

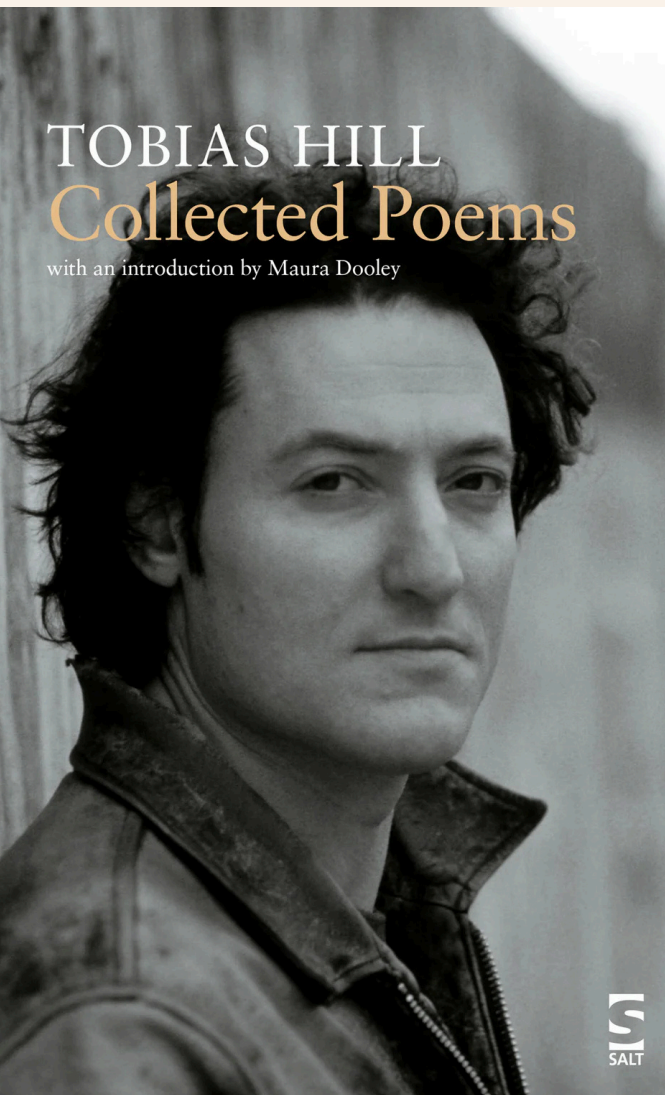
POETRY



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TOBIAS HILL COLLECTED POEMS



For the first time, this volume gathers together all Tobias Hill's poems from his four full-length collections in one beautiful and collectable paperback edition, introduced by Maura Dooley.

The Collected Poems marks an important moment in British poetry, drawing together Hill's work from his Eric Gregory Award-winning debut, *Year of the Dog* (1995), to the bestselling *Nocturne in Chrome & Sunset Yellow* (2006). Hill's celebrated 'urban pastoral' was decadent yet austere, driven through radical visual desire. Here in one volume we can see the extent of his imaginative journey, travelling through towns and cityscapes, presenting a simmering world of captured lives, haunting, but filled with charm and wit. The early work is dominated by Japan, where Hill lived for two years, yet it is his beloved London that becomes the imaginative centre of his work, filled with the sensuous intensity of that great city.

Tobias Hill was selected as one of the country's Next Generation poets in 2004, shortlisted for the 2004 Sunday Times Young Writer of the Year and named by the TLS as one of the best young writers in the country.

