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# Guernica Editions

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## LGBTQ+

## Pride

## Catalogue

## 2022



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Fiction | Young Adult

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## **Catch and Release**

A YOUNG ADULT NOVEL BY

**Liana Cusmano**



**About coming out and coming of age.**

In *Catch and Release*, twenty-one-year-old Lucca looks back on her childhood and adolescence as she comes to terms with both her sexual orientation and her mental illness. When she falls in love with the brilliant and beautiful Adèle, Lucca is forced to acknowledge not only that she is not and never has been straight, but also that her relationship with a teacher in high school was not as harmless as she might have thought.




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## **About the Author**

Liana Cusmano (they/them/iel/lu), aka Luca and BiCurious George, is a writer, poet, spoken word artist and filmmaker. They are the 2018 and 2019 Montreal Slam Champion; runner up in the 2019 Canadian Individual Poetry Slam Championship. They have performed at Montreal's Pride and in the "I See You" tour. A participant in the 2019 Spoken Word Residency Program at the Banff Centre for Arts and Creativity, Liana has presented their work in English, French and Italian across North America, Europe and Asia. Liana Cusmano wrote and directed the film *Matters of Great Unimportance* (2019). They also wrote the film script for *La Femme Finale*, screened at the Cannes Film Festival (2015). Liana created « *Peuple, Poésie, Politique* » in the television documentary series *Vivre ensemble* (2021). Through writing that focuses on heritage, queerness and mental health, Liana aims to help others feel seen and safe. They ran in the 2019 federal election and was Interim President of the Green Party of Canada (2020-21). *Catch and Release* is their first novel.



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**EXCERPT**

The next time I opened my eyes, Sophie was lying on her front beside me, one arm draped over my chest, asleep. I noticed her bedroom for the first time – posters on the walls, paintings, a stack of art history textbooks on the desk. A lava lamp. We were lying on a double mattress pushed into a corner of the room on the floor. I turned my head to look at her, at our bodies tangled together, and felt an absurd and overwhelming feeling that I couldn't quite put my finger on. It kept getting stuck at the back of my throat until I recognized it as triumph, and relief, and vindictiveness – I had finally satisfied that perfect, wrong, incredible longing and now I was naked and still drunk and everything had gone the way I had wanted. But I felt as though this were happening to someone else, like I was far away inside myself, and when Sophie opened her eyes and asked me if I wanted some water, I said yes in a whisper that felt like somebody else's voice. By the time she came back into the room I was already half-dressed – it had somehow been clear, unspoken, that the encounter had run its course. We chastely kissed goodbye, she put my beanie on for me again, and then I was outside. The wind had calmed down, a light snow was falling, and I couldn't feel anything – not the cold, not my feet in my boots, not my own feelings. I walked all the way home to the East End. It took three hours, and my whole mind and body felt empty, stunned. The city was silent, asleep, covered in snow. I jaywalked across empty boulevards, tramping along sidewalks that would be cleared in a few hours. At the corner of Jean-Talon and Pie-IX, I threw up in a snow bank piled on the side of the road. A bleak, gray dawn slowly came to life all around me.



**Keywords:**

Young adult, love, romance, harmful relationships, LGBTQ+, coming out, sexual orientation, mental illness, falling in love, anxiety depression.



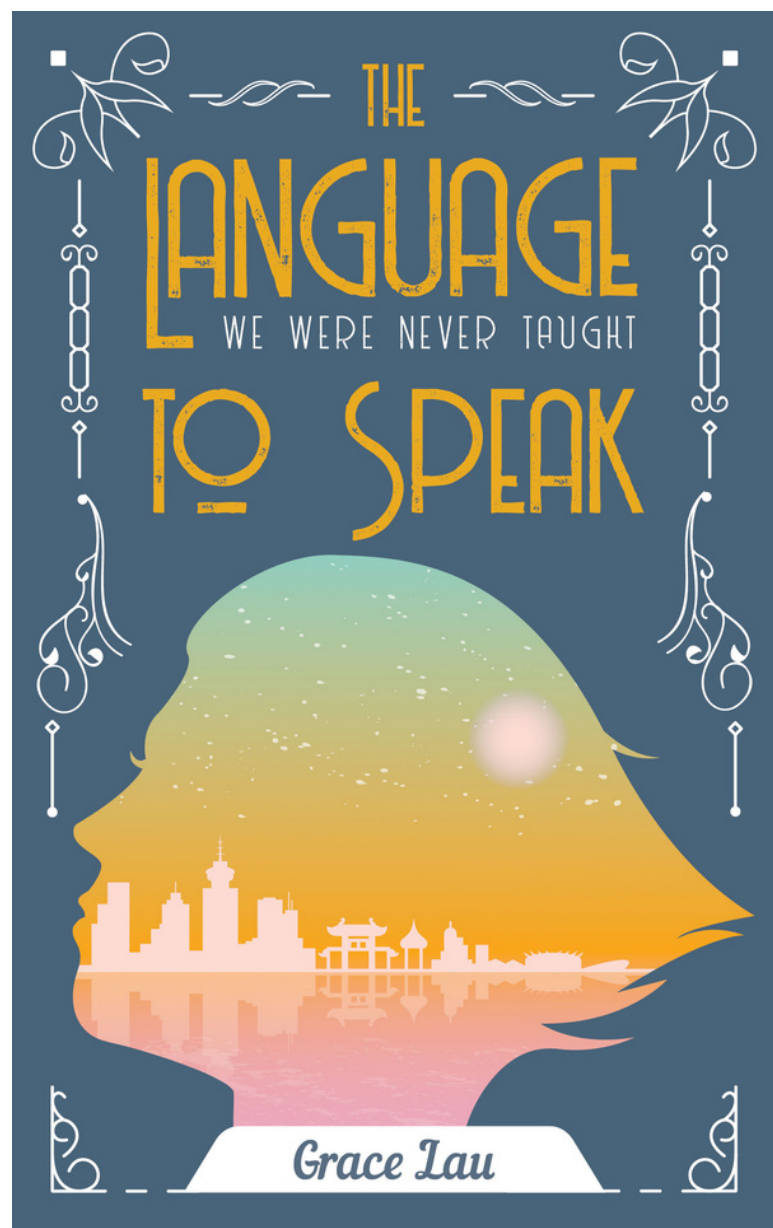
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Poetry Collection

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Lambda Literary Award for Lesbian Poetry Finalist  
**The Language We Were  
Never Taught to Speak**

POETRY BY

**Grace Lau**



**A Hong Kong-born Chinese-Canadian immigrant woman reconciles queerness and religion, explores community and identity, and pursues a lifelong love affair with food.**

The poems in *The Language We Were Never Taught to Speak* explore the many identities, both visible and invisible, that a body contains. With influences from pop culture, the Bible, tech, and Hong-Kongese history, these pieces reflect and reveal how the stories of immigrants in Canada hold both universal truths and singular distinctions. From boybands that show the way to become “the kind of girl a girl could love” to “rich flavours that are just a few generations of poverty away,” they invite the reader to meditate on spirituality, food, and the shapes love takes.




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**ABOUT THE AUTHOR**

**Grace Lau** is a Hong Kong-born, Chinese-Canadian writer raised in Vancouver and currently living in Toronto. She enjoys Harry Styles’ fashion choices, swaying to music, and sushi. Find her on social media @thrillandgrace.

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**Keywords:**immigrant, immigration, poetry, love, queer, LGBTQ, mothers, daughters, food, identity, first generation, religion, family, Chinese, Canadian, Asian, debut, culture, BIPOC



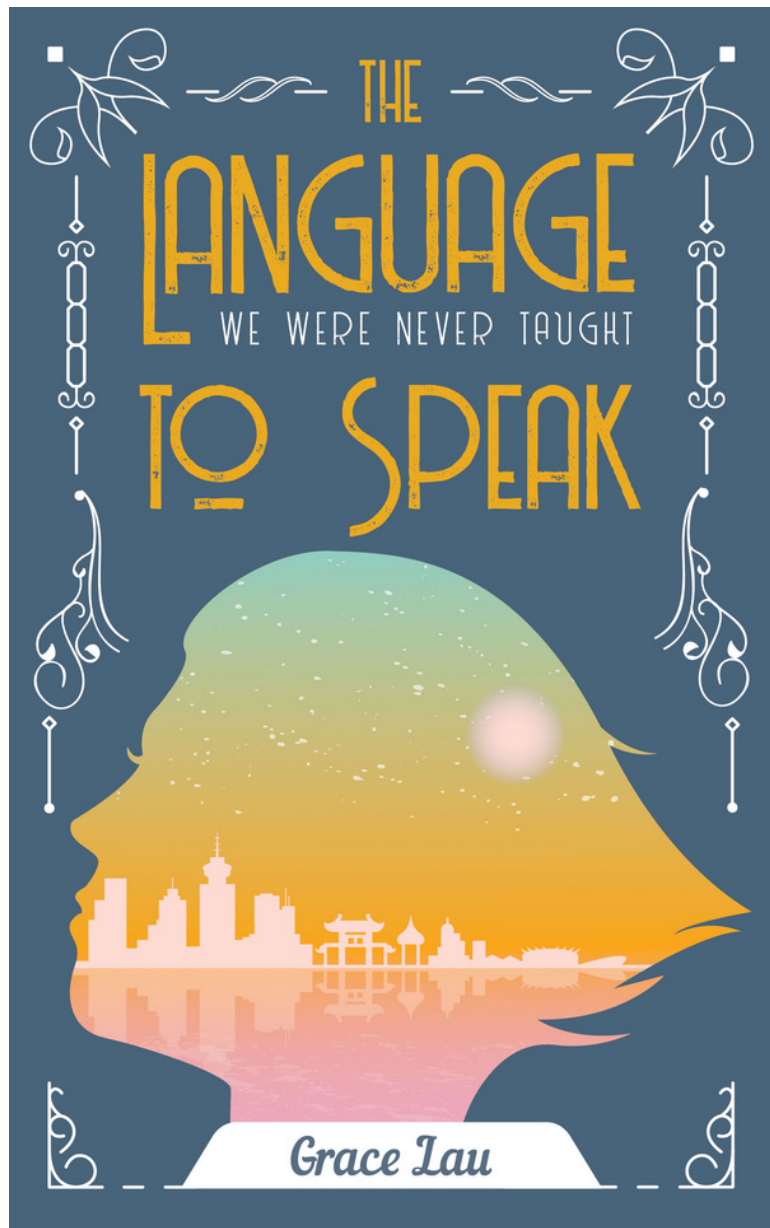
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**Praise for**  
***The Language We Were Never Taught to Speak***



