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Evocations by Brian Blair
Diagnosed with Tourette’s syndrome as a teenager, Adam, now a 26-year-old freelance designer, attends his first meeting at a social support group. Here he meets Anna, a charity worker with a face hemangioma; Marta, a TV anchor with alopecia; and Eva, a make up artist with vitiligo. The following week he moves in with them.

Shaped after the writer’s own experience of living with Tourette’s syndrome, Adam tries to move from self-inflicted invisibility to being visible—in his family, career, and personal life.

The most recent bestseller of Ukrainian author Ivan Baidak and Best Book of 2020 according to PEN Ukraine, (In)visible is a book about what it means to be different. A book that encourages acceptance and tolerance. A book about fear and escape, about the necessity of being loved and accepted. It’s about the permanent struggle with your complexes and attempts to start loving yourself. It’s about hard stories. But also about big hearts.
Author Bio


In 2020, he wrote a social novel about the inclusion, *(In)visible*, which received publicity among the elite of society. The book was recognized as one of the best in 2020 according to PEN Ukraine. There was a theater play staged based on the book, and several photo exhibitions.

Originally from Ukraine, he's lived in many places across the world, including Poland, Austria, Mexico, and the United States. His short stories have been translated into English, German, Serbian, Polish, Spanish, and Italian, and presented at European literary festivals. In 2019, the author's debut Euro-tour took place, during which Ivan visited Warsaw, Krakow, Wroclaw, Prague, Berlin, Munich and Paris. He received a scholarship from Gaude Polonia 2020.

He lives in Lviv, Ukraine. Having fled the war in February 2022, he was hosted by Camargo Foundation in Cassis, France, and Slovenian Writers Association in Bled, Slovenia. He plans to make his way to Canada in September 2022.

**Keywords:** fiction, Ukrainian, visible disabilities, disabilities, literature in translation, bestseller, PEN Ukraine, Tourette's, novel, friendship, acceptance, self-confidence, inclusion, Ukraine, Lviv, disability fiction.
The Boy's Marble

A NOVEL BY

Natasa Nuhanovic

A boy and girl promise to meet at midnight on a bench halfway between their apartments, and run away together, only the boy never comes. Twenty years later in Montreal, she meets someone who reminds her of the boy and wonders whether it could really be him. A brilliant anti-war story that wakes the reader in hope and love, and helps understand just how useless, meaningless and absurd war really is.

Author Bio

Natasa Nuhanovic was born in Zagreb in 1984. In 1994, amidst the Bosnian War (1992-1996), she moved to Germany and later to Canada. Her first poetry book, Stray Dog Embassy, was published in 2010 with Mansfield Press. Subsequently, she translates poetry, plays and short stories within combinations of three different languages: English, Bosnian and German. She has worked on several short films in many different roles. Her first feature-length film, Close the Door, is set to be submitted to festivals internationally in 2022.

Keywords:

novel, literary, war, Sarajevo Siege, Bosnia and Herzegovina, love, childhood, magic realism,
It is only fitting we met on February 29, a day that does not exist for most of the time. There have been only eight of those in my lifetime. I don’t know that the first two even count, because I barely remember those. That leaves me with six. Even though there aren’t very many in competition, I hope you will take it as a compliment that my second favourite is the one on which we met. My favourite one remains February 29, 1996, the end of the Sarajevo Siege. The beginning came on April 5, 1992 with the beginning of spring. I guess that year, life began to bloom in a very different way. The beginning exists every year and outnumbers the days marking the end. Sometimes I am afraid of that. It won’t be long. It will be over soon, most of us thought. The siege lasted for 1,425 days. This day is the last one. Only today left.

Only today left. I wonder who will arrive first, you or your letter. One more night of sleeping until I see you again. This is the last sentence you wrote to me. When I read it, I started liking you just a little bit more for reasons I hope you don’t find too entirely strange. During the war, many people wrote a sentence just like that. If you knew that this is what the boy said to me the last time I saw him, you might understand why I want to see you again without even knowing who you really are. I am not even fully sure I am ready to find out. The words in your sentence return to me in the voice of the boy: an innocent sound swerves through the dark air, rustles. One more night of sleeping until I see you again. The boy’s sentence echoes in my mind one more time. This is what he said before he turned around. His hair curled up at his collar toward the stars and then he left. I wonder if at least one of the stars could see the exact wave of his hair, because your hair curls up like that, too. I hope at least one star could see that far. Maybe it could tell me then if your hair moves precisely the same.

I know it may seem strange that the boy would count when there was only supposed to be a single day left between the moment we parted and seeing me again. But we had already been counting a long time for the war to end, and we no longer wanted to wait. We decided it was time to start counting the days towards our escape. When he said that sentence, we knew tomorrow was the day to run away. Tomorrow, we would leave behind the city full of black clouds. I think I saw one dissipate the further away he went. I have not seen him since. The more time passes, the more I wonder whether the falling-apart cloud was the universe trying to reveal another star or two in an attempt to show in which direction it would be best to walk. I don’t know, but I am still counting all the todays until I see the boy again.
Growing up in a small, riverside town, Little Bright is thrust into the political whirlwinds along with his family during China’s Cultural Revolution. When a reversal of the winds of reform blows through the land, however, he learns the once-forbidden tongue—English—which lends wings to his sense and sensibility. At college, he adopts a new English name, Victor. With the deepening of his knowledge of the English language, he begins to place himself under the tutelage of Pavlov, Sherlock Holmes, and Shakespeare. When the story unravels, however, Victor’s un-Chinese passion and tension threaten to topple his moral world and mental universe. Now, he must wade into an uncharted journey to unlock the dilemma and to unearth his destiny.

Drawing on his own life experiences, George Lee has fashioned an unforgettable coming-of-age story about fate and faith, good and evil, power of imagination and storytelling, and, above all, wonder of English literature.

Author Bio

George Lee was born and raised in China. He earned an M.A. in English literature, a Juris Doctor degree, and a Coaching Certificate in Canada. Now he is an attorney, family mediator, and life coach. He lives with his wife and children in Vancouver, Canada. Dancing in The River is his debut novel.
By now, darkness had enveloped the mountains, and the deserted streets fell into silence. The crescent moon hung in the sky like a cradle, surrounded by glittering stars. Mother gnawed on a towel to muffle her cries. Toward midnight, Grandma summoned her son-in-law. “Bring more hot water.”

Carrying a jug of hot water, Father attempted to open the door but Grandma blocked him. She took the basin and promptly shoved the door closed with her rear end. He stood outside, strained his ears against the door and lit another cigarette.

Mother’s tiny room was warm, the windows heavily draped. A kerosene lamp flickered and shadows jumped on the white-brushed walls, dancing amid the sporadic groans.

Finally, an inevitable force pushed me down through a dark tunnel until I fell into a widened opening. I slipped out of Mother’s womb, uttered my first human cry, the umbilical cord twisted around my neck. A pair of scissors severed the cord.

“A son!” the midwife declared.

