

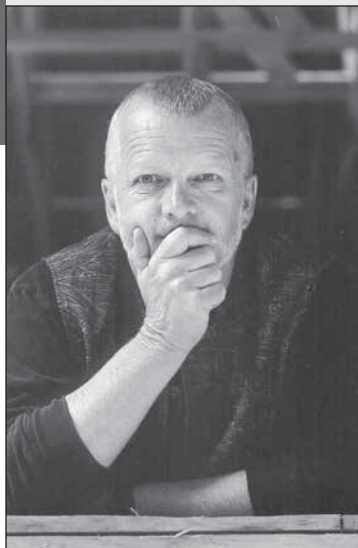


It is my confirmed bias that the poets
remain the most “stunned by existence,”
the most determined to redeem the
world in words.

—C.D. Wright

Copper Canyon Reader

FALL 2018



Sam Hamill

Founding Editor

1943-2018

from **A PERSONAL INTRODUCTION**

in *The Gift of Tongues: Twenty-Five Years of Poetry from Copper Canyon Press* (1996)

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.

Ursula K. Le Guin

So Far So Good

"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.

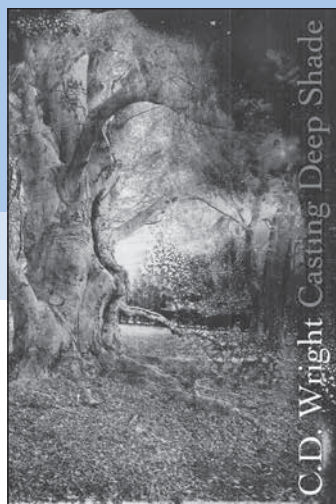
Legendary author Ursula K. Le Guin was lauded by millions for her groundbreaking science fiction novels, though she began her writing life as a poet. In this clarifying and sublime collection — completed shortly before her death in 2018 — Le Guin is unflinching in the face of mortality, and full of wonder 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.

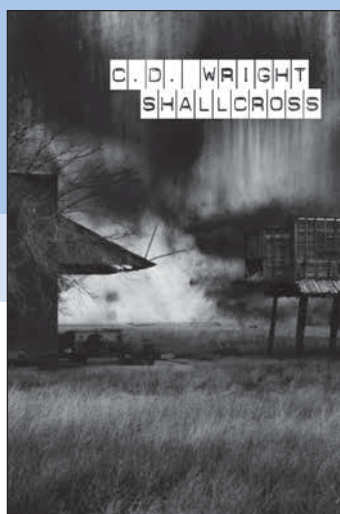
\$32 hardback • ISBN 978-1-55659-548-6 • 276 pages • February 2019

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.

W.S. Merwin

The Mays of Ventadorn

"All of the places I've ever loved in my life have been inconvenient, and that has been part of the beauty too, you know. It's the same with poetry."

W.S. MERWIN
The Mays
of Ventadorn



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.

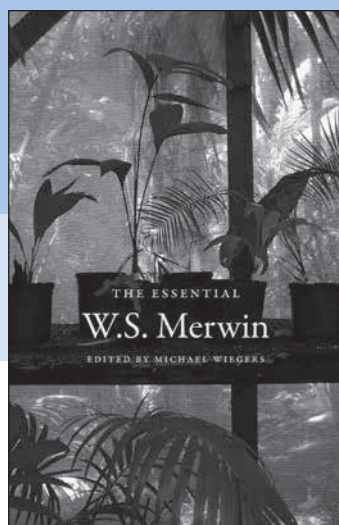
"The reader feels the restorative effects of this region and its poetry on Merwin, and cannot help but be touched. Like the songs of his troubadours, this little book soothes the soul while keeping the senses wide awake." — *Booklist* • TWO-TIME PULITZER PRIZE-winning poet W.S. Merwin turns his mastery 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.

\$16 paperback • ISBN 978-1-55659-546-2 • 180 pages • January 2019

W.S. Merwin

The Essential W.S. Merwin

"Poetry is hearing. If you don't hear it, there's nothing there."



