

New Books 2023

C A R C A N E T

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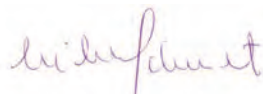


In March we publish Jason Allen-Paisant's second collection, *Self-Portrait as Othello*, a Poetry Book Society Choice. Jason started his Carcanet life in *New Poetries*; his first book, *Thinking with Trees*, followed. 'The future of Caribbean lyric poetry is in great hands,' said Lorna Goodison. Like many of our writers, Jason has mastered a variety of disciplines, among them critic, teacher, reader, lecturer. Poetry on and off the page, poetry as part of a complex cultural music, ecology and argument, is his practice.

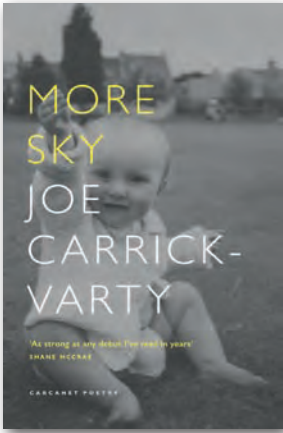
Each year, writing Carcanet's catalogue becomes more challenging. It is a larger task than readers might imagine. We need to put the books we have acquired in a sensible order, consider extent, design, print run, price etc, and then, in the light of decisions shared with authors and colleagues, we must compose the blurbs themselves. The art is to evoke the book and intrigue readers. A cliched vocabulary nowadays attaches to puffs and blurbs: one could compose a glossary, then forbid the use of any of the words contained in it. I just went back and deleted five adjectives and two adverbs from the second sentence above.

Editorially, 2023 is a decisive year for us. In the catalogue you will be introduced to 38 books. Ten are by authors entirely new to Carcanet. Despite their formal, national and generational diversity, all belong together and build on the work we have done over the last 53 years. 2023 prose titles include 'a walk through the *Times Literary Supplement*', a diverting and instructive history and anthology of a peculiarly English institution, NB, written by a Scot, JC; Eavan Boland's new and selected essays in *Citizen Poet*; a biography of the quondam Mancunian Alexander Goehr, key player in the Manchester School of Music; Elizabeth Bishop's selected journals, *Sandpiper*; Frederic Raphael's *Last Post*, elegising comrades and his peculiar world of writing and film; Monica Youn's (poetry and prose) reflections on the place of second generation 'immigrants' required to explain where they are *From From* – the irreducible differences. There are *Last Poems* by Thomas Kinsella, and five new Carcanet poets, as well as second, third and fourth collections, and selections, by several of our best-loved writers. Here again is Catullus, this time the whole shibari shebang; and Elaine Feinstein's Marina Tsvetaeva returns in a fur hat; and the collected Nelly Sachs.

I hope to have avoided the more offensive words in the blurbing and puffing glossary. Enjoy!



MICHAEL SCHMIDT



More Sky

JOE CARRICK-VARTY

FIRST COLLECTION

96pp, \$26.99

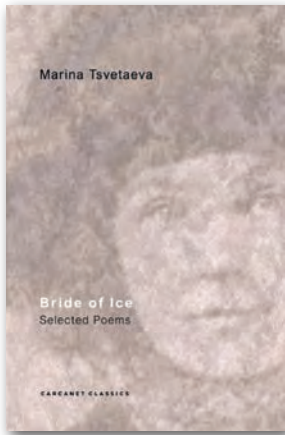
9781800173019

- Eric Gregory Award
- New Poetries

More Sky is a remarkably various debut collection, tracking the ways in which experiences of addiction and domestic violence shape a life. The poet risks difficult material: we find striking individual lyrics, alert to the singular and surreal; sequences which use Buddhism, Greek myth and the life of coral to refract their interests; and the sixty-three page poem 'sky doc', a meditation on suicide and how it haunts of every corner of the speaker's life.

'These poems make up a memory system. Each by each, they recover a father-son journey through drink and time. Now brutally, like broken glass under foot. Now gently, like being carried over the jagged edges. Cutting and healing. Joe Carrick-Varty writes with a sharp eye and a strong hand.' – Jeanette Winterson

'These are tender, interior poems that contain all the hallmarks of realism while being masterfully set against an image-range both expansive and unhinged. Carrick-Varty has created something wholly individual and inspired with this collection.' – Anthony Anaxagorou



Bride of Ice

Selected Poems

MARINA TSVETAEVA

translated by Elaine Feinstein

CARCANET CLASSICS

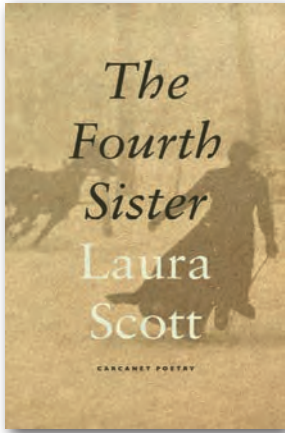
186pp, \$35.99

9781800172272

'Tsvetaeva has a sinewy, tenacious way of penetrating and exploring the core of her subject that seems to me unique. Her simple, clean language follows the track of the nerves. There is nothing hit or miss, nothing for effect, nothing false. Reading her poems one feels cleansed and sharpened.' – Ted Hughes

Marina Tsvetaeva is among the great European poets of the last century. With Anna Akhmatova, Boris Pasternak and Osip Mandelstam, she retained her humanity and integrity through Russia's 'terrible years' of the Great Terror. Even in her long, tragic exile, her roots were in Russia and the great tradition of Russian poetry. Her voice lives in part because it remains alert to her past, and to cultures, especially French, where she spent her exile.

When Elaine Feinstein first read Tsvetaeva's poems in the 1960s, they transformed her. Their intensity and honesty spoke to her directly. To her first translations, published to acclaim in 1971, she added in later years, not least the sequence 'Girlfriend', dedicated to her lover Sofia Parnok. Feinstein published Tsvetaeva's biography in 1987.



The Fourth Sister

LAURA SCOTT

POETRY

72pp, \$26.99

9781800173057

- Seamus Heaney First Collection Prize
- East Anglian Book Award for Poetry
- New Poetries

Laura Scott's second collection, *The Fourth Sister*, is a book of unusual love poems. It features an assorted cast: lovers and sisters, but also parents and children, the living and the dead, birds and trees, painters, playwrights and their characters, a godfather who married the wrong man and a godmother who was surely a spy. The book's energy flows out into other lives, discovering vital connections and gaps between them. Scott writes as a poet in Wordsworth's sense: 'an upholder and preserver, carrying everywhere relationship and love'.