"Grace Lau's debut poetry collection is blessed by fine details—fine details that hold immense meaning. Multi-generational histories steep in Grandma's cup of cha. A lifetime of queer desire knits along with the poet's own skinned knees. Lau's refined poetic lines and crisp stanzas ask us to slow down the pace of our reading, so we too can discover the deep substance of each image and word."

—**Amber Dawn, author of *My Art Is Killing Me and Other Poems***



"Grace Lau's poetry will saunter into a room inside of your heart, take a seat in the front row, and stay there for weeks. These poems bravely make their way into the lonely corners and abandoned underbellies of some very painful places: a childhood closet, a complicated inheritance, forsaken faith, queer love, and family, to name just a few, and somehow render these memories into heirlooms. I read these poems once to discover what this poet has given us, and will now read them again and again, in order to truly unwrap and cherish her gifts."

—**Ivan Coyote, storyteller and author of *Rebent Sinner***

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**Keywords:**immigrant, immigration, poetry, love, queer, LGBTQ, mothers, daughters, food, identity, first generation, religion, family, Chinese, Canadian, Asian, debut, culture, BIPOC



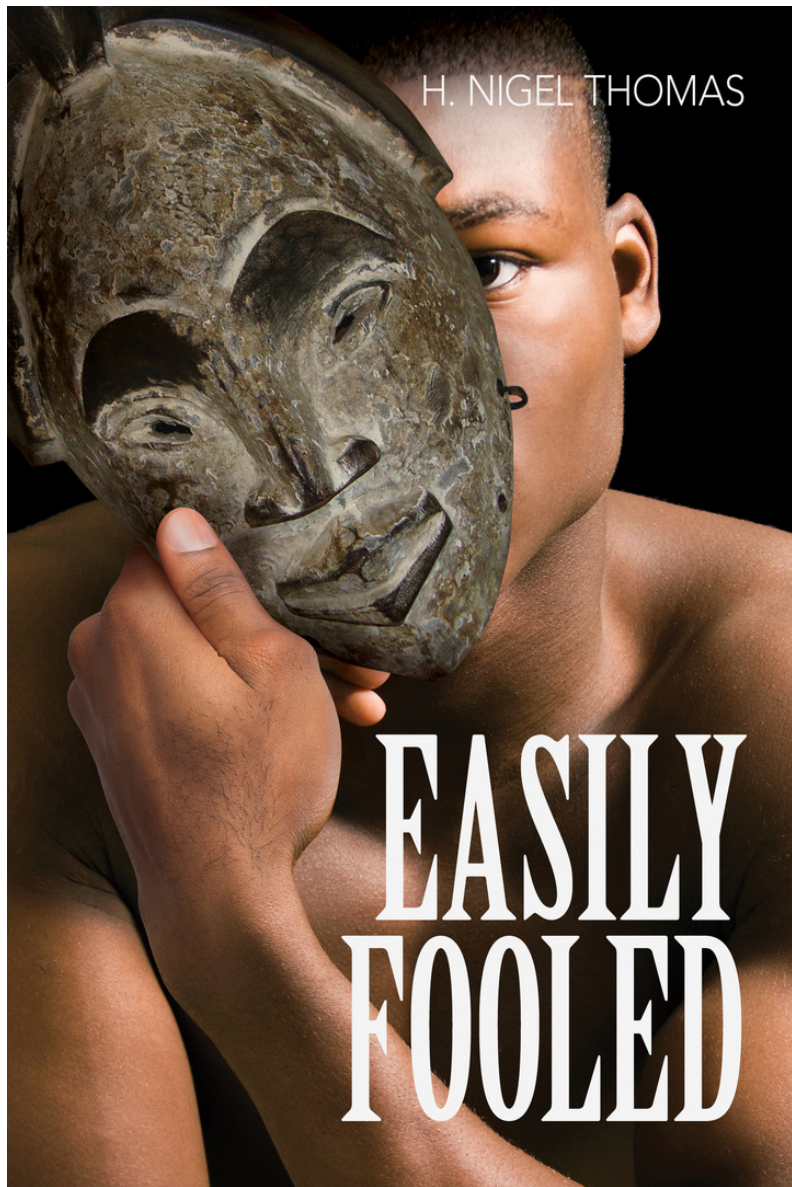
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LGBTQ+ | Black Voices

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2020 Martin Luther King Jr. Award Recipient

# *Easily Fooled*

A NOVEL BY

**H. Nigel Thomas**



**Seek love without compromise of dignity.**

Less than an hour after Millington receives his permanent resident visa, he wonders if his husband Jay would now end their marriage. And Jay has multiple reasons to. Millington is an ex-Methodist minister, who once believed he could be celibate. When he fled Caribbean Methodism and came to Montreal, he thought he'd resolved the issues that made him leave, but he comes to understand that psychological trauma, childhood conditioning, parental and community expectations and his own need for community and family valorization are not easily exorcised. The third installment in the *No Safeguards* quartet of novels.



## Author Bio

**H(ubert) Nigel Thomas** is the author of 11 books and dozens of essays. His novels *Spirits in the Dark* and *No Safeguards* were shortlisted for the Quebec Writers Federation Hugh MacLennan Fiction Prize. *Des vies Cassées* (the translation of *Lives: Whole and Otherwise*) was shortlisted for le Prix Carbet des Lycéens. He holds the 2000 Professional of the Year Jackie Robinson Award, the 2013 Université Laval's Hommage aux créateurs, and the 2020 Black Theatre Workshop's Martin Luther King Jr. Achievement Award. The Canadian High Commission to Barbados and the Eastern Caribbean States deems him to be one of Canada's outstanding immigrants from St. Vincent and the Grenadines. His books *Behind the Face of Winter* and *Lives: Whole and Otherwise* have been translated into French.

**Keywords:** fiction; literary fiction; LGBT; gay; gay marriage; same sex marriage; Christianity; Methodism; Canada, Montreal, Caribbean, queer, family, parental expectations, community, Safeguards, domestic, immigration, permanent resident, marriage, lgbtq, Methodist, inner conflict, identity, psychological, trauma, childhood, conditioning, journey



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ANDRÉE A. GRATTON  
CHOOSING ELEONORE



Translated from the French by  
Ian Thomas Shaw

Translation from French

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# *Choosing Eleonore*

A NOVEL IN TRANSLATION BY

**Andrée A. Gratton**

**trans. by Ian Thomas Shaw**



## **How far can adulation go?**

Choosing Eleonore tells the story of a one-way friendship, of tragic loneliness. In it, award-winning Québec author Andrée A. Gratton explores the syndrome of the delusion of being loved. Centred on two young women: Eleonore and Marianne, this is Marianne's story. From the first sentence, we feel that something is wrong in her perception of reality. "Long before we met, Eleonore had been dreaming of me," she says. But who is this Eleonore, whom Marianne had never spoken to? What is so fascinating about her? Not humiliation, rebuffs or rejection will disabuse Marianne of her certainty of being loved by Eleonore.




---

## **Author Bio**

**ANDRÉE A. GRATTON (author)** was born in Arvida in 1980. She lives in Montreal and teaches philosophy at Collège Maisonneuve. *Choisir Éléonore* is her first novel.

**IAN THOMAS SHAW (translator)** is the author of two novels: *Soldier, Lily, Peace and Pearls* (Deux Voiliers Publishing) and *Quill of the Dove* (Guernica Editions). *Choosing Eleonore* is his first translation from French to English. Shaw was born in Vancouver, British Columbia. For 34 years, he worked as a diplomat and as an international development worker, living in Africa, the Middle East and Europe. He currently lives in Aylmer, Quebec. He is also the founder of Deux Voiliers Publishing, the Prose in the Park Literary Festival and the Ottawa Review of Books.