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 Wieggers

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

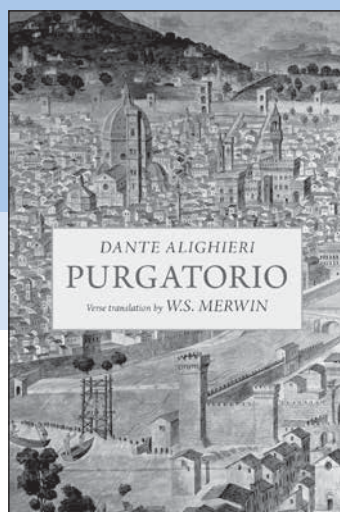
\$18 paperback • ISBN 978-1-55659-513-4 • 368 pages • August 2017

Dante Alighieri

Translated by W.S. Merwin

Purgatorio: Verse Translation

"You can learn a foreign language but the translation is your way of learning your own language."



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.

"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

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.

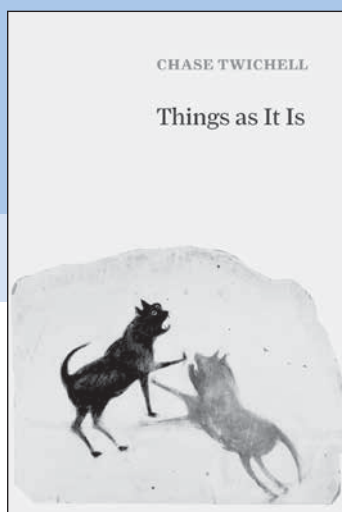
"When one runs across a young poet of incredible ability, it is hard not to pay attention." — *Bloomsbury Review* • Drawing upon Navajo history and enduring tradition, Sherwin Bitsui leads us on a treacherous, otherworldly passage through the American Southwest. Fluidly shape-shifting and captured by 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

Chase Twichell

Things as It Is

"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.

"[Twichell's] touch is expert indeed." — *The Harvard Review* • "A major voice in contemporary poetry." — *Publishers Weekly* • Chase Twichell's eighth collection lifts up the joy of the moment while mourning a changing world. In *Things as It Is* — purposefully not things as they are — the present and past parallel and intermingle. Meditating on a litany of formative moments, Twichell's clear-as-a-bell voice delivers visceral and emotionally resonant lyrics, elegies, and confessions.

\$18 paperback • ISBN 978-1-55659-549-3 • 160 pages • October 2018

ALSO AVAILABLE BY CHASE TWICHELL

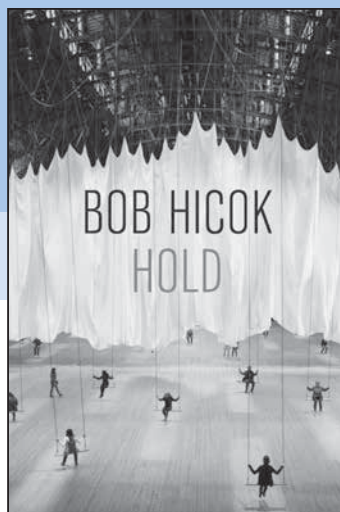
Horses Where the Answers Should Have Been • \$19 paperback • ISBN 978-1-55659-318-5 • 200 pages

Dog Language • \$16 paperback • ISBN 1-55659-231-0 • 96 pages

Bob Hicok

Hold

"There's a purity to writing (to anything) when it's done for its own sake."



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.

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

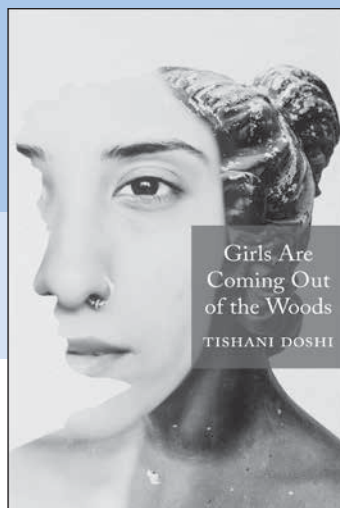
Sex & Love & • \$17 paperback • 978-1-55659-475-5 • 112 pages

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

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."