"There is no other voice today quite like this." –**A. S. Byatt**

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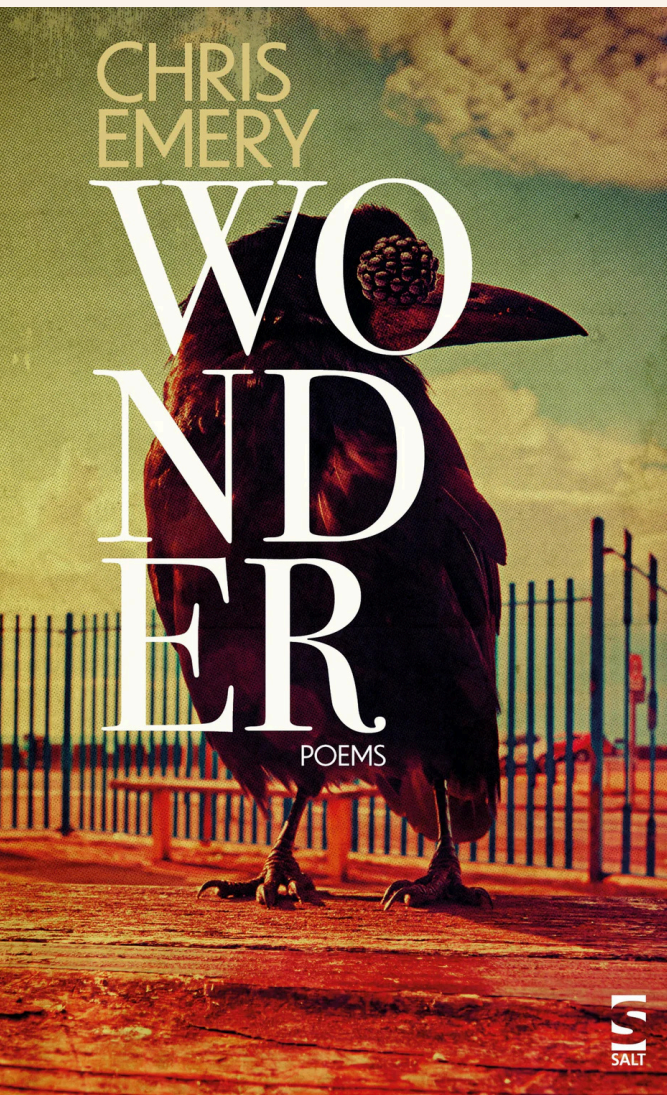
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Tobias Hill (1970–2023) was a British poet, essayist, writer of short stories and novelist.

Selected as one of the country's Next Generation poets, shortlisted for the 2004 Sunday Times Young Writer of the Year and named by the TLS as one of the best young writers in the country, Tobias Hill was one of the leading British writers of his generation.

CHRIS EMERY WONDER



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Wonder asks how we live with history, with absence, with longing – and how we keep returning to the difficult beauty of the world.

In his fifth collection of poems, Chris Emery explores the nature of wonder in its various forms of awe, reflection, and the marvellous. The poems range from the absurd, to the historical, the comic and fantastical – dropping us into stories and places we never quite expect.

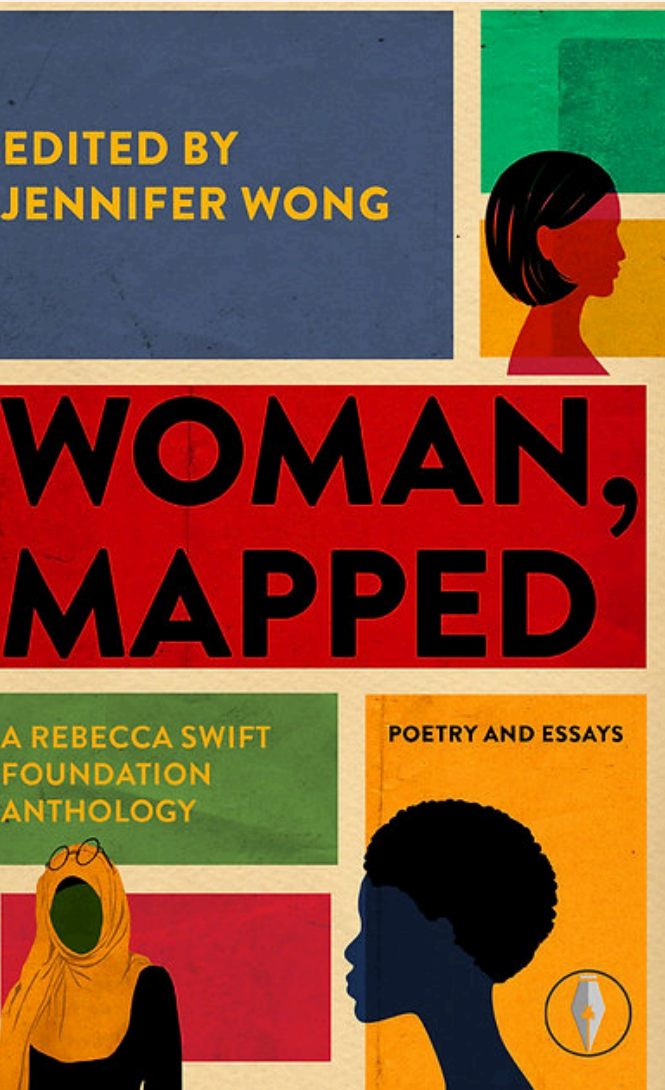
The collection considers where and how we live: in the city, in the country, on the coast, or elsewhere – and the strange lives we endure in often disparate communities, connected to each other through history and nature, and sometimes separated by it.

