It is my confirmed bias that the poets remain the most “stunned by existence,” the most determined to redeem the world in words.

—C.D. Wright
I couldn’t, in my wildest dream, imagine a world in which my small gift would be multiplied by so many generous hands. But that is exactly how the gift of poetry works: the gift of inspiration is transformed by the poet into a body of sound which in turn is given away so that it may inspire and inform another, who in turn adds to the gift and gives it away again.

For more information about Sam Hamill and the founding of Copper Canyon Press, please visit our website.

The Chinese character for poetry is made up of two parts: “word” and “temple.” It also serves as pressmark for Copper Canyon Press.
“One of the troubles with our culture is we do not respect and train the imagination. It needs exercise. It needs practice. You can’t tell a story unless you’ve listened to a lot of stories and then learned how to do it.”

TO THE RAIN

Mother rain, manifold, measureless, falling on fallow, on field and forest, on house-roof, low hovel, high tower, downwelling waters all-washing, wider than cities, softer than sisterhood, vaster than countrysides, calming, recalling: return to us, teaching our troubled souls in your ceaseless descent to fall, to be fellow, to feel the root, to sink in, to heal, to sweeten the sea.

Legendary author Ursula K. Le Guin was lauded by millions for her groundbreaking science fiction novels, though she began her writing life as a poet. In this clarifying and sublime collection — completed shortly before her death in 2018 — Le Guin is unflinching in the face of mortality, and full of wonder for the mysteries beyond. • “For work that is so highly mannered and formal, a subject about which Le Guin wrote extensively during her life, these poems are candid in the extreme, casual in the faces of death, funny, glum, reverent, irreverent, certain, uncertain, but never trivial, never an afterthought, never the product of anything other than rigor and discipline and delight in what’s left of the world.” — Publishers Weekly, starred review

$23 hardback • ISBN 978-1-55659-538-7 • 112 pages • October 2018
C.D. Wright

*Casting Deep Shade: An Amble Inscribed to Beech Trees & Co.*

“What I mean to say, trees and tree kin, each one a marvel unto themselves.”

from *CASTING DEEP SHADE*

First page

of literature

In Sanskrit

on beech

the runic tablets

on beech

First books

were beech

In Sanskrit

the Vedas

who knows

who wrote

Old English

on bound

beech

bark

Foreword by Ben Lerner

*Casting Deep Shade* is a passionate, poetic exploration of humanity’s shared history with the beech tree. Before Wright’s unexpected death in 2016, she deeply engaged in years of research to better know this tree — she visited hundreds of beech trees, interviewed arborists, and delved into the etymology, folklore, and American history of the species. Written in Wright’s singular prosimetric style, this “memoir with beech trees” demonstrates the power of words to conserve, preserve, and bear witness.

Honoring Wright’s lifelong fascination with books as objects, this final work is a three-panel hardback that encloses the body of text, illustrated with striking color photographs by artist Denny Moers.

$32 hardback • ISBN 978-1-55659-548-6 • 276 pages • February 2019
C.D. Wright

ShallCross

Now in paperback

“The popular perception is that art is apart. I insist it is a part of.”

IMAGINARY AUGUST

If one stood perfectly still. Even in the withering hours of then. Hair down to here. Being alive and quiet.

One could forget oneself. Forget what one didn’t even recognize.

How mad it felt. Subliminally. One could pick out goldfinches and mourning cloaks among the dying stalks of cosmos, and across the ditch of grey wastewater they use to irrigate the burial ground, a young man in a late-flowering tree taking our photograph.

Publishers Weekly, BEST BOOKS LISTING • The Washington Post, BEST BOOKS LISTING

In ShallCross, C.D. Wright brings together brief, striking poems with the longer, unrelenting forms for which she has become recognized and beloved. Pushing the boundaries of genre, language, and poetic populism, ShallCross showcases Wright’s singular voice, which navigates a rigorous space between journalistic activism, stunning narrative, sociopolitical outrage, and erotic lyricism.

$17 paperback • ISBN 978-1-55659-543-1 • $23 hardback • ISBN 978-1-55659-496-0 • 176 pages • September 2018

Copper Canyon Press has published numerous volumes of poetry and prose by C.D. Wright. See our website for details.
from THE MAYS OF VENTADORN

The human figures, whose originals had long since departed by the time I saw their likenesses, stare at the then-visible camera with fixed disbelief, far away in the knowledge that the picture of them, even as it is being taken, belongs to another life, and that they will never see that glass eye again. And in fact their pictures, and odds and ends of their lives and of the light around them at those moments, turn up years later in attics and old bookstores and are pored over by strangers who do not know who they are or were and will never know anything more about them.

