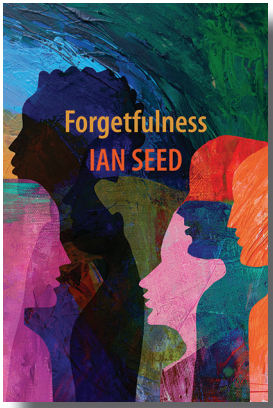
Shearsman Books
Catalogue
www.shearsman.com





Ian Seed *Forgetfulness*

In its tragicomic navigation of different forms of loss, *Forgetfulness* moves from the allegorical to the abstract lyric, through to the surreal-absurd, and finally to a series of splintered memories. It is a collection which seeks to re-construct and re-inhabit the past through the truths of imagination and fiction, as well as the storytelling of remembrance. Throughout these pages, the end is uncertain, forever in the making, and only possibly true.

"Ian Seed's *Forgetfulness* is broken open both more formally and emotionally than his other books to date, with room for intimate, if seemingly casual, Joe Brainard-like rememberings of the newly or long since passed (his mother, father, grandparents, an old friend, a childhood), interspersed with dream-like lyrics and the more familiar (with sly defamiliarisation around every bend) prose poems. There's no desperate shoring against ruins going on in the gathering together of these fragments and styles. Nor is there simply a postmodern scattering of them in amongst the ashes. There's exemplary care and attention in the arrangement of word and memory, dream and fantasy. Also in the perhaps ultimately hopeful acknowledgement of the extent to which we know nothing; the uncertainty of all our stories 'where we lose / ourselves in the spaces as they appear / slipping through our fingers, open and bright' ('Roles')." —Jeremy Over

Ian Seed is currently RLF Reading Round Fellow in Lancaster. He was a Royal Literary Fund Fellow at the University of Liverpool, 2023–25, and Senior Lecturer in Creative Writing at the University of Chester, 2013–22. He gained a PhD in Italian literature from the University of Lancaster (2012), where he taught Italian literature and translation, as well as creative writing. Before that, he worked in different countries in Europe as an English teacher, technical writer and translator, and international project manager. His first full-length collection of poetry, *Anonymous Intruder* was published by Shearsman in 2009. Since then, Shearsman have published six further collections.

Seed's translations include *The Dice Cup* (Wakefield Press, US, 2023), from the French of Max Jacob, *The River Which Sleep Has Told Me* (Fortnightly Review Odd Volumes, 2022), from the Italian of Ivano Fermini, *Bitter Grass* (Shearsman, 2020), from the Italian of Gëzim Hajdari, and *The Thief of Talant* (Wakefield Press, US, 2016), the first translation into English of Pierre Reverdy's *Le voleur de Talan* (1917).

January 2026
Paperback, 80pp, 8.5 x 5.5ins
£10.95 / $18
ISBN 9781837380114

Michelle Penn *Retablo for a door*



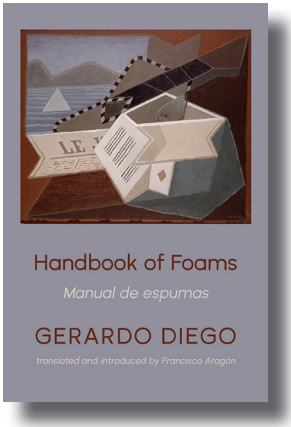
A retablo is a painting created in thanks for divine protection or a miracle. In this luminous collection, Michelle Penn transposes the art form into poems that explore aspects of the female experience. Her retablos capture moments of vulnerability, confrontations with politics and societal ideals, the struggle to construct a self, and the search for something to believe in when protection and miracles seem rare. A rich palette of images — from nuclear blast glass and an atomic Madonna to a sword-swallowing Pierrot and a muse-for-hire — creates a compelling picture of endurance, defiance, and ultimately, hope.

"These are votive offerings, testings of words, laced with blood and lit with devastating intensity. I found them very powerful." —Chrissy Williams

"Michelle Penn's retablos are eloquent and profound curiosities. Like the earliest manifestations of lyric, these poems have a 'sung' quality that can be felt within the body. The resulting sound is a howling of 'pain into mountains of scree' that 'hungers to become ephemeral as wind.' But even as these poem-objects inhabit ancient traditions, they are simultaneously futuristic, political and intimately strange – as though the poet has invented a new medium embracing dance, sculpture, relic-assemblage and oratorio. Such originality is rare." —Kathryn Maris

Michelle Penn's previous books are *Paper Crusade* (Arachne Press, 2022) – which was turned into the experimental theatre piece, *Storm Child*, and performed in 2024 – and *Self-portrait as a diviner, failing* (Paper Swans Press, 2018). Michelle works as a freelance interpretation consultant for museums and cultural sites. A dual US/UK national, she lived in Paris for many years and now resides in London.

January 2026
Paperback, 98pp, 9 x 6ins
£12.95 / $20
ISBN 9781837380060



Gerardo Diego ***Handbook of Foams***
Translated from Spanish by Francisco Aragón. Bilingual edition.

Manual de espumas was published in 1924 and was one of the most important eruptions in the early phase of the 20th-century Spanish avant-garde. Heavily influenced by Vicente Huidobro and his theories of Creationism, the book is effectively the first Creationist volume by someone other than Huidobro himself, while also being the volume that carried the banner for Ultraism, Spain's first native movement of the *vanguardia*.

"Francisco Aragón's translation of Gerardo Diego's musical and sea-misted *Handbook of Foams* makes a valuable contribution to the study of Spain's Generation of '27 by expanding our understanding of its aesthetics and alliances beyond its most celebrated member, Federico García Lorca. With his introduction, Aragón usefully maps Diego's early poetic engagements to demonstrate the impact of Latin American poets, namely that of the Chilean Vicente Huidobro, on *Handbook of Foams* and, more generally, Spanish and European avant-garde poetry." —Rosa Alcalá

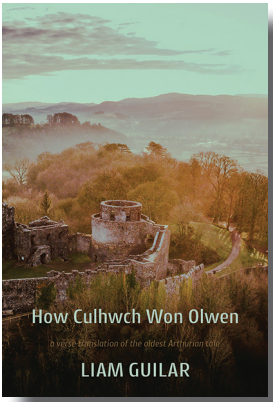
"Lemons and planets, crickets and trains, kites and stars, consumptives and suicides; seaside panorama that "never waxes or wanes," but where the "wind awaits the hospital's opening hour." Both the structure of avant-garde feeling and the technique of composition that Gerardo Diego brought to his Handbook of Foams transfigure the plastic worldliness of bodies, things, and surroundings into a recital of the otherworldly, into stage lighting and sound effects that encompass at once "a corner of the countryside" and the crime scenes of modern life. Translator-poet Francisco Aragón has finely rendered into English the image principle unique to *creacionista* causation and Diego's particular recital of its ebb and flow." —Roberto Tejada

Gerardo Diego (1896–1987) was a pioneering avant-garde Spanish poet, co-founder of the Ultraist movement, and later member of the Generation of '27. In 1925, he was awarded the National Prize for Literature for *Versos humanos*. In 1932 he published the influential anthology *Poesía española contemporánea*. In 1979 he was awarded the Cervantes Prize, in recognition of his life's work. *Manual de espumas* was his breakthrough work.

Francisco Aragón is the son of Nicaraguan immigrants to the USA. A native of San Francisco, California, he is the author of three books of poetry: *Puerta del Sol* (2005), *Glow of Our Sweat* (2010) and *After Rubén* (2020), as well as editor of the anthology, *The Wind Shifts: New Latino Poetry* (2007). As a translator from the Spanish, he has had a hand in a number of books, including volumes by Francisco X. Alarcón (1954–2016), Federico García Lorca (1888–1936) as a co-translator, and now Gerardo Diego (1896–1987). In recent years, he has been elaborating English versions and trans-creations after Rubén Darío (1867–1916). He is on the faculty of the University of Notre Dame's Institute for Latino Studies, where he directs their literary initiative, *Letras Latinas*. He divides his time between South Bend, Indiana and Carlsbad, California. For more information, visit: http://franciscoaragon.net

January 2026
Paperback, 116pp, 9 x 6ins
£12.95 / $20
ISBN 9781848619869

Liam Guilar *How Culhwch Won Olwen*

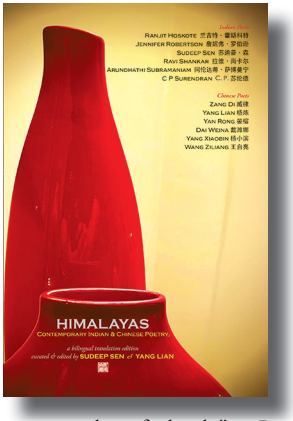


Culhwch and Olwen (Culhwch ac Olwen), is a prose tale, written in medieval Welsh, which survives in two manuscripts from the 14th century. The story, in its current version, probably dates from the 11th, though some parts may be much older. It is one of the eleven stories collected in *The Mabinogion*. When Gwyn Jones and Thomas Jones translated the collection, they placed Culhwch and Olwen in a group they called 'The Four Independent Native tales'. The 'oldest surviving Arthurian tale', it is unlike any of the other stories in the collection and I think it is one of the great literary performances. Whoever put the surviving version together was a genius; a wayward or accidental genius, but a genius.

By modern literary standards it is chaotic and unsure of its genre. It is episodic, inconsistent and contradicts itself. There are conversations which read as though parts have been lost or misunderstood, and episodes in which the sequence of events seems to be scrambled. But if one accepts the story is the way it is because its audience liked it that way, then it is a reminder that 'modern literary standards' are not the only way of approaching a text, and any attempt to cling to them will ruin your enjoyment of what follows.

Liam Guilar has published five collections of poetry. He studied medieval literature and history at Birmingham University in the UK, where he was told he should 'do something with Layamon' for his Honours thesis. After moving to Australia, where he teaches English, he continued to 'do something with Layamon', completing a Masters degree on the poet and his audience and writing about him for *PN Review*. He was awarded a PhD in creative writing from Deakin University. His website is www.liamguilar.com and his blog is at http://ladygodivaandme.blogspot.com.au

January 2026
Paperback, 102pp, 8.5 x 5.5ins
£12.95 / $20
ISBN 9781848619548



Sudeep Sen & Yang Lian (eds.)
Himalayas: Contemporary Indian & Chinese Poetry

"Six poets each from India and China and six poems from each poet, all poems jointly translated: new voices, familiar faces in a new guise, a gallimaufry of the right words in the right order. For teachers and researchers of translation there are PhDs by the dozen here, on the how, the why, and the what of it all.

For poetry lovers there is more than the usual ration of delight and surprise, of the catch in the throat, the gasp of recognition, the laugh or the sob that tells you this is the real thing you're reading.

This is the new world, the sound of globalisation, waiting for you. When two leading international poets like Sudeep Sen and Yang Lian join their vision and skill to produce an anthology like Himalayas, you get a cracker of a book!" —Brian Holton

from India: Ranjit Hoskote, Jennifer Robertson, Sudeep Sen, Ravi Shankar, Arundhathi Subramaniam, C P Surendran.

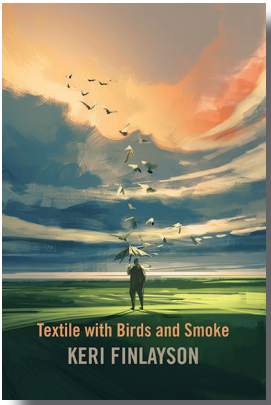
from China: Zang Di 臧棣, Yang Lian 杨炼, Yan Rong 晏榕, Dai Weina 戴潍娜, Yang Xiaobin 杨小滨, Wang Ziliang 王自亮.

Sudeep Sen's [www.sudeepsen.org] [b.1964] prize-winning books include: *Postmarked India: New & Selected Poems* (HarperCollins), *Rain, Aria* (A. K. Ramanujan Translation Award), *Fractals: New & Selected Poems | Translations 1980–2015* (London Magazine Editions), *Ero Text* (Vintage: Penguin Random House), *Kaifi Azmi: Poems | Nazms* (Bloomsbury) and *Anthropocene: Climate Change, Contagion, Consolation* (Pippa Rann). He has edited influential anthologies, including: *The HarperCollins Book of English Poetry* (editor), *World English Poetry, Modern English Poetry by Younger Indians* (Sahitya Akademi), and *Converse: Contemporary English Poetry by Indians* (Pippa Rann). *Blue Nude: Ekphrasis & New Poems* (Jorge Zalamea International Poetry Prize) and *The Whispering Anklets* are forthcoming. He is the editorial director of AARK ARTS, editor of *Atlas, a*nd currently the inaugural artist-in-residence at the Museo Camera. The Government of India awarded him the senior fellowship for "outstanding persons in the field of culture/literature."