Just then, the wall clock chimed and chimed. Twelve times in total. Amid the cries and cooing, Father banged the door open and stopped to see the fresh little me lying on Mother’s bosom, greedily sucking her breast.

“Have name yet?” The midwife looked up at my father’s perspiring face.

“Long time had it,” Father proclaimed in a tone of apparent authority. “The sun gives light to the moon, the moon gives light to the night, the night is brightened by the dreams of man. Welcome to the human world, Little Bright!” (In Chinese, the word “bright” symbolizes a union of sun and moon.)

And so, I was called Little Bright.
This Will Only Take a Minute: 100 Canadian Flashes

AN ANTHOLOGY EDITED BY
Bruce Meyer and Michael Mirolla

Brevity is the soul of wit, as William Shakespeare wrote in one of his longer plays, Hamlet. Flash Fiction, brief stories, have become one of the most exciting sub-genres of contemporary fiction. In This Will Only Take a Minute: 100 Canadian Flashes, Guernica Editions features short short stories by Canadian writers from six words to 500 words in length, short stories from across the entire spectrum of Canadian writing, and anything from stark realism to speculative fiction.

About the Editors

Bruce Meyer is author of more than sixty books of poetry, short fiction, non-fiction, literary journalism, and literary criticism. He has had two national bestsellers. He is twice winner of the E.J. Pratt Gold Medal and Prize for Poetry and the Gwendolyn MacEwen Prize. He was the inaugural Poet Laureate of the City of Barrie. He is professor of Poetry at Victoria College at U of T and professor of Creative Writing and Canadian Literature at Georgian College in Barrie.

Michael Mirolla is an award winning author of twelve books of fiction, poetry, and plays. He has worked as an editor on the desks at The Montreal Star and Montreal Gazette and as a freelancer, features writer, theatre and music critic and book reviewer. Since 2009, Michael Mirolla has served as vice-president of Guernica Editions, one of Canada’s oldest and most successful independent presses.

Flash fiction hasn’t had the attention it deserves in Canada though that is beginning to change. The writers in this anthology are the new trailblazers for fiction in a nation renowned for its longer short stories. Long short stories are admirable. They only take an hour or two of one’s time. Who has an hour or two to read a story?

Flash has been a form of fiction since the longer short story gained momentum. Anton Chekhov wrote vignettes and very short stories as well as short stories in the ten-thousand-word range. He was a busy man, a medical student who didn’t have more than a few minutes to jot down his narratives. The same was true for Hemingway who lived with a journalist’s deadlines and compressed reportage had to be telegraphed. He also had a busy social schedule.

Everyone has his or her reason for writing flash fiction. I began writing flash after suffering a severe concussion in a car accident. The brevity of a flash story helped me regain my command of language and ideas, and the redrafting portion of the work was a gift where I was able to remember words, phrases, and choose the right one in the right place. Writing flash stories is like hot air ballooning. The story flies better the more one tosses overboard.

Over the past decade, flash has gained tremendous popularity among authors, editors, and readers. A reader or an editor faces all manner of tugs on his or her time—social media, job demands, commuting, and family duties—and a little voice in their mind says, “Oh please, just tell me a story.”

Flash is not easy to write. The shorter the story, the more the writer must concentrate on the art of compression, the detailed focus one finds in poetry, and the brevity that must embrace as many aspects of storytelling as longer works. From under a hundred words to five hundred, a good flash squeezes every drop of the short story into a small but exquisite space. Those whose work is represented in this anthology would agree that the two hundred word story is often more difficult and time-consuming to write than the two thousand word story.

Here, in this anthology, the writers follow Shakespeare’s dictum that brevity is the soul of wit. Wit is not just about being funny. Wit is the intelligence of decision-making and judicious choice. Flash fiction can be read between subway stops, in stolen moments when the boss isn’t looking, and by those who are tired and have no time for a longer short story. Why? Read one of the 100 featured and see for yourself. This will only take a minute.

Bruce Meyer
Magnetic Dogs
SHORT STORIES BY
Bruce Meyer

Magnetic Dogs is a collection of short stories that examines how displaced individuals – those who have been snatched out of their time and place – struggle to adapt and reinvent themselves in an entirely new context or re-establish themselves in their former situations. In stories that are factual fiction, Meyer examines the composition of Gabriel Fauré’s haunting “Cantique de Jean Racine,” the 1960s ‘scoop’ of Indigenous children from Manitoulin Island, the missing diaries of Lewis Carroll that save that author from the charges of child molestation that ruined his career as an academic, the true story of a shade of red and Seventh Century Chinese exploration of the North Atlantic, and the origins and ramifications of a haunting Aztec form of music, borrowed by J.S. Bach, the ‘chaconne.’ In these stories Meyer constantly questions the ways our perceptions of the past might have been different had small events transpired to make them so.

Author Bio

Bruce Meyer is author of more than sixty books of poetry, short fiction, non-fiction, literary journalism, and literary criticism. He has had two national bestsellers, The Golden Thread: A Reader’s Journey Through the Great Books (2000) and Portraits of Canadian Authors (2016). He is twice winner of the E.J. Pratt Gold Medal and Prize for Poetry and the Gwendolyn MacEwen Prize for best poem. He was the inaugural Poet Laureate of the City of Barrie. He is professor of Poetry at Victoria College in the University of Toronto and professor of Creative Writing and Canadian Literature at Georgian College in Barrie.
Picture a young pupil of keyboard composition. He’s in a competitive place. The artist needs to compete. He needs to prove he has a place in the conversation of his craft. The older students say he shouldn’t be there. He’s too young. His military style uniform, mandatory for students of his time, is baggy. His family cannot afford a better-fitting outfit. Young man in a hurry, his teachers label him with damning admiration.

I have seen the picture of the boyish student in the long blue school uniform. He is leaning with a manly aura of bravado on a plinth, a score tucked under his arm, and his left hand in his pocket. He’s talented and he wants to prove he’s talented. He has polished his buttons. He’s only nine years old when he enters the École, but he wants to begin composing. His composition teacher, M. Saint-Saëns who is, himself, only twenty-two years old, warns him about the “Mozart Factor” – the idea of becoming too much, too soon, the gluey, fallen soufflé that comes out of the oven before it is baked. He must avoid becoming the brat who places himself in the position of dismissible. No one likes a genius. Prepare yourself, everyone tells him. The future will happen, but he will have to wait a lifetime because there are others in line ahead of him who are going to get their prizes first.

When people say, “prepare yourself,” to a young, precocious artist, they have two ulterior motives in mind. The first is that ‘The Establishment’ does not want the young man in a hurry to outshine those who have paid their dues. That’s a terrible artistic dictum – the horrible term paying your dues. There is no such thing as dues. One either learns the art and expresses what he has learned to the best of his ability or he’s just trash. Dues are another word for “not so fast, buddy, there are people with more pressing claims.” It means someone feels threatened by what is coming down the pike. It means that the artistic world is mean-spirited at heart and despises prodigies. That’s what killed Mozart: the venom of other artists and his own prodigiousness.