“The reader feels the restorative effects of this region and its poetry on Merwin, and cannot help but be touched. Like the songs of his troubadours, this little book soothes the soul while keeping the senses wide awake.” — Booklist • TWO-TIME PULITZER PRIZE-winning poet W.S. Merwin turns his mastery of language and powerful attention to the origins of twelfth-century Provençal troubadours. Merwin deftly blends personal anecdotes — his pilgrimage at the age of eighteen to visit Ezra Pound at St. Elizabeth’s hospital, his purchase of an abandoned farmhouse in Quercy — with his exploration of southern France’s rich history and linguistic heritage.

DEW LIGHT

Now in the blessed days of more and less when the news about time is that each day there is less of it I know none of that as I walk out through the early garden only the day and I are here with no before or after and the dew looks up without a number or a present age

Edited by Michael Wiegers

*The Essential W.S. Merwin* traces a poetic legacy that has changed the landscape of American letters: seven decades of audacity, rigor, and candor distilled into one definite volume. Readers can trace the evolution of Merwin’s commitment to moral, spiritual, and aesthetic inquiry. “Merwin [is] fresh and awake with a simplicity that can only be called wisdom.” — *Publishers Weekly*, starred review “Merwin’s masterfully refined, meditative poems stem from his dwelling mindfully in one beloved place and handling words as though they are seeds, flowers, stones, and water. Merwin has attained a transcendent and transformative elevation of beaming perception, exquisite balance, and clarifying beauty.” — *Booklist*, starred review

$18 paperback • ISBN 978-1-55659-513-4 • 368 pages • August 2017
Dante Alighieri
Translated by W.S. Merwin
Purgatorio: Verse Translation

“‘There are few great poets alive at any one time, and W.S. Merwin is one of them.’ — The Guardian • ‘Were Merwin not one of America’s most admired poets, he would still be as famous as translators get.’ — Publishers Weekly, starred review • W.S. Merwin’s rendition of the Purgatorio is considered a pinnacle and highlight from a prolific and celebrated career in poetry and translation. Presented in a bilingual edition with the translator’s notes and commentary, Merwin’s interpretation of Dante’s great poem of sin, repentance, and salvation is a profoundly moving work of art and a luminous translation for our time. When asked why he translated this book, as opposed to the Inferno or Paradiso, Merwin responded, “The Purgatorio is more like life.”

$20 paperback • ISBN 978-1-55659-461-8 • 400 pages • July 2018

from CANTO XXI

At these words Virgil turned to me, saying with a look, silently, “Be silent,” but the power to will cannot do everything,

for the laughter and tears follow so closely upon the passions that each springs from, that they obey the will least in the most truthful.
Sherwin Bitsui

Dissolve

“My poems feel most beautiful and bright when leaping against the backdrop of nothingness.”

from DISSOLVE

On limbs of slanted light
painted with my mind’s skin color,
I step upon black braids,
oil-drenched, worming
from last month’s orphaned mouth.

Winged with burning—
I ferry them
   from my filmed eyes, wheezing.

Scalp blood in my footprints—
my buckskin pouch filling
   with photographed sand.

No language but its rind
   crackling in the past tense.

“When one runs across a young poet of incredible ability, it is hard not to pay attention.” — Bloomsbury Review • Drawing upon Navajo history and enduring tradition, Sherwin Bitsui leads us on a treacherous, otherworldly passage through the American Southwest. Fluidly shape-shifting and captured by language that functions like a moving camera, Dissolve is urban and rural, past and present in the haze of the reservation. • “Bitsui’s poetry returns things to their basic elements and voice in a flowing language rife with illuminating images. A great reading experience for those who like serious and innovative poetry.” — Library Journal

$16 paperback • ISBN 978-1-55659-545-5 • 80 pages • October 2018
“When a poet is willing to risk not-knowing, that’s when something might happen.”

from *A River in Egypt*

I have a perfect view of the place where one river becomes two, as if a mirror could be divided, or a wishbone split itself.

Denial splits the mind, making one part invisible to the other.

The two are strangers when they sit next to each other on the train that makes rough music of *Now or never now or never now. Never now.*
Bob Hicok’s tenth collection of poetry, *Hold*, moves nimbly between childlike revelry and serious introspection. While confronting the rampant hypocrisies of the American collective unconscious, Hicok is guided by his deep and tender sense of whimsy and humility. • “Bob Hicok is that rarity, a cheerful contemporary poet— if not completely happy, still hopeful and celebrative.” — *Los Angeles Review of Books* • “Avoiding abstraction and pretension, he cleaves to earth, skin, breath.” — Donna Seaman, *Booklist*

