war diaries, popular science and psychology texts, overheard phrases and the 2001 Aldeburgh Festival programme. This is a poetry of ideas and allusions, where, as in music or dream, any hinted-at narrative is liable to be subverted, taken to unexpected ends.

May 2011

Paperback, 80pp, 8.5 x 5.5ins

£8.95 / \$15

ISBN 9781848611658

New titles in 2011—Poetry from the UK and the USA

D.S. Marriott *The Bloods*

In *The Bloods*, his third poetry collection, D.S. Marriott's recurrent theme is that of memory and absence: 'bound to what is remembered/ what is absent'. In poems that both embody and inhabit this double obligation, memory and absence prove to be equally central to the mysteries of ordinary language, the politics and philosophy of enslavement, as well as markers—typographic, archival, ethical—respecting the borders of what cannot, finally, be known. Spare, lyrical, and deeply haunting, and yet not without irony or hope, *The Bloods* continues Marriott's pursuit of a style and concept of the poem that is strictly his own.

May 2011

Paperback, 138pp, 9 x 6ins; £9.95 / \$17

ISBN 9781848611511



Anne Blonstein *to be continued*

In this collection, her second volume from Shearsman, Anne Blonstein continues to explore the possibilities of novel poetic forms. These poems have been compared to gemstones, changing "in sense and shape and sound according to the particular sign (or space) that catches the eye, or the breath". *to be continued* is divided into three parts. The short poems of the opening section, 'mistress of the crazy chromosome', are structured by the Jewish date on which they were written. For the long poem 'thou shalt not kill', the Hebrew letters of the sixth commandment provide the skeleton for the poem. The concluding section, which lends its name to the volume, is a sequence of love poems.

April 2011

Paperback, 86pp, 8.5 x 5.5ins

£8.95 / \$15

ISBN 9781848611733

Laura Walker *bird book*

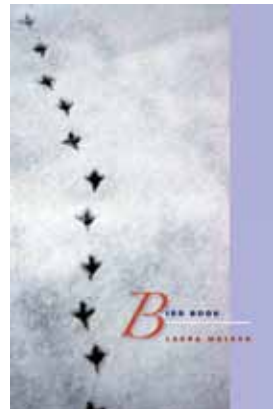
bird book is written in collaboration with a field guide to North American birds. Each page both borrows and departs from language found in an individual bird entry. The resulting text is an investigation into dissolved and dissolving narrative, into the permeable boundaries between "human" and "natural," and into the partial and shifting nature of narrative and memory themselves, "wet and traveling maps."

March 2011

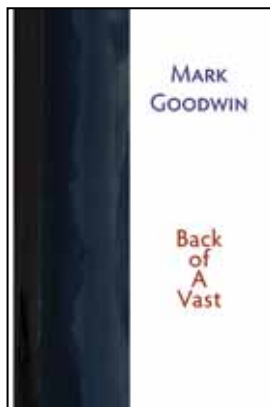
Paperback, 80pp, 8.5 x 5.5ins

£8.95 / \$15

ISBN 9781848611535



New titles in 2010—Poetry from the UK



Mark Goodwin *Back of A Vast*

“These poems disclose a poet’s rich relationship to the natural world by stripping away, by letting a raw objectivist lyric scrape off any rhetorical surface to discover the details beneath. This happens in almost every line, every phrase—so much so that finally his individual words seem to do it by themselves. The result is that /nature/ here ticks and clicks as though it were trying to find a halfway-house language between itself and the writer. Illusion of course, the trick of poetry, and Mark Goodwin is the magician.”

—Tim Allen

August 2010

90pp, Paperback, 8.5 x 5.5ins, £8.95 / \$15

ISBN 9781848611191

Christopher Middleton *Poems 2006–2009*

Christopher Middleton remains, in his eighties, a restless and inventive poet of the very first order. This volume contains three complete collections, and is the first to be published since the author’s *Collected Poems* were published to considerable acclaim in 2008.

“Middleton is amongst the most consistently inventive, original, and audacious of the so-called ‘experimental’ or ‘innovative’ poets of these past twenty-five years.”