The second thing that comes to mind is that the people who say, “prepare yourself,” have their own favorites they are betting on. They want their favorites to win. Art is a wager. They will do anything, even break the rules of a competition, to make sure their artist and no one else wins. There is no such thing as a competition under such circumstances. There is only the pre-chosen favorite and the fait accompli. Case closed.
Lake City has a lot of heavy weather, and it’s not just in the air. Eduardo “Vince” Negron has a regular table at a bar-restaurant in Pigsville called El Perro Negro, from where he runs El Manojo, a motley assortment of hoodlums. Negron is minor league, but across town former gangster gone legit Lloyd Frend is thinking big: perhaps he will run for office one day; he will certainly make a heap more dough. Men will be caught in the crossfire between Negron and Frend as they battle for territory, not least Walt Hargrove, an appliance store salesman drawn to El Manojo by curiosity and the desire to make an extra buck or two. Told with a tongue in various cheeks, Pigsville is a gripping tale full of sex, drugs, and violence and not a little black humour.

Author Bio

Born in Milwaukee, Wisconsin, Mark Fishman has lived and worked in Paris since 1995. His short stories have appeared in a number of literary magazines such as the Chicago Review, the Carolina Quarterly, the Black Warrior Review, the Mississippi Review, Frank (Paris), and The Literary Review. He was the English-language editor of The Purple Journal (Paris) and Les Cahiers Purple (Lisbon). Pigsville is his third novel.

“...It’s Graham. Ray Graham. It’s getting so I can’t come into the restaurant to see my mother without him hanging around and creeping me out—and I don’t like anybody creeping me out, especially him. He’s a loser.”
“...There are two things about Ray Graham, and the first one is I don’t like him, and the second, he’s angry.”
“...I’m afraid of him, Walt.”
“I never knew anyone like him where I come from.”
“I grew up here, in Lake City, I’ve seen just about everything and still he gets on my nerves.”
“What do you want me to do?”
“You know El Manojo, Vince Negron—talk to him. Tell him to make Graham go away.”

Keywords:
- novel
- literary
- gritty
- crime
- American
- gang
- gangster
- sex
- violence
- humour.
Matisse: The Only Blue

A NOVEL BY

Laura Marello

Matisse: The Only Blue interweaves scenes from the second half of artist Henri Matisse’s life in the south of France (1907-1954), with reflections on his artwork. The work explores: artistic creation and community, love and betrayal, landscape, home and exile, family, and war. It portrays an eclectic mix of artists, dancers, models, gallery owners, art patrons, friends and family members, struggling through the upheavals of the first half of Twentieth Century, culminating in the devastating realities of two world wars and the economic collapse wedged in between.

Author Bio

Laura Marello is author of novels Claiming Kin – finalist for the Paterson Prize in Fiction – The Tenants of the Hotel Biron, Maniac Drifter, Gauguin’s Moon, The Gender of Inanimate Objects – shortlisted or the Saroyan Prize in Literature – and Balzac’s Robe. She has been a Stegner Fellow, Fine Arts Work Center Fellow and recipient of the National Endowment for the Arts Grant. She studied poetry with Ray Carver, and Black Mountain poet Edward Dorn, and fiction with Gil Sorrentino and Padma Hejmadi. She is currently working on a novel about San Francisco Architect Julia Morgan.

Keywords:

novel, literary, art, artistic creation, community, Henri Matisse, France, portrait, portrayal.
In Laura Marello’s *Matisse: The Only Blue*, the narrative unfolds from the paintings themselves. We watch his evolution from color-drenched Fauve to painter of odalisques, to sculptor of pure color in his miraculous cut-outs. Through a conversation with the artist, Marello probes the artist’s quest for beauty. We travel with him to Paris, Collioure, Morocco, Manhattan, Los Angeles and Tahiti, as he seeks to wrest meaning from what he sees. We meet Diaghilev, unnamed “Bloomsburies,” Picasso, Renoir. We experience the artist as prophet, as explorer of space/time, energy. Marello’s idea that an artist “feeds on longing” evolves until the reader sees that this longing is at the heart of who we are. When Shchukin snubs Matisse, Marello suggests that “he always depended on your canvases for solace.” We all depend on them; now we are closer to understanding why.

—*Constance Solari*, author of *Sophie’s Fire*

In the spirit of legendary Matisse, Laura Marello’s sensual, brimming book, an ebullient exploration of the maestro’s world in lyrical, second-person vignettes, leads the beguiled reader into realms of dynamic history, unbridled creativity, visual expedition, and continually blossoming joy. A lively paean and protean love letter to an unforgettable artist.

—*Cyrus Cassells*, author of *The World That the Shooter Left Us*

Laura Marello writes a garden of paintings to wonder in. Matisse “never rests,” living “in” the colors, shapes, figures in abstract compositions, a visual history that includes real people he loves but cannot indulge. While buyers, curators, other artists live around him, he stays in his colorful cocoon. Matisse’s painterly obsession is expressed by a singular blue.

—*Paul Nelson*, poet, author of *Learning to Miss*
A Perfect Day to Die

SHORT STORIES BY

Yoko Morgenstern

A widower meets a man who can change the weather. A middle-aged woman attempts to freeze to death; A young man attempts to starve to death. A young woman navigates in a foreign city, constructing a new identity. A dancer is forced to accept a ride home from a bar comedian. A divorcee meets an elderly Japanese woman... From the sombre offices of Tokyo to the ESL classrooms of Toronto, see how they find their own therapeutic ways to reconcile with their loss, agony, and despair.

Author Bio

Yoko Morgenstern is originally from Tokyo. She started writing fiction while she was living in Canada, inspired by many writers who wrote in a second language. Yoko is the author of two books in Japan and the United States, and a regular contributor to Newsweek Japan.

Keywords:
short stories, literary, Tokyo, Toronto, Oakville, Nuremberg, collection, loss, grief, immigration, meaning.
Told with economy, acute sensitivity, and flashes of piercing wit, the stories in *A Perfect Day to Die* are indelible. Yoko Morgenstern’s deftly drawn characters struggle with mid-life dissatisfactions, yearnings, and childhood secrets. Their searches for meaning and intimacy unfold in Toronto, Oakville, Ubud, Tokyo, and Nuremberg, each place evoked with tactile precision. The past continually haunts and subverts the present. Even when the characters reach the brink of despair, they find glints of redemption in humour and sensory pleasures. A snack of taiyaki, a memory of Satsuma-age, a bowl of soup: all take on symbolic resonance. Propelled by an irrepressible appetite for life, these characters and their stories beguile and enthral us.

— **Kateri Lanthier**, author of *Reporting from Night* and *Siren*

These wary newcomers with their jagged stories won my heart. Yoko Morgenstern offers a glimpse of the Toronto you don’t see.

— **Katherine Govier**, author of *The Ghost Brush* and founder of The Shoe Project

*A Perfect Day to Die* reminds me of what I love best about the short story form. With elegant, deceptively simple prose, Yoko Morgenstern unravels ordinary immigrant lives, revealing glimmers of hope even within darkness.