$16 paperback • ISBN 978-1-55659-544-8 • 120 pages • October 2018

**ALSO AVAILABLE BY BOB HICOK**

*Sex & Love* & • $17 paperback • 978-1-55659-475-5 • 112 pages

*Elegy Owed* • $17 paperback • 978-1-55659-436-6 • 128 pages

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**from ONE FOR ALL**

Today,
I am a color swatch. Rest me against a wall or sky. Put me in your pocket. Carry me to Angola. Go cell to cell. Call every this man forward. Call every that man friend and ask if he wants to be compared to freedom. I am freedom. Freedom is a brownish, pinkish chalk. Is mostly totally relative. As in my relatives arrived on the right boats.
Tishani Doshi
*Girls Are Coming Out of the Woods*

“I don’t see myself ever giving up on poetry. As to why I write, it’s impossible to explain. A poem arrives. You listen. Rather, I like to think, how could you not?”

from *EVERYONE LOVES A DEAD GIRL*

I would like to talk about what it means to suffocate on pillow feathers, to have your neck held like a cup of wine, all delicate and beloved, before it is crushed. Another stands, and another, and even though they have no names and some of them have satin strips instead of faces, they all have stories which go on and on — ocean-like, glamorous, until it is morning and they go wherever it is dead girls go.

“Elegiac and fevered, Tishani Doshi’s poems search for ways to make their peace with tide and temporality, with fragility and violence, even as they celebrate that there is really ‘no end to unknowing.’” — Arundhati Subramaniam • “Poems of remarkable balance and grace.” — The Guardian • In her third collection of poetry, Tishani Doshi addresses violence against women by giving abused and silenced bodies a chance to speak at last. Of and for the women that live on, she writes with bold reverence for that which thrives despite the odds — female desire, the ageing body, the power of refusal. “Rich in mysterious images, and narratives both explicit and implied,” Louis de Bernieres states, “you could read them a hundred times and still find something you hadn’t noticed before.”

$16 paperback • ISBN 978-1-55659-550-9 • 112 pages • October 2018
David Orr
Dangerous Household Items

“I think poetry is sturdy enough to handle any kind of scrutiny.”

from INFLATABLE POOL

Consider the end of this world. Consider that there is no
Grief or fear, but only forward movement
Until movement is no longer possible. Consider the lack
Of reflection and the lack of mourning for this absence.
Consider the remains. Consider these remnants.

Consider them collected in a red plastic container
And tipped into a hole beneath the sycamore.
Consider that this hole is dug with the shovel,
Which is summoned from obscurity for this purpose,
With no awareness of this purpose, and then returned

To the half-forgotten objects of the toolshed
When the hole is filled entirely with earth.

In his wry debut collection of poetry, celebrated critic David Orr ponders the dark underworld of the ordinary, as he traverses the suburban gothic landscape of modern America. “One of the more influential voices on poetry currently inhabiting this planet,” according to Morgan Meis, Orr finds and names what’s at the core of being human: sorrow, kindness, familial love, and memory. • “David Orr is an authentic iconoclast.” — Harold Bloom

$16 paperback • ISBN 978-1-55659-547-9 • 88 pages • October 2018
Sweeping the States

they move in swift on the Swift
Plants in six states & sift
through the faces to separate
the dark from the light

like meat & seat them in
the back of vans packed tight
like the product they pack
& who’s to pick up the slack

the black & white can’t cut it
so the beef stacks sell single
to feed the pack the flock
who block passages & clog

the cogs of the machine the process
not so swift to give & grant a wish
of a place a stake in the land
handling the steaks for the rest

to take in to sate the mouths
of the stock who have stock
in the business of beef & beef
with the brown who ground them
Jane Miller
Who Is Trixie the Trasher?
and Other Questions

“What else is poetry for if not to serve love?”

from POM POM ROOM

Do we really have to go into these feelings?

It’s all about an object of desire

A tutu pierced by a thought

All about that time

I could have loved you forever

It’s about the prospect of death

Amphorae, statues, mirrors, coins, honey, and amber

Jane Miller’s eleventh book, Who Is Trixie the Trasher? and Other Questions, is a hyper-political and brassy collection of poems that questions authority, sexism, ageism, and romance in the face of mortality. Described as “an incandescent text” by C.D. Wright, Miller’s intimate collection illuminates and soothes our current trauma — especially as experienced by women — where nightmarish reality must answer to human dignity. Differing from her earlier poems in their range and urgency, these poems retain Miller’s signature lyric voice, personal yet thrilling in its associative leaps.

$16 paperback • ISBN 978-1-55659-540-0 • 80 pages • September 2018

For other titles by Jane Miller, please visit our website.
Another Country

I love these raw moist dawns with a thousand birds you hear but can’t quite see in the mist. My old alien body is a foreigner struggling to get into another country. The loon call makes me shiver. Back at the cabin I see a book and am not quite sure what that is.
“Reading is a lifelong process of self-discovery.”