DAVID ORR
***DANGEROUS HOUSEHOLD
ITEMS***



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

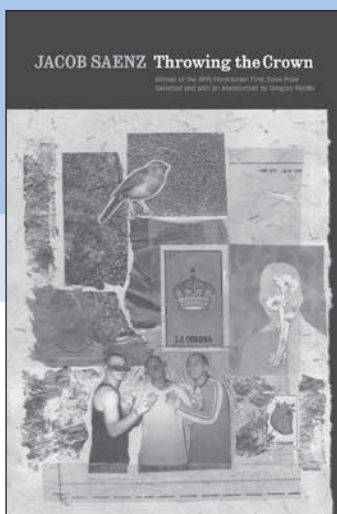
To the half-forgotten objects of the toolshed
When the hole is filled entirely with earth.

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

Jacob Saenz

Throwing the Crown



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

Introduction by Gregory Pardlo

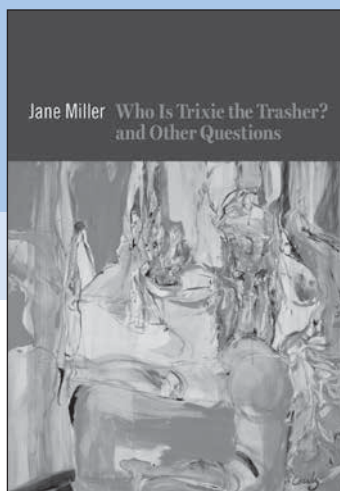
Winner of the HONICKMAN FIRST BOOK PRIZE from the *American Poetry Review*, *Throwing the Crown* describes a boyhood on the edge. Set in a Chicago neighborhood dominated by gang life, Saenz's collection sets the sweetness and vulnerability of youth against the cold reality of a gun pressed against a forehead. Full of accelerative sound — tight rhymes and short, percussive lines — these poems follow a fast-paced trajectory from danger to survival, pausing to acknowledge the beauty and humor in the details along the way.

\$15 paperback • ISBN 978-0-98330-087-8 • 96 pages • October 2018

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

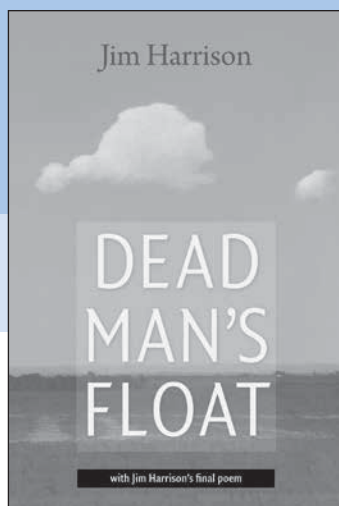
For other titles by Jane Miller, please visit our website.

Jim Harrison

Dead Man's Float

Now in paperback

"A metaphor isn't a free lunch, and you get the kind of metaphor that keeps you alive not that often."



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.

This paperback edition includes a photograph of Jim Harrison's last journal entry — his final poem. • A "dead man's float" is a survival technique used by swimmers during an exhausting journey. Reading and writing poems served as Jim Harrison's dead man's float while he gritted through the agonies and indignities of shingles and surgeries during the final years of his life. Throughout this heartbreaking and harrowing book — which the *Los Angeles Times* called "a flinty and psalmist look at mortality and wonder" — Harrison invoked fellow poets who suffered greater hardships and brutal deaths — Lorca, Machado, Mandelstam — and marveled at the beauty they created. • "Barring fire or flood, *Dead Man's Float* will be in my library for the rest of my life." — *Missoula Independent*

\$17 paperback • ISBN 978-1-55659-542-4 • \$23 hardback • ISBN 978-1-55659-445-8 • 128 pages • September 2018