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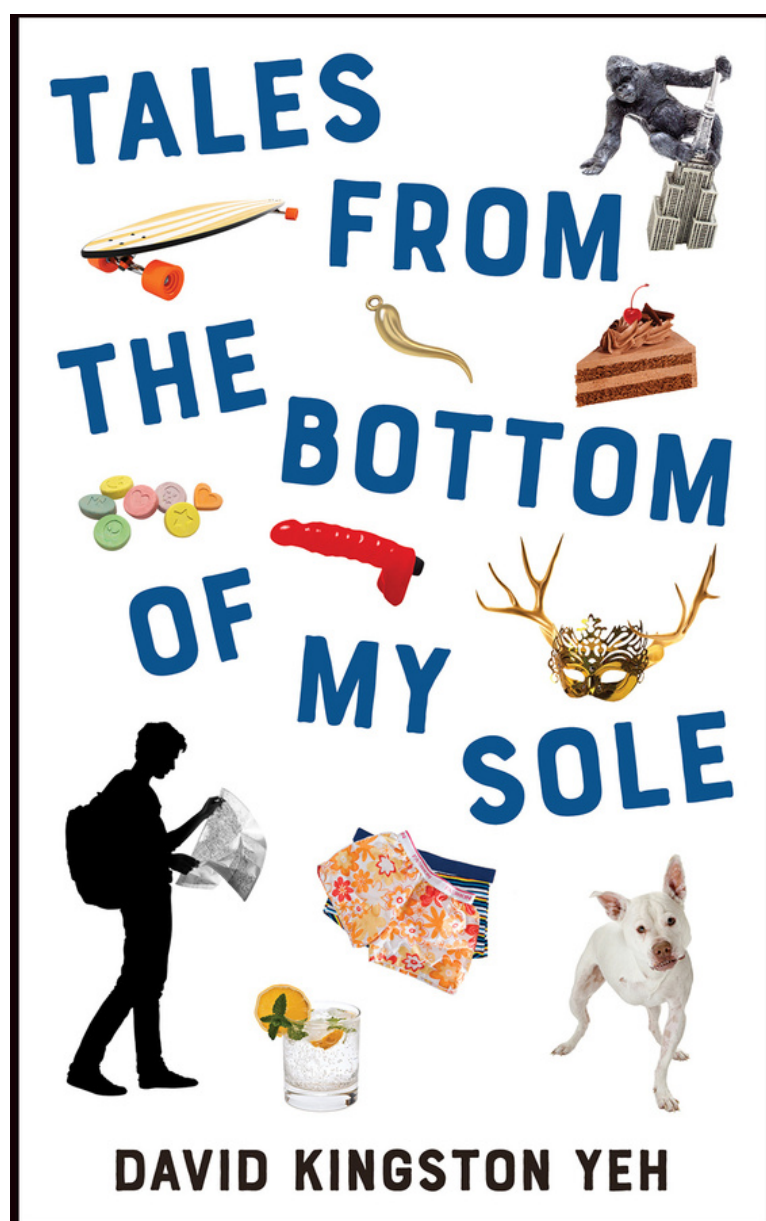
**Keywords:** friendship, delusion, loneliness, love, LGBTQ+, polyamory, Montreal, obsession, fantasy, nurse, intimacy, fluid personalities, adulation, adoration, unrequited love

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Fiction | LGBTQ

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Voted **BEST CANADIAN GAY FICTION** on Goodreads

# *Tales from the Bottom of My Sole*

A NOVEL BY

**David K. Yeh**



**Can Daniel and David's love survive a series of shocks and surprises?**

When a long-lost sister shows up as a trans man named Luke, a series of precipitous events throws the lives of boyfriends Daniel and David into turmoil. While David attends an extravagant family reunion in Sicily, Daniel's ex Marcus plans the world-premiere of his one-man show. The couple's vertiginous exploration of sex, intimacy and desire comes to a head when a shocking revelation tests their commitment and future together.

Tales from the Bottom of My Sole (2020) is the stand-alone sequel to David Kingston Yeh's debut novel, *A Boy at the Edge of the World* (2018). It is a "confabulated fictional memoir" told by Daniel Garneau, a young gay man in search of himself. In the end, his story is the story of every man: a rollicking dramedy and a philosophical reflection on reconciliation, love and family.

---

## **ABOUT THE AUTHOR**

**David Kingston Yeh** works as a counsellor and educator in Toronto's LGBTQ+ community. He has written four plays produced in Toronto, and his short fiction has appeared in numerous magazines. David lives in downtown Toronto up the street from a circus academy, with his husband and a family of racoons. His first novel, *A Boy at the Edge of the World*, was released by Guernica Editions in 2018.





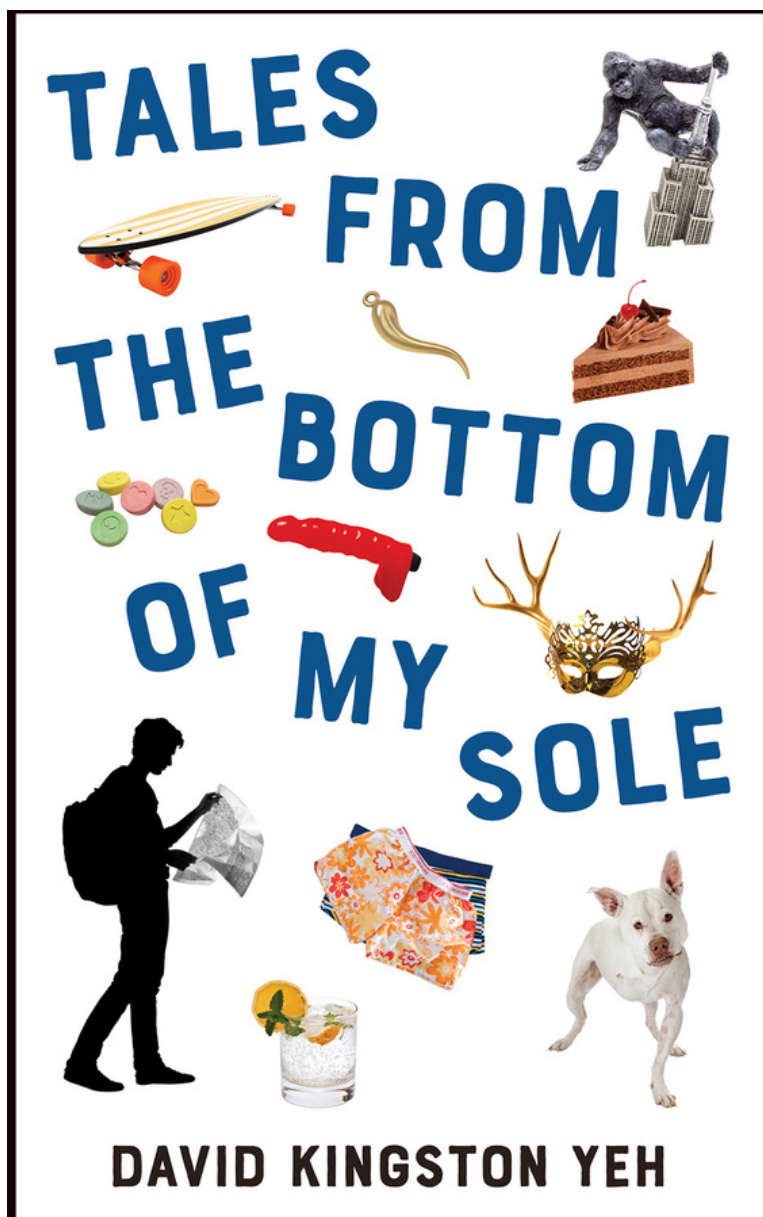
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**FROM TALES FROM THE BOTTOM...**

Two figures strolled arm-in-arm out of the bedroom: Julia wearing Marcus's velvet dinner jacket and top hat with a thin moustache penciled with eyeliner on her upper lip, and Marcus in her rhinestone-studded corset and ruffle skirt. They made a spectacular couple and everyone whistled and whooped. After that, somehow I ended up trying on Claire's Tigger onesie, which everyone insisted I keep on, even though it rode up my crotch and was really hot. Eventually I unzipped the front and took off my own T-shirt. By the end, all seven of us had our arms around each other, forming one shining circle like a halo fused from glowing and indomitable alloys. And I felt nothing but love and ridiculous gratitude for the messed-up, insufferable joy that was my entire ephemeral life.