Yang Lian [b.1955] was born in Switzerland, grew up in China, and now lives in London. He has published 15 volumes of poetry, 2 volumes of prose, and many essays. His work has been translated into more 30 languages, and his representative works include *YI*, *Where the Sea Stands Still*; *Concentric Circles*; *Riding Pisces*: *Poems from Five Collections*; *Lee Valley Poems*, *Narrative Poem*, *Anniversary Snow*, *A Tower Built Downwards*, and others. His works have been reviewed as "MacDiarmid meets Rilke with Samurai sword drawn!" and "one of the most representative voices of Chinese literature". Yang Lian was a DAAD fellow in Berlin 1991–1992 and a fellow of Wissenschaftskolleg zu Berlin 2012–2013. He was elected a board member of PEN International in 2008 and 2011. In 2013, he was invited to become a member of The Norwegian Academy for Literature and Freedom of Expression. He lives in Berlin and London.

January 2026
Paperback, 196pp, 9 x 6ins
£14.95 / $23 ISBN 9781848619623

Keri Finlayson *Textile with Birds and Smoke*



Drawing from, and reflecting on, the experience of teenage years stilled by illness and pain, for this, her second collection, Keri Finlayson has made poems concerned with the complementarity and tension of movement and stasis.

Many of the poems explore the meanings of textile as a weight and as a constant, as covering and as clothing. Some take comfort in the reassuring permanence of trees. Others, by contrast, represent fluidity: the flow of gossip, bird song, nursery rhymes, smoke, speech and scent; things that might move around the still island of the body or the bed.

Here poetry is shown to be an attempt to make objects out of all that movement, and all that stillness.

Keri Finlayson was born and grew up in Cornwall. She has lived in Cambridge, Belfast and Swansea. She now lives in Norfolk where she writes and teaches. Shearsman Books published her first collection, *Rooms*, in 2008.

February 2026
Paperback, 80pp, 9 x 6ins
£10.95 / $18
ISBN 978183730152

M Stasiak ***Face it***

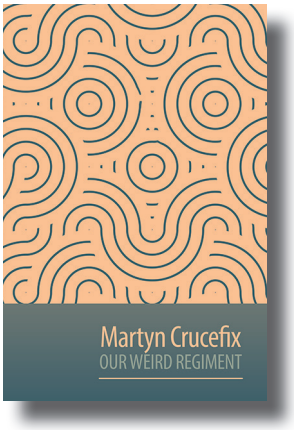


A boy scratches his name on a staircase as the decades sweep him over him. Young people run from childhood to claim a city that may destroy them, while in the aftermath of a terrible event even our own minds desert us. These are poems of disconnection, from ourselves and from a world that has come unmoored. They ask hard questions about our complicity in creating that world. But they are poems too about what may be found and honoured in that unforgiving space. The city with its 'centuries of settlement and bone' is also a place of refuge and consolation, while the physical world 'which built us and birthed us' is 'with us to the end'. Fragile young lives, caught 'between wonder and dismay', are witnessed without judgement. Face it asks us to take an unflinching but compassionate look at everything we've made and everything that has made us, as we struggle through the constraints of our own nature, continually seeking our own selves and 'something that looks like home'.

Maria Stasiak grew up in Newfoundland, and now lives and works in London. Her work has been published in magazines including *Magma, The Rialto, Brittle Star, Interpreter's House, Envoi, Urthona, Iota, Poetry Salzburg Review, The North, Long Poem Magazine* and *Shearsman*. *Face it* is her first full collection, following the 2021 chapbook, *Enchant / Extinguish*.

February 2026
Paperback, 84pp, 8.5 x 5.5ins
£10.95 / $18
ISBN 9781837380183

Martyn Crucefix *Our Weird Regiment*



In Martyn Crucefix's powerful new poems, the unearthed bones of the dispos-sessed gather together to march; in rural England, the whinnying of horses heralds an apocalyptic unease; amid October storms, there rises an acute sense of decline and fall as we stand, 'in hope maladroit as the woods riot'. Elsewhere, the ancient pike remains 'the weapon / of choice in the defence of democracy' as *Our Weird Regiment* evokes a sense of menace and insecurity in the environmental, political and personal spheres.

"Crucefix has, as always, an exceptional ear … superbly intelligent … urgent, heartfelt, controlled and masterful" —Kathryn Maris

Comments on previous collections:

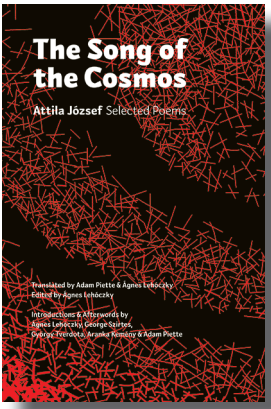
"Learning, no doubt, from the poetry he has translated… Crucefix has become more and more experimental, more complicatedly troubled… He knows how to find the imagistic essence of a situation and his gift for metaphor has always been considerable … Walking Away demands to be read." —John Greening, on *Walking Away* (2025)

"[These are] despatches from a fond but fearful place – so close to the depths of loved-ones' old age … Sharply observant of himself as well as what's around him, Crucefix is an acute but tactful guide to somewhere most of us, at any age, are loath to go." —Philip Gross, on *Walking Away*

"Crucefix's skill at managing sequences is stunning. In language that arrests, disturbs, and provokes reflection, each poem refracts and reflects the whole. By examining contemporary life in all its flawed difficulty… these poems call on us to witness how our vulnerability isolates and unites us." —Heidi Williamson, on *Between a Drowning Man* (2023)

Martyn Crucefix is a British poet, critic, blogger, and translator. He is the author of eight original collections of poetry, most recently *Between a Drowning Man* (Salt, 2023) and *Cargo of Limbs* (Hercules Editions, 2019). A chapbook, *Walking Away*, was published by Dare-Gale Press in 2025. A new translation of Jürgen Becker's 1993 collection, *Foxtrot at the Erfurt Stadium* will be published by Shearsman later in 2026. Crucefix has received an Eric Gregory award, a Hawthornden Fellowship, and the Schlegel-Tieck Prize for his translations (from the German) of the poems of Peter Huchel (2020). His translation of Rainer Maria Rilke's *Duino Elegies* (Enitharmon, 2006) was shortlisted for the Popescu Prize for Poetry Translation. His translations of essays by German poet and novelist, Lutz Seiler, *In Case of Loss*, is published by And Other Stories and a major Rilke Selected Poems, Change Your Life, has recently been published by Pushkin Press (2024). Until recently a Royal Literary Fund Fellow at The British Library, Crucefix is also a tutor for the Poetry School in London and he edits the *Acumen Poetry Magazine* Young Poets web page. Blog and website at http://www.martyncrucefix.com

February 2026
Paperback, 114pp, 8.5 x 5.5ins
£12.95 / $20
ISBN 9781837380053



Attila József *The Song of the Cosmos: Selected Poems*
Translated from Hungarian by Ágnes Lehóczky & Adam Piette. Bilingual.
Introduction and afterwords by Ágnes Lehóczky, George Szirtes, György Tverdota, Aranka Kemény & Adam Piette. Illustrations by György Békeffi.

These translations by Piette and Lehóczky form a five-year long project with an ambition to translate a significant selection of the poems of the modernist, socialist, working-class Hungarian poet, Attila József (1905–1937). József lived a poverty-stricken, passionate and unstable life as a wanderer, a bohemian, a poet, a thinker, a non-conformist, a vagabond and a lover till his untimely death by suicide, struck by a train, in Balatonszárszó on Lake Balaton, aged only 32. His poetry is surrealist, existentialist, Villonesque, tough-minded, quasi anarchist, deeply drenched in Hungarian folklore and the folk song, passionate, lyrical, elegiac, marked by his solitary wandering, his keen observation of the lives of the people, by his psychoanalytically inflected gaze into the unconscious, into the mind and body of lovers, his philosophical focus on dialectic and social injustice. The lyrics, free verse and formal, in an astonishing number of experimental forms, range from the metaphysical to the memoir, have filiations to French medieval, post-symbolist and surrealist poetry, fuse Nietzsche, Marx, Hegel and Freud in daring raids on the inarticulate, sing with haunting vernacular and ancient beauty and rise to extraordinary heights and flights of the imagination, yet are always grounded in the real, in the concrete particulars of the metropolis, the dark streets of the underclasses of this world.

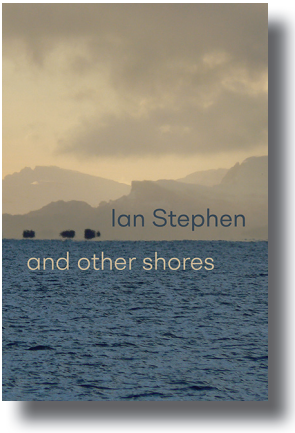
This bilingual volume presents a chronological selection of József's poetry, featuring both English translations and the original Hungarian texts. With introductions and afterwords by Ágnes Lehóczky, George Szirtes, György Tverdota, Aranka Kemény and Adam Piette, the book aims to recreate *The Song of the Cosmos*, an unpublished collection József envisioned in the early 1920s. 'Cosmos' here isn't the physical universe but rather the soul expanded to cosmic proportions, a 'universe imbued with a political subject'.

The volume incorporates a faithful and playful reconstruction of the original graphic design, conceived by József's artist friend György Békeffi in the 1920s. Miklós Ferencz executed the reconstruction of the original book design specifically for this edition. The final section includes ekphrastic 'guest poems' by George Szirtes, István Vörös, Adam Piette and Ágnes Lehóczky, each creating an imaginary account exploring different possibilities and scenarios of what ifs each playing on one of József's final poem 'There, I've found my home at last...'. What if Attila József had not met his own tragic end in December 1937, Balatonszárszó?

I generate my brand of love
feet they stand on strange planets
from all the gods I take my leave
my heart is steadfast & alive
here I in my light white shirt
(from 'light white shirt', 1937)

February 2026
Paperback, 386pp, 9 x 6ins
£19.95 / $32
ISBN 9781848619715

Ian Stephen *and other shores*



Varying States of Grace (1989) evoked this response from James Aitchieson in *The Herald*: 'His main subjects – seas, winds, tides, shorelines and horizons – are expressed in precisely observed details of shape, colour, texture and movement that capture the spirit of a place as well as the topography in poem after poem, until voyaging becomes fact and metaphor in Stephen's work, a way of life and a way of interpreting life.'

The way of working in response to travels, land and sea, does not seem to have changed much. But Stephen has been fortunate in being able to range from home shores in the Outer Hebrides to enter geographies as varied as those of Tasmania, the Saskatchewan prairie and those observed in 2025 during a circumnavigation of Iceland.

This book is composed from poems in response to travels, but on what might be called home ground as well as far afield or at sea. A small number of uncollected poems from further back in time have also found their home in this grouping.

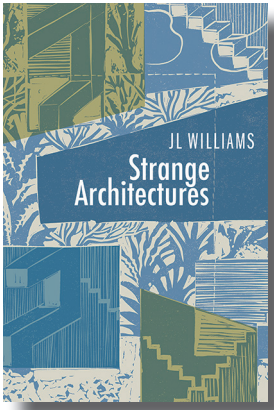
Ian Stephen is a writer, artist and storyteller from the Isle of Lewis in the Outer Hebrides. He graduated from Aberdeen University before working for 15 years in the coastguard service, based in Stornoway. Since 1995 he has worked full-time in the arts, after winning the inaugural Robert Louis Stevenson award.

The practice of navigating through the geography of stories has been a key element of his work across the arts since a Creative Scotland Award in 2002. Ian was the first artist in residence at StAnza, Scotland's annual poetry festival, creating a verse-blog from a winter voyage to Orkney in the week preceding the 2004 festival. Since then the poem as a track-record of your way through water or overland has also been a key element of his work.

A Book of Death and Fish (Saraband, 2014) was Ian's first novel, many years in the making and building on his experience of the short story form. It was a book of the year choice in *The Guardian, The Herald, The Glasgow Review*. A book in two parts, it explores strands of east- and west-coast Scotland but also the shockwaves of broader European history and the diaspora. Past and present are filtered through the individual gazes of engineer, cook and historian Peter MacAulay and his daughter Anna Richter MacAulay.

In 2023 Ian completed his second novel, funded by an open project Award from Creative Scotland. It's working title is *Sunwise*. It is based on linking several traditions relating to an epic Atlantic voyage in an open boat with the wife of the steward of St Kilda aboard and is 75k words. It is available. The stories were also woven into a performance *Deiseal/Sunwise* with new music from Mike Vass and illustrations by Christine Morrison.