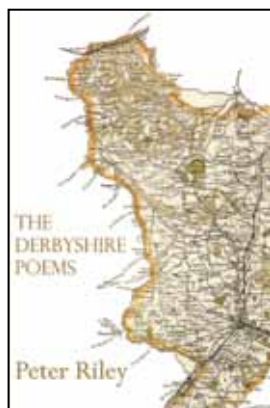
—August Kleinzahler, *Threepenny Review*

October 2010

182pp, Paperback, 9 x 6ins

£12.95 / \$20

ISBN 9781848611276



Peter Riley *The Derbyshire Poems*

The Derbyshire Poems brings back into print two important earlier collections (from the 1970s and 1980s) by Peter Riley, *Lines on the Liver* and *Tracks and Mineshafts*, together with the explanatory essays that were originally issued alongside the latter volume, and an uncollected sequence from the same period which belongs with the other poems dealing with the Peak District. This is an important volume which provides the background to Riley’s later forays into writing in, of, and under the landscape.

September 2010

204pp, Paperback, 8.5 x 5.5ins

£11.95 / \$18.50

ISBN 9781848610927

New titles in 2010—Poetry from the USA / Caribbean

Mervyn Taylor *No Back Door*

There are those inhabitants of islands who say they “fraid sea”, meaning they have an abiding respect for the restless ocean and for whatever lies unseen past the horizon. ‘Sea have no back door’ is the phrase they use to indicate the idea of no return, of being swallowed up in the vastness of a world outside the shore that is a natural boundary.

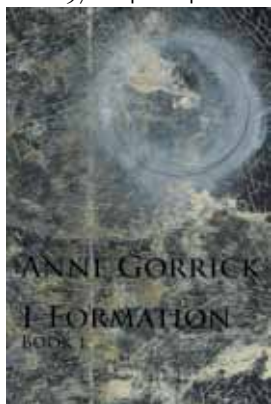
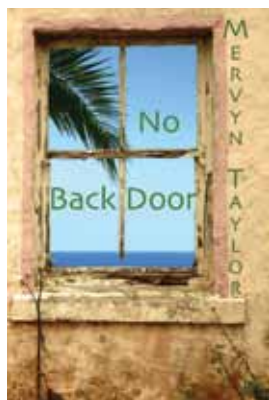
These poems chart the journeys, metaphorical and literal, of those who stay, and those who go, and the dilemma of the immigrant soul trying to live in two places at once.

September 2010

90pp, Paperback; 8.5 x 5.5ins

£8.95 / \$15

ISBN 9781848611412



Anne Gorrick *I-Formation, Book 1*

“In this book, Anne Gorrick writes poems of heft and delicacy. Each is constructed as a musical thinking through of an idea, as she builds a poem through deft and fluid repetition and musical ways of speaking. Even though these poems exist here only on the page, her voice, unique and personal, is present in each, and it guides us through her surreal landscapes of concrete abstraction with gentle tenacity and a rich and vivid vocabulary. Everything exists, in her poems, as a thought, as a vision, as a sound through space, and all at once. What a poem must do to justify its existence is to surprise us with its necessary inevitability, which is what these poems do piece by piece, one by one, and together.”

—Geof Huth

September 2010

88pp, Paperback, 9 x 6ins; £8.95 / \$15

ISBN 9781848611184

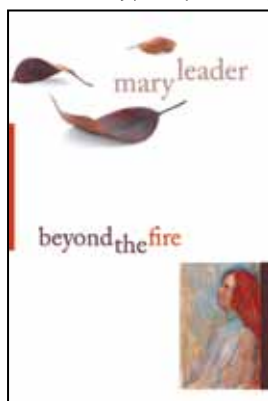
Mary Leader *Beyond the Fire*

The work in Mary Leader’s third collection, *Beyond the Fire*, does not conform to any one habitation, nor aesthetic persuasion, nor name. On the contrary, just about every poem invents its own territory and its own terms. Some poems are straightforward narratives, while others repeat spells and castings. Many are figural; some are classical; some even aspire to anonymity. The book is designed to range the globe and fathom the centuries, albeit, in the end, the poet’s settlement is but a momentary locality. Yet, if the beings who dwell in this book did have an infinitive, it would be “to survive.”