**PRAISE FOR A BOY AT THE EDGE...**

"*A Boy at the Edge of the World* is a kind of Andre Acimen meets Stephen Chbosky drama with a dash of Christian Oster." -**All Lit Up**

"Sharp, witty, and heartfelt." -**Open Book**

"A love letter to Toronto." -**Drew Rowsome**

Selected by **CBC Books** to celebrate Pride Month 2018

Selected by **Book Riot**: 10 LGBTQ+ Books by Canadian Authors

Selected by the **American Library Association: Over the Rainbow Books** 2018



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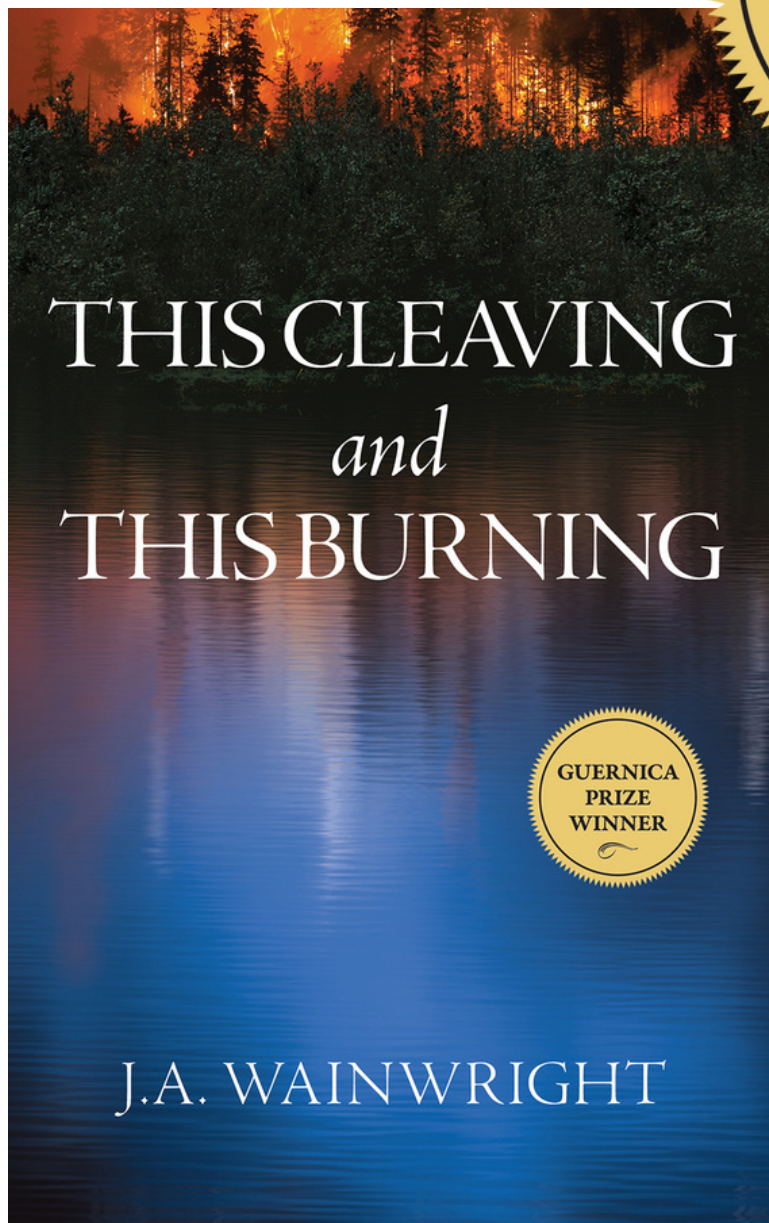
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GUERNICA  
PRIZE  
WINNER



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Guernica Prize Winner

# *This Cleaving and This Burning*

A NOVEL BY

**J.A. Wainwright**



**Of creative passions and unspoken desires: how things  
fall apart.**

Two unrelated, aspiring writers, born on the same day in the same year to parents with the same first names, grow up together and eventually gain national prominence as authors. But their complex sexual identities undermine their intense private relationship as the years pass, inflicting damage that cannot be undone by their public reputations or the excellence of their fiction and poetry. Inspired by the lives and work of American literary giants Ernest Hemingway and Hart Crane, **This Cleaving and This Burning** is a story of creative passions stoked by unspoken desires within the mind and heart.



*“A **bold and brilliant** novel that will transport readers to another era ... this engaging tale **burns into the mind and heart long after the journey has ended in its pages.**”*

—Guernica Prize Jury

## ABOUT THE AUTHOR

**J.A. Wainwright** lives in Halifax, NS where he is McCulloch Emeritus Professor in English at Dalhousie University. Since 1970 he has published five books of poetry, five novels, and two critical biographies. He has read and/or published his work in Canada, the U.S., the UK, and Europe.



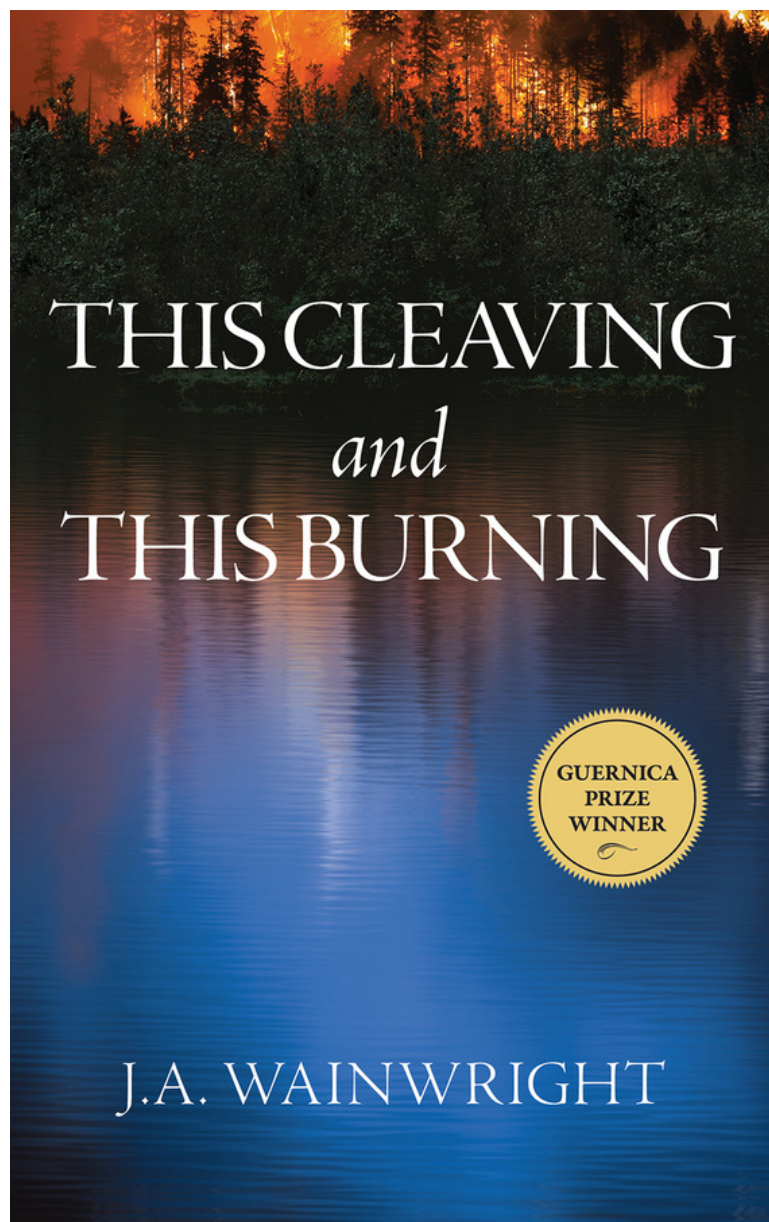
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## **FROM THIS CLEAVING AND THIS BURNING**

Hal had never planned to be the shooter when his friend spotted the bear in the flat land beyond the junction of three streams where they emptied into the river. All he'd killed were pigeons in the Sark barn with a .22 and the occasional squirrel with Miller in the woods. But this morning Miller insisted they had to bag some "big game," and he had to admit more than a mild curiosity as to what that would be like.

"Have you ever shot one?"

"Sure. In the spring they hang around the cottage looking for garbage. They'll get right up on the porch if you don't deal with them. How do you think I learned to use the gun?"

Hal didn't know whether to believe this but told himself that Miller would never have passed up the chance to bring down this animal if he hadn't killed such a creature before. He knelt beside a tamarack, feeling his knees press into the soft earth, and found a bole protruding far enough for a rest. The bear was less than a hundred yards away now, its flank exposed and glistening in the sun. He sighted down the barrel and was amazed at the bulk in front of him. He could see the flank moving in and out with every breath. When he squeezed the trigger and heard the report a split second later, the bear grunted and lurched sideways.

"Hit him again!" Miller yelled, as he levered out the shell and slammed a new cartridge into the chamber. But the bear was lumbering off now across the meadow towards a distant hill. Hal felt sick as he watched it drag its hind leg where the slug had ripped into muscle and tendons. He hadn't even been able to hit it properly, and he didn't want to hurt it anymore.

"Give me the gun," Miller cried, grabbing at the stock. By the time Hal released it and his friend raised the rifle to his shoulder the animal had dropped into a gully on the meadow's edge. Miller waited calmly for it to emerge and put a bullet in its spine as it climbed the last few yards to safety. "I hate tracking when you've blown a shot," he said. Hal knew the comment wasn't personal, but also that Miller never missed.

When they came up to the carcass, Miller cut out a claw from one large paw, tossed it to Hal, and pressed his fingers into the shining pelt. "It'll make a great rug," he said, then added nonchalantly, "You lifted your arm. That's why you hit him where you did."

Hal crushed the claw inside his fist. Just then he hated his friend. Hated and loved him.