March 2026
Paperback, 86p, 8.5 x 5.5ins
£10.95 / $18
ISBN 9781837380237



JL Williams *Strange Architectures*

"I often dream of buildings."

Since humans first put stone on stone to build a shelter, the creation of architecture has been a means to survival, a key to engendering family and community – and more, an expression of our aspirations and desires. What land we choose to build our homes on, what soil is good soil for calling home, how do we care for our loved ones and our land… these are some of the earliest questions asked by humans, and ones we still consider and fight over today.

JL Williams wrote the poems in this collection over the past five years. In the isolated, claustrophobic depths of the Covid pandemic and the initial year of life with her daughter, she woke almost nightly from intense dreams, each dream being the exploration of a building or architectural site. The poems are records of these dreams, which continued for years, seemingly stemming from a need to explore when exploration was forbidden, a longing for bigger spaces, other places, other people, other lives.

The poems expose dreams as time machines, portals that allow us to travel in every direction, inside ourselves and far beyond – into the past and future, into the psyche and the heart.

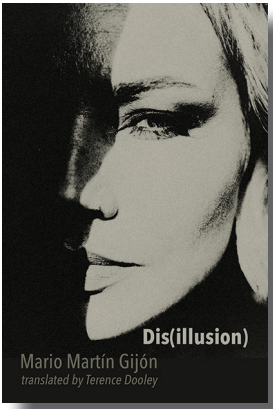
"From the midst of the most tender intimacy and awesome aloneness, this collection is a record of a subconscious effort to build new structures, to design architectures whose carefully chosen doorknobs and entranceways could open unto new worlds. "Like Italo Calvino's invisible cities, these oneiric architectures rise up revealing a glimmering imagination. The visually compelling constructions in these poems possess a beauty that can be subtly unsettling in its materials, proportions, or the relationships or emotions hidden within. At a time when our eyes are already jaded from the remixed possibilities of AI-generated imagery, this intriguing collection is balm for the inner eye, offering an expansive poetics of space as well as an invitation to take in a sharper and more intricate view of the details around us, and savour the questions about our ways of inhabiting." —Juana Adcock

Books by JL Williams include *Condition of Fire* (Shearsman, 2011), *Locust and Marlin* (Shearsman, 2014), *House of the Tragic Poet* (If A Leaf Falls Press, 2016), *After Economy* (Shearsman, 2017), *Origin* (Shearsman, 2022) and *Strange Architectures* (Shearsman, 2026). Published widely in journals, her poetry has been translated into numerous languages. She has read at international literature festivals and venues in the UK, Sweden, Germany, Denmark, Turkey, Cyprus, Canada, Hungary, Romania, Montenegro and the US.

Williams has undertaken collaborations with artists, perfumers, film-makers, composers, choreographers and others, and is currently exploring how yoga, meditation and breathwork can support creativity. She was a librettist for the award-winning *Episodes* project by The Opera Story and the English Touring Opera children's opera, *The Wish Gatherer*. Williams is Creative Projects Manager at the Edinburgh Futures Institute and curates Utopia Lab. She is hopeful about the simple and mysterious power of poetry that allows us to know ourselves, each other and the world more deeply. More information at jlwilliamspoetry.co.uk

March 2026
Paperback, 86pp, 8.5 x 5.5ins. £10.95 / $18
ISBN 9781837380183

Mario Martín Gijón ***Dis(illusion)***
Translated from Spanish by Terence Dooley, Bilingual edition.



"Mario Martín Gijón's *Dis(illusion)* shows us language as a web of interlinked meanings. Opposites lurk within each word like sprung traps; allusions haunt them; one must proceed with immense delicacy. With the virtuosity of a lacemaker, Martín Gijón brackets and pleats his syllables and the meanings they carry in this extended, fractured reflection on living as loss."

—Fiona Sampson

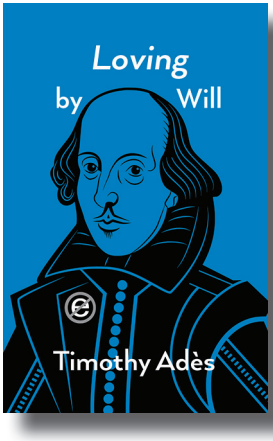
"Martín Gijón deliberately creates ambiguity and multiple possible meanings – harking back to the Cubists' ambition to paint the same object from different perspectives within the same picture. Thus, the poet is not only navigating loss but also, in a phenomenological approach, examining the way his own consciousness is fractured into different possible responses to a situation where his sense of being a self has been shattered." —Ian Seed

Mario Martín Gijón was born in Villanueva de la Serena, Spain, in 1979. He holds a doctorate in Hispanic Philology from the University of Extremadura. He has taught at the universities of Marburg (Germany) and Brno (Czech Republic). Since 2010 he has been a lecturer in the Teacher Training department of the University of Extremadura, Cáceres.

His essays have received a number of awards including the Gerardo Diego Prize for literary research, 2009, the Amado Alonso Prize for literary criticism, 2012, as well as the Arturo Barea Prize 2013.

He has published four collections of poetry: *Latidos y desplantes* (2011), *Rendicción* (2012), *Tratado de entrañeza* (2013) and *Des en cant*o (2019). *Rendicción* appeared from Shearsman Books as *Sur(rendering)* in Terence Dooley's translation in 2020.

March 2026
Paperback, 98pp, 8.5 x 5.5ins;
£12.95 / $20
ISBN 9781837380220



Timothy Adès *Loving by Will*

Timothy Adès has translated all the 154 sonnets of the Bard's love-life into lipograms, not using letter E. He has included headings and notes to help the reader to understand and enjoy the narrative that the original poems relate. All the original sonnets are included in parallel with Timothy Adès' ingenious translations, making this an excellent study guide to William Shakespeare's sonnets as well as an entertaining collection in itself. Stephen Fry has commented about this book: "I simply do not know if I can find words to applaud your work as much as I should… Genius."

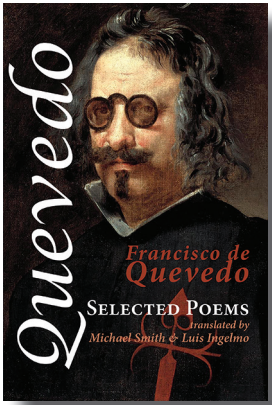
SONNET 18
Comparing you with a day probably in July or August

I'll put you up against a balmy day…
You win on looks. Not cold, and not too warm.
Winds cut up rough with darling buds of May;
a two-month contract can't supply much balm.
Dog-days in August turn to burning hot,
or may contrarily grow all too dim;
and all fair fowls fall foul of you-know-what,
thrown by bad luck, or sunspots, out of trim.
But your hot days will last and last and last,
maintaining tiptop form with full control;
nor shall morticians brag of shadows cast
across your path. My words shall grow your soul.
Mankind may gasp and gawp, unstoppably:
I sign this gift, your immortality.

Timothy Adès is a rhyming translator-poet who has translated poetry from French, German and Spanish into poems that follow the forms of the originals. His publications include versions of Victor Hugo, Jean Cassou, Alberto Arvelo Torrealba and Robert Desnos.

March 2026
Paperback, 172pp, 9 x 6ins
£14.95 / $23
ISBN 9781837380466

Francisco de Quevedo *Selected Poems*
Translated from Spanish by Michael Smith & Luis Ingelmo. Bilingual.



Francisco Gómez de Quevedo y Santibáñez Villegas (1580–1645), was a nobleman, whose parents were both at the royal court, and one of the most important poets of Spain's literary golden age, the *siglo de oro*. Quevedo was lame, had deformed feet, and was also overweight and shortsighted, but took refuge in books as a student in the Jesuit school in Madrid. In 1596 he went on to study at the University of Alcalá de Henares, after which he studied theology in Valladolid.

He was already well-known as a poet by this time, and went on to establish a formidable reputation as both poet and novelist. He was a disputatious character, and engaged in many a public battle of words with his main poetic rival, Góngora, as well as with Alarcón and Pérez de Montalbán, all of whom were to feel the impact of Quevedo's bile. It must be admitted however, that Góngora, at least, repaid him with equal (verbal) measure.

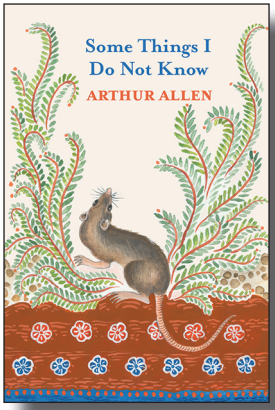
Quevedo was involved in a conspiracy in Venice in 1618, after which he was put under house arrest. In 1620, he was exiled, following the death of his patron, but he was pardoned when Philip IV came to the throne. Quevedo accompanied the young King on some of his journeys, but fell afoul of the Inquisition when some of his satiric verses were printed without permission. His private life seems to have been somewhat disordered, and Góngora accused him in a satire of being a drunk, referring to him as Francisco de Quebebó (i.e. Francis WhatamIdrinking).

He was to be constantly involved in controversies, both political and literary, and incurred the wrath of the Count-Duke of Olivares, the most powerful nobleman in Spain, through his criticism of the government. This led to his imprisonment in León for four years from 1639. He died two years after his release.

His *oeuvre* offers a bewildering range: theological works, literary and critical commentaries, satires, and novels. His poetry fills over a thousand pages in modern editions, and he is without doubt one of the great literary figures of his age.

This selection is the final work from the posthumous papers of Irish poet, Michael Smith, and owes its origins to a selection of Quevedo's poems that he published in Dublin in 1989. Smith revised the text thoroughly before his death, and the text was brought to completion, edited, and annotated by his long-time collaborator, Luis Ingelmo. It is a fine testament to a translator's long commitment to Spanish poetry.

April 2026
Paperback, 210pp, 9 x 6ins;
£14.95 / $23
ISBN 9781837380169
Shearsman Classics Vol. XXXIV



Arthur Allen *Some Things I Do Not Know*

Some Things I Do Not Know is a luminous work of mourning, written after the loss of the author's best friend to suicide. These poems work their magic in the tension between knowing and not knowing, and in the grief of things unsaid. Allen explores with fearless honesty the ways in which we carry love and absence forward – into the afterlife and back again. This collection offers both solace and challenge, constituting a personal and open ritual for how to live on with what we have lost.

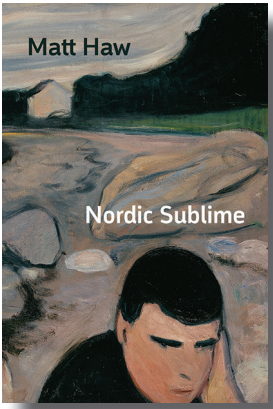
"The opening sequence honestly left me breathless." —Andrés N. Ordorica, author of *Holy Boys*

"Read this book when you want to be held, but don't know how. Here is a companion, to hold your questions' hand." —Brian Sonia-Wallace, Poet Laureate of West Hollywood

Arthur Allen (b. 1994) is an award-winning poet and translator from Cheshire. He first studied Literature at the University of East Anglia, before undertaking an MSt at Oxford. Allen holds a PhD from the University of Edinburgh, where he focussed on grief and semiotics, funded by a College Research Award. He is the author of *Twenty Twenty: Treatments for Cut Flowers* (Erbacce Press, 2021) which charts the loss of his grandmother during the Covid pandemic, and *The Nurseryman* (Kernpunkt Press, 2019), an ecological parable about an Elizabethan gardener sailing into the arctic, as well as the chapbook *Here Birds Are* (Green Bottle Press, 2017), written after the sudden death of his father. Allen's work has been longlisted for the National Poetry Competition and appeared in many publications including: *Ambit, Fence, New Scottish Writing, Poetry Salzburg,* and *Swedish Book Review*. He is the sole English translator of Maria Wine, forgotten doyenne of Swedish literary modernism. Allen works as a bookseller in an independent bookshop in Leith.

April 2026
Paperback, 98p, 8.5 x 5.5ins;
£12.95 / $20
ISBN 9781837380367
Shortlisted for the 2027 Saltire Awards for Best Scottish Poetry Book of the Year

Matt Haw *Nordic Sublime*

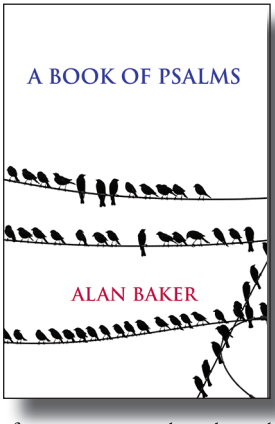


Rooted in the geographies of the Nordic region—Oslo, the Norwegian fjords, the Baltic, the Faroe Islands—these poems chart a path through ecological disquiet, emotional estrangement, and the metaphysics of climate and weather. They're interested in the failure of traditional notions of the sublime to accommodate our contemporary moment: how climate collapse, grief, and urban fatigue both mirror and resist the old frameworks of awe. Across seasonal rotations and drifting landscapes, the collection tests what it means to endure, to observe, and to remain unsettled.

