

SPRING 2013

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## *The Unseen World*

### David Elkins

#### ABOUT THE BOOK

The poems in *The Unseen World* wander just below the surface under water and under the moon, beneath fields and cities, love and family. They bump into dead Spanish poets in bus station gift shops, take coffee with Soren Kierkegaard at IKEA and spot Henry Miller emerging from 14th Street subway. Cameo appearances include two bullfighters, a bear out shopping for a pair of pants, a dental assistant's ovaries and a voting pig named Victoria. All the while the action is being filmed by Robert Frank from his perch in Cape Breton to a soundtrack of the distant barking of dogs.

#### Tipsy Moon

*The moon is a little drunk tonight*

*An old Chinese poet wondered*

*What is better poetry or wine?*

*After the office party*

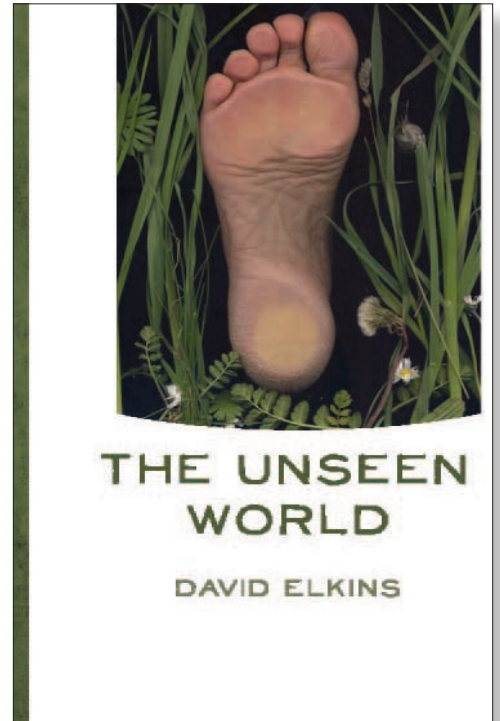
*I walk out to the tangled orchard*

*(Not a single branch was pruned all summer)*

*Among the sweet fallen fruit*

*A smirking silver moon rises on the tips of a pear tree*

*The first autumn breeze ruffles golden leaves.*



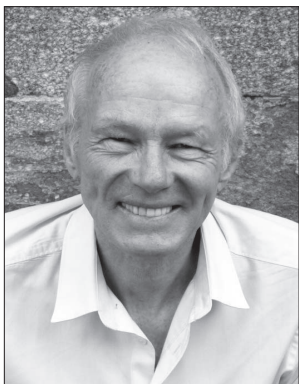
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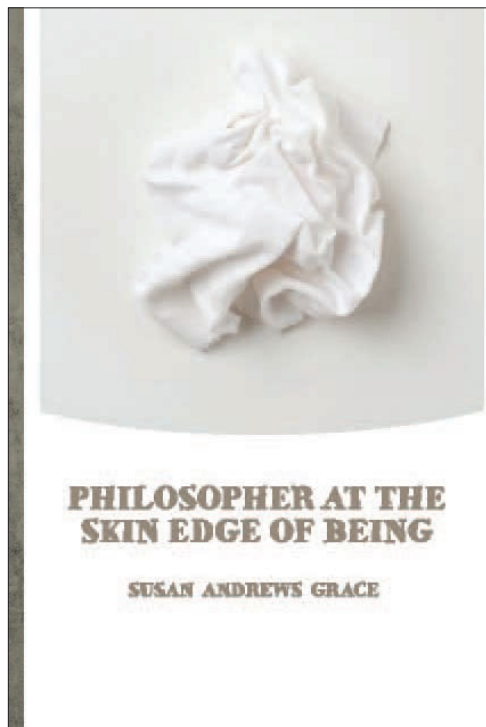
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#### ABOUT THE AUTHOR

David Elkins is a poet and short story writer. His poems have appeared in *Harper's Magazine*, *The Page*, *Panorama*, and *Now and Our Times*. He won the International CKG Award for Poetry in 1992, and his work has twice been selected for Silver Awards. His work includes *Relative Exposures: Felling the Family Tree* (1998) and *A Bulldog's Guide to Small Engine Repair* (2002) which he published under the pseudonym Portlin Cochise. He was a finalist for the A. M. Klein Award and was featured artist at the Ottawa Writer's Festival in September 2002. Elkins divides his time between Montreal, QC, Sedona, AZ; Taos, NM; and Alburg Springs, VT.