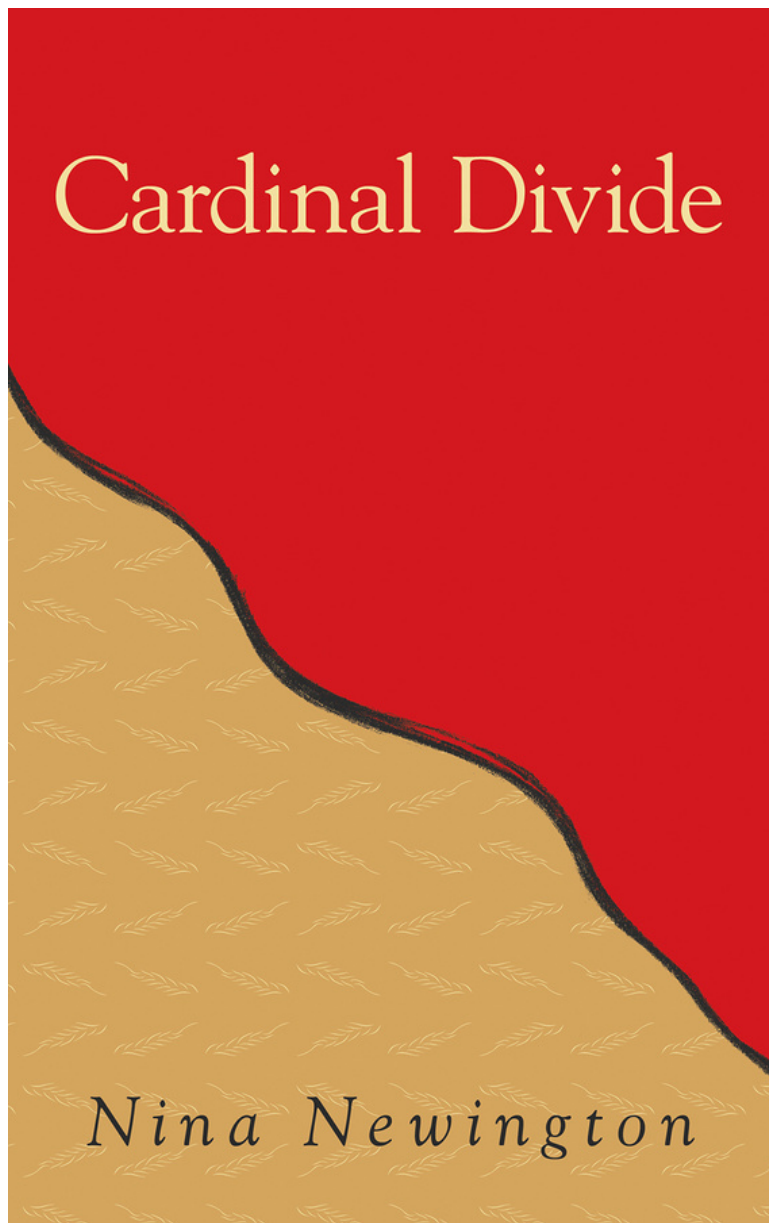
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# Cardinal Divide

A NOVEL BY

**Nina Newington**



**Exploring a hunger for certainty and the mutability of identity.**

A father comes out to his daughter as a woman. Or at least, he was once a woman. It's complicated. Funny. Painful. Eventually joyful. Meanwhile the daughter, who was adopted, has her own identity issues. At the Aboriginal addictions treatment centre where she works, everyone assumes she is indigenous. But is she? How can she find out? *Cardinal Divide* explores the hunger for certainty and the mutability of identity, whether of gender, race or sexuality. Authenticity isn't simple. Acting as somebody else is simultaneously a way to deceive and to explore the world. Characters who pass as male, as white, as straight, straddle the cardinal divides. And then, sometimes, passing is becoming.

---

## ABOUT THE AUTHOR

**Nina Newington's** first novel, *Where Bones Dance*, won the Writers' Guild of Alberta Georges Bugnet Award in 2008. A former Kennedy scholar with an MA from Cambridge, she makes her living designing gardens and building things. English by birth, she and her American wife immigrated to Canada in 2006. They raise sheep on unceded Mi'kmaw territory near the Bay of Fundy in Nova Scotia.



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## Cardinal Divide

*Nina Newington*

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## FROM CARDINAL DIVIDE

Inside It's hot, dark. The smell of spruce needles in rain washes through my chest, something browner underneath. Pelts line log walls, in one corner a bed made of stout branches. Something hisses and sputters. The stove squats in the middle of the cabin like a plump cook in a tiny kitchen. The kettle is dented and blackened. Beyond it, an orange glow. Someone drawing on a pipe. Stringy silver hair.

"Moira McFie, meet my daughter, Meg Coopworth." "Come here." I look at Dad. He nods. Her nose is long and sharp, her cheeks wrinkled and round. Eyes the grey-green of lichen flit over me. My breasts poke out from my chest like mountains.

"Pleased to meet ye," she says at last. I duck my head, mumble, "Pleased to meet you too," the way Mum taught me.

"Have a seat on the bed, why don't ye?" Her voice is cracked but it swoops and banks like a swallow. I step back from her, from the stove that pulses with heat, sit down on the bed and sink my fingers into fur. The fur is warm as if the animal is still alive.

"Well, Ben." She was a famous trapper once, Dad said. Went on trapping long after most people gave up. I lie back. My eyes close. I'm slipping down into a nest lined with rabbit fur.

Something nudges my shoulder. Bounding away between dark trees, I blink, open my eyes. It's still dark.

"Did ye dream?" The voice slips in among the deer. I nod. "And what were ye?" "A deer, running." "Ah, that's fine." I struggle upright. She hands me a mug of tea and an oatcake. "To tide ye over for the journey home."

Outside the hides are gone. "While you were sleeping," Dad says.

Rancid sheep fat still smears the air. A few yards down the trail I look back. The cabin has disappeared.



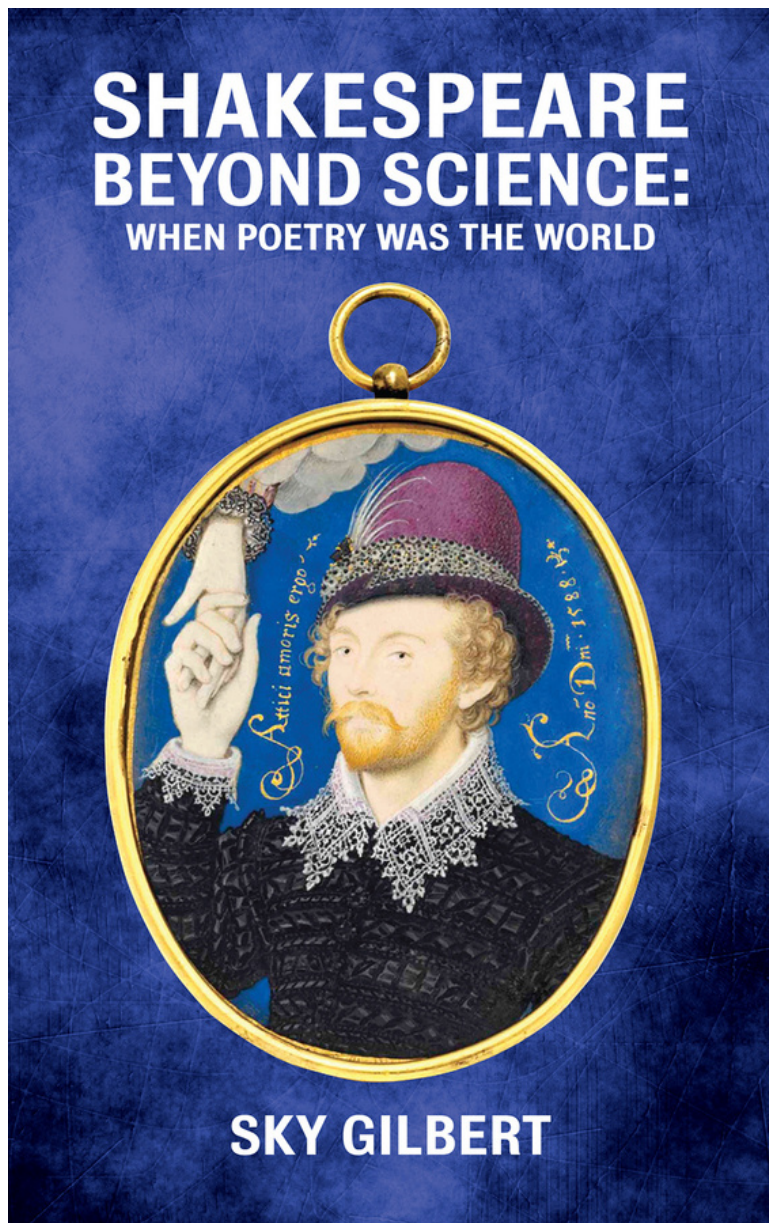
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Hamilton Literary Award-winning author

# *Shakespeare Beyond Science:* *When Poetry Was the World*

NON-FICTION BY

**Sky Gilbert**



**Constructing our consciousness: Word magic and Shakespeare's true legacy.**

In **Shakespeare Beyond Science**, Sky Gilbert looks at Shakespeare in the context of the 'style wars' that obsessed the early modern period, placing Shakespeare on the side of Lyly, Nashe, Sturm and the Greek rhetorician Hermogenes, against the new forward-looking more scientific approach to literature, as expressed by early modern philosopher Petrus Ramus. In the end Shakespeare was a post-structuralist, more concerned with form than content, and confident of the dangerous magical power of words not only to persuade but to construct our consciousness.