As with Emery's previous work, the poems reveal the intimate and fleeting in human experience, and can delve into the mundane, reverie or dreamscape, each lyric serving to illustrate the joy of common experience, all expressed in musical and arresting language that never avoids the freight of emotion.

'Chris Emery has an enviable gift, to be able to pack a novel's worth of action into a few lines, and direct our eye to the moment that matters, the image that impresses, the memory that resonates. These are poems full of quiet, well, wonder.' –Rishi Dastidar

Chris Emery has an MA in Writing Poetry from Newcastle University and an MA in Japanese Language from Sheffield University. She teaches creative writing and is module leader for the International Foundation programme in Humanities, at Newcastle University. Her most recent work appeared in PN Review, The Moth, Poetry Wales, Fenland Poetry Journal, Tears in the Fence and The Alchemy Spoon. Online her poems can be read in Anthropocene, The High Window and London Grip.

JENNIFER WONG ED. WOMAN, MAPPED



The Rebecca Swift Foundation and Fly on the Wall Press have joined forces to invite submissions for a powerful new anthology celebrating the complexity, resilience, and creativity of women's lives today. Curated by acclaimed poet and critic Jennifer Wong, the anthology will feature poetry and creative non-fiction by twelve UK-based women poets, from emerging voices to established names.

To live as a woman is so often a political act. This powerful anthology maps the journey of becoming a woman – the joys, the pain, and the defining moments that shape us. From girlhood to ageing, twelve distinctive writers speak honestly to what it means to be seen in our own voices, on our own terms. 'Woman, Mapped' reflects the breadth of lived experience across identities, cultures, and generations.

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Jennifer Wong is a poet, editor and creative writing tutor. Born and raised in Hong Kong, she now lives in the UK. Her publications include *Letters Home* (Nine Arches), *time difference* (Verve), and *Diary of a Miu Miu Salesgirl* (bitter melon). She has co-edited *Where Else: An International Hong Kong Poetry Anthology* (Verve) and *State of Play: Poets of East and Southeast Asian Heritage in Conversation* (Outspoken). *Light Year*, her next collection, is forthcoming from Nine Arches Press. <https://linktr.ee/jennywcreative>

JACKIE WILLS MAKING THE WEDDING DRESS



Wills gives readers the exceptional at the heart of daily life, invites us to suspend disbelief, enable the surreal.

She begins *Making the Wedding Dress* with a quote from a handbook on sewing and asks what can be fixed, what does it mean to make a daughter's wedding dress. The collection fans out to explore bullying, money, trade, rats and sinkholes. A third section questions how humans relate to other species, speculates on a worm's opinion of people, the communal life of starlings. The book ends on ideas of exits and entrances, home, absences within a family and the fragility of care.

Making the Wedding Dress makes many unexpected connections. It asks what crows think of humans, it urges its readers to question what is normal.

Jackie Wills' six previous collections have taken on big issues but her poems are always grounded. Her poems have been described as warm and witty, satirical, feminist and unputdownable. She starts with the mundane, then exaggerates – a list of the many words used to describe a woman, a sequence of short, impressionist poems on the surreality of menopause.

'(On Woman's Head as Jug) Brilliant and unputdownable. Wills imbues the minutiae of life with magic and other-worldliness. Her topics are wide ranging but rooted in the everyday.' –Julia Webb

'(On A Friable Earth) The legendary British poet Jackie Wills relays ageing womanhood in beautiful style, smashing its taboo in western society along the way.' –Jack McKeever

Jackie Wills is a British poet who has published several collections. *Powder Tower* (Arc, 1995) was shortlisted for the TS Eliot Prize and her most recent *Woman's Head As Jug* is influenced by her collaboration with the visual artist Jane Fordham. She has held two residencies at the Royal Literary Fund and lives and works in Brighton.