"I wish I'd written Matt Haw's debut, *Nordic Sublime*. It expertly performs something I aspire to in my own writing: it immerses us mentally and physically in the poet's necessarily unique experience. Haw's poetry accomplishes this feat through the precision of its diction, its expert use of line, stanza, and page, its searing imagery, and its engagement with place, such that Nordic Sublime conveys a most compelling vicarious experience of Norway and the wider region, a place I've never been and am now desperate to visit. Few débuts are as good as this one: get in." —Carrie Etter

Matt Haw was born in Bedford and educated at Bath Spa University and Lancaster University. He is the author of two chapbooks to date: *Saint-Paul-de-Mausole* (tall-lighthouse, 2014) and *Boudicca* (Templar, 2021). His work has been recognised with an Eric Gregory Award and an East Anglian Book Award, and his poetry has appeared across a range of literary magazines in the UK, Europe, and North America, as well as on BBC Radio Three. He works as a librarian on an island off the west coast of Norway. Nordic Sublime is his first full-length poetry collection.

April 2026
Paperback, 92pp, 8.5 x 5.5ins;
£12.95 / $20
ISBN 9781837380305
Longlisted for the Forward Prizes
First Collection Prize, 2026



Alan Baker *A Book of Psalms*

A Book of Psalms is about a life retrieved in which the commonplace is made new in poetry and everyday experience is undramatically revealed as approaching the miraculous. Gazing through the windows of the public library offers a prosaic starkness, 'Leaking radiators, polished floors, books on everyday wellness' somehow transformed via a 'Leaf-vein atlas suddenly awake to sun on wings,' so that in a playground, at the side of the road with cars passing, we are with 'a local deity of the edgelands.'

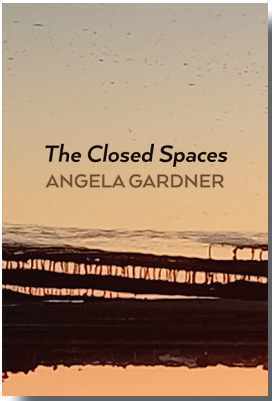
And in this newly entered world this poet sees the immiseration of the dispossessed for what it is; tent cities in the underpass and men at traffic lights cleaning windscreens, fit subject for elegy and lament from a poet equal to the task. Baker's declarative lyricism is a lifeline sustained throughout these 64 psalms. This is not just a poet writing poetry with its usual tricks and epiphanies. Baker has taken Sidney's advice and looked in his heart to write. In this way the marketplace in town is a vision of the world with poetry in its very bones.

> 'And all the people chilled and shouting their wares
> Seemed living words that carry a history
> In each syllable a song in every vowel'
>
> —Kelvin Corcoran

Alan Baker was born and brought up in Newcastle-upon-Tyne. He has lived in Nottingham since 1985, where he runs the poetry publisher Leafe Press and its associated webzine, *Litter*. His recent collections include *Riverrun* (KFS 2019) and *Letters from the Underworld* (Red Ceilings 2022).

April 2026
Paperback, 80pp, 8.5 x 5.5ins;
£10.95 / $18
ISBN 9781837380176

Angela Gardner *The Closed Spaces*



In this collection Angela Gardner explores the many ways of looking. Ripped by a wind that raptures, *The Closed Spaces* explores the human intertwine of pain and bliss, asking: are we windows or mirrors? How can we hold and restore our attention, resisting the commodification of our gaze? In a society under pressure who gets to look and who is seen? Showcasing a dirty and unequal war, a video game, the mechanics of optics to view a landscape, and the exchange between model and painter each of the poems shows us a different way of being in the body. From the utilitarian hunt of a bird of prey and the helplessness of a political prisoner under the predatory gaze of his captor, to the gaze of a lover finding the attention that Hannah Arendt equated with love.

"This is very strong and thrilling new work. The ongoing sequences are faultless." —Cherry Smyth

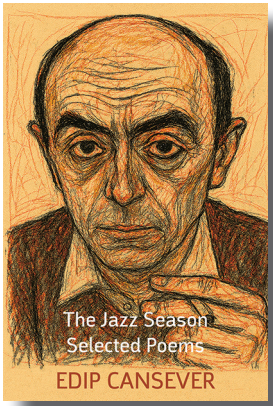
"'When love disappears / it is replaced by survival' is a devastating truth. And then somehow 'this is not after all a ghazal' is just as devastating, in its weird, perfect way: its knowledge that the poem, as an artifact of experience, is and remains a made thing, but then, so, devastatingly, is the loss of love."
—G.C. Waldrep

Angela Gardner studied Fine Art at Cardiff College of Art, Wales and gained a Master of Art in Visual Art from Queensland College of Art, Australia specialising in printmaking. Since graduating in 2002 she has been a professional practising artist often using an approach used by John Cage, a process of openness and chance, or as he said "I gave up making choices. In their place I put questions." Since 2016 she has worked within an umbrella project, *The Now Solid Air*, exploring aspects of a climate changed world to emphasize fragility through beauty: clouds (*The Weight of Clouds*, laser-engraved woodblock series 2020), *weather maps* (Weather Station laser-engraved woodblock series 2022), flowers (*Vanitas* digital print series and laser-engraved woodblock series 2024) and forests (*Caiseal Chaoilte* laser-engraved woodblock and digital series 2025). Beauty and the Sublime are both contentious subjects however the purpose is to draw the viewer in rather than to overwhelm with despair.

Angela Gardner is a multiple finalist in Libris Awards: Australian Artists' Book Prize Exhibition Australia and exhibitor at the International Printmaking Conference IMPACT, Manly Library Artist's Book Award and Southern Cross University Acquisitive Artists' Book Award exhibition. She has been a Visiting Artist, at the Australian National University, School of Art, Canberra, University Wales Institute, School of Art & Design, Cardiff UK, Centre for Fine Print Research, University of West of England and AHA Creative in Residence 'Conflict in History' UQ Art Museum/ HPRC 2014.

Printmaking Residencies to Masereel Centrum, in Belgium awarded in both 2020 and 2024 enabled Gardner to expand into laser-engraved woodblock printing. In terms of visual composition she is inspired by Tim Morton's "nothing can be grasped, or accessed, all at once in its entirety." How do you approach landscape in a climate changed world, with its "feeling of not-quite-reality." And in terms of method heartened by Morton's description that "thought is not the only access mode".

April 2026
Paperback, 94pp, 8.5 x 5.5ins;
£12.95 / $20; ISBN 9781837380145



Edip Cansever ***The Jazz Season: Selected Poems***
Translated from Turkish by George Messo, English only.

Edip Cansever (1928–1985) was born in Istanbul. To the outside world, Cansever's was an unremarkable life, most of it spent in Istanbul's Covered Bazaar where he worked as an antiques dealer. It's entirely fitting that a poet who came to define Turkish modernity should have made his living among the residues of its past. His extraordinary poetry speaks of familiar twentieth-century conditions, of rapid change, migrations and transports, of historical realities and ethnic diversities. His language mirrors the unique human landscapes of his city, a geopolitical crossroads, of people dispersed by conflict and poverty, renewing themselves in a world unmapped. Cansever's poetics are marked by simplicity and depth. Often colloquial and irreverent, his accessibility belies the turbulent sexual and emotional undercurrents that run through much of his work. He's off-hand and humorous just when he's at his most serious. He can be profound and silly in a single breath. Central to Cansever's poetic idiolect are the demands he makes on its linguistic resources, stretching the expressive capacity of language to breaking point, a kind of jazz, alive to its own fluid semantic possibilities and cognitive riffs.

Cansever began publishing in the 1940' but it was the poetry he wrote in the 1950s that won him widespread acclaim. He is often associated with the İkinci Yeni or Second New movement, a loosely affiliated group of poets who embraced modernism and brought about a revolution in Turkish poetry in terms of meaning, prosody, theme and language. While Cansever's verse carries echoes of surrealism and existentialism it is also very much a poetry of mid-century Istanbul. Unlike some other writers Cansever never uses the crumbling city of the 1950's as an exotic backdrop to his poems, indeed there are not very many place names mentioned in his work at all. However, everything he wrote is imbued with the spirit and melancholy of a city that for centuries was the centre of one of the greatest empires on earth but later found itself the unloved second city of the new republic. Cansever gives voice to those side-lined by history, those at the margins looking in. (Neil P. Doherty)

April 2026
Paperback, 90pp, 9 x 6ins;
£10.95 / $18
ISBN 9781837380350

Jürgen Becker ***Foxtrot in the Erfurt Stadium***
Translated from German by Martyn Crucefix
Introductory essay by Lutz Seiler

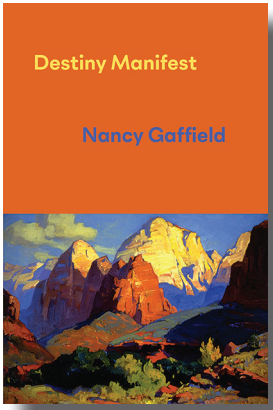


Jürgen Becker (1932–2024) was born in Cologne, but moved eastwards with his family in 1939, to Thuringia, where he remained until 1947, when the family returned to the Western part of the country and then again to Cologne in 1950. From 1959 to 1964, Becker worked for WDR (West German Radio), and then moved on to become an editor at the Rowohlt publishing house in Hamburg. He went freelance in 1969, and became director of Suhrkamp's theatre publishing division in 1973, and head of the radio-drama department of Deutschlandfunk (German Radio) He became a member of the seminal 47 Group in 1960 and won the group's literary prize in 1967. He first became known as a poet in the 1960s, but of a very experimental kind, using open forms and eschewing traditional narrative. Nature and landscape played a prominent role in his work. As he became one of the most senior figures in German literature, his works received the country's major prizes: the Peter Huchel Prize, the Heinrich Böll prize, the Uwe Johnson Prize, the Günter Eich Prize, and the Georg Büchner Prize.

"Becker is a master of detail, of close observation. He turns everyday experiences into poetic events."
—Martin Oehlen, *Frankfurter Rundschau*

"Becker's poetry forms a kaleidoscope of the fleetingness we live every day."
—Hans-Dieter Schütt, *neues deutschland*

May 2026
Paperback, 104pp, 9 x 6ins
£12.95 / $20
ISBN 9781837380084



Nancy Gaffield *Destiny Manifest*

The poems in this collection were written over a 10-year period, beginning with 'Springtime in the Rockies'. This poem was sparked by an incident in September 2014 where a bowhunter shot and killed a bull moose in an area where the animals had become habituated to people. The title of the collection is based on the 19th century ideology, 'Manifest Destiny', the belief that God gave white Americans the right to expand westward across the North American continent. This nationalistic and idealistic belief had devastating consequences for the native inhabitants, for the wildlife and for the land. The belief was also deeply patriarchal, equating masculine with conquest, and the land with a wild, feminized space that needed to be subjugated. It is a twisted ideology (hence the inversion of the title) given renewed credence under the current US administration.

Nancy Gaffield's poetry has appeared in magazines and anthologies, including *The Forward Book of Poetry* 2012. Her first book, *Tokaido Road*, was a Poetry Book Society Recommendation and won the Aldeburgh First Collection Prize 2011. Shearsman published her second, *Continental Drift*, in 2014, along with the libretto to the opera, *Tokaido Road*. Longbarrow Press subsequently issued her *Wealden* and *Meridian*. Nancy is Emeritus Reader in Creative Writing at University of Kent, Canterbury.

May 2026
Paperback, 100pp, 8.5 x 5.5ins;
£12.95 / $20
ISBN 9781837380299

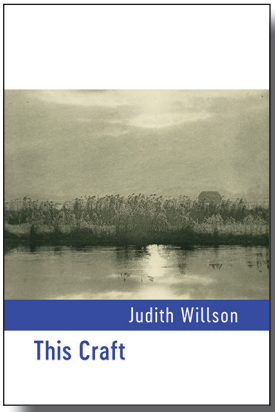
Yevgeniy Breyger ***Fugitive Moons***
Translated from German by Alexander Kappe. Bilingual edition.