Richard Jones
Stranger on Earth

from ENGLISH LIT

“It is for our sake,” our teacher said, “that the poet wails and laments at roseate dawn, or howls triumphant paeans into the midnight of despair. Bear witness: like the stoical English, we go through our days in deadening silence, hollow men with faces like masks. And like the staid, uncomplaining English, we need our poets.”

Richard Jones’s prodigious volume travels the wide arc of a lifetime in Proustian detail. He remembers a peripatetic upbringing, travels to London and Paris, separation from and reunion with his wife in the Italian countryside, morning tea with his daughter and trail runs with his sons, flights with a pioneering aviator father and conversations with a deaf mother. “Impossible task, staying alive,” Jones writes, and yet a perspicacious examination of the life he has lived yields clarity and enrichment. Finding poetry in what went before, Stranger on Earth opens the door to what Proust calls “those dwelling-places deep within us that we would not have known how to enter.”

$20 paperback • ISBN 978-155659-535-6 • 328 pages • June 2018

ALSO AVAILABLE BY RICHARD JONES
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Ted Kooser

Kindest Regards:
New and Selected Poems

“A poem is the record of a discovery, either the discovery of something in the world, or within one’s self.”

from THREE SHADOWS

Did they represent something, the strong shadow the young poet, the weaker the old, and the sum of the two a new darkness closing over them both? By moving my hand I could move the three shadows about, like cards I was dealing, as if I was telling the book’s fortune, a good one, it seemed, for wherever I placed them, the poems that lay under the shadows showed through.

“Kooser... must be the most accessible and enjoyable major poet in America. His lines are so clear and simple.” — Michael Dirda, The Washington Post • “Nothing escapes him; everything is illuminated.” — Library Journal • Four decades of poetry — and a generous selection of new work — make up this extraordinary collection by PULITZER PRIZE WINNER Ted Kooser. Firmly rooted in the landscapes of the Midwest, Kooser’s poetry succeeds in finding the emotional resonances within the ordinary.

$30 hardback • ISBN 978-1-55659-533-2 • 256 pages • May 2018

ALSO AVAILABLE BY TED KOOSER

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Jenny George
*The Dream of Reason*

“For me, poetry is the language that allows for deeper and deeper questions, that sustains paradox, that keeps uncertainty alive.”

from *EVERYTHING IS RESTORED*

Harm will come. It’s the kind of knowledge that ruptures and won’t repair — an ocean that keeps on breaking.

The day moves with the gradual logic of drowning. Evening fills the house.

Oh, where are you? Where are you going?

The mother folds up the ocean and shuts it in a cupboard.

“George’s shimmering, mystical, and incisive debut reaches into the ether of the human experience and illuminates the irrational nature of emotions.” — *Publishers Weekly* • *The Dream of Reason* explores the paradoxical relationships between humans and the animals we imagine, keep, fear, and consume. Titled after Goya’s grotesque bestiary, George’s own dreamscape is “eerie and approachable; solid work from a rising poet.” — *Library Journal*. “Her good eye, empathy and finesse” (*The New York Times*) find revelation in stillness, intimacy in violence, and vision in language that lifts from the dark. The poems invite moments of stark realism into a spacious, lucid realm just outside of time.

$16 paperback • ISBN 978-1-55659-519-6 • 80 pages • April 2018
from WHEN YOU SELECT THE DAUGHTER CARD

The power flowing
through the Daughter is oceanic, the rupture
of pillow lava on the seafloor. The card’s lower half
features a fountain pen, which symbolizes
history and future-history. By seeking
to understand and accept the more salty aspects
of yourself, you might grow another arm or leg,
pointing at your truest love.

“Nezhukumatathil’s poems contain elegant twists of a very sharp knife. She writes
about the natural world and how we live in it, filling each poem, each page with a true
sense of wonder.” — Roxane Gay • In her fourth collection, Aimee Nezhukumatathil
hums a bright blue note — a sensuous love song to the Earth and its inhabitants. With
unmatched sincerity, Oceanic speaks to each reader as a cooperative part of the natural
world — the extraordinary neighborhood to which we all belong. “I find that I must
read Oceanic as both a defiant love letter to wildness, and as a warning: unless we fully
understand and embrace this interdependence, we will not be able to save ourselves
nor the planet from the destruction toward which we are headed.” — The Georgia Review
• “Oceanic is a celebration of nature and of life itself.” — The Rumpus

$17 paperback • ISBN 978-1-55659-526-4 • 88 pages • April 2018
Silence, then, exceeds the darkness. Silence.

You grasp the gunwales and lean forward, you catch a long breath. That gnawing in your chest sharpens and spreads. Your grip tightens.

The rustle in your ear is something grand and awful straining to announce itself. Your jaw trembles. Out of your yearning the silence shapes a name.