— **Tanaz Bhathena**, author of *A Girl Like That*

Yoko Morgenstern’s sublime stories are inhabited by characters defined by their tenderness and yearning. As their narrator, she skillfully invites us to empathize with their longing for hope, comfort, and meaning.

— **Rui Umezawa**, author of *Strange Light Afar*

In these insightful and diverse stories, Yoko Morgenstern explores challenging subjects from how the horror of the atomic bomb still lingers through traumatic memories over seven decades later, to how a character has a revelation after recognizing subtle signs of an ill-fated relationship, to even unveiling a novel perspective on the age old dilemma of whether to be or not to be.

— **Rob Jackson**, Managing Editor Emeritus, Great Lakes Review
Autumnal equinox. The End of the World sails on the Aegean Sea. Aboard is Marjolaine, a cook who recently lost her job at a greasy spoon. She rubs shoulders with chess players, a bookseller, a retired professor, a romance novelist, a blue-haired singer … Meanwhile, elsewhere on the planet, people play cards, while others celebrate, read, dream or cry, and still others die. All these lives intersect, meet up again, disappear, and above all tell us that there is not only one truth. In *The End of the World is Elsewhere*, volume four of her *Fragments of the World* tetralogy, Hélène Rioux creates an intricate and complex novel filled with topical issues and references to history and literature.

**About the Author**

Born in Montreal, Hélène Rioux has published ten novels, notably *L’amour des hommes* and *Traductrice de sentiments* (*Reading Nijinsky*), short story collections, including *L’homme de Hong Kong* and *Pense à mon rendez-vous* (*Date with Destiny*), narratives and poetry. A literary translator, she has translated seventy works from English and Spanish to French as well as books and picture books for children. Shortlisted six times for the Governor General’s Literary Award, she received the Prix Québec et le Prix Ringuet of the Académie des lettres du Québec for *Mercredi soir au Bout du monde* (*Wednesday Night at the End of the World*), the Grand Prix littéraire of the Journal de Montréal and the Prix de la Société des Écrivains canadiens for *Chambre avec baignoire* (*Room with Bath*) and the QSPELL Translation Award for *Self* by Yann Martel. Member of the collectif de redaction of the XYZ magazine, she also wrote a column on literary translation in the *Lettres québécoises* journal. In addition to being translated into English, her novels have been translated into Spanish and Bulgarian.
About the Translator

Jonathan Kaplansky won a French Voices Award to translate Annie Ernaux’s La Vie extérieure for the University of Nebraska Press. His recent publications include Jean-Pierre Le Glaunec’s The Cry of Vertières: Liberation, Memory, and the Beginning of Haiti and Lise Tremblay’s Chemin Saint-Paul. He has sat on the juries for the English-translation category of the Governor General’s Literary Awards and the John Glassco translation prize. He is currently translating the libretto of an opera written by Hélène Dorion and Marie-Claire Blais: Yourcenar An Island of Passions (music by Éric Champagne).

Fiction | Quebec

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about the Translator

The End of the World is Elsewhere

For some, the word is, and has always been, a synonym for a dream. It has been that way since the world began. They have only to hear it for the desire to emerge. A spark immediately ignites in their eyes. They have only to hear it, to read it in a book. Or just to think it. Especially when things are going badly. But even when everything is going well. In the best of worlds, as Voltaire described with his legendary irony. He didn't believe in it, of course, how would he have believed in it? Our world was not, has never been, the best, far from it. And that explains perhaps why the idea arises as soon as the word is heard or read, as soon as it is uttered. A peal of thunder sounds, lightning flashes in a cloudless sky. The rainbow appears: it is a promise. Elsewhere. The magic word, laden with all fantasies.

A better world exists. Elsewhere. Where the grass is greener and softer, the sky bluer, where gold sparkles in river-beds. Elsewhere, always farther, beyond futile borders. Think of Ulysses, of Sinbad in The Thousand and One Nights, of Marco Polo, of Cook, of Magellan; remember Christopher Columbus when, on the morning of August 3, 1492 of our era, he set sail from Palos de la Frontera. It is that word and no other that he uttered on uncharted waters, Oceanus or the Ocean Sea, on highly unlikely routes.

Elsewhere.

Keywords:

novel, translation, French, Quebec, Quebec literature, history, literature.
A Gelato a Day: True Stories of Family Travel

A TRAVEL ANTHOLOGY EDITED BY Claudia Laroye

A Gelato A Day is a collection of travel tales that highlights the good, the bad and the not-really-that-ugly of the family travel experience. These stories go beyond holidays-gone-wrong to dive thoughtfully into the deeper parental and family connections that can occur when we take ourselves (or are taken out of) our daily routines and comfort zones. More often than not, entering unfamiliar places, spaces and situations encourages us to open up to one another or react in ways that may surprise, delight or frustrate those we hold most dear.

Insightful, funny and thoughtful stories.

Andrew McCarthy

Editor Bio

Claudia Laroye is the Founding Editor of Claudia Travels (and formerly The Travelling Mom); and is a Contributing Editor for Twist Travel Magazine, and Editor at Vacay.ca and Vacay Network. Claudia's freelance work includes a variety of domestic and international print publications. Her publications include: Air Canada enRoute magazine, AFAR, Globe & Mail, the Toronto Star, Lonely Planet, Explore Magazine, Canadian Traveller, Saturday Evening Post, World Nomads, WestJet Magazine, TravelAge West, Verge, Dreamscapes, BCAA Westworld Magazines, Matador, Fodor's, Hotel-Addict, TravelZoo, Travel Mamas, Ultimate Family Vacations, the Wayward Post, Walking On Travel, and other travel sites on the web.

She enjoys writing about adventure, family, luxury and sustainable travel, and loves all form of active adventures. When home, she enjoys walking her dog and sipping pineapple margaritas in her backyard garden. She lives in Vancouver with her husband and two sons.
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Keywords:
anthology; Canadian; travel; family stories; family travel; adventure; true stories; humour; non fiction; children; traveling with children; exploring; parents.
Bob Dylan has created a body of work unparalleled in popular music. As a songwriter and as a singer, Dylan expanded the boundaries for song. In this substantially revised and updated second edition of The Bob Dylan Albums, Anthony Varesi analyzes the massive Dylan canon through a detailed discussion of each of the artist’s officially released albums.

The book follows Dylan’s career chronologically from 1962’s Bob Dylan through to 2021’s Bootleg Series release Springtime in New York. All of Dylan’s studio albums, live albums, collections and archival releases are examined in the text and in the detailed, annotated, cross-referenced discography, as are Dylan’s notable soundtrack contributions, side projects and benefit concert appearances. The Bob Dylan Albums, 2nd Edition also discusses Dylan’s other writings, such as Chronicles and his Nobel Prize lecture, and reviews the films Dylan has appeared in or been the subject of.