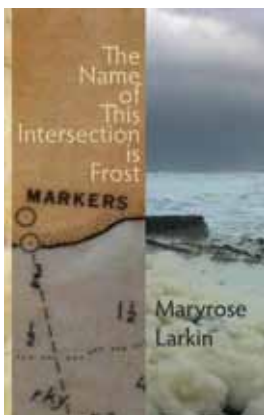
October 2010

80pp, Paperback, 9 x 6ins; £8.95 / \$15

ISBN 9781848610897



New titles in 2010—Poetry from the USA



Maryrose Larkin *The Name of This Intersection Is Frost*

“Like all magnificent poets, Maryrose Larkin sheds new light on commonly overlooked particulars: a dictionary, weather reports, ‘the tongue flowering.’ Between ‘theories and waking life’ she reveals a vantage beyond duality, where all words contain their opposites and the division between inner and outer is fluid. Larkin’s page is an ever-changing surface or layered ‘lung sky scalloped.’ In her work the found is made intimate, and this stirring, exacting book seems to breathe along with the reader.” —Laynie Browne

September 2010

80pp, Paperback, 8.5 x 5.5ins

£8.95 / \$15

ISBN 9781848611177

Karin Lessing *Collected Poems*

Karin Lessing—born in Germany, raised in the USA, and resident for decades in France—is one of those poets who exist outside the tides of literary fashion, and indeed beyond the ken of most readers, although she has a devoted band of supporters, among whom your editor at Shearsman Books must be counted. Her last two collections were published here, and this survey of her entire writing career, which brings together all of her books, together with a number of uncollected poems, is vital to reaching an understanding of her work.

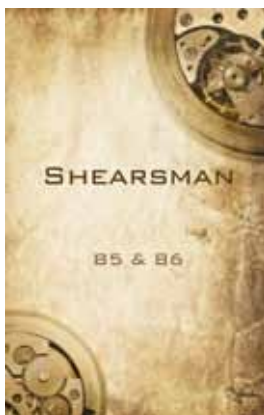
October 2010

210pp, Paperback, 9 x 6ins; £12.95 / \$22

ISBN 9781848611313



Shearsman magazine, issue 85/86 (ed. Tony Frazer)



The second double-issue of *Shearsman* for 2010. The issue contains new work by Linda Black, Melissa Buckheit, Claire Crowther, Michael Farrell, Clive Faust, Angela Gardner, Giles Goodland, Mark Goodwin, Lucy Hamilton, Peter Larkin, Mary Leader, Tom Lowenstein, Christopher Middleton, Richard Owens, Frances Presley, Carlyle Reedy, Peter Riley, Ian Seed, Zoë Skoulding, Janet Sutherland and Astrid van Baalen. Also translations of Tadeusz Dabrowski (by Antonia Lloyd-Jones), Osip Mandelstam (by Alistair Noon), Gonca Özmen (by George Messo) and a selection of 4 Austrian Poets (by Donald Malcolm & Wolfgang Görttschacher).

October 2010

108pp, Paperback; 8.5 x 5.5ins; £8.50 / \$13.50

ISBN 9781848611108

New titles in 2010—Poetry from the UK

Christopher Brownsword *Icarus Was Right!*

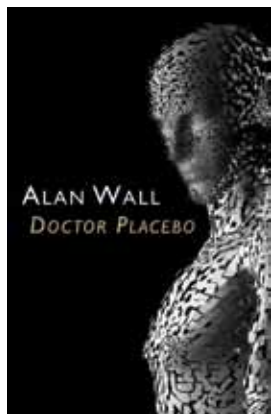
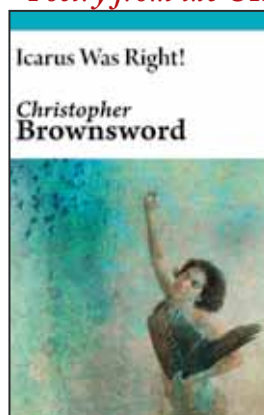
Christopher Brownsword was born in Sheffield in 1981. *Icarus Was Right!* is his first collection. He has previously had work published in *Angel Exhaust*, *ctrl+alt+del*, *Great Works*, *Shearsman* and *The Wolf*. His work has also appeared in the *Canting Academy* anthology and in *(the poultrice route)*, a five poem pamphlet published in 2006, by West House Books/Gargoyle Editions. Christopher Brownsword also has his own imprint, Broken Compass Press.