ALSO AVAILABLE BY JIM HARRISON

The Shape of the Journey • \$20 paperback • ISBN 978-1-55659-149-5 • 484 pages

In Search of Small Gods • \$16 paperback • ISBN 978-1-55659-319-2 • 104 pages

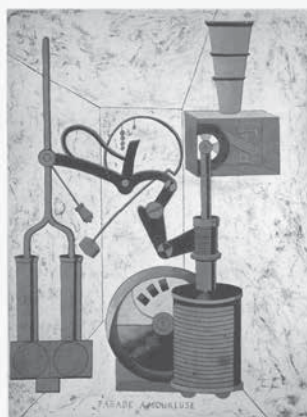
Braided Creek: A Conversation in Poetry (with Ted Kooser) • \$15 paperback • ISBN 978-1-55659-187-7 • 90 pages

Richard Jones

Stranger on Earth

"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

The Correct Spelling & Exact Meaning • \$15.00 paperback • ISBN 978-1-55659-317-8 • 112 pages

Apropos of Nothing • \$15.00 paperback • ISBN 978-1-55659-237-9 • 96 pages

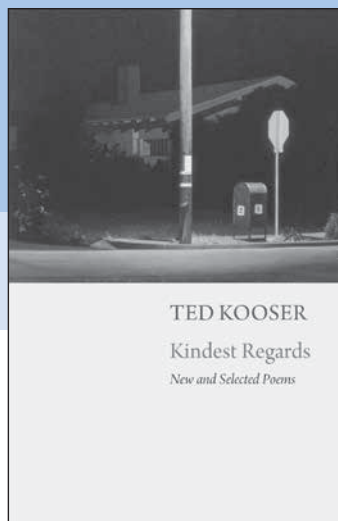
The Blessing: New and Selected Poems • \$23.00 paperback • ISBN 978-1-55659-143-3 • 320 pages

At Last We Enter Paradise • \$10.00 paperback • ISBN 978-1-55659-042-9 • 80 pages

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

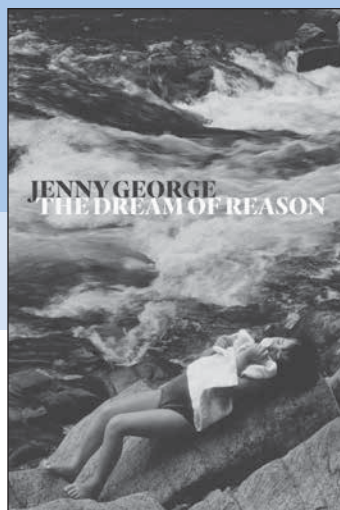
Delights & Shadows • \$15 paperback • ISBN 978-1-55659-201-0 • 104 pages

Braided Creek: A Conversation in Poetry (with Jim Harrison) • \$15 paperback • ISBN 978-1-55659-187-7 • 90 pages

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.

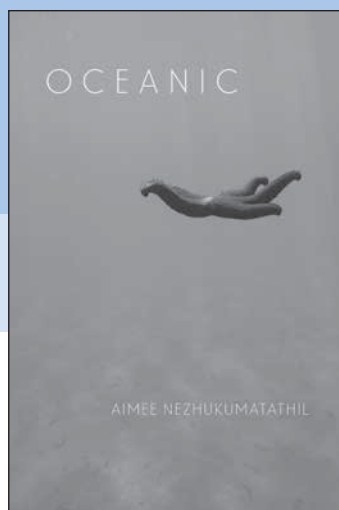
"George's shimmering, mystical, and incisive debut reaches into the ether of the human experience and illuminates the irrational nature of emotions." — *Publishers Weekly* • *The Dream of Reason* explores the paradoxical relationships between humans and the animals we imagine, keep, fear, and consume. 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

Aimee Nezhukumatathil

Oceanic

"I confess I fall in love with words, the sound and color and flavor of words every day."



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.

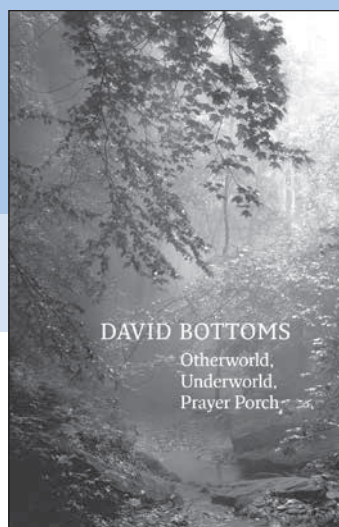
"Nezhukumatathil's poems contain elegant twists of a very sharp knife. She writes about the natural world and how we live in it, filling each poem, each page with a true sense of wonder." — Roxane Gay • In her fourth collection, Aimee Nezhukumatathil hums a bright blue note — a sensuous love song to 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

David Bottoms

Otherworld, Underworld, Prayer Porch

"Before we can fathom out whatever sense there might be behind the world, we have to be true to the world itself."



from *SLOW NIGHT IN THE BASS BOAT*

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.