## **ABOUT THE AUTHOR**

**Sky Gilbert** is a Hamilton-based poet, novelist, playwright, filmmaker, theatre director, professor and drag queen extraordinaire, and one of Canada's most controversial artistic forces. He was co-founder and artistic director of Toronto's Buddies in Bad Times Theatre from 1979 to 1997. He has had more than 40 plays produced, and written 7 critically acclaimed novels and three award winning poetry collections.

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**Introduction:** *Shakespeare the Rhetorician*

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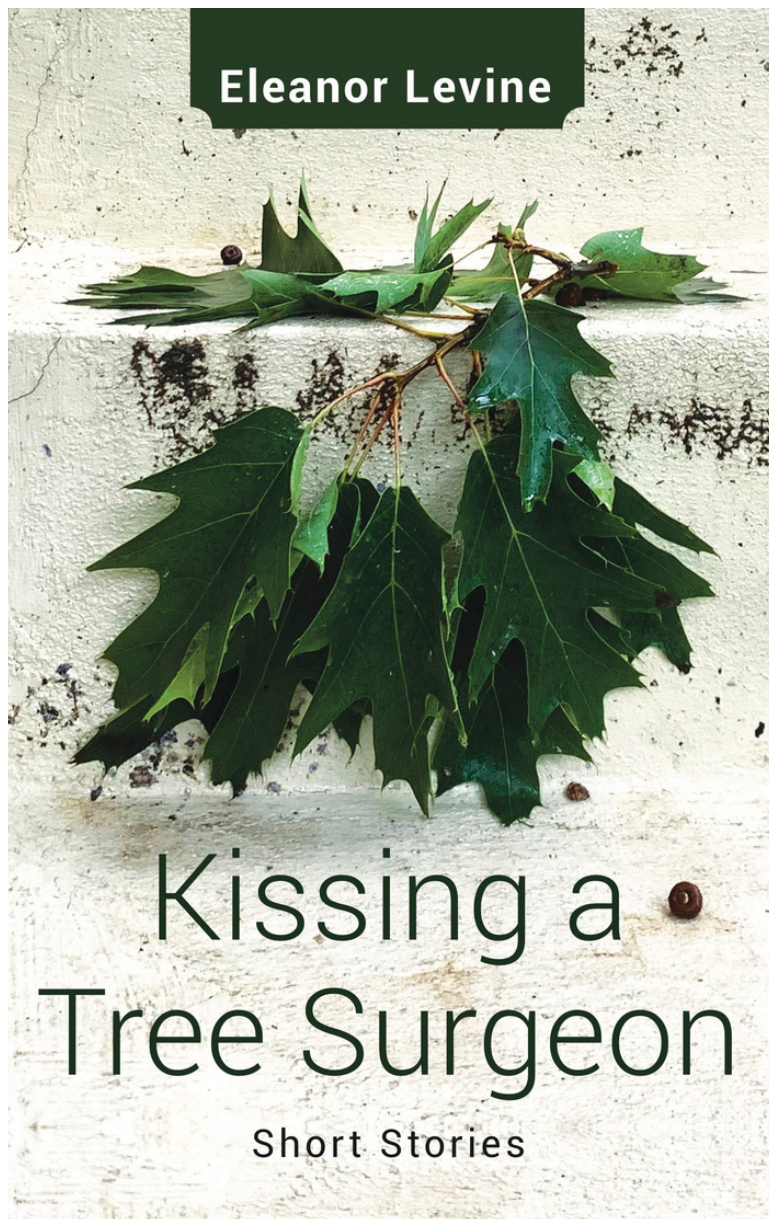
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# *Kissing a Tree Surgeon*

SHORT STORIES BY

**Eleanor Levine**



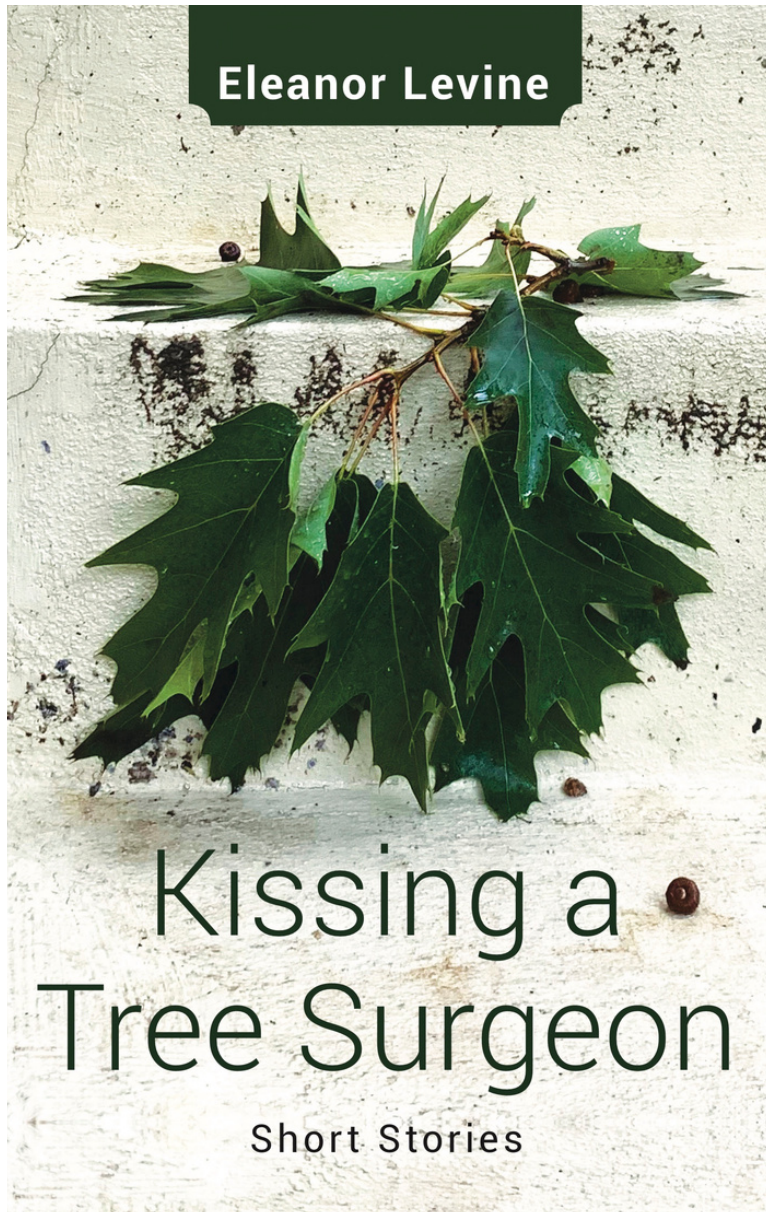
**Deliriously satirical: from Hasidic lesbians to bar mitzvah revenge.**

In **Kissing a Tree Surgeon**, worlds traverse the Israeli-Palestinian conflict in New Jersey. Southern women get kidnapped by North Koreans. A Dutch girl solicits money on OKCupid. A young woman meets Golda Meir on an Upper East Side bus in New York City. A character believes he's the biological son of Frank Sinatra. Zionist-Hasidic lesbians protest anti-Semitism at a women's Catholic college. A stalking moviegoer takes her dead grandmother to a Bertolucci film. A daughter meets her father's mistress at his grave. An employee is banned from calling her boss in the office. An adult woman visits the radio store in Lakewood, New Jersey, of the boy who didn't invite her to his bar mitzvah.

---

## **ABOUT THE AUTHOR**

**Eleanor Levine's** work has been published in more than 80 publications. Her poetry collection, *Waitress at the Red Moon Pizzeria*, was published in 2016. Eleanor has worked as a journalist and critic and is currently a medical copy editor who lives in Monmouth County, New Jersey.



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**ADVANCED PRAISE**

*... wild and exuberant, full of the stuff of real life filtered through a vision as unique as any I have ever encountered. I loved every story in this book, as wide-ranging in scope and subject as they are. The short story form is in the new and innovative hands of Eleanor Levine, which means that it's alive and well and ever-evolving. **A remarkable book.***

—**Wayne Johnston**, author of *The Colony of Unrequited Dreams* and *The Divine Ryans*

*Eleanor Levine's short stories start out odd, become strange, and flower into **true weirdness**. It's ordinary life shattered into fragments and reassembled as rueful surreal comedy, in which people die and are buried, but also show up for lunch, their indelible grumpy selves. It's **like nothing else you are likely to read this year, or maybe any year.***

—**Katha Pollitt**, poet, essayist, critic and columnist for *The Nation* magazine



**FROM KISSING A TREE SURGEON**

My father had an unorthodox way of eating apples. He'd crunch with excessive force, so you could hear every piece of apple dispensed in his mouth. His chomping disrupted any sense of decorum at our table, for he believed more in anarchism and nonconformity than in providing us with good dinner etiquette. This was so unlike my mother who had an adroit seriousness with all things. Seriousness, religiosity—these were my mother. This protracted seriousness made me so crazy that I ran around the house, the neighborhood, the inner city—crying, screaming, unkempt, taking on a planetary wildness of my own. I yelled at her and my brothers and attacked innocent life forms with a high-pitched voice that could have been the aborted fetus of Beverly Sills.