October 2010

Paperback, 82pp, 8.5 x 5.5ins

£8.95 / \$15

ISBN 9781848611269



Alan Wall *Doctor Placebo*

Doctor Placebo finds himself at the end of the western intellectual tradition, and on certain mornings feels almost as old. As a medical practitioner he broods about his patients; as a writer he broods about his poems. Sometimes the two intermingle and he can't remember whether he is a doctor moonlighting as a poet, or a poet moonlighting as a doctor. One thing at least remains constant: moonlight. The end of the western intellectual tradition, like Placebo himself, is insomniac. *Long-listed for the Wales Book of the Year Awards.*

October 2010

Paperback, 98pp, 8.5 x 5.5ins

£8.95 / \$15

ISBN 9781848611337

Kelvin Corcoran *Hotel Shadow*

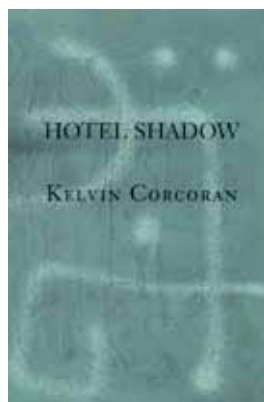
Hotel Shadow continues Kelvin Corcoran's remarkable poetic venture begun with *Melanie's Book* in 1996; here, with characteristically rich lyricism, Corcoran explores Greece ancient and modern. Travelling out from the real Hotel Shadow in the low season, the work encompasses: Aristomenes and the ethics of terror; paternal affection; Xenophanes of Colophon; the origins of poetry itself and a subsequent history; family mythology and the vagaries of DIY

October 2010

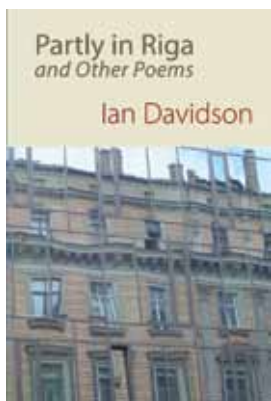
104pp, Paperback, 9 x 6ins

£8.95 / \$16

ISBN 9781848611429



New titles in 2010—Poetry from the UK



Ian Davidson *Partly in Riga and Other Poems*

Partly in Riga and Other Poems is a book in five sections, covering themes of birth (the arrival of a new son), travel in Latvia, in Greece and in Wales, contemporary politics, and the endless of vagaries and mysteries of people. “I like people, though they disturb me sometimes.” (Ian Davidson, from the Foreword)

October 2010

108pp, Paperback, 9 x 6ins

£8.95 / \$16

ISBN 9781848611306

Norman Jope *Something in the Air*

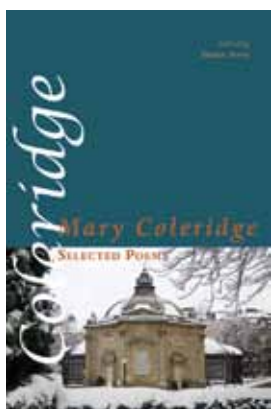
Readers will search these pages in vain for coverage of Tbilisi or Ararat, or praise for Georgian wine or Armenian brandy . . . although Khachaturian gets an adjective of his own in (all too typically) a piece addressing the post-war architecture of Plymouth. Those familiar with Werner Herzog’s masterwork *The Enigma of Kaspar Hauser* will, however, pick up the reference to Kaspar’s dream—and, accordingly, much of this retrospective selection of prose-poems deals in the ‘remote viewing’ that Herzog’s flickering rendition of that dream celebrates.

November 2010

98pp, Paperback, 9 x 6ins

£8.95 / \$16

ISBN 9781848611306



Mary Coleridge *Selected Poems* (Edited by Simon Avery) *Shearsman Classics, Vol. 10*

Clearly suggesting the influence of poets such as Robert Browning, Emily Brontë and Christina Rossetti, and paralleling the techniques of more modern poets like Thomas Hardy, Charlotte Mew and D.H. Lawrence, the poems of Mary Coleridge (1861–1907) have much to tell us about the shifting nature of poetry and poetics in the Victorian fin-de-siècle and early twentieth century and they certainly deserve to be more widely known than they currently are.