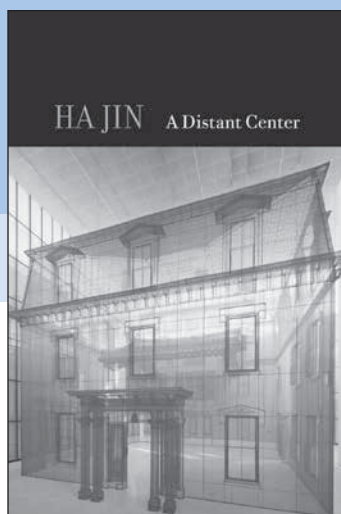
PUSHCART PRIZE WINNER • APR/HONICKMAN PRIZE WINNER • In this lush, disturbing second collection, exquisite images are salvaged from harm and survival. Stein uses her gifts for persona and lyric richness to build worlds that are vivid, intricate, tough, sexy, and raw. • "Lit by a restless and flashing verbal intelligence... a nearly invisible, effortless authority." — Mark Doty • "[Stein's] poems brim with oblique renderings of the unsettling... Another word might be survival, not only through the terrible, but also for the life that exists beyond." — *The San Francisco Chronicle*

\$16 paperback • ISBN 978-1-55659-529-5 • 112 pages • April 2018

Ha Jin

A Distant Center

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



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.

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.

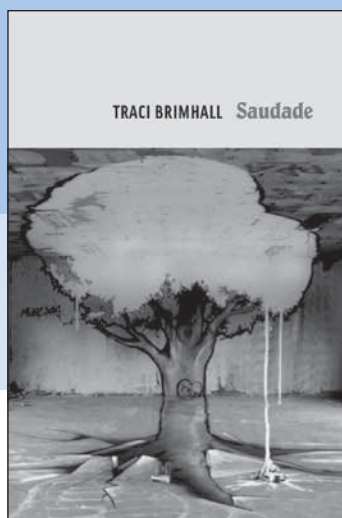
- "Witty, metaphorical and imbued with tenderness, Ha Jin's poetry collection reveals the reverberations of home for those who have left it, and the necessity to be unafraid of the world or the place one comes from, to embrace the depth of one's roots and at the same time claim the freedom of imagination."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

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

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.

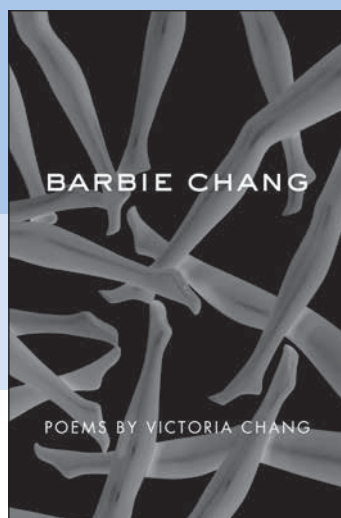
"[Brimhall] allows us brief visions, glimpses, of experiences more lush and raw than our own." — *The Rumpus* • Inspired by stories from her Brazilian-born mother, Traci Brimhall's third collection — a lush and startling "autobiomythography" — is reminiscent of the rich imaginative worlds of Latin American 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.

\$16 paperback • ISBN 978-1-55659-517-2 • 128 pages • November 2017

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

Pablo Neruda,

Book of Twilight

"I am a poet in this absolutely elemental sense: I go no further in the interpretation of my poetry than my need to sing, to express myself, to regard the wonder of the world."

AUTUMN BUTTERFLY

Friends, everything departs in life.
Departs or perishes.

The hand that urges you departs.
Leaves or perishes.