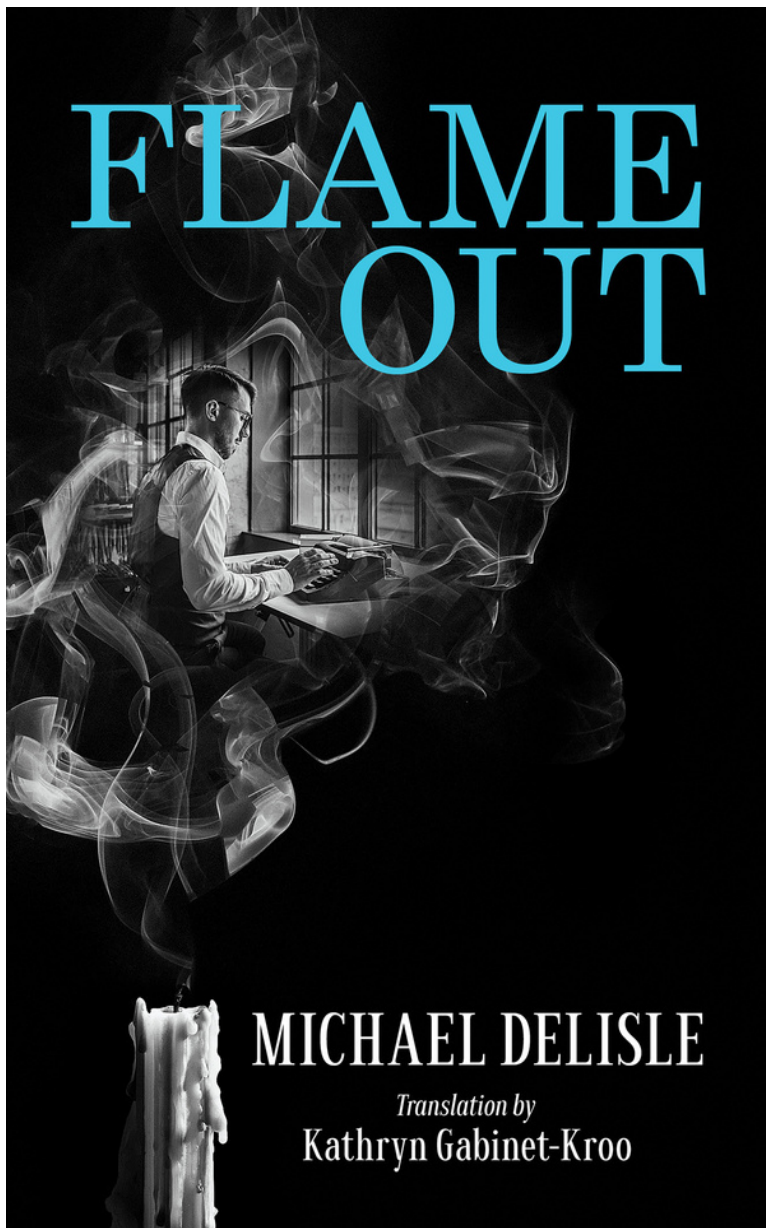
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## *Flame Out*

A NOVEL BY

**Michael Delisle**

TRANSLATED from FR. BY KATHRYN GABINET-KROO



*A portrait of a violent father and an homage to poetry.*

When Michael Delisle was a boy growing up in Montreal's South Shore neighbourhood of Ville Jacques-Cartier, his "uncles" – in other words, his father's friends – never said "gun" but rather "piece" or "rod" or more metonymically, "heater." In *Flame Out*, the poet remembers his father, a crook turned Charismatic Christian, the violent man who came to speak only of Jesus, the hated man whom he had no choice but to love, in spite of it all. Delisle writes that "reading and writing poetry helped me stay the course." Writing was the weapon he used to deal with a childhood that was difficult, to say the least, and to combat a father that he has called his Waterloo. But this novel is more than just about a settling of accounts between a parent and his offspring; Michael Delisle manages, through his writing, to grow into a love-hate relationship without destroying the father figure. This novel is thus both highly personal and an acknowledgement of the power found in the act of writing



### **Excerpt**

Two weeks later, I was wearing a navy blazer with a blue tie that I held in place with a pearl tacked two thirds of the way down. I learned how to keep the pleat in my grey pants by pinching the fabric at my knee before sitting or kneeling. I learned to shine my shoes with a tin of black wax, a brush and a chamois. I was three and a half feet tall and stood up as straight as a little man, as polite as an immigrant scared into toeing the line.

My father drove me to the Grey Nuns' Catholic Orphanage on Decarie Boulevard. He came with his 'boss,' a big, elegant man who smelled of cologne and whom we'd been taught to call our 'Uncle Léo.' I never saw him without the stub of a cigar in his mouth. When a Grey Nun grabbed my suitcase and took me by the hand, the two of them began bawling. I do not remember this (my father and my so-called Uncle Léo blowing their noses and wiping their eyes in the parlour) but the story was repeated to me many times thereafter. Two gangsters crying over my entry into a carceral world is a colourful page from the folk tale that was my life.



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## **Author and Translator Bio**

Published for almost forty years, **Michael Delisle** is a poet, novelist and the author of short stories whose works include six collections of poetry. He won the Prix Émile-Nelligan in 1987 and the Prix Adrienne-Choquette in 2005. His novel, *Le Feu de mon père*, won the 2014 Grand Prix du livre de Montréal and was a finalist for the Prix des libraires du Québec and the Prix littéraire des collégiens. He was a finalist for the Governor General award for French fiction in 2006 and again in 2014, for *Le Feu de mon père*. His recent collection of short stories, *Le Palais de la fatigue*, was a finalist for the 2018 Prix des libraires.

While continuing to pursue a successful career as a professional artist, **Kathryn Gabinet-Kroo** earned a Certificate in Translation from McGill University and a Master's in Translation Studies from Concordia University. Working out of her Montreal artist's studio, she translates contemporary fiction by Quebecois and First Nations authors.



## **Advanced praise for *Flame Out***

... [A]n instant classic and perhaps even a masterpiece. It's an absolute must-read, and if you haven't already done so, you must discover Michael Delisle, a giant among Quebec's writers. —**Jean Barbe**, *Journal de Montréal*

A deeply moving story, exceedingly human, touching, unsparing. A text of staggering intelligence and one that haunts. —**Yvon Paré**, *Lettres québécoises*

The shocking story of a family, tempered by unstinting yet also very accessible poetic writing. —**Emmanuel Khérad**, *La Librairie francophone / Radio-Canada*

For more than thirty years, Michael Delisle has been building a body of work of rare density. His latest book fits with this stylistic austerity that leads us to believe there's been a very harmonious cooperation agreement between the poet and the novelist. —**Ginette Bernatchez**, *Québec français*

#### **Keywords:**

childhood, father, domestic violence, Christianity, Montreal, Ville Jacques-Cartier, familial relationships, writing, healing, poetry



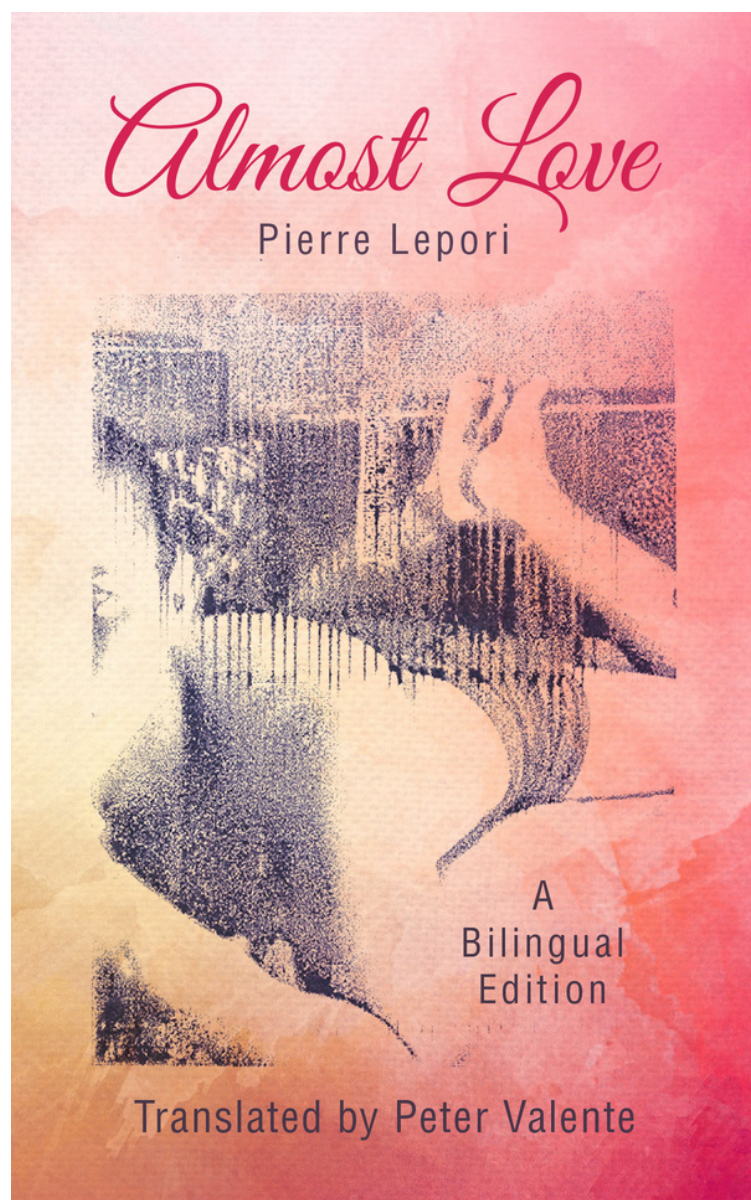
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*Almost Love*  
Pierre Lepori

Pierre Lepori

A  
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Translated by Peter Valente

Poetry | Translation

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# **Almost Love**

POETRY BY

**Pierre Lepori**

TRANSLATED FR. ITALIAN BY PETER VALENTE



**Corporeal, homoerotic, reified and ethereal.**

Pierre Lepori's *Almost Love* (*Quasi Amore*) contains forty-five short stanzas, reminiscent of a lyric tradition extending from the Greek elegiac poets, such as Sappho and Mimnermus, to the Italian poet, Sandro Penna. The poems revolve around the word "love" as compared to the precariousness of life and the incompleteness of language, thus generating new images in a poetry that is corporeal, homoerotic, reified and at the same time ethereal. As Lepori writes, "There are forms of love – both physical and spiritual – that escape the events of what we call reality by convention."