“In David Bottoms’s newest collection, images of rural Georgia confront the changing landscape of his memories where he searches for refuge in quiet places of prayer. “Bottoms’ poems do what the best poems have always done: They compel us to reread them. They linger in our minds. They alter our perception of the world.” — Atlanta Journal-Constitution “[Bottoms] makes astounding leaps of both faith and doubt, and does so with insight, honesty, and flashes of anger — all characteristic elements of his work.” — The Southern Review

$16 paperback • ISBN 978-1-55659-520-2 • 80 pages • April 2018
Melissa Stein

Terrible Blooms

“Art is necessary to express or capture what couldn’t otherwise be expressed or captured.”

from LEMON AND CEDAR

What is so pure as grief? A wreck set sail just to be wrecked again. To lose what’s lost — it’s all born lost and we just fetch it for a little while, a dandelion span, a quarter-note.
In the bold tradition of the Misty Poets, Ha Jin confronts China’s fraught political history while paying tribute to its rich culture and landscape. The poems of A Distant Center speak in a voice that is steady and direct, balancing contemplative longing with sober warnings from a writer who has confronted the traumas of censorship and state violence.

• “Witty, metaphorical and imbued with tenderness, Ha Jin’s poetry collection reveals the reverberations of home for those who have left it, and the necessity to be unafraid of the world or the place one comes from, to embrace the depth of one’s roots and at the same time claim the freedom of imagination.” — Jennifer Wong, Asian Review of Books

$22 hardback • ISBN 978-1-55659-462-5 • 120 pages • April 2018

“I hope I have some kind of cold passion in my work.”

Ha Jin
A Distant Center

from SURPRISE

What’s invaluable in love is to help each other reach the end of a long road. Although every day seems the same, love resides in the ordinary.
Traci Brimhall
Saudade

“Poetry should somehow haunt you and heal you at the same time. A great poem makes me feel less alone in the world, but it also pushes around the boxes in the attic and moves in whether you like it or not.”

TO SURVIVE A REVOLUTION

A sinner needs her sin, and mine is beloved. Mine returns with skin under his fingernails, an ice cube on his tongue, and covers my face with a hymnal. I never ask for a miracle, only strength enough to bear his weight. Each day, I hang laundry on the line, dodge every shadow. Each night he crawls through the window, I pay with a name. The God I don’t believe in saves me anyway.

“[Brimhall] allows us brief visions, glimpses, of experiences more lush and raw than our own.” — The Rumpus • Inspired by stories from her Brazilian-born mother, Traci Brimhall’s third collection — a lush and startling “autobiomythography” — is reminiscent of the rich imaginative worlds of Latin American magical realists. Set in the Brazilian Amazon, Saudade is one part ghost story, one part revival, populated by a colorful cast of characters and a recurring chorus of irreverent Marias.

Victoria Chang

Barbie Chang

“I am always interested in the new, the original, the inventive, across all art forms and people.”

from THESE ARE LUNGS

Barbie Chang thought her own heart would do more than

beat she longs for a longer lawn where she can sit on a mower

and not think about perimeters if a heart doesn’t beckon

forever why does it matter if we ever reach language why does

it matter which form is better or whether anyone ever wins

“Don’t miss the exquisitely crafted litany of linked poems in the middle of the book, evidence how quickly and precisely Chang can turn from comic to comforting to transcendent.” — Nick Ripatrazone, The Millions Must-Read Poetry • “With astringent understatement and wry economy, with nuance and intelligence and an enviable command of syntax and poetic line, Victoria Chang dissects the venerable practices of cultural piety and self-regard. She is a master of the thumbnail narrative. She can wield a dark eroticism. She is determined to tackle subject matter that is not readily subdued to the proportions of lyric. Her talent is conspicuous.” — Linda Gregerson • “Chang’s voice is equal parts searing, vulnerable, and terrified.” — American Poet

$16 paperback • ISBN 978-1-55659-516-5 • 112 pages • November 2017
AUTUMN BUTTERFLY

Friends, everything departs in life.
Departs or perishes.

The hand that urges you departs.
Leaves or perishes.

The rose that you unleash departs.
Also the mouth that kisses you.

The water, the shadow and the glass.
Departs or perishes.

The hour of ears of grain passed.
Now, the sun convalesces.

Its tepid tongue surrounds me.
It also says to me: — It seems to you.

The butterfly whirls,
circles around,
and disappears.

“The greatest poet of the 20th century in any language.” — Gabriel García Márquez •
“His enormous scope was due to the fact that he dared take on the risks of impurity, imperfection, and, yes, banality. He had to do it, in order to name a world. Our world.” — The New York Times • “There is something about Neruda — about the way he glorifies experience, about the spontaneity and directness of his passion — that sets him apart from other poets. It is hard not to be swept away by the urgency of his language.” — The New Yorker • William O’Daly’s superb English translations are presented with the original Spanish en face.