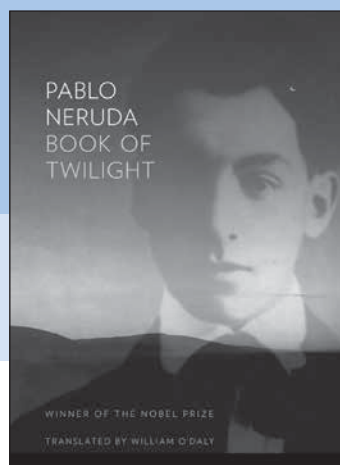
The rose that you unleash departs.
Also the mouth that kisses you.

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.

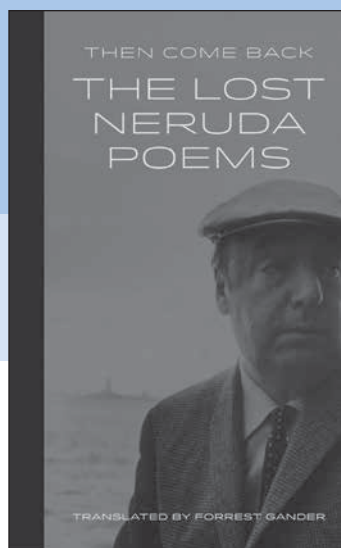
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Copper Canyon Press has published numerous translations of Pablo Neruda's work, with *Book of Twilight* and *Then Come Back* representing the bookends of this Nobel Laureate's career. To learn about our other Neruda titles, please visit coppercanyonpress.org.

Pablo Neruda

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 skillfully 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.

\$17 paperback • ISBN 978-155659-532-5 • \$23 hardback • ISBN 978-1-55659-494-6 • 200 pages • May 2016

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."

Lisa Olstein
Late Empire

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*

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ALSO AVAILABLE BY LISA OLSTEIN

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John Freeman

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."

John Freeman *Maps*



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

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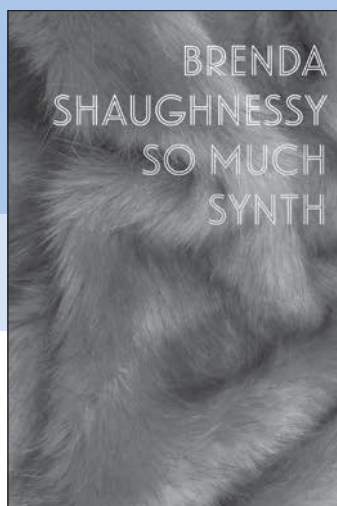
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Brenda Shaughnessy

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 righteously 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.

\$16 paperback • ISBN 978-1-55659-522-6 • \$22 hardback • ISBN 978-1-55659-487-8 • 104 pages • October 2017

ALSO AVAILABLE BY BRENDA SHAUGHNESSY

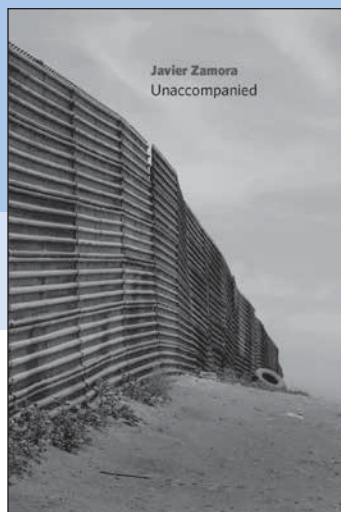
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Javier Zamora

Unaccompanied

"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."



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.