## *Philosopher at the Skin Edge of Being* Susan Andrews Grace

### ABOUT THE BOOK

Imagining how the philosopher imagines is one way to read and learn a philosophy and is especially suited to the practice of poetry. Sometimes poetry has the ability to be the reality when philosophy can only describe it. *Philosopher at the Skin Edge of Being* marches through the seasons as Jia-li, a mountain woman, and a girl philosopher inhabit their cosmos, sluicing philosophy of antiquity through twenty-first century existence. They imagine the world as the sages may or may not have.

### III.4

*The philosopher knows our bodies are crucibles of dust,  
soul their spark of belonging.*

*Between god and no-god is safety of the universe.*

*Nothing that belongs to the all can be discarded by it, says Plotinus.  
The universe is trustworthy.*

*An insect eating her way through the magnolia leaves and a girl  
belong to this magnificence: the garden shone upon  
by a red sun through smoky skies, by a low-hung  
white moon, and by striped Leonid showers.*

*Despair sits on the edge of the bed  
feet dangling midnight and cold  
mountain air cools the house  
for another hot day tomorrow.*

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### ABOUT THE AUTHOR

Susan Andrews Grace is the author of four books of poetry, *Love and Tribal Baseball* (BuschekBooks, 2007), *Flesh, A Naked Dress* (Hagios Press, 2006), *Ferry Woman's History of the World* (Coteau Books, 1998), and *Water is the First World* (Coteau Books, 1991) She is also a visual artist. Her mixed media works conceptually echo and honour textile traditions. Andrews Grace's writing reflects feminine consciousness and mucks around in the beautiful dark. She teaches creative writing in Nelson, BC, where she has lived since 2001.



## *The House on 14th Avenue*

### Michael Mirolla

#### ABOUT THE BOOK

*The House on 14th Avenue* is about paired and shared lives, featuring two people whose connection sometimes seemed forced and uneven. That of master and slave. That of trembling and acceptance. Some of the poems detail each individually, a scraping together of momentary identities; others bring them together as they embark on journeys both physical and psychic. Journeys into the past through an underworld of ancestral ghosts and paths so well-trodden there is no possibility of creating new ones. Journeys in the present through detailed lists of the physical objects around them (with the mythic bleeding through on occasion, leaving only stains behind). And journeys into a future where the realization of endings looms and where the two are left once more to cope, each in his or her own way, with that knowledge. In the midst of it all lurks the manipulator of words, phrases, images—the meta-text that tries so desperately to make sense of it all, that tries to bring order into what seems like simply a chaotic movement forward, and that wishes for...prays for...sacrifices for a dream state where a culmination of sorts exists, if only in the mind of the creator. In the end, it is left to the reader to decide whether the “two peasants” will be allowed to escape the gravitational pull that has weighed them down ...to float away from the harsh realities that have defined them into the realm of words and infinite possibility.

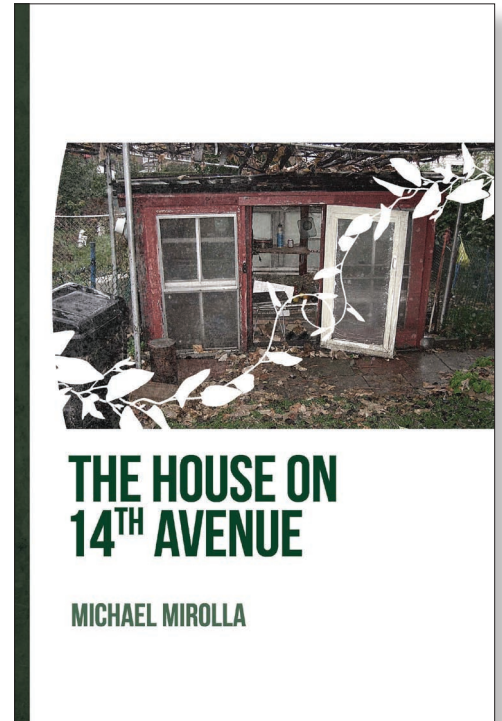
#### My mother

*Her smile  
wrapped in cellophane.  
Her eyes  
archaic patterns in a flower shop.*



#### ABOUT THE AUTHOR

Born in Italy, Michael Mirolla calls himself a Montreal-Toronto corridor writer (because he spends so much time travelling between the two cities). He's a novelist, short story writer, poet and playwright. Publications include the novel *Berlin* (a finalist for the 2009 Indie Book and National Best Books Awards), two short story collections—*The Formal Logic of Emotion* (recently translated into Italian) and *Hothouse Loves & Other Tales*, and two collections of poetry—the English-Italian bilingual *Interstellar Distances/Distanze Interstellari* and *Light And Time*. His short story, “A Theory of Discontinuous Existence,” was selected for The Journey Prize Anthology, while another short story, “The Sand Flea,” was nominated for the Pushcart Prize. His poem “Blind Alley” was shortlisted for the Winston Collins/Descant Prize for the Best Canadian Poem in 2007. His short fiction has been published in numerous Canadian, American, and British journals and anthologies.