## **Advanced Praise for *Almost Love***

Valente's is an achievement of a remarkably high order, a great translation of a major book. —**Edward Foster**

*Almost Love* bristles with imagery that is both startling and timeless, drawing us onto a love-road that branches towards eternity. In this epic work, Swiss poet Pierre Lepori effortlessly pulls the reader into a Jacob's ladder of passion and despair. Separately, each stanza is a small jewel—linked together, they are truly dazzling. Beautifully translated by the poet Peter Valente, *Almost Love* is a work that shines brightly in these dark times. —**Maggie Dubris**

## **Translator Bio**

Peter Valente is a writer, translator and filmmaker. He is the author of eleven full length books. Forthcoming is his translation of Gerard de Nerval, *The Illuminated* (Wakefield Press, 2022), and his translation of Nicolas Pages by Guillaume Dustan (*Semiotext(e)*, 2023).

#### **Keywords:**

poetry, love, elegiac ancient poetic forms, lyric, homoerotic, physical, spiritual, Swiss, Pierre Lepori, translation.



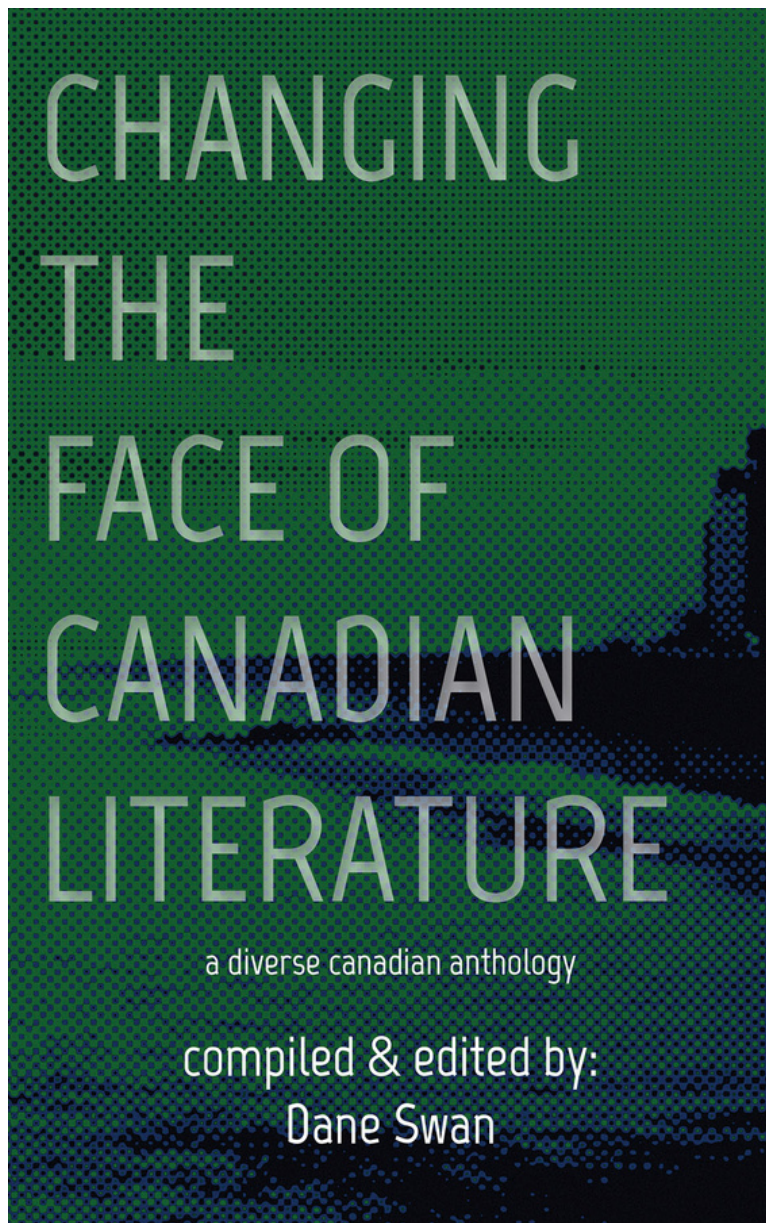
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# Changing the Face of Canadian Literature

AN ANTHOLOGY EDITED BY

**Dane Swan**



**Acknowledging historical moments:  
“Look how many of us have a voice.”**

Needless to say, moments like now, when the hurdles to becoming a respected author are at their lowest. When the only hurdles to being published are the quality of your writing and your patience to deal with certain less and less important gatekeepers. Moments in history like this, must be acknowledged and celebrated. That’s what this anthology is: It’s a celebration. A moment to cry out, “Look how many of us have a voice! There are stories, and poetry in this country that are about people like me! I am not alone!”

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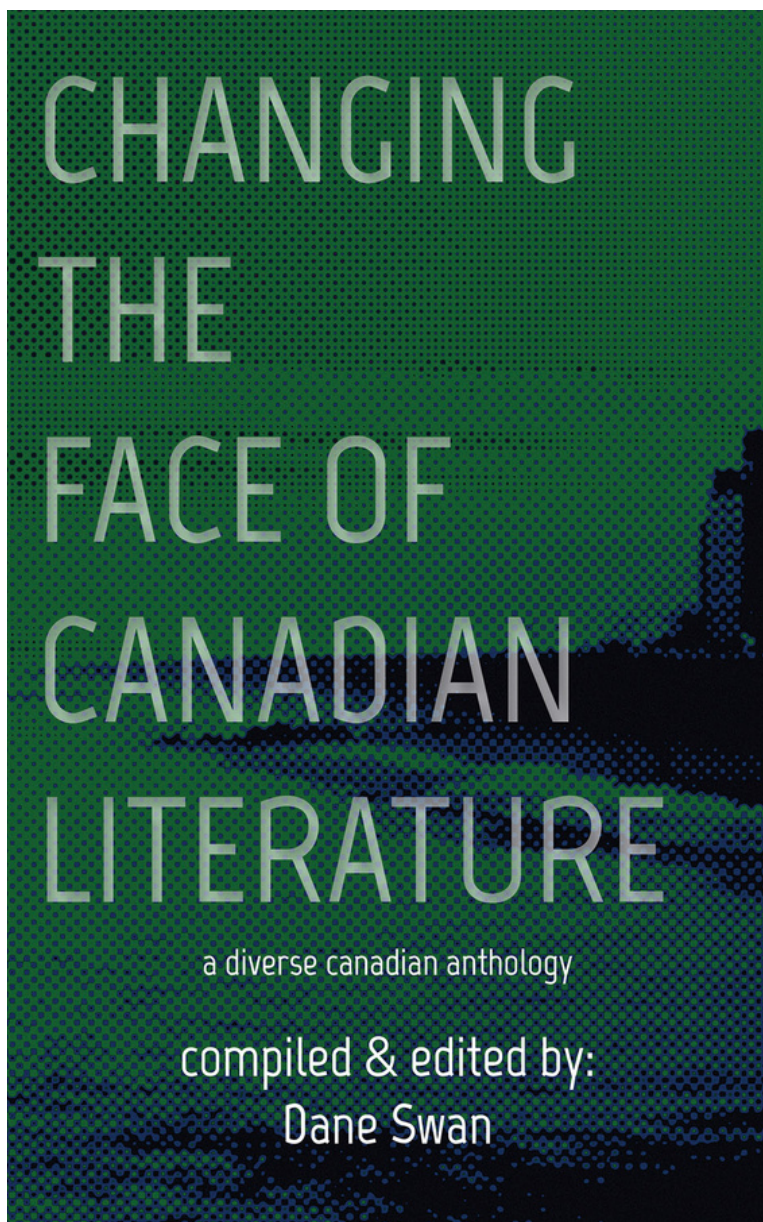
## ABOUT THE AUTHOR

**Dane Swan** is a Bermuda-born, Toronto-based spoken word artist, former slam poet, musician, author, and editor. His second poetry collection, *A Mingus Lullaby*, was shortlisted for the Trillium Book Award for Poetry in 2017.



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