

SPRING 2014



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EDITIONS

# Metropantheon

## STEVEN ARTELLE

### ✧ ABOUT THE BOOK ✧

Inspired by eastern myth and theology, the Persian epic, Hindu scripture and other eastern classics, *Metropantheon*, Steven Artelle's gritty, brilliant and wonderfully eccentric debut collection, seeks to inject a bit of spiritual levity into the rat-race void of western urban life. In *Metropantheon* readers find a city teeming with its own unique rituals and mythical beings like graffitichild. Here instances of the divine exist even in the most decayed urban spaces. Poems become prayers for commuting, exalt golds of intersections and skyscrapers, offer origin myths, and create urban culture heroes tailored for the crowded, relentless pace of modern city life. Humorous, dark, racing with the furious heartbeat of a Torontonion commuter, *Metropantheon* captivates long beyond the subway ride to the office.

march remembers nothing of its history but winter  
in this city of salt ghosts and crying cement  
amnesia is the season before summer  
cold like walking through plate glass  
a marathon of finish lines shattering step after step

the muse in steam remembers for me  
in her bluegold sheet of burning water  
skylad portrait in porcelain frame  
the furnace of glass stirred by my hand  
until her eyes open and the skin of everything whispers

— "muse in steam"



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1-927426-40-5, 978-1-927426-40-1  
\$14.95 CDN/US  
96 pp, 6 x 9, PAPER  
APRIL 2014

### ✧ ABOUT THE AUTHOR ✧

Steven Artelle is a writer living in Ottawa, where he works at Library and Archives Canada. His poetry also has appeared in *CV2*, *Vallum*, and *FreeFall*, and in publications by above/ground press and Bywords. In 2013 his chapbook *four hundred rabbits* was published by AngelHousePress. *Metropantheon* is his first collection of poetry.



# Ellipses

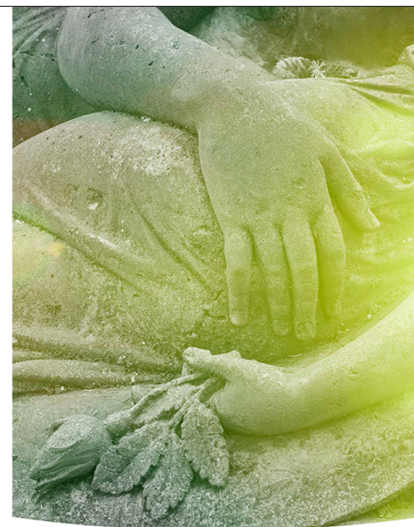
ANDREA MACPHERSON

## ✧ ABOUT THE BOOK ✧

*Ellipses* was inspired by a trinity of personal events: the deaths of both of Andrea MacPherson's grandmothers and the birth of her daughter. After the deaths of her two grandmothers, Andrea MacPherson came to realize that she did not really know their stories, and would not be able to ask them. In this collection she sets out to tell their stories, reimagining familiar lore to recreate the lives of these two extraordinary women. *Ellipses* reclaims the often obscured realities of motherhood, illness and the struggles of these women for independence—in verse. This exploration leads to other marginalized voices in history—including Suzanne Valadon and the models who posed for Bellocq—and their stories. The poems in *Ellipses* are extractions, explorations and, finally, moments of alternate life experiences that are so often left to the ... of historical record.

When the phone rang—  
fumble, quickening of heart  
(is it possible for that to be hereditary too?  
Weak heart, heartless, faltering)  
the words caught.  
And in that moment  
I remembered everything about you:  
cobble streets and high black heels,  
your face upturned to Polynesian sun  
(large, movie-star glasses and pixie cut)  
smoke  
songs I did not recognize in the kitchen  
(sunlight—the back southern window)  
a tiny glass of Tia Maria, the smudge of your lips  
and your voice, your voice  
your voice  
speaking to your mother again.

— from “3 am March 2, 2005”



# ELLIPSES

ANDREA MACPHERSON

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## ✧ ABOUT THE AUTHOR ✧

Andrea MacPherson, a poet and novelist, holds an MFA in Creative Writing from the University of British Columbia. She has published two novels, *When She Was Electric* (Raincoast, 2003) and *Beyond the Blue* (Random House, 2007), and two previous collections of poems, *Natural Disasters* (Palimpsest Press, 2007) and *Away* (Signature Editions, 2008). She is the reviews editor for *Event*, a past editor of *Prism International*, and teaches creative writing and literature at the University of the Fraser Valley. She lives in Cloverdale, BC.



# *Signs of Subversive Innocents* CORA SIRÉ

## ✧ ABOUT THE BOOK ✧

*Signs of Subversive Innocents* travels the depth of human experience from the celebratory to the delusional. This debut collection by Cora Siré tells of characters and realms, both distant and familiar, with vibrant intensity and lyricism. The poems speak of physical and metaphorical signs—omens, gestures, creations and other markings or traces of human existence—and the impulse to subvert destiny, the tension between actuality and desire that underlies beauty, terror, desperation and triumph. Uniquely structured around a quartet set in an abandoned marble quarry, the poems resonate for their ingenuity and range while evoking the search for connection in a complex world.

I'm walking to the relic on display  
 a rusting blue car driven by the monk  
 who set himself on fire in '63.  
 Tomorrow's my last day in this city  
 devoted to its poets, their verses  
 woven into conical hats that shield  
 the scars of mines and agent orange.  
 I follow the bleached path back to the piers  
 to board a blue and yellow dragon boat  
 as sunset streaks the Perfume River sky.  
 The boatman steers through swirling currents  
 then cuts the motor to save gas. We float  
 with purpose, direction, but in no rush.  
 He docks, I rise to disembark and pay.  
 Ten thousand sorrows map the boatman's eyes.  
 "Please visit Thúy," he says, "before leaving Hué."