In thrifty, moving language, her poems tell intimate stories, many of them with powerful historical resonance, others rooted in her fascination with form and the things it draws out of lived experience, relationship, pain and love. These are poems told close to your ear that are so vivid you feel as if you've stepped through a wardrobe into them. The language is exact, but the poems never retreat into observation, they are always immersed in conversation.

And Chekhov, a key figure in her prize-winning first collection, re-appears, as the figure in whom we find 'a note of longing seeping in and out of me and everyone around me in that room', an incompletely fulfilled reaching out and across the gaps between us.



Swimming Between Islands

CHARLOTTE EICHLER

FIRST COLLECTION

72pp, \$29.99

9781800173354

- New Poetries

Swimming Between Islands, Charlotte Eichler's first collection, has its own distinctive weathers, atmospheres and fauna. Egg collectors, moth trappers, hermits, cuttlefish, pyjama sharks and bloody henry starfish play their parts. This islanded world is the starting point for poems that explore how we try to connect with each other, despite misunderstanding, family silences and unwanted legacies.

'Read Charlotte Eichler's poems slowly, so that you can really take note of them, because they're astonishing,' said Laura Scott in response to her work in *New Poetries VIII*. Anthony Vahni Capildeo characterised her first pamphlet as 'modern pastoral, not nostalgic, and well beyond the ordinary domestic lyric'. *Swimming Between Islands* gathers this work with a substantial collection of new poems.

In Eichler's poems, the first person singular is relational, social; it refuses to mark one consciousness neatly off from another. The poems' perspective is often plural, a 'we' which is one minute a couple considering marriage, the next, childhood friends divining the future from ladybirds and four-leafed clovers. The reader is invited to come close, and then right into the centre of the poem; the book progresses towards ever wilder, more isolated places in Scotland, Scandinavia, Russia, Alaska, places in which 'we are found: / the gannets are white flares / hitting the water / under a fishbone sky'.



Last Poems

THOMAS KINSELLA

POETRY

114pp, \$29.99

9781800173354

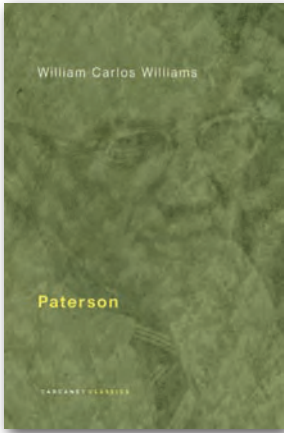
‘A glowing powerful source in Irish poetry...’

Eavan Boland

An iconic figure in Irish literature, Thomas Kinsella (1928–2021) was one of the great poets of the last century: his poems’ concern with elemental questions, and a poetics which could be equal to them, is evident here in poems drawn from student publications, in his characteristically meditative sequences and in glittering late fragments.

Last Poems brings together the poems from Thomas Kinsella’s five final Peppercanister pamphlets, originally collected as *Late Poems* (Carcamet, 2013), along with a selection of new poems, fragments and revised work which the poet completed before his death in December 2021.

But what makes him so exceptional is his engagement with the Irish-language tradition which inflects his English poems and his thematic concerns. Throughout *Last Poems*, as in earlier books, the imagination faces up to pressing concerns -- of age and mortality, the savage waste of war, the opposing ways in which religion and science frame the human predicament, and how artists may creatively redeem and ‘offer the Gift onward’. The *New York Times* compared his work to Joyce’s for ‘its sense of place [and] quest for coherence and meaning in a dark and precarious world’.



Paterson

WILLIAM CARLOS WILLIAMS

CARCANET CLASSICS

352pp, \$44.99

9781800173613

William Carlos Williams (1883–1963), like his friend Ezra Pound, never finished his magnum opus, a poem as impossibly ambitious as the Cantos, but richly invested in the present world. It was published over a period of a dozen years (1946–1958) in five books, the sixth left incomplete. The first book was welcomed by the great American poet-critic Randall Jarrell. He called it ‘the best thing Williams has ever written’ – ‘how wonderful and unlikely that this extraordinary mixture of the most delicate lyricism of perception and feeling with the hardest and homeliest actuality should ever have come into being! There has never been a poem more American.’ He was disappointed with the books that followed. But he was expecting an American epic while Williams was delivering something more original, Whitmanesque, an evocation of a New Jersey community (Paterson), a great American river (the Passaic) that powered its mill wheels, a confluence of human and natural worlds in conflicts and harmonies. It is a great poem about humankind and the environment it finds, exploits but cannot dominate. The style has been called documentary, but that hardly does justice to its subtleties of tone and its American patterns of sound. Williams trained as a physician and practised as a doctor all his life. His double vocation produced a poetry different in kind from the erudite and culturally knowing and allusive work of his contemporaries. Its subtleties are of another kind.



Self-Portrait as Othello

JASON ALLEN-PAISANT

POETRY

124pp, \$29.99

9781800173101

- Poetry Book Society Choice
- New Poetries
- Bocas Prize for Caribbean Literature: Poetry

'The future of Caribbean lyric poetry is in great hands'
– Lorna Goodison

Jason Allen-Paisant's debut collection *Thinking with Trees* won the 2022 OCM Bocas Prize for Poetry and was an *Irish Times* and *White Review* Book of the Year 2021. In *Poetry London* Maryam Hessavi wrote: 'Jason Allen-Paisant is uncompromising when digging down through the undergrowth of our imperialist past – and yet he succeeds in replanting new narratives in the same soil where these toxic ideologies used to, and still, reside.'

The interlocking poems of his second collection, *Self-Portrait as Othello*, imagine Othello in the urban landscapes of modern London, Paris, and Venice and invent the kinds of narrative he might tell about his intersecting identities. Poetic memoir and ekphrastic experiment, *Self-Portrait as Othello* focuses a character at once fictional and real. Othello here represents a structure of feeling that was emerging in seventeenth-century Venice, and is still with us.



N.B. by JC

A walk through the *Times Literary Supplement*

JAMES CAMPBELL

LIVES AND LETTERS

320pp, \$56.99

9781800172883

The NB 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 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 executive decisions are made and annual literary prizes were judged and administered. These included the Most Unoriginal Title Prize (e.g., *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. Our age seems to be one in which historical ignorance is treated with indulgence, if not displayed with pride. J.C. played a part in resisting the decline.