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JANICE WARMAN THESE ARE THE THINGS WE HAVE LOST



In her debut poetry collection, *These Are the Things We Have Lost*, Janice Warman chronicles a journey from her South African childhood to the landscapes of motherhood with unflinching honesty. From pregnancy 'high on hormones and Pellegrino', to second weddings, these poems capture intimate moments of love and loss.

With a journalist's precision and a poet's sensitivity, Warman's voice moves between continents and decades. A celebration of life's joys and an elegy for what inevitably slips through our grasp.

Janice Warman's voice is at once arresting and assured in these compelling poems about family and childhood, abuse and loss, as well as love and renewal. A powerful debut that packs a punch, offers redemption, love and, ultimately, hope.'

- **Mara Bergman, Poet and Author of 'The Disappearing Room' and 'The Night We Were Dylan Thomas' (Arc Publications)**

Janice Warman is an award-winning writer of YA fiction, non-fiction and poetry, financial journalist, and a creative writing tutor at Share Community for disabled adults, based in East Sussex. Her poetry has been published in magazines in the UK and South Africa, in *The Hey Nonny Handbook*, the women's literary survival guide (Harriman House), in *Ballet*, a poetic and photographic tribute to her mother (Susakpress/Spiralbound) and in English textbooks in South Africa. She is a past winner of the Kent & Sussex Poetry Society Folio Competition.

Client: Fly on the Wall Press

Publisher: Fly on the Wall Press

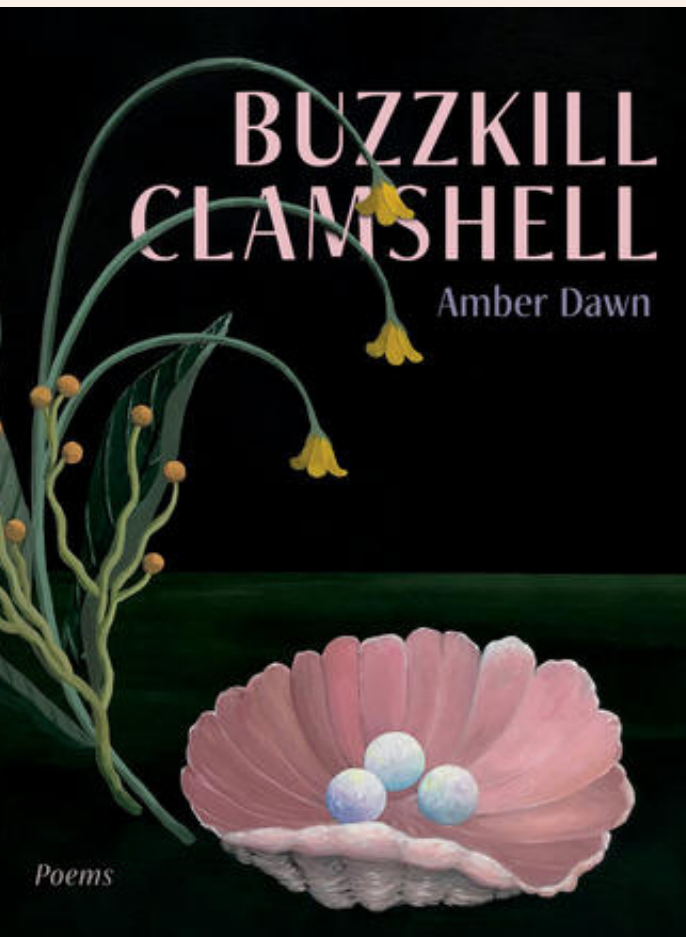
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AMBER DAWN BUZZKILL CLAMSHELL



As a novelist, memoirist, and poet, Amber Dawn regularly lays her heart bare in work that is fiery, raw, and intensely personal. In Buzzkill Clamshell, her third poetry collection, Amber Dawn circumvents the expectations of so-called confessional poetry, offering twisted mythmaking, extreme hyperbole, and lyrical gutter-mouthing that explore themes of sick and disabled queerness, aging, and desire.

With poems populated by severed heads, domme swan maidens, horny oracles, and other horrible purveyors of pleasure, Buzzkill Clamshell reads as if a leather dyke and a demonic goat had a baby - gleefully embracing the perverse while stomping its way through chronic pain and complex PTSD.

Already acclaimed for her candid and often kinky verse, Amber Dawn pushes further into trauma-informed eroticism with self-assured irreverence and uncomfortable abjectivity. Beneath her brilliant, carnivalesque imagery lies a prayer - not for the pain to end, but for finding fantastic new ways to cope with it.