"The foliage is colourful. The clothing is colourful. The animals are colourful, the people from head to toe. The poems are colourful, both the good and the bad. The lakes, the skies, the circling planets, the deities and the computers. Memories flow through joints, gather in fasciae, become information, narrative, illness – are transmitted. In line with fascial dynamics, my new poem has three different types of fascia layers. 1. Superficial fascia – whose high elasticity (variable dynamic language – transcendent writing) promotes the accumulation of linguistic discoveries (corresponding to the accumulation of body fat in connection with prenatal weight gain). 2. Visceral fascia – less elastic, connects the organs and holds them together, keeps their tension constant so that the organs retain their own mobility within the body without leaving their place and losing their function (mercilessly allowing oneself to be drawn into the inner tension, inner width and narrowness, without striking a pose, letting the little horse into the house). 3. Deep fascia – equipped with numerous highly sensitive receptors for pain perception, changes in movement, pressure & vibrations, changes in the chemical environment and temperature fluctuations (exploring & integrating inherent memories, experiences of happiness, traumas – transferring illness, exposing oneself, memory)." —Yevgeniy Breyger

Yevgeniy Breyger was born in Kharkiv, Ukraine and moved to Magdeburg, Germany with his family in 1999. He studied at the University of Hildesheim, the German Institute for Literature in Leipzig and the Städelschule Academy of Fine Arts in Frankfurt am Main. In 2016, his debut volume *flüchtige monde* was published. Three years later, he won the Leonce and Lena Prize from the city of Darmstadt. His second volume of poetry *gestohlene luft* was published in 2020. Breyger was a fellow at the Schriftstellerhaus Stuttgart and received the Munich Poetry Prize. He worked as a freelance writer and editor for poetry, art books and science. Breyger has been living and working in Vienna since 2023. He has published several volumes of poetry, most recently *Frieden ohne Krieg* (Peace Without War) in 2023. Since 2021, he has been a guest lecturer in literary writing and translation at the University of Hildesheim, the Ruhr University Bochum, the German Literature Institute Leipzig and, since 2024, at Sprachkunst Wien in Vienna. A long poem, *hallo niemand* (Hi Nobody) appeared in 2026 from Suhrkamp Verlag, Berlin. The same publisher will issue his first novel in 2027.

May 2026
Paperback, 172pp, 9 x 6ins
£14.95 / $23
ISBN 9781837380077



Judith Willson *This Craft*

He photographs reeds etched onto a frozen fen
trees floating on mist.

He searches for shadows and reflections
expanses of missing
what's unremembered.

In 1895 the photographer P.H. Emerson produced a last body of work, a collection of East Anglian marsh landscapes. Photographs of fugitive qualities of mist and light in a place that blurs distinctions between land and water, the images often seem themselves to be on the point of dissolving.

Drawing on Emerson's writings on optics and photographic techniques, as well as his accounts of time spent in East Anglia, *This Craft* reimagines the photographs' elusive, ambiguous spaces. What do we see in these landscapes? What is unseen, haunting the moment of stilled time captured by the camera?

"A poet of precision, Judith Willson intercedes between looking and seeing in these poems, calling our attention to the vagaries of perception, the mechanics of vision, and the medium of air itself, with all its shifting mists and distances."—JR Carpenter

"Judith Willson's spare forms, precise diction and rare skill in evoking the tones and textures of light bring Emerson's photographs to the eye with startling clarity in this exquisite sequence of poems. Fragments of an internal landscape are glimpsed, refracted through the marsh's unstable light. Anchoring the whole are the processes of photography, Emerson's craft." —Carola Luther

Judith Willson is the author of two poetry collections, both published by Carcanet Press: *Crossing the Mirror Line* (2017) and *Fleet* (2021). She lives in Yorkshire.

May 2026
Chapbook, 32pp, 8.5 x 5.5ins
£7.50 / $10.95
ISBN 9781837380268

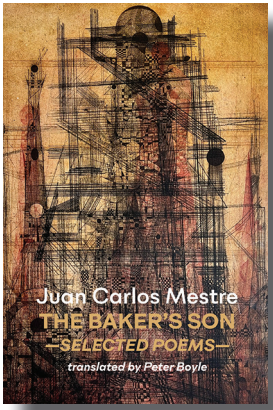
Aidan Semmens *Signals to the Disappearing Shore*



The title embodies an ambiguity central to the poems' care for the world we inhabit. Does the shore appear to disappear because viewed from a departing vessel – viewed perhaps by desperate emigrants or deportees; or is it literally disappearing, submerged or eroded by changes wrought by time and humankind? Are the signals waves of farewell, or urgent warnings? From the start, the theme of migration is set in a deep historical context, a pattern extended widely in the long poem 'A raga for Enheduana', which ranges in time and geography from the ancient Sumerian poet-priestess who is the earliest individually known writer to the crimes of some contemporary political leaders. Environmental threat is given sharpest expression in the central section of the book, eight poems drawing on the author's long-held concern over nuclear proliferation, both weapons and power, the human costs and land destruction. The book also includes the 12-part 'Journal of a plague year' written, as the title suggests, at the height of the Covid pandemic and the social restrictions that came with it, again drawing links between landscapes and events ancient, medieval and modern.

A 33-year gap separated the publication of Aidan Semmens's first poetry pamphlet by Lobby Press in 1978 and his first full collection, *A Stone Dog*, by Shearsman in 2011. He has since edited *By The North Sea*, an anthology of Suffolk poetry (2013) and relaunched *Molly Bloom*, a magazine he founded in 1981, as an online-only publication. He lives in Orkney, retired from his career as a journalist.

June 2026
Paperback, 84pp, 9 x 6ins
£10.95 / $18
ISBN 9781837380206



Juan Carlos Mestre *The Baker's Son — Selected Poems*
Translated from Spanish by Peter Boyle. Bilingual edition.

Born in the province of León in 1957, Juan Carlos Mestre has emerged as one of the outstanding Spanish poets of the last fifty years. In this ample selection from three of Mestre's highly acclaimed collections, poetry becomes an explosion of language that surprises, wildly inventive and subtly moving. There is a baroque expansiveness to Mestre's work, a delight in stretching language to encompass the widest range of experiences.

Behind the humour and playfulness lies a deep sense of life's tragedies, an implicit plea for compassion. Whether in the mix of filial tenderness and grief in 'Father' or in the humorous celebration of conjugal love in 'Argonauts' whether in a poem rich in political resonance like 'Ancestors' or in a short poem about poetry like 'Tribe', Mestre knows how to touch the reader with a strangely unsettling clarity.

Bristling with a dadaist spirit of irreverence, Juan Carlos Mestre's poetry never goes in obvious directions. Instead Mestre reminds us that poetry is the unnameable emotion, the truth forever just beyond our reach so that in a definitive way, as the poem 'The Baker's Son' tells us, "what is not said, is still said," and remains said.

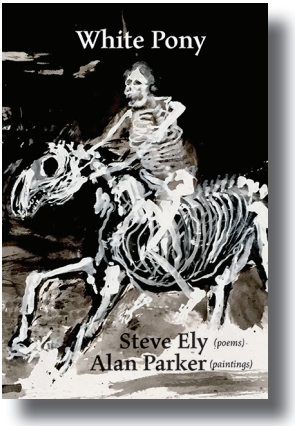
With translations by acclaimed Australian poet and translator Peter Boyle, *The Baker's Son* offers the English-speaking reader a first, very generous sample of Mestre's finest work.

Juan Carlos Mestre is a poet, essayist, and graphic artist. He has published twenty-five books of poems. Five of his collections have won major Spanish prizes: *Antífona del otoño en el Valle del Bierzo*, the 1985 Premio Adonáis; *La poesía ha caído en desgracia*, the 1992 Premio Jaime Gil de Biedma; *La tumba de Keats*, the 1999 Premio Jaén de poesía; *La casa roja*, the 2009 Premio Nacional de poesía; and *La bicicleta del panadero*, the 2012 Premio de la Crítica de poesía castellana.

Peter Boyle is an Australian poet and translator. He has published more than a dozen collections of poetry, including *The Blue Cloud of Crying* and *Coming Home From the World*. Boyle has also published translations of Federico García Lorca, Luis Cernuda, Eugenio Montejo, César Vallejo, Pierre Reverdy, and others.

June 2026
Paperback, 124pp, 9 x 6ins
£12.95 / $20
ISBN 9781837380244

Steve Ely & Alan Parker ***White Pony***

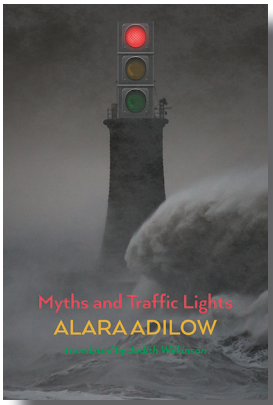


"*White Pony* originated in a suggestion by Alan Parker that he and I collaborate on a series of poems and paintings responding to Johann Wolfgang von Goethe's enigmatic poem 'Erlkönig' (literally, 'the Elf-King', although in English the poem is usually titled 'The Erl-King'). Alan's paintings sparked me off, and I shared the sequence-in-progress with him as it developed. Beyond the synergies that inevitably come from such sharing, the poems and paintings developed more or less independently of each other, but always maintaining roots in Goethe's poem. 'Erlkönig' and a literal English translation are given on the following pages." —Steve Ely

"I had wanted to work with Steve Ely since reading *Englaland*, which remains for me one of the genuine masterpieces of contemporary poetry—perhaps not surprising, given that we are of similar age, both rooted in South Yorkshire, and share a worldview shaped by deep history, by the destruction of the communities we grew up in, and by the keen ear for a nightingale singing in the dark. The Erl King seemed the perfect place to begin: a collaboration forged among pit ponies and howling winds, in the long shadow of the Rother Valley, where the mythic and the visceral have always kept close company." —Alan Parker

June 2026
Colour Paperback, 90pp, 9 x 6ins
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Colour Hardcover Edition, 90pp, 9 x 6 ins
£25 / $35
ISBN 9781837380480



Alara Adilow ***Myths and Traffic Lights***
Translated from Dutch by Judith Wilkinson

Alara Adilow (b. 1988) is an award-winning Dutch poet of Somali origin, living in Amsterdam. She shot to fame with this debut collection, written during her transition from man to woman. Adilow explores concepts of gender, she writes about the mismatch between body and consciousness, and brings into focus the harsh realities confronting her on a daily basis: 'I just want to do my shopping as a woman' and not 'as if I'm a post-feminist work of art.' Blending the raw and the lyrical, this passionate and erudite collection takes the reader on a wild journey, where speaker and surroundings are constantly being redefined.

"In the evening I sew new fabrics onto the representations of woman that I bought in a second-hand shop. Some are threadbare, some brand-new; never worn, thrown out in flawless condition. Perhaps they didn't suit the wearer, or they were too expensive. Some were dusty and covered in grease and bloodstains, dried up milk, so I had to clean them but then the colours and structures of some representations faded. They say: nobody knows what a woman really is, and nobody has ever seen a real woman." (from 'Craftwork')

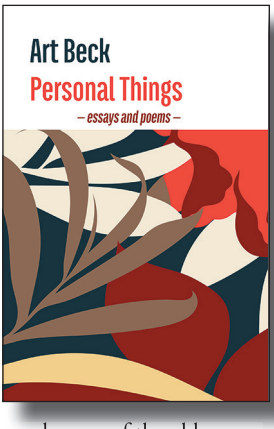
"With a subtle sense of language, Alara Adilow infuses a sharp reflection on contemporary life with a love for the fabulous. This is poetry that is always one step ahead of the reader. A pleasure to read." —Maria Barnas

"What begins as the rebirth of a person, ends in the birth of a new poet who plays with and winks at existing poetry, and offers us her own unique contribution." —Jury Report , De Grote Poëzieprijs 2023

"When the body doesn't fit the language, you adapt the language; I see that simple and effective reversal in *Myths and Traffic Lights*. Adilow runs off with the Dutch language, making it her own, in search of a space where her body and her poetry can fit. It is a risky and confronting quest." —Obe Alkema, *NRC*

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Paperback, 120pp, 9 x 6ins
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ISBN 9781837380312

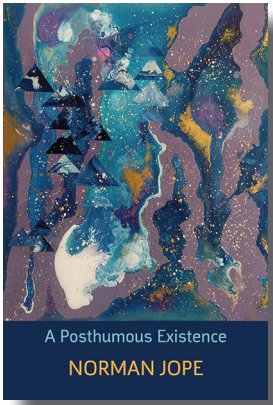
Art Beck *Personal Things — essays and poems*



This miscellany of essays, poems, translations and reminiscences coalesced around a rather difficult convalescence that I now look back on as a formal introduction to my 85th year. The titular essay on Rilke that comes near the end of the book was the last piece I'd finished before my back went out. Writing it taught me the fertility of exploring the life circumstances behind a poem you're translating, and this book began with that in mind. Versions of many of the essays and poems in the selection predate this century but I chose them because, burnished with the patina of my discontented winter, they also evoked a life beyond their text. The original poems intentionally pierce (or maybe ignore) the persona of my lifelong pen name. And the translation material focusses on the translator along with the translation. Many of the poems are new, and many of the older ones were reworked. I left the journal extracts intact. Stitching this manuscript together with the help of my decades-long editor-compadre, Paul Vangelisti, I realized 85th birthdays can indeed be celebrated. You just have to celebrate them backwards. —Art Beck

Art Beck is a poet, essayist, and translator whose work has been published since the early 1970s. Translations of Rilke's poems were published in *Etudes: A Rilke Recital* (2020), which was a finalist for the 2021 Northern California Book Awards. His *Opera Omnia Or, a Duet for Sitar and Trombone*, versions of the sixth-century North African Roman poet Luxorius won the 2013 Northern California Book Award for translated poetry. *Mea Roma* (Shearsman Books, 2018), a meditative sampling of Martial's epigrams received an Honorable Mention in the ALTA 2018 Cliff Becker Prize. In 2022, his selected poems *Angel Rain* was published by Shanti Arts Books. His articles on the translator's art have appeared in *Jacket2, Your Impossible Voice, The Journal of Poetics Research, PN Review,* and *The Los Angeles Review of Books*. He makes his home in San Francisco.