NB by J.C. begins in 2000 and proceeds to 2020. The substantial Afterword offers a history of the *TLS* itself from birth through the precarious stages of its adaptation and survival. Campbell began writing for it in 1980 and acted as an editor for thirty-seven years, with six different editors.



The House of the Interpreter

LISA KELLY

POETRY

96pp, \$29.99

9781800173125

- New Poetries

This, Lisa Kelly's second collection, responds to the repression of British Sign Language (BSL) as its occasion and inspiration. Kelly develops the subject through extended sequences which attend to mushrooms and fungi, lifeforms that develop in secret, unnoticed, unappreciated, yet whose existence enriches everyday life. What can such hidden others teach us – if we attune all our senses?

'First thing I love about Lisa Kelly's work is her incredible imagination--she tells the truth (about oralism, discrimination, injustice) but tells it in a way that's so lyrical it's instantly memorable. Which is to say: Kelly invents her own style, a blend of passion and invention.

How does she do it?

By bringing surprising tonalities, memorable rhythms, unpredictable turns, and often a story echoes that is both deeply personal and yet larger than life (because it speaks for all who had been silenced, yes, by oralism, by discrimination, yes, by injustice).

The second thing I love about *The House of the Interpreter* is that this manifesto for d/Deaf culture, shimmering with music and lyric abandon, is unafraid of discovery... Manifestos can be so flat, after all. Not this book.' – Ilya Kaminsky



The Ink Cloud Reader

KIT FAN

POETRY

84pp, \$29.99

9781800173149

In his disquieting third collection *The Ink Cloud Reader*, Kit Fan takes enormous risks linguistically, formally and visually to process the news of a sudden illness and the threat of mortality, set against the larger chaos of his beloved city Hong Kong and our broken planet. These shape-shifting poems are sensitive to anxiety and to beauty, questioning the turbulent climate of our time while celebrating the power of ink – of reading and writing.

'In *The Ink Cloud Reader*, Kit Fan's moving, wise and fluid poems grapple with the forces "converting loss to some form / of chaos". The book's vivid portrait of a marriage, quickened by sickness and the threat of separation, presents love as a play of shadow and light. Fan gets stranger, more daring, with each successive book: he is an essential poet, and one I will always return to.' – Sarah Howe

'The compressed narratives in *The Ink Cloud Reader* demonstrate both lyric intensity and a remarkable dramatic reach. In this impressive third collection, Kit Fan's restless, explorative, compositional impulse is evident from first to last [...] The poems in this collection – personal, political, edgy, sometimes provocative – have a unifying voice both intriguing and wholly original.' – David Harsent



To 2040

JORIE GRAHAM

POETRY

104pp, \$35.99

9781800173163

- Pulitzer Prize for Poetry
- Forward Prize

To 2040 begins with question masquerading as fact: 'Are we / extinct yet. Who owns / the map.' These visionary new poems reveal Graham as historian, cartographer, prophet, plotting an apocalyptic world where rain must be translated, silence sings louder than speech, and wired birds parrot recordings of their extinct ancestors. In one poem, the speaker is warned by a clairvoyant, 'the American experiment will end in 2030'. Graham exposes a potentially inevitable future, sirens sounding among industrial ruins. In sparse lines that move with cinematic precision, we pan from overhead views of reshaped shorelines to close-ups of a burrowing worm. Here, we linger, climate crisis on hold, as Graham invites the reader to sit silent, to hear soil breathe. *To 2040* is narrated by a speaker who reflects on her own mortality -- in the glass window of a radiotherapy room, in the first 'claw full of hair' placed gently on a green shower ledge. 2040 as both future and event-horizon: the reader leaves the book warned, wiser, attentively on edge. 'Inhale. / Are you still there / the sun says to me'. The title poem asks, 'what was yr message, what were u meant to / pass on?'



The Recycling

JOEY CONNOLLY

POETRY

80pp, \$29.99

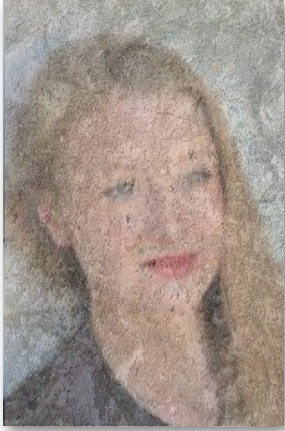
9781800173194

- Eric Gregory Award
- New Poetries

'The challenge was to run from doom
on the vegetable oil-powered jalopy of love'

Joey Connolly's funny and feverish second collection, *The Recycling*, considers dissolution and aftermath. Poems experiment with forms and histories, grieving for estrangement and heartbreak, haunted by climate anxiety. The lyrics and extended sequences are haunted by existential questions: do the particular occasions of the book, circling round heartbreak, the solaces of art and the natural world, merely distract from the larger terror of a dying planet in what he dubs 'humankind's millenarian agriculture of want'.

Connolly is always taking risks in his poems, recycling traditional poetics into a scrapheap of repurposed pages, rusted fastenings and glittering fragments. Ecopoetry has never looked quite like this before. The innovative central sequence riffs on the work of other writers' hopeful and failed attempts to reach out to the other – human or transcendent.



Latch

REBECCA GOSS

POETRY

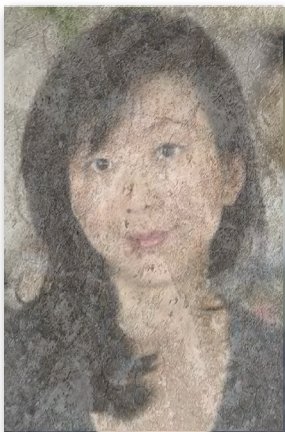
80pp, \$29.99

9781800173217

'I heard
the hammer's bounce and strike
and bounce again.
Felt myself to be occupied
by the chime of it.
I held a latch, full of purpose,
and his thinking.' ('Blacksmith, making')

Rebecca Goss's fourth and most ambitious collection, *Latch*, explores what her cherished Suffolk countryside means to one woman, returning altered to the places of her childhood: return and reconnection: not only with place but with the person she was. New understandings find her and her family. The natural world is seen with compelling particularity and revives lasting attachments. The poetry gathers voices of labour, love and loss -- landscape can harm, and heal.