Beautiful and ruinous, this horny, rotting Tilt-a-Whirl of a book gutted my brain and rewired it, opening new possibilities for being in relationship with illness and injury in my own body. In an exquisite act of agency, these poems approach chronic pain as collaborator, crafting an erotics of chronic pain that is both raunchy and surprisingly tender (...) Carmen Maria Machado's queer horror meets Audre Lorde's erotics in a filthy bathroom stall, written as only Amber Dawn ever could. -Anna Swanson, author of *The Garbage Poems*

Amber Dawn is a writer and creative facilitator living on unceded Coast Salish Territories (Vancouver, BC). She is the author of several books, including two novels (Lambda Literary Award winner *Sub Rosa* and *Sodom Road Exit*) and two poetry collections (*Where the words end and my body begins* and *My Art Is Killing Me and Other Poems*), and the editor of three anthologies.

Client: Arsenal Pulp Press

Publisher: Arsenal Pulp Press

Pub Date (Canada): April 2025

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NATALIE WEE BEAST AT EVERY THRESHOLD

Lambda
Literary and
Publishing
Triangle
Award finalist



A formidable collection of poems that deconstructs the notion of "otherness" through folklore and myth.

An unflinching shapeshifter, *Beast at Every Threshold* dances between familial hauntings and cultural histories, intimate hungers and broader griefs. Memories become malleable, pop culture provides a backdrop to glittery queer love, and folklore speaks back as a radical tool of survival. With unapologetic precision, Natalie Wee unravels constructs of "otherness" and names language our most familiar weapon, illuminating the intersections of queerness, diaspora, and loss with obsessive, inexhaustible ferocity - and in resurrecting the self rendered a site of violence, makes visible the "Beast at Every Threshold."

Beguiling and deeply imagined, Wee's poems explore thresholds of marginality, queerness, immigration, nationhood, and reinvention of the self through myth.

Beast at Every Threshold is one of those rare collections where everything - the past, the future, our mythologies, and the ways we feel in the present - coalesces in a flash of honesty and clarity. Natalie Wee has reached into the experiences of the Asian diaspora to bring readers poetry of the now: words that build on what our ancestors taught us, emotions that burn then simmer then scar, and images that are both recognizable and illuminating. *Beast at Every Threshold* is a marvel. -**Jen Sookfong Lee, author of *The Shadow List***

Amber Dawn is a writer and creative facilitator living on unceded Coast Salish Territories (Vancouver, BC). She is the author of several books, including two novels (Lambda Literary Award winner *Sub Rosa* and *Sodom Road Exit*) and two poetry collections (*Where the words end and my body begins* and *My Art Is Killing Me and Other Poems*), and the editor of three anthologies.

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ALEXANDRA CORRIN-TACHIBANA SKINSHIP

ALEXANDRA CORRIN-TACHIBANA
SKINSHIP



Skinship (スキンシップ) is Alexandra Corrin-Tachibana's thrilling second collection and is the sequel to Salt bestseller, *Sing me down from the dark* (2022), featuring the same feisty protagonist, dark humour, and moments that will make you cry. 'Skinship' derives from the Japanese 'loan word' fusing 'skin' and 'kinship'. The word can refer to intimate situations, such as bathing naked with friends or lovers in Japanese hot springs, and this bold and sensuous collection does not hold back.

The collection is set against the Japanese cultural landscape and is strongly influenced by Japanese women writers including Sei Shōnagon, Yoko Ono, Machiko Tawara and Kimiko Hahn.

This compelling and formally innovative narrative showcases beautiful Japanese poetical forms, such as her Winchester-prize shortlisted *zuihitsu*, 'Skinship', as well as haiku and tanka, which Corrin-Tachibana completely makes her own. Her collection is rooted in her lived experience of Japan and her love of Japanese literature, and the poems also explore her reconnection with the country when she returned after a 15 year hiatus.

'Alexandra Corrin-Tachibana's second collection more than fulfils the promise of her first. Raw, honest, but always richly layered and well-crafted, Corrin-Tachibana's skilful and innovative use of Japanese forms adds a further dimension to these narratives of loss, alienation, and the complexity of cross-cultural relationships. A wholly original and beguiling body of work.' –Sue Burge

Alexandra Corrin-Tachibana is a Newcastle-based poet who lived in Shizuoka, Japan, for 10 years. She holds an MA in Japanese Language and Contemporary Society, from Sheffield University, and an MA in Writing Poetry, from Newcastle University. This year she was shortlisted for the 2020 Fish Publishing Prize and was commended in the Winchester Poetry Prize, and in the Cheltenham-based Buzzwords competition. .