$17 hardback • ISBN 978-1-55659-398-7 • 168 pages • Bilingual • October 2017

Copper Canyon Press has published numerous translations of Pablo Neruda’s work, with Book of Twilight and Then Come Back representing the bookends of this Nobel Laureate’s career. To learn about our other Neruda titles, please visit coppercanyonpress.org.
Then Come Back: The Lost Neruda Poems

“The duty of the Latin American poet is to name, meaning to complete the creation of the world.”

from POEM 21

And not only that,

but cities, smoke,

the roar of crowds,

bells and violins,

the feet of children leaving school,

all of that is alive

in space now

TRANSLATED FROM THE SPANISH BY FORREST GANDER
Illustrated with full-color reproductions of poem drafts. • “A literary event of universal importance.” — The Guardian • “This new volume will be a labor of love for the publisher and a joy for readers everywhere.” — Library Journal • “This is Neruda at his finest, his eloquence and passion skilfully arranged in an accessible yet profound package.” — Publishers Weekly • These stunning poems, discovered within the Pablo Neruda Foundation’s archives in Chile, were originally composed on napkins, playbills, receipts, and notebooks. The acclaimed translator Forrest Gander beautifully renders the eros and heartache, deep wonder, and complex wordplay of the original Spanish, which is presented here alongside full-color reproductions of the poems in their original composition. Then Come Back: The Lost Neruda simultaneously completes and advances the work of the world’s most beloved poet.

Lisa Olstein  
*Late Empire*

“As ever, we need the imagination to press back against reality, but we also need to reckon with the ways reality presses in on the imagination, and how language shapes both.”

from *A Poetics of Space*

... In storm

storm makes sense of shelter.
Imagine living in a seashell,
shrinking enough to be contained.

By clear-eyed words can one
hear oneself close? The rote
of the sea, the roar of, the glint.

“In *Late Empire*, Lisa Olstein’s fourth poetry collection, the poet throws herself into a disturbing discussion about twenty-first-century realities, pinpointing, questioning, and exhorting. It’s a riveting picture of the micro, day-to-day busy-ness against the macro, overshadowing struggle of existential survival.... The writing is inclusive; we are all in the same bunker, facing constant trauma.” — *Rain Taxi*  •  “Very highly recommended... Olstein’s poetry ranges from animated discussions of politics, philosophy, and religion, to intimate considerations of motherhood, friendship, and eros.” — *Midwest Book Review*

$16 paperback  •  ISBN 978-1-55659-518-9  •  116 pages  •  October 2017

*ALSO AVAILABLE BY LISA OLISTEIN*

*Little Stranger*  •  $16 paperback  •  ISBN 978-1-55659-432-8  •  104 pages

*Lost Alphabet*  •  $15 paperback  •  ISBN 978-1-55659-301-7  •  104 pages

*Radio Crackling, Radio Gone*  •  $15 paperback  •  ISBN 978-1-55659-249-2  •  80 pages
Maps

“Poetry was a way to unplug and return to a deeper mode of thinking, and not direct my mind at a task but into a space.”

SAUDADE

means nostalgia, I’m told, but also nostalgia for what never was. Isn’t it the same thing? At a café in Rio flies wreath my glass.

How you would have loved this: the waiter sweating his knit shirt dark. Children loping, in tiny suits or long shorts, dragging toys and towels to the beach. We talk,

or I talk, and imagine your answer, the heat clouding our view. Here, again, grief fashioned in its cruelest translation: my imagined you is all I have left of you.

John Freeman’s first poetry collection charts the impact of place on human experience. In Beirut, Rio de Janeiro, Paris, Rome, and the foothills of a childhood hometown, Freeman navigates legacies of ruin and construction, illness and memory. Warm, mournful, and distinctly urban, Maps offers a compassionate perspective from the experience of one American embroiled in empire. • “John delights in and is thoroughly devoted to writing and to books. He is my kind of person.” — Louise Erdrich

$17 paperback • ISBN 978-1-55659-523-3 • 96 pages • October 2017
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Brenda Shaughnessy

So Much Synth

“I remind myself that every single author and poet I love had to face the blank page every single time they wrote.”

from A MIX TAPE: THE HIT SINGULARITIES (SIDE A)

So we put lips to what cuts us: paper, wood,

wire, knife, teeth.
I bite my tongue in two

when I smell your hair, that Aqua Net. When will I know the smallest hair? The softer things?

