

The Odes To Tl61p

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A suite of five massive, turbulent, tender, and satirical odes. It is the explicit history of the author's sexual development from early infancy; a commentary on the social and political history of the UK since the recent election of the coalition government; a philosophical account of the common meaning of secrecy; an attempt to radically extend and reimagine the very possibility of the ode form; and a devoted love song to the now obsolete product ordering code for a bygone Hotpoint washer-dryer, "TL61P." It is the longest poetical work yet written by Keston Sutherland and his most comprehensive effort yet to transform the grammar of human existence.

Poetry. SCHERZOS BENJYOSOS is a set of four poems, scherzos in prosimetrical blocks, a comical, wild, and delirious sifting through the carnage of the financial crash, the dreamscapes of capitalist infancy, histories of sadism and persecution, the fetish bars of canonical literature, and the

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psychoanalysis of grass. The book also includes *Sinking Feeling*, Sutherland's long poem from 2017, described by J.H. Prynne as breathtakingly lovely, and desperate, racked with desire to become truthful love.

What happens when we think of poetry as a global literary form, while also thinking the global in poetic terms? *Forms of a World* shows how the innovations of contemporary poetics have been forged through the transformations of globalization across five decades. Sensing the changes wrought by neoliberalism before they are made fully present, poets from around the world have creatively intervened in global processes by remaking poetry 's formal repertoire. In experimental reinventions of the ballad, the prospect poem, and the ode, Hunter excavates a new, globalized interpretation of the ethical and political relevance of forms. *Forms of a World* contends that poetry 's role is not only to make visible thematically the violence of global dispossessions, but to renew performatively the missing conditions for intervening within these processes. Poetic acts—the rhetoric of possessing, belonging, exhorting, and prospecting—address contemporary conditions that render social life ever more precarious. Examining an eclectic group of Anglophone poets, from Seamus Heaney and Claudia Rankine to Natasha Trethewey and Kofi Awoonor, Hunter elaborates the range of ways that contemporary poets exhort us to imagine forms of social life and enable political intervention unique to but beyond the horizon of the contemporary global situation.

An assault on the American Neoconservative political order and a comedy of rhetorical violence.

Written between August and December 1938, *Autumn Journal* is still considered one of the most

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valuable and moving testaments of living through the thirties by a young writer. It is a record of the author's emotional and intellectual experience during those months, the trivia of everyday living set against the events of the world outside, the settlement in Munich and slow defeat in Spain.

SHORTLISTED FOR THE T.S ELIOT PRIZE AND COSTA POETRY AWARD 2013 'A stone is lobbed in '84, hangs like a star over Orgreave. Welcome to Sheffield. Border-land, our town of miracles...' - 'Scab' From the clash between striking miners and police to the delicate conflicts in personal relationships, Helen Mort's stunning debut is marked by distance and division. Named for a street in Sheffield, this is a collection that cherishes specificity: the particularity of names; the reflections the world throws back at us; the precise moment of a realisation. Distinctive and assured, these poems show us how, at the site of conflict, a moment of reconciliation can be born.

Over the last 15 years Keston Sutherland has gained the reputation of being at the forefront of the experimental movement in contemporary British poetry. This book collects all of his work into a single volume, including his recent *The Odes to TL61P*. Among the previous works included are *Antifreeze*, *Hot White Andy*, *Neocosis*, *Stress Position*, and *The Stats on Infinity*.

"Philosophy needs idiots. Stupefaction is a study in the artifice of idiots: how they are made, the uses they are put to and the types of truth that may depend on them. It explains how some important speculative and satirical descriptions of stupidity function in art and in philosophical and critical argument. Its roll call of idiots includes Pope's dunce, the master of 'bathos', Hegel's knowledge fussing over its skeleton, Adorno's 'cultivated philistine', Wordsworth's embarrassed readers who don't know the right way to like

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poetry, the 'savages' of enlightenment ethnography, and the compulsorily supersitious consumer genuflecting under the vat of human offcuts in Marx"--Dustjacket.

At his death in 2016, Geoffrey Hill left behind *The Book of Baruch* by the Gnostic Justin, his last work, a sequence of more than 270 poems, to be published posthumously as his final statement. Written in long lines of variable length, with much off-rhyme and internal rhyme, the verse-form of the book stands at the opposite end from the ones developed in the late *Daybooks of Broken Hierarchies* (2013), where he explored highly taut constructions such as Sapphic meter, figure-poems, fixed rhyming strophes, and others. The looser metrical plan of the new book admits an enormous range of tones of voices. Thematically, the work is a summa of a lifetime's meditation on the nature of poetry. A riot of similes about the poetic art makes a passionate claim for the enduring strangeness of poetry in the midst of its evident helplessness. The relation between art and spirituality is another connecting thread. In antiquity, Justin's gnostic *Book of Baruch* was identified as the 'worst of heresies, ' and the use of it in Hill's poem, as well as the references to alchemy, heterodox theological speculation, and the formal logics of mathematics, music, and philosophy are made coolly, as art and as emblems for our inadequate and perplexed grasp of time, fate, and eternity. A final set of themes is autobiographical, including Hill's childhood, the bombing of London, his late trip to Germany, his alarm and anger at Brexit, and his sense of decline and of death close at hand. It is a great work, and in Hill's oeuvre it is a uniquely welcoming work, open to all comers.

'A wonderful book - an invigorating revelation ... An essential collection of prose poems from across the globe, by old masters and new, reveals the form's astonishing range' Kate Kellaway, *Observer* The prose

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poem has proven one of the most innovative and versatile poetic forms of recent years. In the century-and-a-half since Charles Baudelaire, Emma Lazarus, Oscar Wilde and Ivan Turgenev spread the notion of a new kind of poetry, this 'genre with an oxymoron for a name' has attracted and beguiled many of our most beloved writers. Yet it has long remained a hidden territory - and even now, this peculiarly rich and expansive form can strike many contemporary readers as something of a mystery. Here, Jeremy Noel-Tod reconstructs the history of the prose poem for us by selecting the essential pieces of writing - by turns luminous, brooding, lamentatory and comic - which have defined and developed it at each stage, covering a greater chronological sweep and international range than any previous anthology of its kind. In *The Penguin Book of the Prose Poem*, Margaret Atwood rubs shoulders with Claudia Rankine; Lu Xun and Rabindranath Tagore take seats in the family tree above Seamus Heaney and Simon Armitage; and Czeslaw Milosz sits just pages from Eileen Myles.

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