

# PARLOR PRESS

EQUIPMENT FOR LIVING



**Eric Pankey, *Dismantling the Angel***

*2012 New Measure Poetry Prize Winner*

Selected by Jon Thompson

*Dismantling the Angel*, Eric Pankey's tenth volume of poetry, collects prose and hybrid poems written over the last two decades. At times god-ridden, the poems enact and subvert the form of the parable, the not-so-good news of the gospel. At times whimsical, the poems question the veracity and stability of the autobiographical *I*. Always speculative, the poems nag at the threadbare veil between the known and as of yet to-be-known. By turns brooding and bemused, the poet turns his attention to a past that recedes as quickly as it can be approached, to the examples and lessons of art, film, and poetry—Max Ernst, Alfred Hitchcock, and Li Ho—and to the ordinary mess we call *today*.

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Parlor Press's poetry series, Free Verse Editions, is pleased to announce the fourth annual New Measure Poetry Prize, which will carry a cash award of \$1,000 and publication of an original, unpublished manuscript of poems. **Carolyn Forché** will judge this year's competition. Up to four other manuscripts may be accepted for publication by Free Verse Editions editors. Submit a manuscript of at least 54 pages with a \$25 entry fee between May 1 and June 30. Visit the Free Verse Editions website for complete guidelines and for access to our submission manager: <http://www.parlorpress.com/freeverse/>

## Contacts

Jon Thompson, Free Verse Editions Series Editor  
[jon\\_thompson@ncsu.edu](mailto:jon_thompson@ncsu.edu)

David Blakesley, Publisher, Parlor Press  
[editor@parlorpress.com](mailto:editor@parlorpress.com); 765.409.2649

## Announcing the winner of the New Measure Poetry Prize 2012 & Fall 2013 Free Verse Editions

**Guillevic, *Requis*, translated by Stella Harvey  
and Monique Chefdor**

The sixteenth of the twenty-five major works of Guillevic published by Gallimard since 1942, *Requis* represents a pivotal moment in his oeuvre and reaffirms his position as an essential and compelling voice in contemporary poetry. A long poem composed of short, lapidary verse that the poet calls *quanta*, each in itself a miniature poem, *Requis* distills familiar themes and motifs of the Guillevician universe within an expanded vision encompassing the outer reaches of space. Within this poetic hurly burly at once totalising and fragmented, arboreal and rhizomatic, cadenced and discontinuous, expansive and condensed, there is a summons to bear witness to the human condition while heeding the injunction of 'notre toucher/De l'illimité' that seeks to transgress the boundaries of knowledge, to abolish the dichotomies of presence and absence, motion and stillness, word and silence.

**Siobhán Scarry, *Pilgrimly***

Negotiating a tightrope between narrative and lyric, Siobhán Scarry's debut collection *Pilgrimly* keeps vigil over an assortment of wayfarers as they search for "something solid for the mutable world." In these poems, Orpheus appears on the staircase of a house renovation, Narcissus emerges blessedly free from his lake fixation, and alchemists, nuns, and fortune-tellers all work their attempts at divination. At the heart of these soundings is a desire to find what binds us, and what wrests us apart, in our various belongings to one another. In the mostly prose poems that make up this collection, language and thought careen until they reach their limits, and then begin again, leaving resonant silences in the interstices. Through poems that carefully attend to language and resist easy closure, the collection testifies to the paradox that renewal cannot be willed, or simply waited for, but must arrive through devotion to the pilgrimage itself and with "eyes unstitched."



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