July 2026
Paperback, 154pp, 9 x 6ins
£14.95 / $23
ISBN 9781837380336



Norman Jope *A Posthumous Existence*

This is Norman Jope's eighth full-length collection and his third from Shearsman, after *Dreams of the Caucasus* (2010) and *The Rest of the World* (2021). Three further collections have appeared from Waterloo Press, and one from Stride.

Unlike Jope's previous two Shearsman collections, this one mixes prose-poetry with (free) verse. Writing in *Ambit* about Jope's *Dreams of the Caucasus*, Donald Gardner wrote that his reach 'is romantic and wide, not only geographically – from the Sahara to the Hungarian *puszta* and on to the Arctic Circle. As with much travel writing, there is a goal beyond the journey. These texts are an attempt to read nature for signs and they also represent a quest for the elemental in himself, a sort of spiritual geology'.

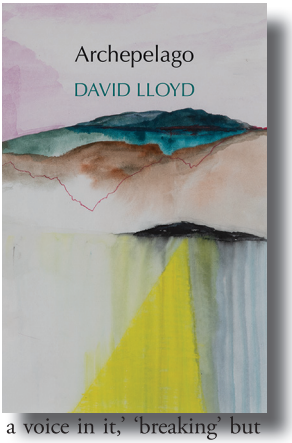
These concerns remain central, with locations ranging as far afield as the American Rockies and the Aegean Sea and a blend of first-hand and virtual experience. One section focuses on visits to Italy, and the titular poem of the collection reflects this – prompted as it was by a visit to the Keats-Shelley House in Rome, where Keats lamented the 'posthumous existence' he felt himself confined to in a letter sent in November 1820 to Charles Armitage Brown. By contrast, the sequence 'The Supreme Experiment' depicts the imagined world of an early Christian anchorite in the Sinai Desert and is (perhaps) an exercise in 'negative capability'.

There's also a continued engagement with music and film – most notably the New German Cinema of the 1970s, which remains central to Jope's cultural landscape along with the experimental music of that time and place. The political concerns of those traditions seem relevant, moreover, to the turbulent landscape of the UK in the late 2010s – some poems are directly responsive to the Brexit referendum and its tortuous aftermath, as befitting the author's own sense of threatened European identity during that period.

Perhaps it's not just the author who might lead a 'posthumous existence' but also the poem, which is inevitably the product of a time and a place that has passed. The question of what might remain current is unanswerable, all the more so at the time of composition, but there is always the hope of a hospitable shore that these poems seek.

July 2026
Paperback, 102pp, 9 x 6ins
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ISBN 9781837380190

David Lloyd ***Archepelago***



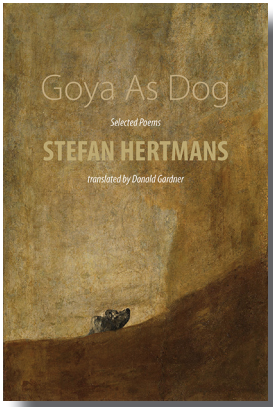
An archipelago is a chain of islands, at once divided and linked by water. The archepelago is a temporal geography of discontinuity, time's movement broken by displacement, migration, or histories of colonial erasure, but traversed by momentary constellations in which fragmentary times and scattered things find their conjunctions. In *Archepelago*, David Lloyd traverses a terrain that conjoins the Pacific west coast with Ireland's western isles and the shores of the Mediterranean, terrains haunted by a network of voices cast out from the radiant disaster of our time.

"Opening with a spacious elegy for the poet Alfred Arteaga, David Lloyd's *Archepelago* is structured and sounded by 'a rim of light / with a voice in it,' 'breaking' but staying with the troubled, mortal, work of leave-taking. Here our precarious and complicated reality (finely seen, finally seen) is a gift on departure's lip, dependent on distance and the threat of loss that sharpens vision. 'Turning to leave,' Lloyd writes, 'you notice what you had not seen before.' These lit, loosely narrative, and profoundly anti-colonial lyrics, 'cast netwise on the tide,' engage us in a real and restorative griefwork: 'trying to see through a refraction in the air a ghost caused as it slipped away.' And for those of us worn or betrayed by easy uplift, this collection is a welcome downdraft, grounding us to accept—with gratitude—a 'heard silence' that 'returns' ('dinned in the skin') as gorgeous music. Clear-eyed and courageous, David Lloyd's writing carries forward Aimé Césaire's vow: 'My mouth shall be the mouth of those calamities that have no mouth, my voice the freedom of those who break down in the prison holes of despair.' Here is a book that will give you strength to go on, a work you will want to live with/in." —Laura Mullen

"The portmanteau spelling of David Lloyd's title brings together several strands in *Archepelago*: a story of origins and first things (the Greek *archē*), including the poet's upbringing in Ireland and a concern for the geological and geopolitical archipelago of islands, 'unstuck / from the margins of imperium.' The language of *Archepelago* often approaches the condition of stone with its phrasal compressions and its extraordinary attention to sound—encrusted consonant clusters and the 'liquid language' of vowel tone-leading. These lyric sequences offer a brilliant realization of what it means to be 'of a whole other / island, in the midst of all this chant!'" —Michael Davidson

David Lloyd is an Irish-born poet, playwright, and critic. His publications include *Arc & Sill: Poems 1979–2009* (Shearsman 2012), *The Harm Fields* (Georgia Review Books 2022) and *The Event of a Thread* (Magra Books, 2026). His work as a playwright is collected in *The Press, Shelter, and The Pact: Three Plays* (Three Count Pour 2025). His latest critical book is *Rage, Shame and Dread* (Seagull 2026).

August 2026
Paperback, 100pp, 8.5 x 5.5ins
£12.95 / $20
ISBN 9781837380213



Stefan Hertmans ***Goya As Dog: Selected Poems***
Translated from Flemish by Donald Gardner. English only.

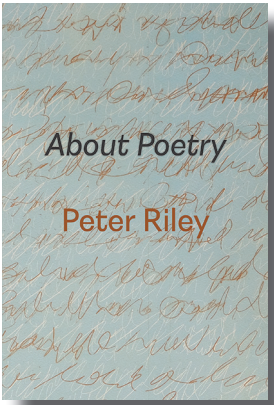
In recent years Stefan Hertmans has acquired an international reputation for his fiction. War and Turpentine, a memoir of his grandfather's experiences in the First World War, was one of the *New York Times*'s ten best books of 2016, while The Ascent (De Opgang) sheds an abrasive, troublesome light on the historical tradition in Flanders of collaboration with Fascism. Before he began to write fiction and auto-fiction, however, he already had a very high profile as a poet. Hertmans' output has been prolific, and it was as a poet that I first made his acquaintance in 2013, when I was asked to translate two of his poems for the annual Lowlands Yearbook. I was struck by the airy lightness of his work: "A child summons you to these hours, / imagine trickling water, / centuries without people. / Be still as ancient stones." This was a poetry that was both layered and transparent. I saw it as a challenge for a translator and deserving of an international readership.

With its insistent musicality, Hertmans' poetry lodges itself in the reader's memory. It also engages in a political and social discussion, which means that, while remaining highly concentrated work, it is anything but hermetic. Its relevance to current world issues, in combination with an almost traditional lyricism, makes him a unique figure in the Flemish scene. Perhaps the notion of 'metamorphosis' is a key to his work: each of his poems seems like a living creature, undergoing a transformation from start to finish. (Donald Gardner)

Stefan Hertmans, (born 1951 in Ghent, Belgium) is a Flemish writer. He was head of a study centre at University College Ghent and an affiliated researcher of Ghent University. He won the Ferdinand Bordewijk Prijs in 2002 for the novel *Als op de eerste dag*. He is the author of many literary works, including poetry, novels, essays, plays, short stories and a handbook on the history of art. He has taught at the Royal Academy of Fine Arts in Ghent, at the Sorbonne, and at the Universities of Vienna and Berlin. His first novel to be translated into English, *War and Turpentine*, was longlisted for the Man Booker International Prize, and was chosen as a book of the year in *The Times, Sunday Times,* and *The Economist*, and as one of the ten best books of the year in the *New York Times.*

August 2026
Paperback, 132pp, 8.5 x 5.5ins
£12.95 / $20
ISBN 9781848619258

Peter Riley ***About Poetry***
Edited by Kelvin Corcoran



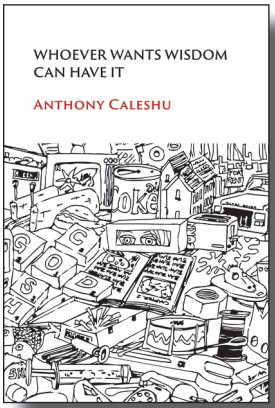
"I think the way to read poetry is with very bad eyesight, so you have to screw up your brows and peer at the words in front of your face one by one, filling the visual field, the black quarry before you and the pale air all around. So that you would only go to this trouble with a telegram of some concern. And secondly to believe everything you hear for as long as you can." —Peter Riley, *XIV PIECES*, Longbarrow Press, 2012.

"Peter Riley is a major poet, and this collection of essays and interviews testifies to the humility, lucidity, and ability to think and feel that has characterised his ongoing 'encounter' with poetry, and which has enabled his work to develop so exhilaratingly throughout his career. Many of the pieces collected touch on the relationship between avant-garde – 'late modernist', 'experimental' – and more mainstream poetic expression, and demonstrate how Riley's generous acceptance of the diversity of modern and contemporary poetry has not only insulated him – as poet and critic – against the sectarianism of cliques (Paterson on the one hand, Prynne on the other) but has provided him with access to the resources that underpin and inform his uniquely analytical catholic vision and reflexive, exploratory expression." —Steve Ely

"This book is like a fabulous intellectual boot camp. I am stretched to my very limits, I sometimes fear the challenges are beyond me, but Riley, the kindly instructor, his mind agile and muscular, but always compassionate, guides me through. I leave invigorated, enriched, and with an indefinable inner glow." —Frank Skinner

"Across almost forty years of interviews and essays, Peter Riley thinks his way through what poetry is and does. Always, he returns to the experience of the poem itself, a thing of care and amazement and contraries, 'neither transparent nor opaque'; a shared space of possibility. Sharp, wry and companionable, *About Poetry* is one of the wisest accounts I know of what it means to write and to read poetry, and why doing so matters. Or as Riley puts it, 'What I'm muttering on about is the world'." —Judith Willson

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£14.95 / $23
ISBN 9781837380107



Anthony Caleshu *Whoever Wants Wisdom Can Have It*

"This collection is savagely, sagely, unctuously, unrestrainedly, wisely, Oscar-Wilde and Aesopianly hilarious. There is no let up for the accumulation of insight accrued by humanity, by empires and civilizations past and present. Caleshu is having the time of his life playing the Shakespearian fool who genially welcomes us into the carousel of his mind. I love every page of this dazzling book." —Daljit Nagra

Praise for previous works:

'…an exhilarating and unexpected performance.'
—*World Literature Today*, on *Xenia etc.*

'…ambitious and thought-provoking but also (a rare combination) fun.' —Selima Hill

'Caleshu's new collection [*A Dynamic Exchange Between Us*] is magnificent. There's something uniquely pleasurable and painful about the blinding insights in every prose poem.' —Luke Kennard

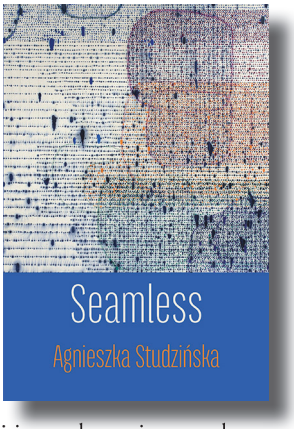
'[*The Victor Poems* is] triumphant work. Through crystalline images and lines whose apophthegmatic weight is often buoyed by dry wit, Caleshu holds up a magnifying mirror before us.' —*Times Literary Supplement*

'Anthony Caleshu's *Victor* is a wild ride, an arctic adventure, a spirited quest narrative, a mad love poem to the imagination in all its unstrung wild joys' —Peter Gizzi

Anthony Caleshu is the author of 6 books of poems and various books about poetry. Poems have appeared widely in journals on both sides of the Atlantic, including *Agni, Boston Review* (as winner of the *Boston Review* Poetry Prize), *Conjunctions*, *Denver Quarterly, Granta, Poetry Ireland Review, Poetry Review*, and *TLS*. Born in the USA, he moved to Ireland in the mid-1990s, and then to England for over twenty years, before returning to Ireland again. He is Dean of Limerick School of Art and Design, Technological University of the Shannon.