The poet in *Latch* again, as in her earlier books, works difficult emotional seams. She anatomises marriage, her parents' and her own, while the natural world becomes an arena for the emotional push and pull between mothers and daughters. Coming back to a childhood home she evokes the ways young siblings find haven in nature as adult lives disintegrate around them. The book is various, unpredictable: memory and magic interweave, myth and living secrets.



From From

MONICA YOUN

POETRY

160pp, \$33.99

9781800173644

'From From is equal parts comic and tragic, clinical and wrenching. Monica Youn's parables and studies are devastating meditations on the sadism of whiteness and the abjection of racial containment. From the personal, to Du Soon Ja, to beloved icons like Dr Seuss, Youn examines how complicity gestates and develops, how unexamined desire and fear lead to the hatred of the other and oneself...'

– Cathy Park Hong

Monica Youn's first UK collection is her fourth and most ambitious book. It ends with prose, or at least with paragraphs, the long lyrical essay 'In the Passive Voice', and the intense 'Detail of the Rice Chest', explorations of themes seldom directly broached in poetry, though they are the unspoken theme of much of our silenced discourse. Monica Youn is an undefended poet, which is not the same thing as defenceless. On the contrary, the undefended poet speaks truths without defensive irony. When there is humour it disarms the reader, until we too are undefended and can confront some of the themes we are reluctant to speak of.

The poems revive the themes of Ovid, juxtaposing figures which elicit one another's deeper natures. There are metamorphoses, fables. In place of Wallace Stevens's blackbird, Youn proposes 'Thirteen Ways of Looking at a Magpie', the two-hued bird with a bad reputation.



Kitchen Music

LESLEY HARRISON

Foreword by Kirsty Gunn

POETRY

96pp, \$29.99

9781800173668

'A book of poems, a book of voices. A book that is also a map, an almanac, a report – of histories, of stories, of lands and waters. A book of poems made and arranged in such a way as to create harbours and enclosures: the contained order of narrative brought to a wild scattering of events; a careful arrangement of whale bones on a gallery floor to tell the tale of that great singing creature now stilled to silence.' – Kirsty Gunn

In her first Carcanet collection, Lesley Harrison looks North to the sea, the heat of the land at her back. She can move effortlessly, as we do in dreams, or against the resistance of waves and wind, the steep incline, the dark. In her inventive arrangements of sound and page, Harrison provides meditations on whale hunts, lost children, cities seen and remembered, and the sound of the gamelan in the Gulf of Bothnia.

Her poems negotiate, line by line, page by page, with white space and silence. *Kitchen Music* works through the strata of language where 'weather is body'. Working with folktales, she draws out themes of family and gender. She translates John Cage and Johannes Kepler into song and litany, composes a hymnal of bees. Here are storms, glaciers; the lapwing in a field of young barley.

She has, Gunn says, 'taken up the old white whale of the fixed and masculine narratives and made of its seas and weathers her own Moby Dick, a female poetry "in praises / repeated, repeating".'



Partial Shade

Poems New and Selected

JOHN BIRTWHISTLE

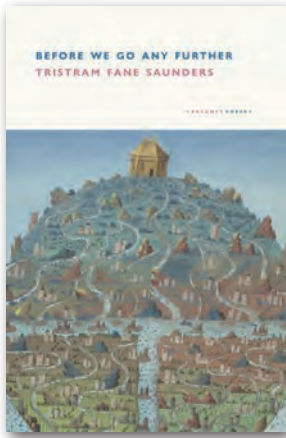
POETRY

144pp, \$33.99

9781800173231

Partial Shade is the common gardening term for plants that in fact require sunshine, but short of 'full sun'. There is a continual play of light and shade in John Birtwhistle's selection from his life's work. It does not follow chronology but the poet has devised an entirely fresh ordering, taking themes and forms into account, almost as though each poem is a facet of a larger, single poem. Poems converse and argue with each other across and despite the years. Lines about nature, the human life cycle, history, are plaited together, intimate yet distinct.

This is a new book for new readers: it makes available poems from out-of-print collections, and there are thirty substantial unpublished poems added. (Dates of original publication are noted in the index.) The rhythm of the book is marked by a number of very short poems which preface, offset or even heckle some of the longer pieces: 'Haiku-like miniatures: agile, mobile and eventful (Hugh Haughton). 'John Birtwhistle is a marvellously versatile intellectual gadfly of a poet. No sooner do we think that we know his manner, his theme, than he is off elsewhere, teasing, amusing, throwing out possibilities like sweets strewn along a woodland path,' wrote Michael Glover. The poetry is distinguished by deep feeling expressed with visual precision, careful phrasing and formal clarity. 'These lucid, witty, tender poems, by turns serious and comic, are full of felicitous surprises and unexpected turns of imagination,' said his first publisher at Anvil Press, Peter Jay.



Before We Go Any Further

TRISTRAM FANE SAUNDERS

FIRST COLLECTION

64pp, \$29.99

9781800173255

- New Poets Prize
- New Poetries

As we grow older we forget to talk.
Mermaidlike, the flightless adult moth
to buy its heavy legs has sold its mouth.
Those miracle-white angel wings are props.
They must pick up the beds they are and walk.

In *Before We Go Any Further*, Tristram Fane Saunders' first collection, readers encounter a gifted writer, a poet whose ingenious forms dazzle, even as the poems explore darker themes. Drawing on delicious, unconventional rhymes and rhythms, the poems conjure a contemporary London as they map the ways we try to communicate with each other across real and invented distances.

Sphinxes and sea-creatures, sleepwalkers and surrealists visit poems about art and friendship, poems that are 'trying to tilt toward love', but 'can't help tugging/at the invisibly thin/line between true and honest'. They discover wry humour in that struggle.



Hard Drive

PAUL STEPHENSON

FIRST COLLECTION

96pp, \$29.99

9781800173279

Here I am again, giving a title to your death,
choosing an attractive cover for your death,
(will your death have French flaps?)
writing intelligent-sounding blurb for your death,
thinking how we might best promote your death,
who best might be willing to endorse it.
from 'Putting it Out There'

In *Hard Drive* Paul Stephenson revisits a world he thought he knew. But his partner has suddenly died, his life has utterly altered. The secure world has been upended. In poems that are affectionate, self-examining, sometimes funny, often surprised by grief, the poet reconstructs rooms, routines, and rituals of bereavement, remembered love, and separation. Six years in the making, *Hard Drive* is a seriously considered creation, negotiating in the first half the practicalities of death, the people and the 'stuff' left behind, and then exploring from a new perspective first love and the tensions of setting out together on that joyful adventure.