LANNAN LITERARY SELECTION • Publishers Weekly, BEST BOOK OF THE YEAR
• The Paris Review STAFF PICK • “What’s clear, by the end, is how happy, and how rightly angry, and how well understood, Shaughnessy’s rare powers will let her best readers feel.” — American Poets • “Shaughnessy’s particular genius... is utterly poetic, but essayistic in scope.” — The New Yorker, THE BOOKS WE LOVED in 2016
• “Shaughnessy’s voice is smart, sexy, self-aware, hip... consistently wry, and ever savvy.” — Harvard Review • “Brenda Shaughnessy’s work is a good place to start for any passionate woman feeling daunted by poetry.” — Cosmopolitan • Subversions of idiom and cliché punctuate Shaughnessy’s fourth collection as she approaches middle age and revisits the memories, romances, isolation, and music of adolescence. So Much Synth is a brave and ferocious collection composed of equal parts femininity, pain, pleasure, critique, and synthesizer.


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from EL SALVADOR

Salvador, if I return on a summer day, so humid my thumb will clean your beard of salt, and if I touch your volcanic face,

kiss your pumice breath, please don’t let cops say: he's gangster. Don’t let gangsters say: he’s wrong barrio. Your barrios

stain you with pollen. Every day cops and gangsters pick at you with their metallic beaks, and presidents, guilty.

Dad swears he’ll never return, Mom wants to see her mom, and in the news: black bags, more and more of us leave.

Parents say: don’t go; you have tattoos. It’s the law; you don’t know what law means there. ¿But what do they know? We don’t have greencards.

"Poetry is a kind of endless river I can swim in and not drown, as long as I hold onto the float that is the pen.”
Laura Kasischke

Where Now:
New and Selected Poems

“The writing of poetry is its own reward.”

from HOUSE TO HOUSE

Poems, like doctors. Like postmen, ordeals. Like

the sun setting onto the slate, making an artistic catastrophe out of the end of an ordinary day.

Oooh, we say, as the violence sinks into space, mouth agape.

NATIONAL BOOK AWARD FINALIST LONGLIST • “Every poem is exquisitely crafted, with crisp, clean lines and imagery that dazzles.” — The Washington Post • “Her poems are memorable, often funny, always profound. She is a writer to savor and admire.” — Harvard Review • “She challenges us to consider what we cannot see, explain, or portend... With Kasischke, you never know where you might end up.” — Ploughshares • “This large, thought-provoking collection demonstrates Kasischke’s unique poetic vision, where wonder is always delivered with a dose of relatable pain.” — Booklist, starred review • “For Kasischke... poetry is a kind of revenge on the existential limits that it describes.” — Los Angeles Review of Books • “Luminous, fluid, yet indisputably disciplined... Kasischke offers a breathtaking exploration of the familiar.” — Library Journal

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“I love that in poems, too—a voice more booming and assured. Even just reading poems like that, itself a passive act, can instill in me a sense of strength.”

from ON MAGIC

I have feared God and the push
to explain, by reference to almanacs,
grand moves of the Bible. How recession
of tides and the easterly winds

of the Suez might have conspired
to draw the two halves of the Red Sea, yes,

apart.
“The book makes an argument that who you read, listen to, believe in, dream about, and love makes you who you are.”

from SELF-PORTRAIT BOP

Life never was life, but then again,

America never was America. To me,

To you, to the darkness. To him,
To her, to the blackest. O treble clef,
O bass note. Who is not
Both the music and the breath?
Both the letters and the page? Men might
Make a country, but what I wrote about

America was never America to me.

Wikipedia articles are never finalized. In Dean Rader’s energized and inventive new book, the poet considers identity of self and society as a Wikipedia page — sculpted and transformed by the ever-present push and pull of politics, culture, and unseen forces. And, in the case of Rader, how identity can be affected by the likes of Paul Klee’s paintings and the characters from the children’s stories about Frog and Toad. Rader’s cagey voice is full of humor and inquiry, warmly inviting readers to fully participate in the creation.

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“Contrary to popular opinion, poems go way beyond the self.”

from BEAUTY

Repeat sideways. To idle is to dream by analogy. Something like that. The one could be many. Each dark night of little gut machinery, same turning thing into that other thing. Enter leaf, root, flesh of world great and recognizable, mangled, profoundly strangled, soaked, crushed, through gorgeous tubes, brilliant pockets to lift wings minutes longer, a buzzing made loud, claws gripping hard sand, hair to grow, wounds to heal to all right again.

In her tenth volume of poetry, Marianne Boruch displays a historical omnipresence, as she converses with Dickinson, envisions Turner painting, and empathizes with Arthur Conan Doyle. The Washington Post writes, “Marianne Boruch’s work has the wonderful, commanding power of true attention: She sees and considers with intensity.” • “Only a poet as accomplished as Boruch could make such beautiful verse while leading us through the everyday, of life’s subtle, steady shiftings.” — Library Journal, starred review

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There is liberty in speaking, even if no one is going to hear it."

from INTO THE BREACH

To love another man — is to leave

no one behind

to forgive me.