The book contains frank analyses of the more controversial aspects of Dylan’s career, including songs Dylan wrote about George Jackson, Rubin “Hurricane” Carter, Joey Gallo and Lenny Bruce, the use of Dylan’s music in advertisements, and Dylan’s 2011 trip to China. The book looks at recurring themes in Dylan’s songs, the influence of other artists on Dylan’s music, and the ongoing relevance of Dylan’s work. In the process, The Bob Dylan Albums, 2nd Edition unearths new meaning in both Dylan’s most famous works and in his songs and albums that have received less attention.

Keywords:
non fiction, music, Bob Dylan, music career, albums, writings, discography, Rough and Rowdy Ways
Author Bio

Anthony Varesi has a Bachelor of Arts degree from the University of British Columbia, at which he studied history and American and English literature, and a Bachelor of Laws degree from the University of Saskatchewan. He works as a Crown prosecutor and lives in Kamloops, British Columbia, with his wife and their son. The first edition of The Bob Dylan Albums was published by Guernica Editions in 2002. A French translation, Bob Dylan au fil des albums (1962–2001), was published by Triptyque in 2006.

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High Friends in Low Places

A MEMOIR BY

Alan Lord

"Forget about Leonard Cohen, Cirque du Soleil, and Smoked Meat. This is the real Montreal, as it was in the 80's—a bastion of insanely creative avant-underground mayhem."

High Friends in Low Places features in lurid detail Alan Lord’s epic romp through the riotous avant-underground scene of Montreal, New York, and Europe in the 1980s, a romp that eventually leads to a nervous meltdown. Along the way, he relates his encounters with the luminaries of cutting-edge literature, music and art including William Burroughs, Kathy Acker, Chris Kraus, John Giorno, Manu Chao, Blixa Bargeld, Chris Burden and pop artist James Rosenquist, as well as introducing us to brilliantly creative unknowns in all the arts. In the end, exhausted, he begins a downward spiral—only to be rescued by a woman who becomes his wife of 33 plus years.

Author Bio

Alan Lord is a bilingual writer, guitarist, songwriter, retired civil/structural engineer, and was a multidisciplinary artist and event organizer in the cutting-edge arts scene of 1980’s Montreal. He is featured in the documentary films MTL Punk and Montreal New Wave, issued dozens of albums with several bands, and opened for The Ramones, The B-52’s and Nina Hagen. His current bands include The Pagan Gurus and Les CYNIQZ. He published four books, has poems published in two anthologies and is mentioned in several books, notably the biography of Beat legend Herbert Huncke. His Ultimatum series of avant-lit festivals featured hundreds of poets, musicians and writers, including William Burroughs, Kathy Acker, John Giorno, Herbert Huncke, Chris Kraus, Sylvère Lotringer and Karen Finley. His major civil works include the Montreal Biodôme (for which he received an award from mayor Pierre Bourque), as well as the signature cable-stayed St-Jacques Street bridge. After living in Paris, Toronto, and Santiago, Chile, he returned to Montreal with Caroline, his wife of 34 years and conference interpreter. They have a 20-year-old son who is enrolled in the Physics department of the Université de Montréal.
from High Friends in Low Places

I smoked a joint with Burroughs at sunset and fucked Kathy Acker’s brains out at dawn. At the time I was a hot shit sunglassed guitarist in the coolest band in town, single and miserable, lonely with six girlfriends and a few unspellable venereal diseases. And stoned whenever possible. We were well into the Eighties and I was still not using condoms. Splodging into gummy plastic wasn’t in my DNA. Sure, it was high risk, but what’s the point if things aren’t exciting?

Welcome to my Eighties. I had high friends in low places. Mostly at the Foufs—or Les Foufounes Électriques—Montreal’s première piss-hole club that looked like its toilets, and the place where I organized the Ultimatum series of cutting-edge literary festivals and generally held court as king of Montreal’s avant-underground scene. My reign as louche Minister of Counterculture lasted a handful of years, until I collapsed exhausted from being a glorious failure. I used to fly poets up from New York instead of paying the rent. I blew my paycheques inviting Between C & D2 luminaries from the Lower East Side. Of course I was sick in the head. I wanted Art. The kind that’s alive and could give me life. I asked Karen Finley if I could film her stuffing yams up her ass. She said “sure”.

Thanks to cheap Laker Airways, I could afford shuttling back and forth to New York on a regular basis. For me the most thrilling thing in the world was the cab ride from La Guardia into Manhattan, passing by the tombstones of St. Michael’s cemetery in Queens—a mini teaser of the Manhattan skyline that was about to swallow me whole as I exited the Midtown Tunnel.

My fondest memory is of walking up Fifth Avenue with Beat saint Herbert Huncke telling me the story of his life, under the waking lights of the Empire State Building towering over us at dusk. I brought him up to Montreal for readings several times, but it also went the other way around. I brought Montreal artists down to New York for a group exhibit and graffiti fashion show. Because I was doggedly determined to promote the countless great local artists, literati, and brilliant misfit geniuses I knew. Yet despite my efforts, the best minds of my generation still remain unknown, or else self-destructed. I was friend to all losers. The bright ones. Because they’re way more interesting than the most respectable hedge fund manager I sincerely hope you don’t know.
The Confederation Poets

NON-FICTION BY

James Deal

The Confederation Poets: The Founding of a Canadian Poetry, 1880 to the First World War is a study of poets born between 1850 and 1866, focusing on the work they produced up until the end of World War I. Through this investigation, the climate of opinion that animated Canadian society following Confederation is brought to light. Poets covered range from the famous (Lampman, Roberts, Crawford, Carman) to the less well-known, but still important (Cameron, Herbin, Coleman, Wetherald). 55 Confederation poems, many hard to find today, are quoted in full.

Author Bio

James Deahl was born in Pittsburgh in 1945, and grew up in that city as well as in and around the Laurel Highlands of the Appalachian Mountains. He moved to Canada in 1970 and holds Canadian citizenship. He is the author or editor of forty literary titles, recently his two prior collections from Guernica, Rooms the Wind Makes and Red Haws to Light the Field, as well as Tamaracks: Canadian poetry for the 21st century, the first major anthology of Canadian poetry published in the U.S. in three decades. He is the father of Sarah, Simone, and Shona, with whom he is translating the poetry of the Québécois poet Émile Nelligan. Deahl lives in Sarnia with companion Norma West Linder.

Keywords:
non fiction, literary, Confederation Poets, Canadian, literary history, poetry, poems, 1880, World War I, 1850, 1866, literary criticism.
Bronwen Wallace: Essays On Her Works

ESSAYS EDITED BY
Wanda Campbell

Writers and critics have long acknowledged Bronwen Wallace's unique contribution to Canadian literature and yet her work has received little academic recognition. This collection attempts to remedy this with voices old and new. A critical introduction, biography, and interview are followed by previously published essays by Susan Rudy, Brenda Vellino, and Aritha Van Herk and new contributions from Mary di Michele, Lorraine York, Susan Glickman, Wanda Campbell, and Andrea Beverley. Rounding out the collection are poems by Patrick Lane, Phil Hall, Phyllis Webb, and Wallace's son Jeremy Baxter, along with a bibliography of primary and secondary sources.