A noted formalist, with a flair for pattern and procedural writing, Stephenson has composed a remarkable first book, a moving and, despite its story, hopeful record of a gay relationship. It is also a landmark elegy collection.



Another Art of Poetry & Doorstones

MICHAEL EDWARDS

POETRY

148pp, \$33.99

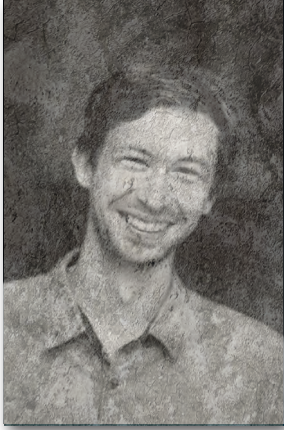
9781800173170

- OBE, KB, Chevalier de la Légion d'honneur

Michael Edwards returned to the English tongue for his last book of poems, *At the Brasserie Lipp* (2019), after years as a French-language author. English revived many nerves of memory, and in *Another Art of Poetry* he explores them further, in ten chapters, each consisting of continuously numbered sections. There are 194 sections, so we can read the book as a continuous sequence, as ten discrete poems, or as single lyrics and epistles interspersed.

There is something Augustan about the approach, humorous, alert, like a series of letters and reflections spoken to us. The formal variety of the sections reminds us how well Edwards knows his Eliot, Williams, Pound, his David Jones; he understands modernism and the other resources that inform the grateful poets who value our European and wider traditions. ('The godsend of influence.') Originality has to do with origins. 'Everything has been said,' he begins, 'and we come / just at the right moment.'

His English re-visions once familiar landscapes in Wivenhoe, in Paris and elsewhere; it finds his antecedents, it restores access to belief and transcendence. *Doorstones*, an additional full collection, bridges the gap between *At the Brasserie Lipp* and this *ars poetica*.



The Grid

ELI P. MANDEL

POETRY

128pp, \$29.99

9781800173293

The Grid is a set of stories about different wartimes (or different ends to civilization). It is a sequence. It is a collection of what, though sometimes written as prose, turn out to be poems. The formal and narrative strangeness are compelling; a sense of hopping across a series of stepping-stone footnotes exhilarates as the poems contrive to tell a peculiar set of stories, classical and modern, about different wartimes...

Poems and translations: *The Grid* evokes the end of worlds, ancient and modern. Its time span is four thousand years with their recurrent apocalypses. Ovid is in the frame, his bitter letters of exile; and a prime ministers instructions to nuclear submarine captains. The continuities between ancient and modern, their connectedness, work like dialogue. The ruins of the West are revealed without nostalgia. The title sequence pieces together archival fragments into a lyric essay about Alice Kober, the ‘forgotten’ scholar behind the deciphering of the ancient writing system Linear B. From archived papers Mandel borrows and adapts the typographical and formatting strangenesses, overlaps and errors, the aporias which compel readers to invest creatively in the very process of decipherment, learning new ways into language as they go, grasping by the tail and then losing the meaning as it runs – sometimes away.



Ventriloquise

NED DENNY

POETRY

128pp, \$29.99

9781800173316

- Seamus Heaney First Collection Prize

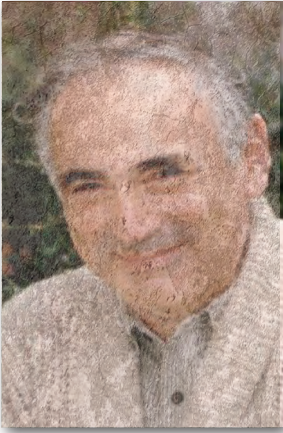
You put your head into the hive
and nothing's quite the same again.
Our flesh is light, our flesh is wild,

we are not who we think we are.
We teem with undiscovered stars.

Nature winks through a veil of names. ('Omphalos')

Ventriloquism, the OED says, is 'the art or practice of speaking or producing sounds in such a manner that the voice appears to proceed from some person or object other than the speaker'. Ned Denny's first book of poems, *Unearthly Toys: Poems & Masks*, included a number of 'remakes' – not exactly translations, more revoicings. In his new book, we hear afresh, remember or discover the voices of Ronsard, Mallarmé, Gerard de Nerval, Hugo, Bonnefoy, and also Hölderlin, Neruda. From further off Wang Wei, T'ao Ch'ien. The Koran too is audible.

The poet's voice 'throws' itself into other texts, forms, places, things and times. It is fascinated by illusion and the words that underpin it, by dystopia, the world of manufactured crises, technocratic control, and the mass media's Medusa stare.



Last Post

FREDERIC RAPHAEL

LIVES AND LETTERS

384pp, \$67.99

9781800173033

'Am I the last suburban innocent for whom certain writers were distant demi-gods? Are you the last of those who replied in handwriting to a callow correspondent unknown to you (and who, as you remarked, omitted to date his letter)? Today, the deconstruction of literary fame is a noisy industry. [...] Yesterday's masters totter on pedestals that double for pillories.' ('To William Somerset Maugham')

Last Post is a book of the letters an old man writes to settle scores, adjust the record, and evoke his extraordinary life of friendships, antipathies, arguments, epiphanies. His time is not remote, yet the world the letters evoke is done. Taken together, they evoke a particular life span and a whole society. The author is a novelist, script-writer, essayist and much else, his book a history of cinema, journalism, politics and the arts. He is intimate and precise, full of wit and a wry irony he often turns on himself. Readers are lucky interlopers.

Frederic Raphael, born in Chicago in 1931, was educated at Charterhouse and St John's College, Cambridge. His best-known novel is *The Glittering Prizes* (1976); he has written short stories, biographies of Maugham and Byron, and received an Academy Award for the script of *Darling* (1965). *Two for the Road* (1967), *Far from the Madding Crowd* (1967), and Stanley Kubrick's last film, *Eyes Wide Shut* (1999) are also to his credit. The *TLS* described his memoirs as 'aphoristic, lapidary and sumptuously reflective.'