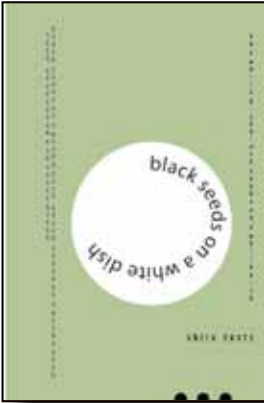
September 2010

148pp, Paperback, 8.5 x 5.5ins,

£9.95 / \$17

ISBN 9781848611399

New titles in 2010—Poetry from Cuba & the USA



Shira Dentz *black seeds on a white dish*

The poems in *black seeds on a white dish* spring from the search for what is generated and discovered when loss and desire occupy the same space. But lamentation is not the primary focus—by destabilizing everything in its reach, loss disables rigidity. These poems shift widely in form and tone, and seeds invoke the creative germ that spurs the metamorphoses occupying them: “Nothing to do but let the form of things take over.” Shapes themselves, including punctuation, become a language throughout.

November 2010

90pp, Paperback, 9 x 6ins

£18.95 / \$15

ISBN 9781848611283

Omar Pérez *Did You Hear About the Fighting Cat?*
Translated from Spanish by Kristin Dykstra. Bilingual edition.

Born in 1964 in Havana, Cuba, Omar Pérez is a member of the first generation to live fully under the auspices of the island’s post-1959 government: children raised to envision the present and future in socially experimental terms. His second poetry collection, *Oíste hablar del gato de pelea?*, or *Did You Hear About the Fighting Cat?*, offered a mature, yet unusual, response to that ongoing challenge. The book was originally published by Letras Cubanas in 1998.

November 2010

Paperback, 150pp, 8.5 x 5.5ins

£9.95 / \$17

ISBN 9781848611320



Cralan Kelder *Give Some Word*

A is for Accessible. *Give Some Word* is a somewhat irreverent book of poems. Cralan Kelder believes that people who read poetry should be delighted, not confused. Poems are not riddles. The poetry in *Give Some Word* is no exception; equal parts distilled language, contrary, and pushing everyday language out of conformity. Humour lurks just below the surface in many these shorter, condensed poems.

November 2010

Paperback, 96pp, 8.5 x 5.5ins

£8.95 / \$15

ISBN 9781848611443

Coming later in 2011— *The Poetry of Richard Berengarten*

The Selected Writings of Richard Berengarten



ISBN 978-1-84861-175-7



ISBN 978-1-84861-176-4



ISBN 978-1-84861-177-1

As of June 2011, Shearsman Books will take over the publication of Richard Berengarten's *Selected Writings* from Salt Publishing, which issued the first five volumes from this series in hardcover editions in 2008. Besides these five volumes, we expect to issue a new collection of the author's work in 2012. Vol. 1 is *For the Living*, a selection of Berengarten's longer poems written between 1965 and 2000, all originally published under his anglicised surname of Burns. This volume includes 'Avebury', 'Croft Woods', 'Tree', 'Black Light' and several other powerful long poems and sequences. Vol. 2 is a new edition of the book-length poem of the business world, *The Manager*. Volumes 3 to 5 consist of the *The Balkan Trilogy*, Vols. 1 to 3, and are, individually: *The Blue Butterfly*, *In a Time of Drought* and *Under Balkan Light*. Covers of the all but the last-named volume are shown on this page.

"I'm not a prophet, but I believe you have written a great poem."
—Octavio Paz, on 'Avebury', reprinted in *For the Living*.

"*The Blue Butterfly* is a magnificent book. The volume is suffused with hope and bravery, and [it] examines ethnic cleansing and mass hatred in a way that is particularly relevant." —*Poetry Review*

"A wonderful and very special work, something new and deep."
—Alan Sillitoe, on *The Manager*.