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Paperback, 118pp, 8.5 x 5.5ins
£12.95 / $20
ISBN 9781837380442

Agnieszka Studzińska *Seamless*



Agnieszka Studzińska's *Seamless* challenges our relationship with language and uncertainty. Language in this collection becomes a ghostly haunt, tracing the journeys and moments in which the narrator encounters language's difficulties and absence. The collection asks what it means to make meaning in the natural world and in our everyday lives. The poems are set against a lyrical narrative of doubt and hesitation, where private moments open to larger philosophical questions. Even the ghost of Derrida is gently foregrounded in his own questioning of what it means to speak and write.

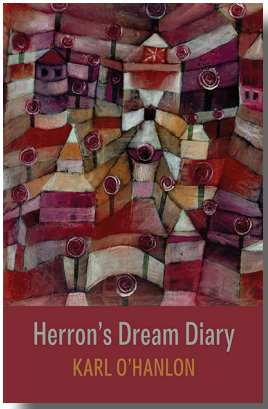
"It is the greatest privilege for a reader to see a poet deliver what feels like their masterpiece, where all their techniques, singularities of style, vision and experience coalesce into a work as forceful, coherent and alive as this. *Seamless* locates the self and the other within a rich tapestry of flora and fauna, never afraid to draw conclusions or to live with the uncertainty. Something immense and almost unnameable feels at stake in every poem. A brilliant and inspired collection." —Luke Kennard

"At its core, *Seamless* explores what it means to read between the lines and to capture the liminality in language and cultures, opening up new possibilities of deciphering texts and meanings. Moving from the 'pinched strings of violin-leaves' to the 'dead birds adorning edges / of our conversation', these poems are deeply philosophical and experimental, as they examine what truth means and feels, making sense of a strange but beautiful world and grappling with the hidden edges of things." —Jennifer Wong

Agnieszka Studzińska's *Seamless* is a deeply intellectual and emotionally resonant book, attuned to the interstices, spaces and mysteries between language and philosophy, art and music – 'the ghostly science of this speech and writing already in us'. The collection explores a questing, interrogating stream of consciousness and thoughtfully considers 'the rhythm and the in-between spaces of / language that hears all impossibility'. The result is a delicate and sensuous poetics that pays attention to the absences, silences, hauntings of 'our beginnings and its supposed ends', 'what it means to live finally (with yourself)'. —Jennifer Lee Tsai

Agnieszka Studzińska has a PhD in Creative Writing from Royal Holloway University of London. She also holds an MA in Creative Writing from the UEA. Her first debut collection, Snow Calling was shortlisted for the London New Poetry Award 2010. Her body of poetry includes *What Things Are* (Eyewear Publishing 2014) and *Branches of a House* (Shearsman Books 2021). She has had poems anthologised and featured in *Writing Motherhood* (ed) Carolyn Jess Cooke, *Wretched Strangers, Borders Movement Homes*, (ed) Agnes Lehóczky and numerous magazines. She teaches Creative Writing for the Poetry School and other educational institutes.

September 2026
Paperback, 86pp, 8.5 x 5.5ins
£10.95 / $18
ISBN 9781837380510



Karl O'Hanlon *Herron's Dream Diary*

This collection's fictional protagonist, Herron, is a cadet in the Irish diplomatic service, a young literary Irishman of a type that moved to Paris in the 1930s and got to know the surrealists – Denis Devlin being the model. Herron is a bit Barnaboothian, a bit W.V. Balloon, and a bit Karl O'Hanlon. The book is an elegy for poet and existentialist Benjamin Fondane, who was murdered at Auschwitz in 1944. It is a book about dreams, Surrealism, and low dishonest decades, then and now, exploring bureaucratic sclerosis in the face of atrocity. It attempts to do what Walter Benjamin described as "remembrance": making the concluded (suffering) into something open-ended.

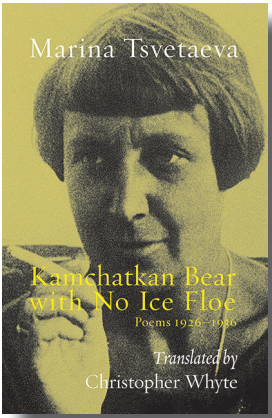
"Brilliantly sharp, shifting use of language lights up a demanding, intriguing subject, which includes the encounters between the new Irish state and modernity, between diplomacy and chaos. Herron confronts a segment of the past that seems closer every time we look, a cast of characters so at odds with history that only poetry can cope with them and their time." —Eiléan Ní Chuilleanáin

"About halfway through Karl O'Hanlon's marvellous *Herron's Dream Diary*, I was slowed to a stop by the following lines: 'a family man, upright, moderate in learning and wealth, / was fashioning a whip out of sunlight to beat a slave to death.' The idea that the mildest among us would be willing torturers under the right conditions is an idea we have all, unfortunately, learned and re-learned. But that the whip is fashioned 'out of sunlight'! The world and social order that made the torturer are contained and revealed by that phrase, and the old idea is made new. A poet who can do that must be read. This is a brilliant debut." —Shane McCrae

Karl O'Hanlon (Belfast, 1985) lives in Co. Kildare, and teaches English at Maynooth University. A pamphlet, *And Now They Range*, was published by Guillemot in 2016. He was shortlisted for the 2023 Eavan Boland Prize.

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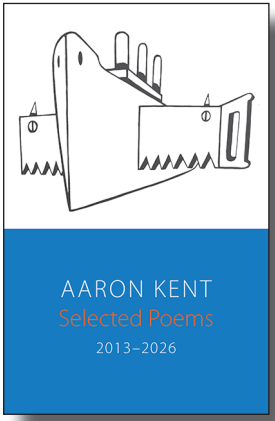
Marina Tsvetaeva ***Kamchatkan Bear with No Ice Floe***
Translated from Russian by Christopher Whyte. English only.



In the first ten years of her Paris exile Marina Tsvetaeva produced far less poetry than when living in the Czech Lands, or in the tumultuous Moscow years between 1917 and 1922. The poetry was also different in kind. It came in cycles, prompted by the deaths of Vladimir Mayakovsky and Max Voloshin, or by passionate involvements with younger poets of the emigration. Rejecting totalitarianism on both the right and the left, she reached a high point in sequences to the different tables she wrote on during thirty years, or to a bush (eliciting admiration from both Anna Akhmatova and Lydia Chukovskaya). In 'Yearning to get back home', comparing herself to a 'Kamchatkan bear with no ice floe', she expresses the full ambivalence of her attitude to the Russian homeland she had abandoned and where she would return, with tragic consequences, in July 1939.

The life of Marina Tsvetaeva (1892–1941), now recognised as a major Russian and indeed European poet of the 20th century, was marked to an unusual extent by the political and ideological conflicts of her time. Born to a privileged background in Moscow, the revolutions of 1917 brought her crushing hardship and deprivation, but also ushered in a period of unparalleled creativity as poet and playwright. In 1922 she left for the west to rejoin her husband, who had fought with the counter-revolutionary forces. In 1925 the family moved from near Prague to Paris. Their existence was marked by appalling poverty and a growing alienation from the Russian émigré community. When in 1937 her husband was implicated in an assassination carried out by the Stalinist secret services, Tsvetaeva saw no alternative but to follow him back to the USSR. After the Nazis invaded Russia, she was evacuated to Yelbuga, where she took her own life in August 1941. The publication of well over 1,000 letters, as well as of her diaries and notebooks, has revealed her also to be a thinker of quite exceptional daring and philosophical profundity.

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ISBN 9781837380404



Aaron Kent *Selected Poems 2013–2026*

Aaron Kent's poems break mid-sentence. One clause starts, another finishes it, and what comes out of the join is usually grief, class, or a joke told at the worst possible moment. Selected Poems draws on thirteen years of work. The poems move between the tin coast of west Cornwall and a hospital ward at three in the morning, between night terrors and the ordinary things that carry on regardless. Kent writes trees rooted in the throat, a hole in the moon the size of a mechanic, a raccoon watching over a coma, ensuring surrealism has, at its core, a political edge. Throughout, threads of sleeplessness and fatherhood persevere, with his children arriving in these poems as luck, as terror, as the reason to keep count of the small moons of Saturn. He elegises without solemnity and argues politics at conversational volume. There is nobody else in Britain writing like this.

"As an American—even as an American who is passionate about poetry from the U.K.—I cannot see what I might see if I lived in the U.K., but from my vantage, it seems to me any discussion of the most important figures in poetry in the U.K. at present would have to include Aaron Kent. And perhaps when one thinks of Kent, one thinks first of him as a publisher. But it is as a poet that he most directly electrifies me. I chase his work down as soon as it appears, eager to make fresh contact with English at one of the spots where it is most alive. His Selected Poems 2013-2026 demonstrates why." —Shane McCrae

"The boundless and ferocious energy of Aaron Kent's poems is tempered by a mordant knife edge wit and keen observation of our dystopic human moment. Through this runs a thread of lyric beauty, revelatory in its profound joy and grace. A deep awareness of mortality haunts each page, as does the long process of recovery from illness.

The poet says there are more cops in this world than dreams. Our over regulated unequal society is a main source of concern here. The poet shows the hard scrabble of life where the economic dice is cast against the majority of us; he speaks with earned anger and comprehension of the realities of social deprivation, locating some of his poems in Redruth, West Cornwall, where he grew up. This is an area that despite being flagged up as part of Cornwall's tourist paradise is, in reality, a community still battling post-industrial decline.

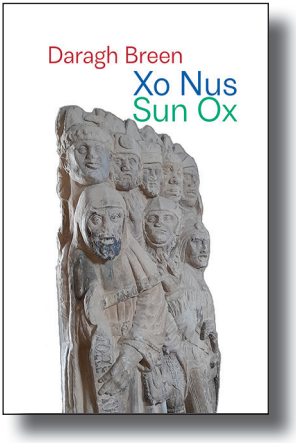
The complex webwork of familial relationship generational memory, and dialogue with the past gives these poems additional impact. Throughout, an imagination is at full stretch, and craft and confidence is at work in every line." —Penelope Shuttle

"Aaron Kent has created a densely woven and yet philosophically 'open' poetics of confrontation. Steeped in a vital, sometimes grim but always rejuvenating irony, he offers a manifesto of survival wrought out of loss. There's a weird addiction to life while things constantly threaten to unravel. Resisting the privileged operators' schemes to make things even more their way, 'the scum' finds a way to float out of range, creating a poetry of refusal, a poetics of opposition to class control.

This is poetry at a slant to privilege. Precarious as 'the image' itself, life under pressure persists against the investments of class distinction, working to foil the hazards created by the wealthy. This is also a poetry about reclaiming the damaged body." —John Kinsella

October 2026 Paperback, 80pp, 8.5 x 5.5ins £10.95 / $18 ISBN 9781837380534

Daragh Breen ***Xo Nus / Sun Ox***



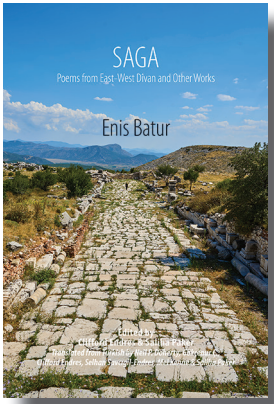
In his fourth collection with Shearsman Books, Daragh Breen plays the Pied Piper that leads us on a strange but merry dance through centuries of observations, giving us glimpses of an opera that is operatic in the broadest sense, (no opera-glasses required), ruminations on the traumatic Earth-bound life of a sun ox, his thoughts on subjects such as tail growth, both human and rodent, a toad and its umbrellas, and stars that have lost their purchase, while beneath it all lies a watery preoccupation that constantly threatens to break its banks, before closing the collection with a colour-coded Four Seasons sequence.