—from "Before Leaving Hué"

## *Signs of Subversive Innocents*

Cora Siré

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## ✧ ABOUT THE AUTHOR ✧

Cora Siré lives in Montreal. Her poetry and fiction have appeared in anthologies and magazines such as *Descant* and the *Literary Review of Canada*. She has been a finalist for the Quebec Writers' Federation/CBC prize and received honourable mention for the *Winston Collins/Descant* poetry prize. Drawing on her encounters in realms ranging from Argentina to Vietnam, her work explores themes of exile, identity and the redemptive power of art.



# Refugee Song

LAWRENCE FEUCHTWANGER

## ✧ ABOUT THE BOOK ✧

What does it mean to leave the country—and the people—you love? To be uprooted from the soil that gave birth to, and nurtured you? To abandon both your past and your hoped-for future and embark on a voyage of uncertainty? In *Refugee Song*, Lawrence Feuchtwanger weaves together fragmented memories of his South African childhood, youth, and self-exile, with the stories of others—refugees, the displaced and dispossessed, voyagers—who were forced, or chose to leave their homes; his Jewish forebears, Africa's colonized and colonizers, heroic and tragic characters from Greek mythology.

I see now, that although history has unfolded  
without me, the ever-receding past remains  
ever-present,  
graffiti ghosting through insoluble lines, redacted truths,  
visible only to the naked.

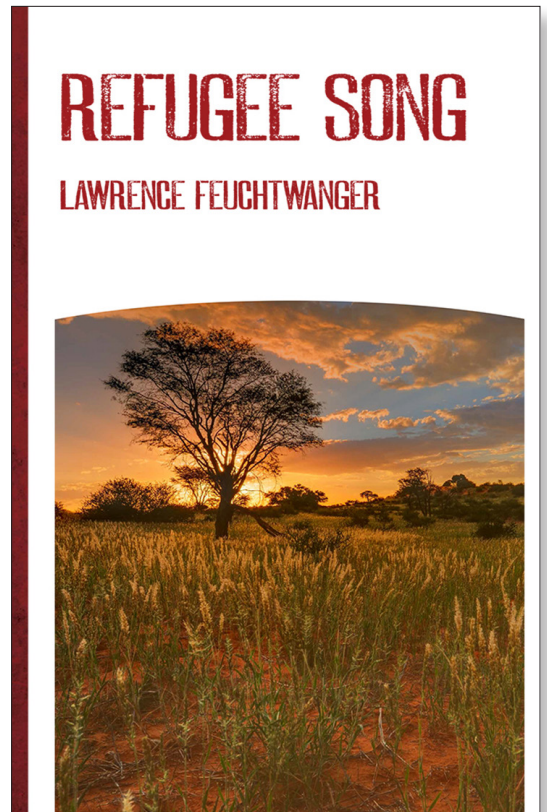
So, when I say my country,  
I no longer know what I mean, or  
even what I mean to say.

Do I mean the endless stretch and certainty  
of a cloudless low veld sky,  
marching rows of mielies dropping their tassled heads  
to pray for rain?

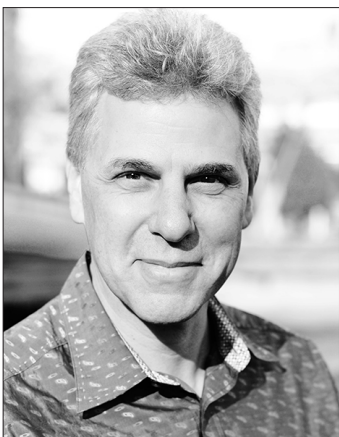
Or, do I mean this rip in the evergreen,  
heaven's tears pouring through, day and night,  
granting cedar its rough promise, salmon its blind leap?

Or, do I simply mean to ask you  
to help me arrange these cut proteas  
in this cut glass vase, so that their dried hearts can drink?

—from "Call"



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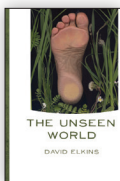


## ✧ ABOUT THE AUTHOR ✧

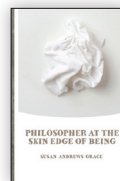
Lawrence Feuchtwanger was born in Johannesburg, South Africa, in 1952. He immigrated to Canada in 1976 after two years of living and travelling around England and overland down the east coast of Africa, from Egypt to Southern Africa. He lives in Vancouver with his Canadian-born wife, near his children and grandchildren.



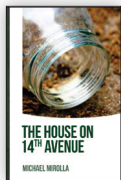
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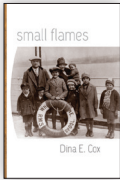
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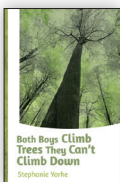
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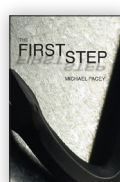
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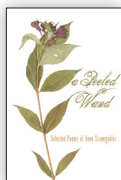
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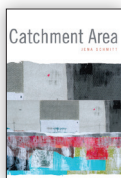
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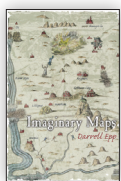
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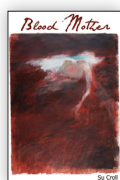
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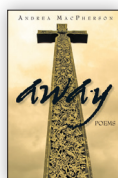


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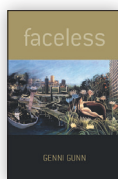
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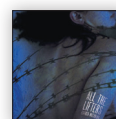
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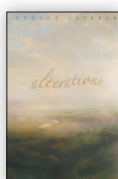
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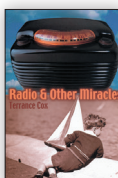
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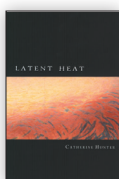
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