Switch

The Complete Catullus

ISOBEL WILLIAMS

CARCANET CLASSICS

208pp, \$38.99

9781800173392

During the latter phases of covid, Isobel Williams completed her celebrated translations of the late and polyamorous Roman poet Catullus. The poems that proved impossible when she prepared *Shibari Carmina*, published to acclaim in 2021, finally surrendered to her. 'Translating Catullus has been, for me, like cage fighting with two opponents, not just A Top Poet, but the schoolgirl I was, trained to show the examiner that she knew what each word meant.' The struggle was intensified by a third opponent, shibari, a modern Japanese form of rope bondage with its own knotty terminology. Due to its severe restraints Catullus came alive in all his 'tormented intelligence and romantic versatility'. Critics called the work 'explosive and impactful', 'one of the most exciting translation volumes of recent years', 'lyrical, funny, engaging, and insightful', 'a bracingly foul, but also a shrewd and funny Catullus' – 'Isobel Williams' naughty translation puts the Roman poet in a bondage dungeon.' He will never be quite the same again.

Switch joins Carcanet's Classics series. Like its incomplete predecessor it is illustrated with bondage drawings by the translator herself. She adds a 'who shagged whom' chart so readers can move confidently from one engagement to the next.



For the Unnamed

FRED D'AGUIAR

POETRY

96pp, \$33.99

9781800173415

For the Unnamed was originally entitled *For the Unnamed Black Jockey Who Rode the Winning Steed in the Race Between Pico's Sarco and Sepulveda's Black Swan in Los Angeles, in 1852*. That title provided the full narrative in a nutshell: we know the names of the owners of the two horses, we know the horses' names, the place and date of the race. But apart from his colour, and his victory, we know nothing about the jockey who made the whole thing happen. Fred D'Aguiar's new book recovers and re-imagines his story. It was the most publicised race of its era with numerous press notices but he remained unnamed. We are given several perspectives on the action – owner's, trainer's, the horse Black Swan's, the jockey's lover, the jockey himself. But one crucial element of identity is forgotten, and that forgetfulness speaks eloquently about the time and the freed man's circumstances in the mid-nineteenth century.

Fred D'Aguiar's previous collection, *Letters to America* (2020), was a Poetry Book Society Winter Choice and a *White Review* Book of the Year.



From Our Own Fire

WILLIAM LETFORD

POETRY

124pp, \$33.99

9781800173439

This sci-fi prose and poetry tour de force of storytelling has the narrative punch of a novel. It is a new departure for the poet, and for poetry itself. It takes the reader into the not-too-distant future: an artificial intelligence rules the world, and a working-class family use their wits to live off the land. Billy Letford blends prose and his inimitable poetry: sci-fi and hunter-gatherer are blended into a coherent story in the pages of a stonemason's journal.

'You won't see the best of a Macallum until you put something in their fist,' says Letford, introducing the family. 'Joiner, nurse, stonemason, hairdresser, plumber, gardener. Lorna even repairs vintage watches. That's the quantum mechanics of manual labour.' We join the Macallum family as they combine their skills, reconnect with the land in a world where the empowered are hell-bent on creating a new utopia. Joe, the stonemason, records in his journal the struggles and successes of a carnival of characters. They hurl grace and humour at a future that is being shaped by a single, powerful entity.

Letford's storytelling is gritty and beautiful. 'A Macallum, it seems to me now, is made to move, to think on the run. The sofas in our houses were sinkholes. The actors on a fifty-two-inch flat screen – shadows on a cave wall.'



The Coming Thing

MARTINA EVANS

POETRY

96pp, \$29.99

9781800173453

- The Piggott Poetry Prize
- Premio Ciampi Internazionale di Poesia

The Coming Thing is a brilliant long narrative poem. It is not Evans's first: she has become celebrated for work on this scale, spoken, dramatic, abundant. She has been justly acclaimed by, among others, Colm Tóibín. He says of her inimitable narrative style, 'Slowly, a poem that seems animated by random thoughts and images takes on a strange, concentrated power; the lines begin to feel like pure style, the narrative voice holding and wielding the hidden energies that Martina Evans consolidates, and then releases with such energy and confidence and verve.'

Imelda, the book's central character, is immersed in challenging new worlds where old customs still somehow survive. It is the 1980s and the poem takes shape among punks in Cork City. The 'coming thing' refers to the arrival of computers which were taking hold and beginning to effect their transformations of data and then of lives; but ultimately the title identifies the abortion which Imelda will have in a Brixton clinic.

Imelda, who Evans's regular readers will recall from her earlier narrative *Petrol* (2012), narrates the story with a light touch, even when the book's preoccupation with abortion, suicide and euthanasia provides a strong and compelling undertow. *The Coming Thing* looks hard at the duplicity surrounding received ideas about the sacredness of human life and how economic change runs counter to the values of 'old' Ireland.



Revelation Freshly Erupting

Collected Poems

NELLY SACHS

translated by Andrew Shanks

CARCANET CLASSICS

360pp, \$67.99

9781784105983

- Nobel Prize for Literature

The Jewish writer Nelly Sachs (1891-1970) writes in direct response to the Holocaust. She is uniquely a 'prophetic' poet, one of the greatest of that species in twentieth century.

Her first book appeared in the immediate wake of the Second World War, in 1946. Since that time, Hans Magnus Enzensberger declared, 'she has been writing fundamentally a single book'. That book is represented in this volume which reveals her whole progression rendered into English. Unlike earlier translators, Andrew Shanks calls his versions 'translations/imitations', moving away from the doggedly literal to render more faithfully the sense and intention of the originals.

Sachs escaped Berlin in May 1940. She found refuge in Sweden. Her major work is an evolving response to the trauma of the Holocaust. In 1966 she received the Nobel Prize for Literature. This book includes all the lyric poetry Sachs published in her lifetime and adds the posthumous collection *Teile dich Nacht*, an introductory essay, and notes.

Her poetry begins as a monumental lament for the victims of the Holocaust. Other themes develop: biblical, Kabbalist and religious allusions, personal bereavement, mental breakdown. And there are reflections on poetic vocation in the darkness of recent history.



Late Gifts

RICHARD PRICE

POETRY

80pp, \$29.99

9781800173491

Are you three ears and a nose?
Are you two lampposts mid-argument?
Are you an eyebrow and a training shoe?
Are you a robot with a cold?
Are you a yes and three no's?
Are you a whippet?
Are you a spider in a dressing gown?
Are you made of chocolate and dust?
Are you a baboon? (from 'Questions for Rory')

Late Gifts is a joyful and anxious book. The eponymous late gift, this book's occasion, is a son, born to a middle-aged father. How does this change his sense of present and future, of time itself? The poet focuses on this demanding and joyful relationship in terms that are funny and re-energising, his world renewed. The child's future makes more urgent environmental and politics themes that have long been a concern for the poet.