About the Editor

Wanda Campbell is a professor and creative writing coordinator at Acadia University. Her books include the novel Hat Girl, and five collections of poetry Kalamkari and Cordillera, Daedalus Had a Daughter, Grace, Looking for Lucy, and Sky Fishing. Academic editions include Bronwen Wallace: Essays on Her Work (forthcoming), Literature: A Pocket Anthology from Penguin Academics, and Hidden Rooms: Early Canadian Women Poets. Her creative work and articles on Canadian writers have appeared in anthologies and journals across Canada.

Keywords:
non fiction, Canadian, literary studies, essays, Bronwen Wallace, critical essays, poetry, poems, literary criticism.
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Wanda Campbell

Non fiction | Canadian

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Southwest of Italy

A POETRY COLLECTION BY

Federico Pacchioni

Southwest of Italy is an ode to the deep value of the things that are out of our control—history, place, emotion, coincidence, the community of friendship. The title refers to one of the most apparent intents of the text, which is to trace the relationship between Sardinia and the American Southwest, particularly in the layering of time and culture. Though this relationship is subtly played, even understated, because the book also aims at tracing deeper themes, such as those of hope, illusion, and cultural mediation. It is densely composed in a hybrid style, merging lyrical prose and travel essay. Narrative, description, and reflection are found within a surprising structure, rich with sensory language.

Author Bio

Federico Pacchioni is a scholar, writer, and educator. Born in Italy, he has traveled both the Italian peninsula and the United States extensively, and currently lives in Orange, California. A professor of Italian Studies at Chapman University, he is author and co-author of volumes of Italian cultural history such as: Inspiring Fellini: Literary Collaborations behind the Scenes (University of Toronto Press, 2014), A History of Italian Cinema (Bloomsbury Academic Press, 2017), and The Image of the Puppet in Italian Theater, Literature and Film (Metauro Editore, 2020 and Palgrave Macmillan, 2022); as well as creative works, including two collections of poetry: La paura dell’amore (Raffaelli Editore, 2014) and I frutti del mio giardino (Manni Editori, 2022).

Keywords:

poetry, Italian, American, Italian-American, travel, hybrid, culture, immigration, culture, similarities, hope, essay, memoir.
It has finally happened. The Southwest has claimed me, permanently. It has kept its promise. It saved me from a frozen New England dead end. It provided a green oasis in the desert to channel my vein of desire, poetry's source, into a field of labor. And now that I'm its, I return to the pages of the book of my life, to the time I was reborn on this silent plateau, where I landed upon my first flight out of the ancient nest of Italy, in yet another move to the southwest of the world.

Any traveling eastward, be it to the midwestern gray trees of Indiana or the masonry harbors of Connecticut, always felt no more than that, traveling. No matter how lengthy, it came as an interruption of my true pilgrimage southwest, a pause in the music, sometimes so long-drawn to make me forget and doubt of my belonging here.

Now that the roots are clearly taking hold of the dusty and hard terrain, fracturing as they dig headfirst, reviving as they drink feverishly of the brilliant sap of illusions that this earth is known for, I can begin to understand what this desert has done to me these last twenty years, for half of my life, the American half.

Don't take me wrong. It has not been lonely, nor by any means a unique discovery. On the contrary, I have met many others like me, from previous and contemporary times, ensnared by the western dream, elevated by its fable, even exactly like me, from other similar walled-in nests, and I've searched their grounds for clues, as parallel realities of the self with differing faces and names.

There are other journeys that I might write about one day. Like traveling straight south, down along the Adriatic coast by a nostalgic pulsation of the heart, a gracefully funereal quest for communities that are no longer and blood forsaken by veins. Or like moving towards the center, which meant down across the Apennines and the plains of Lazio, to the stones of Rome—which regardless the direction of approaching, it's always a moment towards the center of all things, strangely always a movement slightly upwards, onto a dazzling arena of despotic causality, always more astonishing and disheartening than I imagined.

But the journey southwest has always been the defining one for me, the journeys of life-changing decisions, of overhauling the self, of unveiling reality. This has been so from the time the island of Sardinia started entering my mind, unconsciously etching there its barren and magical pictograph, calling me to the inevitable journey somewhere southwest of my nest. Then it was Texas, then it was Arizona, then it was Southern California, and the thaumaturgical rope might even pull me farther, in a spiraling attempt to grab the slippery ball of the planet, gradually retracing its circumference but never though stepping on the same grounds. My own dance around Earth.
The Oysters I Bring to Banquets

A POETRY COLLECTION BY

Gary Geddes

Gary Geddes’s collection of new lyrics and poem-sequences, The Oysters I Bring to Banquets, ranges from whimsical poems about the building of a greenhouse to Achilles’ struggles coping with interfering relatives and his extended family, the gods; from poems about Yukon adventures to the plight and wonder of monarch butterflies in the Mexican highlands.

It’s not only a diverse gathering of elegies for friends, literary luminaries and creatures and natural habitats in a world under siege, but also a series of hymns to art, beauty, human dignity and endurance.

His keen eye for political disasters and inequities, more muted here than in his previous work, still reaches down into the “rag-and-bone shop,” to human rights abuses in Africa, the refugee crisis, challenges facing women writers in a patriarchal society, and the climate crisis. But Geddes is attentive as always to the fusion of content and form.

Here’s how critics describe his work: “brilliantly polished, cinematic” (Montreal Gazette); “a deadly accuracy in language and form” (Eli Mandel); “the kind of poem most poets wait a lifetime for” (Al Purdy); “axe-like in their effect . . . they achieve a desperate beauty” (M.A.C. Farrant in the Vancouver Sun); “the best of the contemporary Canadian poets I’ve read” (Douglas Dunn, Scotland); “The politics are there—they’re part of who we are—but the dream is to write poetry. And you do it” (former U.S. poet laureate Philip Levine).

If you feel termites gnawing at your timbers, take time to read the witty and hilarious sequence “The Greenhouse Effect,” the moving “Elegy” (for the late John Asfour), the poignant “J-35” for the vanishing orcas, and “By No Means Gone” for the late Eavan Boland. They will make you glad to be alive and to know that the language and someone out there truly care.
Author Bio

Gary Geddes has written and edited more than fifty books of poetry, fiction, drama, non-fiction, criticism, translation and anthologies, including 20th-Century Poetry and Poetics, and won a dozen national and international literary awards, including the Commonwealth Poetry Prize (Americas Region), Lt.-Governor's Award for Literary Excellence, and the Gabriela Mistral Prize.

Propped up in palliative care and flirting with the duty nurse, he winces as the needle releases a surge of morphine into his vein. The new drug promised reprieve, shrunk the tumour in his lung to half its size, then stopped, outflanked by fully-armed sleeper cells. The dark archive of his poems never raises the question why, the flight of birds, a line of golden wheat against the blue of sky.

Keywords:
poetry, lyric, Canadian, nature, art, Canadian North, Yukon, human rights, universal, diversity, hymns, elegy.
First-Time Listener

A POETRY COLLECTION BY

Jennifer Zilm

See why fact checkers say that this poem is false!
People also ask: what is a poem?