I want to leave
no one behind.

To keep
& be kept.

The way a field turns
its secrets

into peonies.
"In his first collection of all-new work written after his 2011 heart transplant, Dean Young appears at his most mordant, and most mortal.... Young retains his considerable charms: a generous, tragicomic spirit, a guileless love of rhyme, and an acrobatic sense of logic and image." — Publishers Weekly

"[Young] can definitely pull on the reader’s heartstrings, not necessarily talking about himself but making us remember ‘When / you are waiting for a new heart / you are waiting for someone to die.’" — The Rumpus

from Bender

Come back!
Come back! but nothing comes back, not the star in the center of the chest, not the river of bees that was our honeyed bequest, not the blizzard that was once the mind, its blaring verifications that life’s a flare, a farce, a kiss from someone in the dark who thinks she’s kissing someone else you gladly become.

“Art may be made carefully but it’s never made by the careful.”

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In December 2015, Copper Canyon Press will release its first ever paperback edition of Dean Young’s 2013 Pushcart Prize-winning collection, Shock by Shock. Each copy will include a full-color insert of Young’s original cover art by Philadelphia-based artist Dave Loomis.
Richard Siken
War of the Foxes

“Why am I a poet? It's the only language I'm allowed.”

from BIRDS HOVER THE TRAMPLED FIELD

... What does a body of knowledge look like? A body, any body. Look away but I'm still there. Birds flying but I'm still there, lurk there. Not just one of me but multitudes in the hayfield. Want something to chase you? Run. Take a body, dump it, drive. Take a body, maybe your own, and dump it gently. All your dead, unfinished selves and dump them gently. Take only what you need.

LANNAN LITERARY SELECTION • Richard Siken turns toward the problems of making and representation in an unrelenting interrogation of our world of doublings. In this restless, swerving book, simple questions are immediately complicated by concerns of morality, human capacity, and the ways we look to art for meaning and purpose while participating in its — and our own — invention. • “This may be the most anticipated poetry book of the last decade... expect it to haunt you.” — NPR.org • “Slippery, magnetic riffs on the arbitrary divisions made by the human mind in light of the mathematical abstractions that delete them; poetry lovers will want to read.” — Library Journal, starred review • “Poems of passion, examining what it means to love, to be, and to create.” — Vanity Fair

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Roger Reeves

King Me

“Language was salvation. I learned very early on that we were creatures made of language and not flesh in blood.”

from SOME YOUNG KINGS

... Oh neck
and North Carolina and a white coat of paint
for all the faces of my Negro friends
hanging from trees in Salisbury.
Greensboro. And Guilford County.
The hummingbirds inside my chest,
with their needle-nose pliers for tongues
and hammer-heavy wings, have left a mess
of ticks in my lungs and a punctured lullaby
in my throat.

On the BEST POETRY BOOKS OF THE YEAR list from Library Journal • “A sophisticated and breathtaking writer, Reeves takes the reader on a harrowing journey: each poem comes packed with arresting imagery, relentless in its examination of how tragedy and trauma become internalized — cleaning out the wounds to understand the pain.” — Los Angeles Review of Books • As Roger Reeves said in an interview, “the killing of young black men, Emmett Till, and in the ways America deems young, black male bodies as expendable — Jean Michel Basquiat, Mike Tyson, Jack Johnson. These are the young kings whom we love to kill — over and over again.”

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“Poetry is a thing I do with the love and chaos I feel for my beloveds and this land and the energy in every living being. It is a room to enter. There are a thousands ways to enter that room. I want to try them all.”

from CLOUD WATCHING

We carry dimming lamps like god cages—
they help us to see that it is dark. In the dark our hands pretend to pray but really make love.
Soon we’ll give birth to fists—they’ll open up black eye and split grins—we’ll all cry out.

This debut collection is a fast-paced tour of Mojave life and family narrative: a sister fights for or against a brother on meth, and everyone from Antigone, Houdini, Huitzilopochtli, and Jesus is invoked and invited to hash it out. These darkly humorous poems illuminate far corners of the heart, revealing teeth, tails, and more than a few dreams. • “When My Brother Was an Aztec reads with an undoubtedly earnest voice and illustrates Diaz’s capacity for language and metaphor, while still heeding her personal experience.” — Coldfront • “In her first collection... Natalie Diaz writes with heartfelt grandeur — and occasional needling wit.” — Library Journal

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Suppose you do change your life.

& the body is more than

a portion of night—sealed
with bruises. Suppose you woke

& found your shadow replaced
by a black wolf. The boy, beautiful

& gone. So you take the knife to the wall
instead. You carve & carve

until a coin of light appears
& you get to look in, at last,

on happiness. The eye
staring back from the other side—

waiting.

Ocean Vuong, TORSO OF AIR
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