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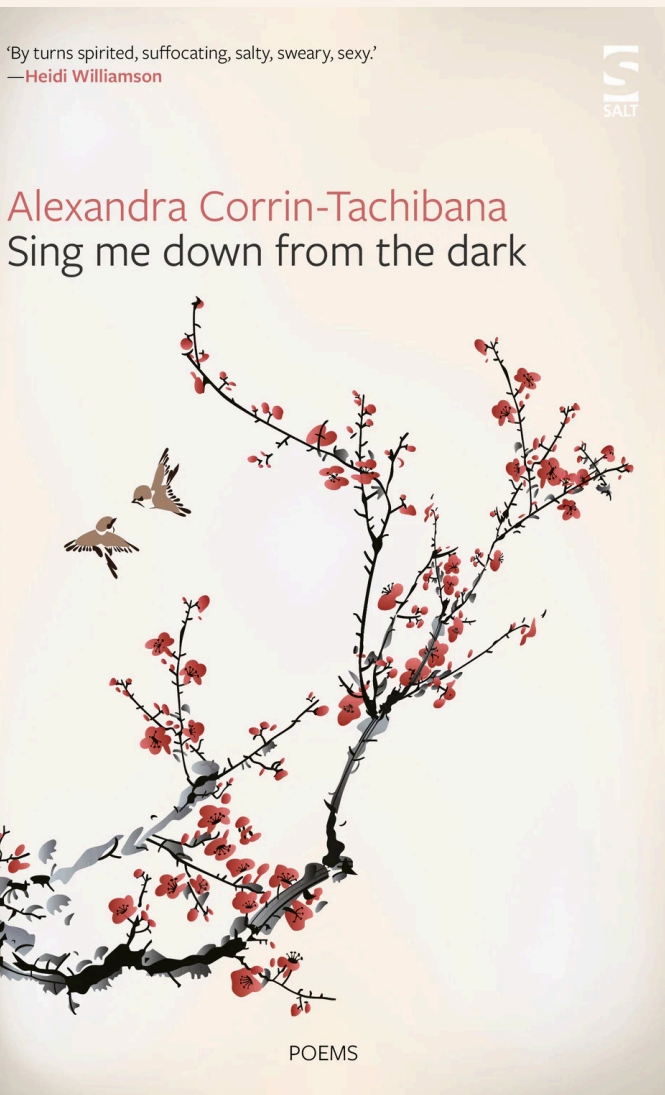
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BY THE SAME AUTHOR:



Sing Me Down From the Dark explores the highs and lows of a ten-year sojourn in Japan, two international marriages, a homecoming, and the struggles of cross-cultural relationships. It is full of light and dark, as if the writer herself has been ‘caught off guard’ in the making of these poems.’

‘With a focus on her formative years in Japan, Corrin-Tachibana explores expectations on women in different cultures, in marriage, and motherhood. Love in all its unidealized difficulty is explored with humour and grittiness and is by turns spirited, suffocating, salty, swearsy, sexy. Balancing belonging and the need to escape, Corrin-Tachibana questions where we can settle, and what we might settle for. Her poetic forms reflect this restlessly on the page – shifting, separating, compacting, conversing – as they risk trying to find and make a home.’ –Heidi Williamson