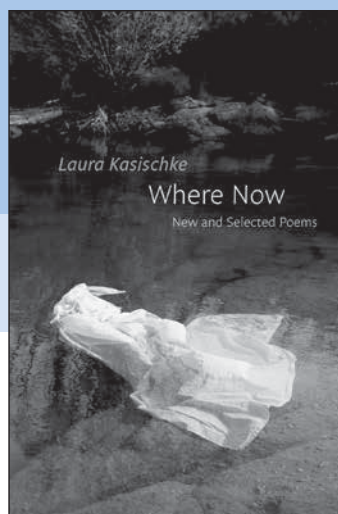
CLMP FIRECRACKER AWARD WINNER 2018 • Javier Zamora's debut assesses borderland politics, race, and immigration on a profoundly personal level, and simultaneously remembers and imagines a birth country that's been left behind. Through an unflinching gaze, plainspoken diction, and a combination of Spanish and English, *Unaccompanied* crosses El Salvador and Mexico as families are lost and reunited, coyotes lead migrants astray, and real life fuses with myth. • "By finding the language to describe the hardships of the Salvadoran Civil War, the nightmares of migration that seem to plague all Salvadorans, Zamora has begun the process of healing deep emotional scars." — *Muzzle Magazine* • "Zamora insists that the stories he houses in his blood deserve to be told, and in the telling he has created a truly astonishing debut." — Rodney Gomez, *Latino Book Review* • "Zamora's work is real life turned into myth and myth made real life." — *Glappitnov*

\$16 paperback • ISBN 978-1-55659-511-0 • 120 pages • September 2017

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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The Infinitesimals ▪ \$16 paperback ▪ ISBN 978-1-55659-466-3 ▪ 136 pages

Space, in Chains ▪ \$16 paperback ▪ ISBN 978-1-55659-333-8 ▪ 128 pages

Natalie Shapero

Hard Child

"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.

With rapid-fire comedic timing, Natalie Shapero's *Hard Child* exposes humanity's often faulty sense of what's important and displays a refreshing willingness to self-incriminate. ■ "The poems in Natalie Shapero's *Hard Child* come as close as lyric poems can to perfection... She teaches us how to retain the self without disappearing into the object we behold. She holds herself at various distances from the thing considered. She drives us toward a view and back again. This is how to write a lyric poem." — Judges' Citation, 2018 GRIFFIN POETRY PRIZE SHORTLIST

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Dean Rader

Self-Portrait as Wikipedia Entry

"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.

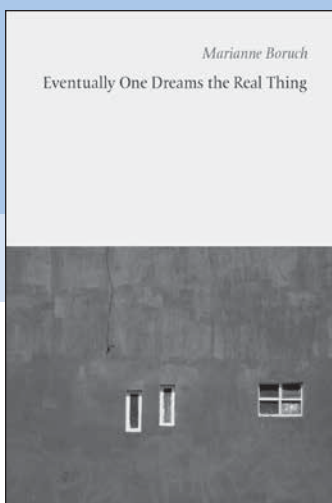
- "Rader's poetry asks how to be an artist in a nation founded on and still struggling with the demand for representation and what poetry as a medium means in an era of representational sprawl." — *Jacket*

\$17 paperback • ISBN 978-1-55659-508-0 • 136 pages • February 2017

Marianne Boruch

Eventually One Dreams the Real Thing

"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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ALSO AVAILABLE BY MARIANNE BORUCH

Cadaver, Speak • \$16 paperback • ISBN 978-1-55659-465-6 • 127 pages

The Book of Hours • \$15 paperback • ISBN 978-1-55659-385-7 • 104 pages

Ocean Vuong

Night Sky with Exit Wounds

"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.

LANNAN LITERARY SELECTION • WINNER OF THE 2017 T.S. ELIOT PRIZE • A *New York Times* TOP 10 BOOK OF 2016 • WINNER, 2016 WHITING AWARD • WINNER, 2017 Publishing Triangle's THOM GUNN AWARD • *Library Journal*, BEST BOOKS OF 2016 • NPR, BEST BOOKS LISTING • *The New Yorker*, The BEST BOOKS OF POETRY OF 2016 • "[Vuong] was the first in his immediate family to learn to read, but he grew up listening to his grandmother's stories and folk songs, and his poetry takes the musicality of that oral tradition and weds it, brilliantly, with his love of the English language." — Michiko Kakutani, *The New York Times*, Critics' Pick • "This book is a masterpiece that captures, with elegance, the raw sorrows and joys of human existence." — BuzzFeed's MOST EXCITING NEW BOOKS OF 2016

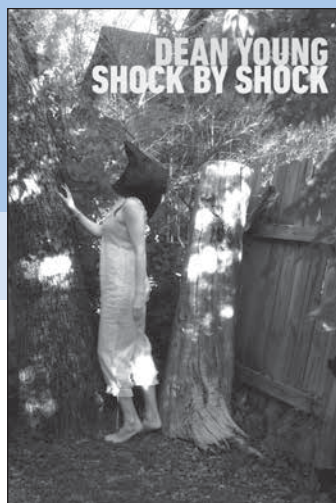
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Dean Young

Shock by Shock

Now in paperback

"Art may be made carefully but it's never made by the careful."