Price, a versatile and experimental writer, develops new forms for his subject matter. The lyric investigates the visual disposition of the poem – the use of white spaces -- and the possibilities of the prose poem. This, Price's first collection in six years, is direct and idiomatic in style.



Something, I Forget

ANGELA LEIGHTON

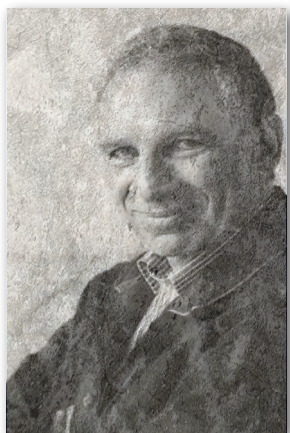
POETRY

80pp, \$29.99

9781800173538

while news love meant to keep forever
is wiped, so lightly, by this scanning weeper
from 'Another Lighthouse'

Angela Leighton's sixth book of poems turns on the curious arts of remembering and forgetting. 'A poem will be written,' James Longenbach writes, 'if in the grip of memory we are able to forget.' A poem may be read in the same spirit, of remembering, to forget, and so read again. These poems, composed in strict form, free form, bird-form or cruciform, experiment with the sound-shapes of language, always attentive to the rhythms that keep them singing. There are love poems to the earth, its stones, gardens, cities, weathers; and elegies for creatures, human and animal, that survive on its surface. There are poems about war, love, age, and the wiping of memories they (differently) encourage. Each closely worked poem is its own imaginable place, where words have the keen touch of things, yet things – the CDs hanging on a tree, star moss on a stone wall, a glass harp played in a back street, a three-thousand year old clay doll – resonate as if remembering other moments, other places. These varied, arresting, musical poems try to catch what lies out there, on the mind's dark seas.



Alexander Goehr, Composing a Life

Teachers, Mentors & Models

JACK VAN ZANDT

LIVES AND LETTERS

256pp, \$67.99

9781800173576

Alexander (Sandy) Goehr is a leading British composer and teacher. Born into a Jewish musical family in Berlin in 1932 (his father a composer and conductor, pupil of Arnold Schoenberg; his mother a trained pianist from the Moscow Conservatory) he arrived in England in 1933. Raised in Lancashire, he attended Richard Hall's classes at the Royal College of Music in Manchester. There he formed the 'Manchester School' -- a group of young musicians including Peter Maxwell Davies, Harrison Birtwistle and pianist John Ogden, who specialized in the performance of new music. He was introduced to Olivier Messiaen's music when his father conducted the first British performance of *Turangalila* in 1950. Later he studied with Messiaen in Paris, with Boulez, Stockhausen and Xenakis.

In the late 1950s and early 1960s he became known in Britain as a radical exponent of serial music. Since then, he has composed nearly one hundred major works, including operas, orchestral and chamber pieces, and music for film, television, dance and theatre. He is one of Europe's most important music educators and has written and lectured extensively. His music is performed all over the world. He divides his time between his two homes, in Cambridge and Jerusalem.

Jack van Zandt, one of Goehr's grateful pupils, has written this first comprehensive account of the creative formation and life of this great composer and teacher.



Child Ballad

DAVID WHEATLEY

POETRY

80pp, \$29.99

9781800173552

In *Child Ballad*, David Wheatley's sixth collection, he explores a world transformed by the experience of parenthood. Conducting his children through landscapes of Northern Scotland, he follows pathways laid down by departed Irish missionaries and by wolves. He maps a rich territory of rivers, trees and mountains. Also present are histories, some evidenced, some no longer visible and yet to be inferred.

Stylistically, *Child Ballad* is multifaceted, drawing on influences from the Scottish ballad tradition and the Gaelic bards, on French symbolism and on the American Objectivists. Wheatley is an Irish poet living and teaching in Scotland: as a cultural corridor, his Scotland is a space of migrations and palimpsests, different traditions held in dynamic balance and fusion. Writing across geographical and historical distances as he does, Wheatley develops an aesthetic of complex intimacy, alert to questions of memory and loss, communicating the ache of the here and now. He sees through the eyes of young children and the world looks very different in its gifts and threats.

He provides intimate descriptions of parenthood and descriptions of a Northern Scottish natural world. He deploys an ambitious range of poetic styles and forms. His poems put deep roots down into history and geology, and with translation into other languages. Themes of migration and politics are never far away. *Child Ballad* sings of midlife, of resettlement and marriage as well as parenthood.



Dr Work's Leopard

Life with Appa

SUJATA BHATT

POETRY

96pp, \$29.99

9781784108038

- Tratti Poetry Prize
- Cholmondeley Award
- Alice Hunt Bartlett Award
- Commonwealth Poetry Prize (Asia)

For several years Sujata Bhatt has been working on two parallel projects, a new collection of poems to be called *Habitat* (her most recent book was *Poppies in Translation* in 2015) and her Appa stories, a move into prose. Appa is a physician, a father; he is wise, witty, always imaginative, making sure his children understand the connections between things, how blood flows, cures work, and how unpredictable life is, though patterns underlie even the most unexpected experiences. He speaks differently from his children, with an accent that delights and amuses them. He wants his children to be wise. He helps them imagine their way through their expanding worlds.

Bhatt tells the stories in no particular order. They're not building a novel. They come like lyric poems. There are unifying themes but no connected narrative. This is a treasury of stories that recur to the poet in response to something seen, heard or dreamt. They come as *living* memory.



Sandpiper

The Journals of Elizabeth Bishop

ELIZABETH BISHOP

Edited by Alice Quinn

LIVES AND LETTERS

280pp, \$56.99

9781800173514

- Pulitzer Prize
- National Book Award
- National Book Critics' Circle Award

This is a fascinating window giving on the private thoughts of one of the great American writers of the twentieth century. It follows on Carcanet's publication of *Edgar Allan Poe and the Juke-Box: Uncollected Poems, Drafts and Fragments*, edited by Alice Quinn, and *Exchanging Hats*, the poet's celebrated watercolours.

Elizabeth Bishop (1911–1979) wrote frequently and intimately in her journals. They document the evolution of her work and illuminate another side of the private life that was the occasion of so many of her poems. This generous selection shows us, in many cases for the first time, the thoughts and passions of a figure unrivalled in her influence on American poetry, an influence registered by poets throughout the Anglophone world.