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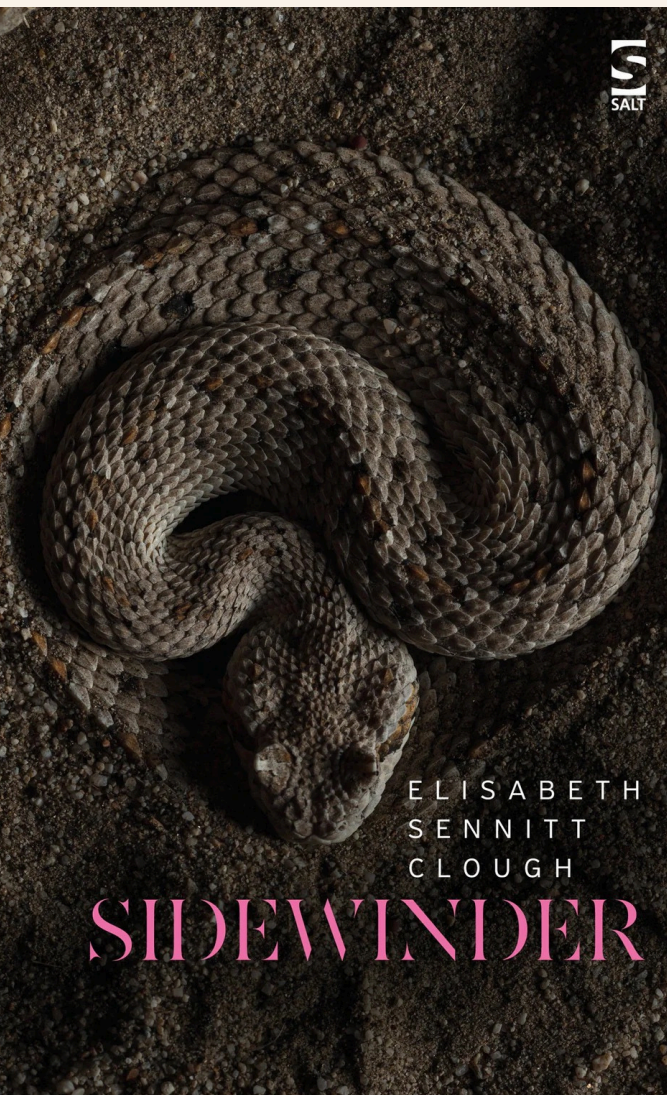
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ELISABETH SENNITT CLOUGH

SIDEWINDER



Client: Salt Publishing

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Rights sold:

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Elisabeth Sennitt Clough returns with a fierce, luminous exploration of power, desire and survival.

Sidewinder is a poetic memoir that traces a relationship which begins as fascination and descends into coercion. Through a sequence of vivid, cinematic poems, Sennitt Clough examines the illusion of agency – how teenage girls believe they are choosing, when in truth they are being chosen.

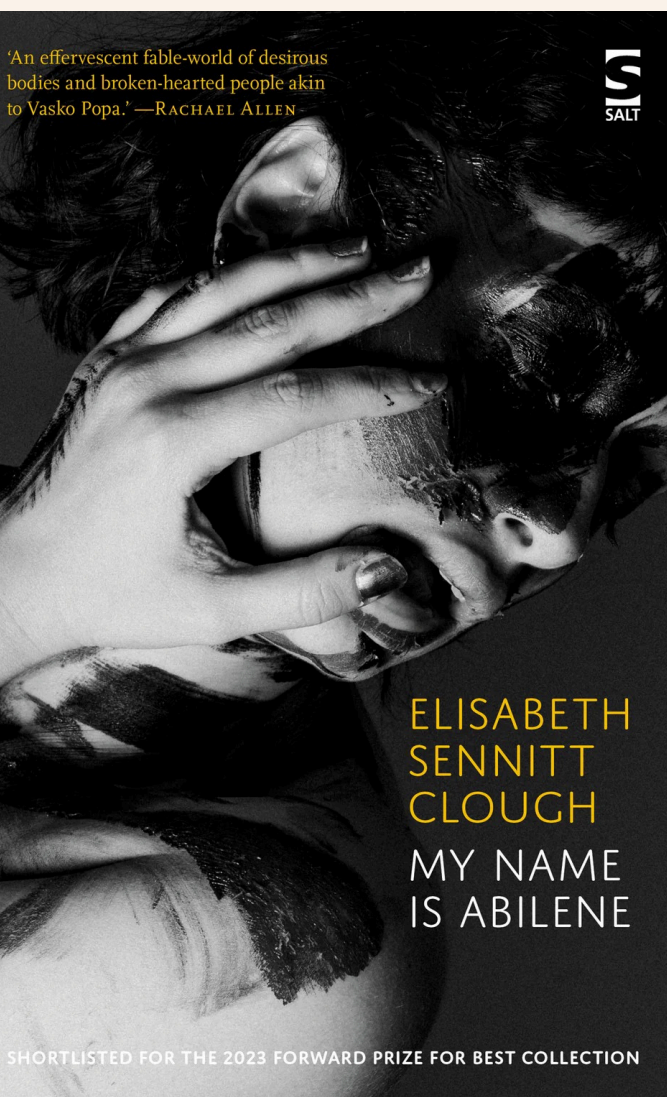
Set against the soundtrack and grit of 1990s Britain, these poems chart a young woman's entanglement with an older man who exerts control through charisma, myth and manipulation. As the voice matures, the collection becomes an act of recovery: a reckoning with what was taken, and what can be reclaimed through language.