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.

"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*

\$16 paperback • ISBN 978-1-55659-527-1 • \$23 hardback • ISBN 978-1-55659-431-1 • 96 pages • December 2015

ALSO AVAILABLE BY DEAN YOUNG

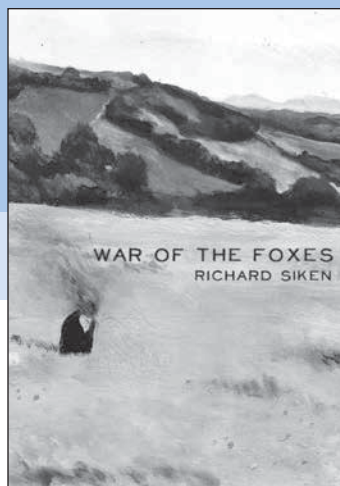
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Richard Siken

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.

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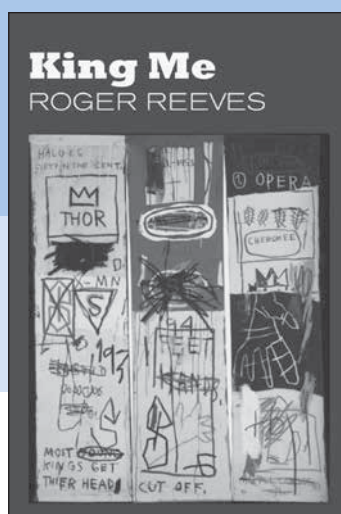
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Roger Reeves

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

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from CLOUD WATCHING

We carry dimming lamps like god cages —
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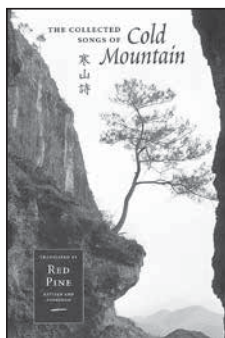


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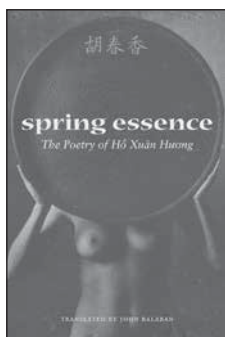
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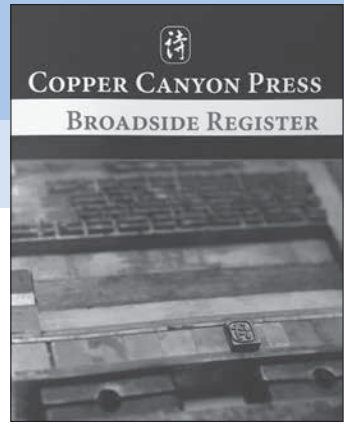
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& the body is more than

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—

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to the lavender lining of the clouds: the world
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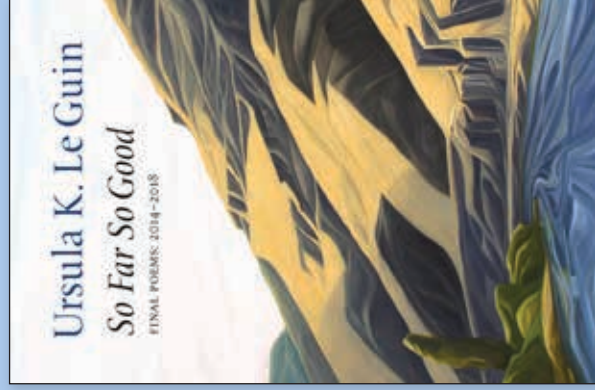
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