Daragh Breen was born in Cork in 1970. He has two collections in Ireland, *Across the Sound: shards from the history of an island* (November Press, 2003) and *Whale* (November Press, 2010), and four from Shearsman Books.

His poetry has appeared extensively in Irish literary journals, including *The Stinging Fly* and *Poetry Ireland*, and he was also included in Poetry Ireland's 2015 anthology *Everything to Play For: 99 Poems About Sport*, edited by John McAuliffe.

Having lived in London, Wales and Dublin, he now lives in West Cork. He has read at various Irish poetry festivals including the Cork International Poetry Festival and Soundeye.

October 2026
Paperback, 80pp, 8.5 x 5.5ins
£10.95 / $18
ISBN 9781837380398



Enis Batur ***Saga:***
Poems from the East-West Dîvan & other works
Translated from Turkish by Neil P. Doherty, Gökçenur Ç., Clifford Endres, Selhan Savcıgil-Endres, Mel Kenne & Saliha Paker
Edited by Clifford Endres & Saliha Paker

One of the most productive poets, essayists and poets of modern Turkish literature, Batur is celebrated in both his homeland and in Europe. He became a prominent figure in the late 1980's, when Turkish poetry started to recover from the 1980 military coup and to engage with international postmodern tendencies. His investigative and multi-layered poetry, sometimes close to prose, provides a distinctive attitude in the mostly lyrical and not always rational atmosphere of Turkish poetry.

The distinguished critic and anthologist Mehmet Fuat has placed Batur among the strongest poets of his generation. Among poets, Melih Cevdet Anday writes that he finds "a certain prophetic quality, a saintliness in Batur's poetry". Gulten Akin points to his "wisdom backed by stories of a lifetime". Cemal Sureya has praised Batur as "unlike anyone else", and Ahmet Oktay writes that his "poetry is like those strange tropical plants that fold up at night, waiting for a possible prey". The editor of Batur's selected poems in English, Saliha Paker, describes his work as "poetical rhetoric that whispers of gallant philosophy and wisdom."

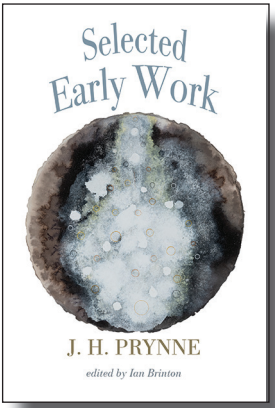
Born in Eskişehir in 1952, Enis Batur attended the Middle East Technical University and completed his studies in Paris before settling in Istanbul, establishing himself there as a prominent editor and publisher as well as a poet and essayist. The author of more than thirty volumes of poems, as well as many other works, he continues to live in Istanbul. His work has been widely translated.

(Adapted from a biography at Poetry International by Efe Duyan.)

Saga is the second collection of Enis Batur's poetry in English translation. While the current volume comprises only a fraction of his ever-growing *oeuvre*, it presents some of the poet's most important recent work from *East-West Dîvan* (2018), his collection of "dramatic" poems. We have also included some of his outstanding lyric poetry from other collections. The moving spirit of Batur's vibrant verse draws deeply on his vast range of disparate sources. Of major significance to him is what he calls, in his preface to *Ash Dîvan,* "my relationship to diverse poets with widely different poetics." The dynamics of this relationship, he goes on to say, have led him to channel his own poetry "in three separate directions: lyric, epic, and dramatic … each genre following a different course.…" Our translations in *Saga* offer readers a memorable taste of the poet's wide-ranging literary and cultural receptiveness and exemplify how it informs his art. *(from the Introduction)*

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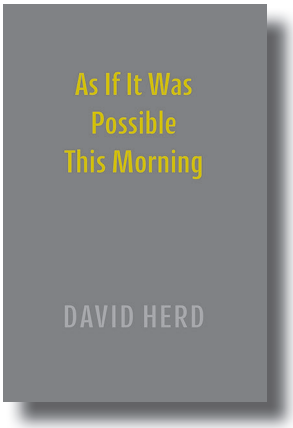
J. H. Prynne *Selected Early Work*
Edited by Ian Brinton



J. H. Prynne (1936–2026) was Britain's leading late Modernist poet. His *Poems* (1982) collected all the work he wished to keep in print, beginning with *Kitchen Poems* (1968). An expanded and updated version was published by Bloodaxe Books in 1999 as Poems, with a second, expanded edition in 2005, a third in 2015; this was later joined by a very substantial volume collecting all the subsequent work. Prynne was a Life Fellow of Gonville and Caius College, Cambridge.

Selected Early Work includes the entirety of the author's suppressed first collection, *Force of Circumstance*, together with some uncollected early poems and some likewise uncollected early prose pieces—letters, reviews, and essays, none of which are scheduled for inclusion in the forthcoming compendious 2-volume *Collected Prose* from OUP.

October 2026
Paperback, 162pp, 9 x 6ins,
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ISBN 9781837380527

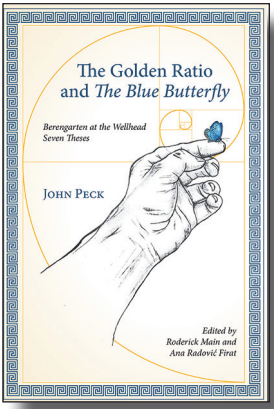


David Herd *As If It Was Possible This Morning*

In the fourteen poems of *As If It Was Possible This Morning* we find ourselves, repeatedly, on the cusp of change. Violence is always possible – on the street, at the border – but so too are the solidarities of love. Written between 2022 and 2026, the poems of David Herd's new collection explore the possibility, this morning, that we can go a different way. The poems are in conversation, whether at the coast or the demonstration, always asking what it means to imagine a community to come. Building on the declarations of Herd's previous collection, *Walk Song*, these poems are shaped by the intimacy of human connection, the continuous exchange of lyric voice.

November 2026
Paperback, 104pp, 9 x 6ins
£12.95 / $20
ISBN 9781837380572

John Peck ***The Golden Ratio and* The Blue Butterfly:**
Berengarten at the Wellhead: Seven Theses
Edited by Roderick Main & Ana Radović Firat



This monograph by John Peck offers an original and revealing reading of Richard Berengarten's poem, *The Blue Butterfly*. Peck's approach is uniquely innovative. As an experiment, he applies the mathematical proportion of the Golden Ratio to guide his interpretation. Packed with wide-ranging insights and references, Peck deploys the full range of his gifts, experience, and knowledge—as both poet and Jungian analyst—to explore the symbolic reaches of Berengarten's writing. Scrupulously contextualized and amplified by its editors, Roderick Main and Ana Radović Firat, the result is an extraordinary work that touches the nature of poetic inspiration itself.

At the heart of this book is a fortuitous and rewarding entanglement. Berengarten's poem arises from his arrival, in Serbia, at a border between life and death. Informed by his own experience of such psychic borderlands, Peck's essay illuminates the process of individuation that the work embodies. In his hands, the Golden Ratio guides us through its topography of annihilation and presence.

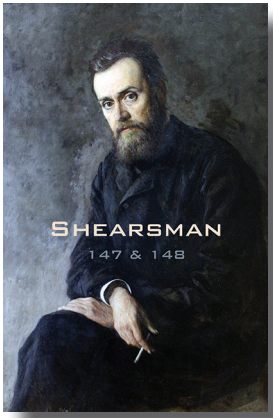
—Elizabeth T. Gray, Jr.

Like a master piano tuner attuned to resonances that others can't detect, John Peck's psychopoetic genius renders inimitable, evocative sentences with an essential rightness. His writings instruct, and quicken life.

—Sonu Shamdasani

A synchronicity might be described as a re-arising in experiential form of a primordial reality. For Richard Berengarten, the epiphanic moment was an encounter with a blue butterfly. John Peck's magisterial essay leads us to the heart of Berengarten's poetry—and deftly explores its lyrical expression of a world unexpectedly full of beauty and wonder.

November 2026
Paperback, 212pp, 9 x 6ins,
£16.95 / $25
ISBN 9781837380459



Tony Frazer (ed.) *Shearsman 147 & 148*

Poetry by Jonathan Baddon, Jack Barron, Remi Claire, Stuart Cooke, Claire Crowther. Vincent De Souza, Tom Docherty, Amy Evans-Bauer, John Greening, Tamsin Hopkins, Alicia Byrne Keane, Michael Loveday, Damen O'Brien, Alasdair Paterson, Antony Rowland, David Rushmer, Ananya Kanai Shah, Ian Stephen, James Sutherland-Smith, Maria Sledmere, G.C. Waldrep, Rebekah Wallace, Ruth Wiggins, Alex Wong; plus translations of Guillaume Apollinaire (by Ralph Hawkins, from French), Miklós Radnóti (by Steven Capus, from Hungarian), Mercè Rodoreda (by Rebecca Simpson, from Catalan) and István Vörös (by Ágnes Lehóczky & Adam Piette, from Hungarian).

April 2026
Paperback, 100pp, 8.5 x 5.5ins
£9.95 / $17
ISBN 9781837380329

Kelvin Corcoran (ed.) *Shearsman 149 & 150*

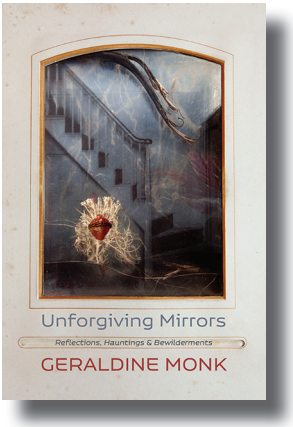
The second double issue of Shearsman magazine for 2026 features poetry by Rizwan Akhtar, Ben Bruges, David Dobson, Adam Flint, Richard Halperin, Randolph Healy, Tracey Hope, Helena Hunter, Fiona Larkin, Sarah LeFanu, C. Jane Morris, John Muckle, Frances Presley, Sean Reynolds, Paula Sankelo, Aidan Semmens, Barnaby Smith, Janet Sutherland, Jon Thompson, Cliff Yates and Alessio Zanelli, plus translations of Jurgita Jasponytė (by Rimas Uzgiris), Osip Mandelstam (by Alistair Noon), and Luis García Montero (by Anna Crowe).



October 2026
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ISBN 9781837380374

Geraldine Monk ***Unforgiving Mirrors***
Reflections, Hauntings & Bewilderments

"You will be swept away in the broad rushing river of this book; read it and feel the heat and light of lives lived under skies that stretch to language's far horizons. I promise you these words will never fade, and I promise you that you won't want them to." —Ian McMillan



I was fourteen when we moved out of the family home which formed the perfect juncture to my transitioning from child to adult, from girl to woman, from pupil to worker, from devout Roman Catholic to sceptical doubter. Harvesting those years, I splice turbulent personal developments against turbulent world events. I reflect on the weird, wonderful, troubling and often hilarious occurrences in that altered state of reality we call childhood and the onset of puberty.

Central to this account is the predominant influence of Catholicism, peppered with lingering superstitions and ancient beliefs which facilitated a multitude of fears, both rational and irrational which grew untamed and feral. Unforgiving Mirrors is an unflinching look at my early life, from its randomness and absurdities through to the contrived and systematic abuse suffered at the hands of my maternal grandfather.

I have been as true as I can to my memory of events. Nothing I write here is fiction, although being a poet I revel in language and have integrated some lines of my poetry into the narrative when relevant or illuminating. (Geraldine Monk)

November 2026
Paperback, 296pp, 9 x 6ins
£16.95 / $25
ISBN 9781837380343

Shearsman Titles 2026

All titles are perfect-bound paperbacks unless otherwise specified. Isbn Cxxx-x indicates that the ISBN number is 978-1-84861-xxx-x; just insert the final 4 digits listed below in place of the four Xs. ISBN Dxxx-x = 978-1-83738-xxx-x. US wholesalers are Ingram; Ingram and Gardners in the UK; and Ingrams, or their agents/affiliates, elsewhere in the world. Also available from online stores such as Amazon, Barnes & Noble, Indiebound, Waterstones, Wordery, or direct from the press at www.shearsman.com.

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