"What Richard Berengarten is doing in *A Time of Drought* marks him out as someone who stands in a unique position in current British writing, a brave and inventive poet who is able to take risks in order to stay attuned to a wider European tradition."
—John Burnside

"Richard Berengarten's Yugoslav trilogy is an important work in recent English poetry in that it explicitly places itself in the European poetic mainstream."
—Francis Jones

"Berengarten is a poet who undertakes the underworld journey, and hears voices from Hades, as poets concerned with fundamental issues of love and death always have, and always will."
—Jeremy Hooker



ISBN 978-1-84861-178-8

Coming later in 2011 and 2012 — *The Poetry of John Matthias*



Photo by John Wilkinson

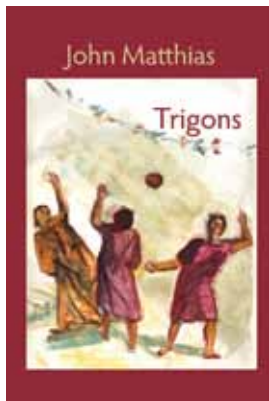
The Collected Poems of John Matthias

In 2010, Shearsman Books issued John Matthias' newest long poem, *Trigons*, welcomed recently in the *Times Literary Supplement* with the words, "Matthias is bursting with masterful intelligence". We have now agreed with the author on a programme to issue his collected poems in several volumes: two volumes of "shorter poems", beginning with Vol. 2, which will contain a number of uncollected poems—the equivalent of whole new solo collection. Vol. 1 will follow in 2012, containing earlier poems.

The second part of this project is to issue two volumes of the author's longer poems, such as *Pages: From a Book of Years*,

Kedging in Time, *Cuttings* and the sequences from *A Gathering of Ways*.

John Matthias was born in 1941 in Columbus, Ohio. For many years he taught at the University of Notre Dame and continues to serve as poetry editor of *Notre Dame Review*. He has been a Visiting Fellow in poetry at Clare Hall, Cambridge, and lived for much of the 70s and 80s in East Anglia. His books of verse include *Turns*, *Crossing*, *Northern Summer*, *A Gathering of Ways*, *Swimming at Midnight*, *Beltane at Aphelion*, *Pages*, *Working Progress*, *Working Title*, *New Selected Poems* and *Kedging*. He has also published translations from the Swedish, editions of David Jones' work, and a volume of literary criticism, *Reading Old Friends*. In 1998 Robert Archambeau edited *Word Play Place*, a selection of essays on Matthias' work. Another book of essays on his poetry appears in 2011 in the Salt Companion series, edited by Joe Francis Doerr. Shearsman also issued a large collection of his essays in 2011, under the title *Who Was Cousin Alice? and Other Questions*.



Trigons shares something of the same spirit as Matthias's two most extravagantly inventive experimental sequences, *Automystifical Place* and *Pages: From a Book of Years*. In an essay on Matthias' cycles and sequences from the 1970s through the present, Mark Scroggins has said that *Trigons* explores the poet's "usual historical and literary obsessions, this time revolving much around the Second World War" through a series of surprising juxtapositions like that between the Nazi Rudolph Hess and his contemporary the English pianist Myra Hess, or the discovery made during the book's composition of yet another John Matthias, this one a British composer and neurophysicist" who becomes a shadowing doppelgänger in this book in which both music and neurology play a highly significant role. *Trigons* "shows no lack of the high spirits that have underpinned so much of Matthias' work, but its puns,

jokes, and intentional incongruities are underpinned by a deep seriousness, a pervading sense that while history continues to produce connections in inexhaustible richness, it does so in counterpoint to a continual savage, tragic wastage of life and potential. *Trigons* moves quickly—indeed, leaving behind the careful concern for closure that has marked Matthias' earlier 'pocket epics'—and the poem seems at every moment to be on the verge of shaking itself to pieces with its own concatenated momentum, like one of Jean Tinguely's self-destructive kinetic sculptures.

Paperback, 108pp, 9 x 6ins; £8.95 / \$16; ISBN 9781848611252

All titles are perfect-bound paper-backs unless otherwise specified. 2007 titles are highlighted in red. isbn A indicates that the ISBN number is 978-0-907562-xx-x; isbn B indicates 978-1-905700-xx-x; isbn C indicates 978-1-84861-xxx-x. An asterisk indicates that the title can be ordered from SPD in the USA. All other titles are only available from our main distributors, online shops such as Amazon and The Book Depository or direct from the press's own online store, at www.shearsman.com

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