Drowning in (mis)information in a shifting media landscape that is simultaneously constant and atemporal, and in which fact checker websites are sponsored by click-bait articles on Nostradamus predictions; the poems in First-Time Listener explore how genres influence our perceptions, how the answers provided seldom answer the question, and how fine the line is between curation and censorship. In seeking to answer Pontius Pilate’s trolling question, “What is truth?” Jennifer Zilm opens her ears to myriad information sources and discourses including (but never limited to) God, Gilgamesh, CNN, the Cloud, the Bible, hypochondriac hay fever sufferers, Bob Dylan, YouTube conspiracy tutorials, Proust, marginally-housed meth heads, Benjamin Moore paint swatches, Tarot cards, ancestry.com, and even (eventually, tentatively) her own memories and senses.

Author Bio

Jennifer Zilm is the author of two previous collections: Waiting Room (Book*hug, 2016), which was nominated for the Robert Kroetsch Award, and The Missing Field (Guernica Editions, 2018), which was nominated for the Pat Lowther Award. Her poems have appeared all over the place. She is a former/failed Bible scholar, mental health worker, and a librarian/archivist. She is interested in any editing, writing, fortune telling, collage, horoscope casting, poetry reading/writing, prophesying etc. She is always on the lookout for new ways to communicate and connect and scheme. She lives in Greater Surrey Regional District and in Ecuador. Come visit her online or in-person.

Keywords:
poetry, Canadian, truth, digital, media, contemporary poetry, history, religion, Bible, archives, memory, Surrey, Vancouver, Proust.
Devotional: Hastings & Princess

My icon-bearing wall, the paint lightfast, refusing the sun’s sleazy degradation.
Egg tempera is preferable to watercolour because the leftover white can be used to tighten widening pores or as scramble for brunch after matinal devotions.
We who eat our god prefer our worship objects with an edible sheen.
Out of the church, away from my altar, I find myself praying to electric lights, to nostalgia, to steam, to the gentled railway tracks, feast of freighter colour, power of placement, oh our sweet lady of basic bitch variations. I drink coffee only at cafes where beans are locally roasted, like Joan of Arc. On a bus shelter I saw a sign: Someone took my brother—I mean—my bicycle, I must learn how to identify an emergency.

QUERY: When I archive an email where does it go?

ANSWER: Thank you for your query.

It’s important to understand your archive as your fonds. This means we like you and honour the sedimentary accrual of your correspondence. Think of each archive as a geological site. You are your own living finding aid but the cloud is the geologist, if you know what I mean. Being so fond we worry about you storming through your living room, your storage locker with a ruler measuring stacks of paper, the state of original disorder. Remember the coolest teacher in your high school; you’d swear and he’d say keep it clean kids, but nothing more than that.
Cage of Light

A POETRY COLLECTION BY

Ned Back

Cage of Light holds together many narrative strands. It traces an environment of familial violence into adulthood. It witnesses the filter of addiction in life and love; it considers what sustains and protects, what constricts and harms, and the fluidity of these things. It addresses the practice of Zen and time spent in a Rinzai Monastery in Japan. It uses a language of struggle and seeks through the ‘food chains’ of human animal life, including episodes from literature and dream, for ways to see clearly what we foment as we go, and for what is there regardless.

Author Bio

Cage of Light is Ned Baeck’s second full-length collection of poems with Guernica Editions. (His first collection, Wait, was released in 2018.) He is also the author of a chapbook with LyricalMyrical press. Baeck studied Liberal Arts at Concordia University and Asian Studies at the University of British Columbia. He has lived for most of the last twenty years in Vancouver.

Keywords:
poetry, Canadian, Zen, addiction, violence, sustenance, philosophy, life, clarity, monastery, Japan, Vancouver.
Hieronymus Home

At sunset, a caterpillar:
wriggling butterfly machine
dances to the eyes.

Eyes,
shelter to the homeless mind.

Nations of secrecy
make a desert
of striving
that appears to stay.

Imagine its peace
and let the army do
what they’re trained.

I’ve heard of mercy,
streets of rootless day
pass through

the face of awareness,
fielding animal dreams
turned dark, living shrieks
sinking through the dark
to a grateful Hieronymus home.

But call the light
that cures the wound of power,
surface in your parents’ eyes.
Surface,
you have lived.

from Cage of Light
Canticles III (MMXXII)

A POETRY COLLECTION BY

George Elliott Clarke

In Zanzibar, in 2008, George Elliott Clarke began to write his "Canticles," an epic poem treating the Transatlantic Slave Trade, Imperial and colonial conquest, and the resistance to all these evils. That is the subject of Canticles I (MMXVI) and (MMXVII). In Canticles II (MMXIX) and (MMXX), Clarke rewrites significant scriptures from an oral and "African" or "Africadian" perspective. Now, in Canticles III (MMXXII) and (MMXXIII), Clarke shifts focus—from world history and theology — to the specific history and bios associated with the creation of the African ("Africadian") Baptist Association of Nova Scotia. By so doing he concludes the most remarkable epic ever essayed in Canadian letters — an amalgam of Pound and Walcott — but entirely and inimitably his own

Author Bio

Acclaimed for his narrative lyric suites (Whylah Falls and Execution Poems), his lyric "colouring books" (Blue, Black, Red, and Gold), his selected poems (Blues and Bliss), his opera libretti and plays (Beatrice Chancy and Trudeau: Long March, Shining Path), George Elliott Clarke now presents us with his epic-in-progress, Canticles, a work that views History as a web of imperialism, enslavement, and insurrection. A native Africadian, Canada’s 7th Parliamentary Poet Laureate ranges the atlas and ransacks the library to ink lines unflinching before Atrocity and unquiet before Oppression.

Keywords:
oems

A POETRY COLLECTION BY

Matthew Tomkinson

oems is a book of thirty-six poems about monomania, obsessive-compulsive disorder, and the insatiable pursuit of frission or "aesthetic chills." The result is a pornographically-polished lipogram owing as much to the constrained writing tradition of Oulipo as it does to an oddly satisfying timelapse of someone mowing a field with a scythe. The book eschews all words containing ascenders and descenders (the letters b, d, f, g, h, j, k, l, p, q, t, and y) in order to create a highly uniform, “flat” aesthetic. The poems are fixated on this typographic flatness and the book could be thought of as an extended meditation on the shape of “smooth,” non-jagged words.