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## *Ignite* Rona Shaffran

### ABOUT THE BOOK

*Ignite's* unflinchingly honest poems tell the story of a broken emotional and physical relationship between a woman and a man, healed by a very physical process of self-discovery, which is sparked by the woman's recovery of desire in a renewed connection between body, soul and earth. The language, sparse, intense and evocative, almost disappears to create an intimacy with the reader, a collective energy, a human experience that we all share.

### Chaste

*Winter moon  
streams through the window  
electroplating our bedcovers,*

*squares of light silver  
your face, a death mask  
silent as the crusted snow.*

*In a stinging wind,  
the nearby street lamp combs  
our front yard for shadows,*

*a broken white umbrella limps  
down the monochrome street.*

*A metal street sign strikes  
its steel post,*

*clanging  
the tocsin bell.*

### ABOUT THE AUTHOR

Born and raised in Montreal, Quebec, Rona Shaffran lives in Ottawa, Ontario. She recently retired as Co-Director of the Tree Reading Series, one of Canada's longest running poetry venues, where she is also a member of the Board of Directors and organizes Master Poetry Workshops. Rona Shaffran is a graduate of the Humber School for Writers and the Banff Centre Writing Studio. Her poems have appeared in Canadian literary journals, including *Vallum*, in an illustrated chapbook published and distributed in Canada and Australia, and in several collaborative chapbooks. She has won Honourable Mention for the John Newlove Poetry Award. Retired several years ago from federal government work, Rona has chaired the boards and committees of many non-profit organizations. She devotes time to writing and to travel, and is at work on a second manuscript that includes both poetry and prose. *Ignite* is her first published book of poetry.





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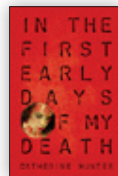
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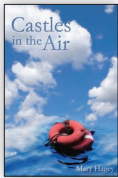
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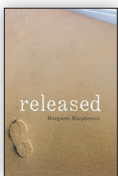
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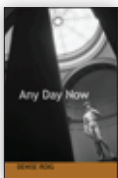
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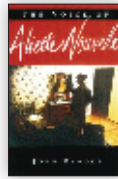
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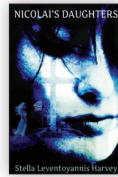
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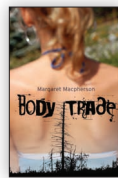
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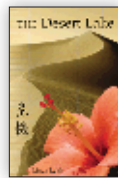
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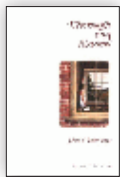
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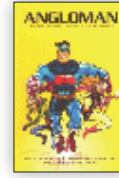
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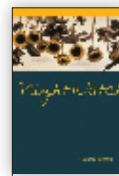
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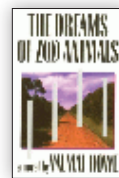
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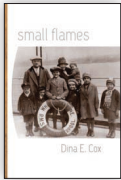
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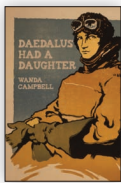
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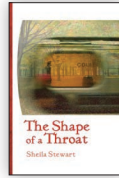
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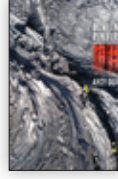
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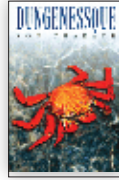
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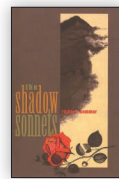
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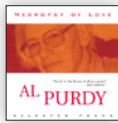


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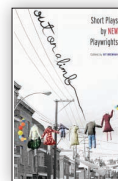
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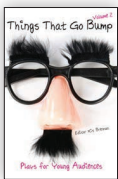
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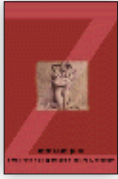
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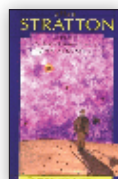
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