Her prose has proven an essential complement to her poems; David Kalstone wrote in the *New York Times* that it would be read 'beside her poems, as Keats' letters are beside his...' 'The Sea & Its Shore' and 'In Prison' [are] worthy of Kafka or Poe.' Of Alice Quinn's annotations, Sam Leith wrote in the *Telegraph*, 'Beautifully and fascinatingly annotated...you can see the great poems themselves emerging. A complete treasure-house.'



Citizen Poet

New and Selected Essays

EAVAN BOLAND

Edited by Jody Allen Randolph

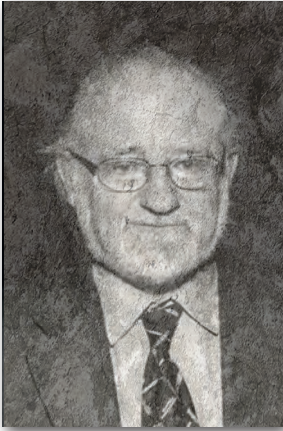
CARCANET CLASSICS

480pp, \$44.99

9781800171701

At her death in 2020, Eavan Boland left a formidable body of work – poems and prose. Together they transformed Irish poetry and had a considerable impact throughout the English-speaking world. She was also a major feminist thinker and essayist. She challenged and changed Irish culture and society. This collection of her most important essays combines autobiographical and critical reflections on the events and influences that shaped her life and work. It includes work never before collected, as well as draft chapters of the memoir, *Daughter*, that she was working on when she died.

The book opens with substantial extracts from *Object Lessons: the life of the woman and the poet in our times* (1995), including ‘Outside History’ and ‘The Woman Poet: Her Dilemma’. From *A Journey with Two Maps: becoming a woman poet* (2011) Jody Allen Randolph, her long-time friend and editor, selects the title essay and ‘Becoming an Irish Poet’, ‘Domestic Violence’ and the celebrated ‘Letter to a Young Woman Poet’. The *Uncollected Essays* are full of surprises from each period of her life. The introduction tells the intertwined stories of her life and her writing, her sense of Ireland and exile, and her evolving insights into how the poet can earn, widen and share her freedoms. ‘As time went on,’ Randolph writes, ‘Boland’s prose grew clearer in focus and purpose; she argued that a poet’s work is not just to write their poems, but also to contribute to the critique by which they will eventually be judged.’



Selected and New Poems

JOHN F. DEANE

POETRY

160pp, \$38.99

9781800173590

John Deane opted for a *Selected and New* rather than the tombstone of a *Collected* to mark his eightieth year before heaven. He is still a living force, in physical and spiritual space: a *Selected Poems* (Snow Falling on Chestnut Hill, 2012) already existed. With substantial new work to share, it seemed timely to produce an essential volume, with compelling new work added to underline his work as witness. He has emerged as one of Ireland's most important religious poets of recent times.

His poems explore the beauty of the island where he was born, on the west coast of Ireland, and the wonders of natural creation everywhere. His imagination is most at home in rural Ireland, where the long centuries of scholarship and faith have retained their focus and shape. Music is present everywhere in his selection, in the poems' lyricism and in their reference to composers and compositions, particularly Beethoven and Olivier Messiaen.

The poems move from a childhood encounter with a basking shark off his Achill Island home, to an elderly gentleman climbing the stairs to bed. A love of the landscape of his home island is developed in poems that combine an awareness of beauty and fragility with the spiritual significance the physical world offers those who are open to it. A 'rewilding' of old certainties of faith and worship, a movement through the gifts of spirit and Spirit occur.

A new sequence, 'For the Times and Seasons', completes this generous celebration of a long life spent, and still spending, in poetry and faith.



Sea-Fever

Selected Poems

JOHN MASEFIELD

Edited by Philip Errington

CARCANET CLASSICS

256pp, \$38.99

9781800173743

- Poet Laureate 1930–67

I must go down to the seas again, for the call of the running tide
Is a wild call and a clear call that may not be denied;
And all I ask is a windy day with the white clouds flying,
And the flung spray and the blown spume, and the sea-gulls crying.

‘Sea Fever’ remains one of the most popular poems of the last century, and John Masefield one of the most popular poets, a superb spinner of yarns and ballads of tall ships, exotic seas, of the deep-rooted life of rural England, and of the great narratives of Troy and Arthurian legend. This book his most popular poems and a few previously uncollected rarities. All share Masefield’s love of particular lives: he draws the reader into his stories with incomparable music of language.

This is a representative selection of the poems, in chronological sequence spanning his long career. The editor also provides a full introduction to his work.

John Masefield (1878-1967) was born in Ledbury, Herefordshire. He was orphaned at an early age and, after a brief period at the King’s School, Warwick, was educated aboard the Liverpool school-ship Conway. Masefield was appointed poet laureate in 1930.



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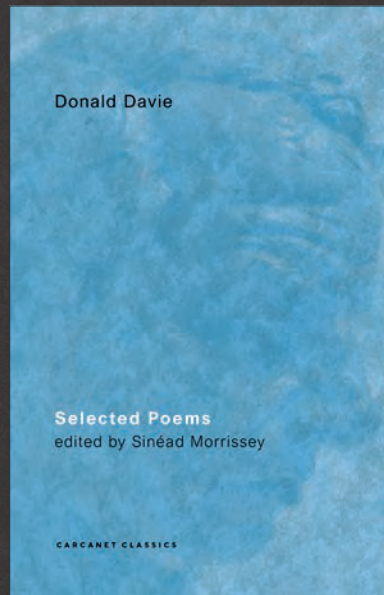
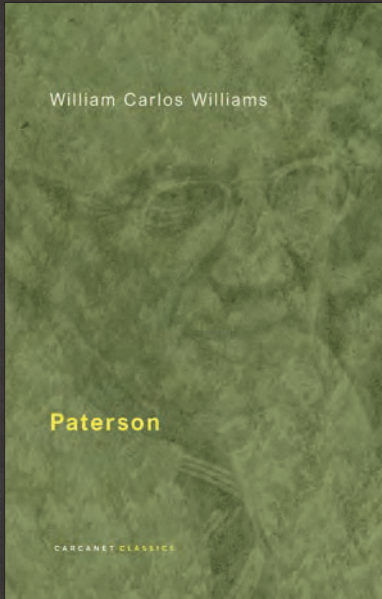
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Marina Tsvetaeva

Bride of Ice
Selected Poems

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