Author Bio

Matthew is a writer, composer, and doctoral candidate in Theatre Studies at the University of British Columbia. His doctoral research explores sonic representations of mental distress within the Deaf, Disability, and Mad arts. His writing has been published with Gordon Hill Press, Frog Hollow Press, Anthem Press, Theatre Research in Canada, The Town Crier, Performance Matters, and Sonic Scope. Matthew lives in Vancouver on the unceded territories of the xʷməθkʷəy̓əm (Musqueam), Skwxwú7mesh (Squamish), and Səl̓ílwətaɬ (Tsleil-Waututh) Nations.
from oems

i.

an excisor – a remover
a voracious eraser
a manicure – a circumcision

mini-scourer
masonic-reasoner
noun-scanner

non-ironic verse
concise economic rime
scazon scansion

comic sans
univers
courier new

ravines run across us
simooms crisscross us
seas overcome us – uncrown us

a sensuous monomania
a riemannian essence
semi-coarse remains

as a wave curves
as a voice carves
we converse

even – uneven
uneven – even
even – uneven

Keywords:

poetry, Canadian, experimental, monomania, obsessive compulsive disorder, OCD, organisation, Oulipo, aesthetic, flat, ascenders, descenders, visual.
Stones to Harvest

A POETRY COLLECTION BY

Henry Beissel, trans. Arlette Franciere

Stones to Harvest/Escarmouches de la Chair, a lyrical cycle of 47 poems, sets out the four seasons in remarkable and very concrete images drawn from the flora and fauna of Eastern Ontario and Southern Quebec, where Beissel lived and worked. He explores these landscapes with remarkable specificity, though his approach is universal in scope and embodied in a language that consistently aspires to song. A bilingual French/English edition.

About the Author

Henry Beissel is an Ottawa poet, playwright, fiction writer, translator and editor with over 40 books published. Among his 22 collections of poetry are his epic Seasons of Blood and the very lyrical Stones to Harvest. As a playwright, he came to international fame with Inuk and the Sun which premiered at the Stratford Festival in 1982 and has been translated into many languages. He is Distinguished Emeritus Professor at Concordia University, where he taught English Literature for thirty years and founded a flourishing Creative Writing Program. In 2020, Beissel received the Ottawa Book Award for Footprints of Dark Energy. www.henrybeissel.com

About the Translator

Arlette Franciere has been a teacher at all educational levels, from kindergarten to university; she has been a literary agent, a literary translator of major Canadian works by authors such as Robertson Davies, W.O. Mitchell, Sheila Watson, Henry Beissel, Keith Garebian, John Barton, and Michel Beaulieu. She was also a translator and editor of art catalogues for the National Gallery of Canada and for the Galerie Simon Blais in Montreal. Thirty years ago, while studying art history, she discovered she had a talent for painting, and she has been an artist ever since. www.arlettefranciere.com

Keywords:
poetry, lyric, Canadian, bilingual, English, French, nature, landscapes, Ontario, Quebec, music, song, seasons.
Circling Beacons

A POETRY COLLECTION BY

Alberto Blanco, trans. John Oliver
Simon and Jennifer Rathbun

Circling Beacons is recognized as Blanco's masterpiece, thanks to the fact that it introduced a new tone in Mexican poetry. The carefully structured architecture of the book does not oppose, but rather plays with the spontaneity of its masterful images. Poems inspired by surrealism, symbolism, Zen and English metaphysical poets, it is distinguished, above all, by the lessons learned in classical Chinese poetry. Blanco shows himself to be a true master of language in Circling Beacons by creating multiple layers of imagery and interpretations on each individual poem and the collection as a whole.

Author Bio

Alberto Blanco (Mexico City, 1951) is considered one of Latin America’s most important poets. Since the release of his first book, Giros de faros, in 1979, he has published 36 books of poetry, plus poetic translations, books on visual arts, and children’s books. Blanco’s extensive work has explored diverse poetic forms; from the most archaic and traditional to the strictly contemporary and experimental. In 1991 he received a grant from the Fulbright Program as a poet-in-residence at the University of California, Irvine; and, in 1992, he was awarded a grant from the Rockefeller Foundation. He was admitted into the Sistema Nacional de Creadores (National System of Creative Artists) in 1994, for which he has also been a juror. In 2001 he received the Octavio Paz Grant for Poetry, and in 2008, he was awarded a grant from the Guggenheim Foundation. He was named Emeritus Creator in 2018. His poetry has been translated into more than twenty languages.

Keywords:
poetry, translation, Spanish, Mexico, United States, bilingual, English, imagery, surrealism, symbolism, metaphysical, Chinese poetry, experimental.
Poetry | Canadian

WHITE TRIPTYCH
I
An arc of light
around the mountain.

In the distance
dogs bark furiously
at campfire smoke.

Lit up among pines
the astonishing simplicity
of a deer dissolves
without a trace:
tracks in the forest
swept away by leaves.

II
An arc of shadows
around the well.

Upon the slope
tenacity in stone:
all’s in vain.

A house and a girl
cloudless and shadowless,
with her white apron
facing the doorway:

The traveler is refreshed
without touching water.

Translators Bio

John Oliver Simon (1942-2018), a legendary poet of Berkeley Sixties and fifth-generation Californian born in New York City, published seventeen books of poetry and approximately 290 of his poetry translations in journals and anthologies. He was educated at Putney School, Swarthmore College and UC Berkeley and worked in the California Poets in the Schools Program teaching poetry and translation to schoolchildren.

Jennifer Rathbun is a Spanish Professor and Chair of the Department of Modern Languages and Classics at Ball State University. She’s published sixteen books of poetry in translation, two anthologies of poetry, and the poetry collection El libro de las traiciones / The Book of Betrayals (2021). She was awarded the 2021 Ambroggio Prize granted by the Academy of American Poets.
The photographs in this volume are evocations made visible through reflection, observation, exploration, and expression ... the embodiment of memory, renderings of personal emotional truth ... recollections of the photographer’s life during the 1970s, spanning the decade he underwent basic art training and developed as a professional image-maker. Few frames from this collection were printed at the time, and the negatives resided untouched for decades in an old cardboard box that inhabited the basements and attics of his transitory world. In 2017, 40 years later, he opened that box, and discovered history anew, awakening long dormant feelings and perceptions. Through the prism of time, reminiscence sometimes brings clarity, but just as often, the residue of the past can be complex and blurry. The metaphors in these contemporaneous visual musings are both non-verbal and evocative, as well as testament to the veracity and longevity of ocular fragments, the reverberations of a long process.

Keywords:
photography, Canadian, 1970s, memory, history, past, visual, evocative, life, landscape, portrait.
Graduating from the Ontario College of Art and Design in 1978, Brian found himself in the vortex of corporate life for the next 35 years, founding a company and leading a team which evolved into a fully integrated communications agency, producing video, interactive and special event projects for major corporations. Since retiring from business activities in 2015, Brian has returned to his true passion, making images of his choosing in a diversity of media … drawing, painting, sculpture, and photography (and any hybrid combination of these). Brian divides his time between Toronto and Brockville with his wife Drina of 35 years.

The photographs in this volume are evocations, made visible through reflection, observation, exploration, and expression. Renderings of emotional memory, they recollect the photographer’s life during the 1970s. The negatives resided untouched for decades in a cardboard box. Forty years later, that box was opened, and history was discovered anew. Long dormant feelings and perceptions reverberated. These contemporaneous visual musings, non-verbal and evocative, are testament to the veracity and longevity of ocular fragments.

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photography, Canadian, 1970s, memory, history, past, visual, evocative, life, landscape, portrait.
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