Sennitt Clough writes with devastating precision and lyrical courage, transforming trauma into testimony. *Sidewinder* unflinchingly exposes the intersections of gender, class and power, and asks how we make sense of experience when the story we were told was never ours to begin with.

A haunting and necessary book, *Sidewinder* confirms Elisabeth Sennitt Clough as one of the most important poetic voices of her generation.

Elisabeth Sennitt Clough PhD, is an alumna of the Arvon/Jerwood Mentorship scheme 2016 and Toast Poets 2017. She was also a Ledbury Emerging Poet 2017. Elisabeth's debut pamphlet, *Glass*, was a winner in the Paper Swans inaugural pamphlet competition in 2016. It went on to win Best Pamphlet at the Saboteur Awards 2017. Her debut collection, *Sightings*, was published by Pindrop Press in December 2016. It won the Michael Schmidt Prize for Best Portfolio. A poem from that collection was highly commended in the Forward Prize and published in the Forward Book of Poetry 2018. Her second full collection *At or Below Sea Level* was a Poetry Book Society Recommendation and her latest, *My Name is Abilene* was shortlisted in the Forward Prizes 2023 for Best Collection. Elisabeth is editor of the Fenland Poetry Journal. .

BY THE SAME AUTHOR:



Shortlisted for Best Collection in the 2023 Forward Prizes for Poetry

Sennitt Clough's twisty fen-Gothic narratives are filled with macabre imagery and sexual violence. Imagine a monstrous fair that has arrived in deepest Cambridgeshire, only to discover that the inhabitants are far more frightening than the carnival. Rich in symbolism and mythology, it's a thrilling read that will leave your mind as black as peat.

'An effervescent fable-world of desirous bodies and broken-hearted people akin to Vasko Popa – linguistically wide-ranging and formally both bombastic and refrained, this tightly-wrought telling of in-between lands and in-between emotional states is a haunting.' –Rachael Allen

Sinister and sweet, graphic and insidiously violent, *abilene* is a layered exploration of how a woman survives when pushed too far. Terrifyingly good, this is Sennitt Clough at the very top of her craft.' – Sharon Black

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ROSANNA MCGLONE

THE PROCESS OF POETRY

THE PROCESS OF POETRY

FROM FIRST DRAFT TO FINAL POEM:
CURATED INTERVIEWS WITH AWARD-WINNING POETS



h o r e
e l r o
t n i p
c c b y s
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EDITED BY ROSANNA MCGLONE



A rare inside look into the creative process of acclaimed poets.

A unique collection of interviews with contemporary poets at the height of their craft. How does a subconscious thought become an award-winning poem? Journalist, Rosanna McGlone, speaks to some of the country's leading poets to find out. Don Paterson, Sean O'Brien, Gillian Clarke, and many more, explore the development of a single poem from rough notes to a final version to provide invaluable insights for writers and poetry enthusiasts alike.

'A fascinating behind-the-scenes look at the 'skill and stamina involved in crafting a poem'...valuable insight into what worked and what didn't, which we can can readily apply to our own work.' – Mslexia

"A fantastic idea... will prove invaluable to poets, creative writing students, and anyone interested in the creative process." – Malika Booker, Writer, Poet and Theatre Maker

Rosanna McGlone is a journalist, writer and poetry tutor. She has written more than a 100 features for both national, and international, publications including: The Guardian, The Independent, The Sydney Morning Herald, The Weekend Australian and Salon.com. Rosanna has lived in Australia and El Salvador. Her first radio play, based on the massacre at El Mozote, was shortlisted for the BBC's Alfred Bradley Bursary Award. Her work has been supported by, amongst others, Arts Council England, The National Lottery Heritage Fund, Hull Truck Theatre, Vault Festival, Green Curtain Theatre and The Old Vic New Voices Programme. Writing residencies include Capricorn Hill, NSW, Australia and The Hosking Houses Trust, Stratford-upon-Avon, England.

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