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Women and Madness in Timothy Findley's *The Last of the Crazy People*, *The Wars*, and *Headhunter*

Vintage Robert Ross, a sensitive nineteen-year-old Canadian officer, went to war-- *The War to End All Wars*. He found himself in the nightmare world of trench warfare, of mud and smoke, of chlorine gas and rotting corpses.

In this world gone mad, Robert Ross performed a last desperate act to declare his commitment to life in the midst of death.

[The Last of the Crazy People](#)

Walter de Gruyter GmbH & Co KG
Ageless.

Sexless.
Deathless.
Timeless. Pilgrim
is a man who
cannot die, an
astounding
character in a
novel of the
cataclysmic
contest between
creation and
destruction.
Pilgrim is
Timothy
Findley's
masterwork, a
finalist for the
Giller Prize, and
a national
bestseller that
has smashed the
author's own
impressive sales
records. It is
1912 and Pilgrim
has been
admitted to the
Burghölzli

Psychiatric Clinic
in Zürich,
Switzerland,
having
failed—once
again—to commit
suicide. Over the
next two years, it
is up to Carl
Jung, self-
professed
mystical scientist
of the mind, to
help Pilgrim
unlock his
unconsciousness
, etched as it is
with myriad
sufferings and
hopes of history.
Is Pilgrim mad,
or is he
condemned to
live forever,
witness to the
terrible tragedy
and beauty of the
human

condition? Both
intimate and
expansive in its
scope, with an
absorbing
parade of charac
ters—mythic,
fictional and histo
rical—Pilgrim is a
fiercely original
and powerful
story from one of
our most
distinguished
artists.
[Timothy Findley's
Novels Between
Ethics and
Postmodernism](#) New
Canadian Library
On a summer
evening in Stratford,
Ontario, the errant
thrust of a
gardener 's spade
slices a telephone
cable into instant
silence. The resulting
disconnection is
devastating. With the

failure of one call to reach the house, an ambitious young actor becomes the victim of sexual blackmail. The blocking of a second call leads tragically to murder. And when a Bell Canada repairman arrives to mend the broken line, his innocent yet irresistible male beauty has explosive consequences. In *Spadework*, Timothy Findley—a master storyteller and playwright, has created an electric word-play of infidelity and morality, set on the stage of Stratford, Ontario—Findley’s home territory. In this insider’s fictional portrait of Canada’s preeminent theater town, intrigue, passion and ambition are always waiting in the wings. He peoples the town with theater

makers, artists, writers, and visitors, both welcome and unwelcome—and with lives that are immediately recognizable as “Finleyesque”—the lonely, the dispossessed and the sexually troubled whose foibles confound their families, their friends and even their pets. A story that ripples with ever-widening repercussions, a sensual and completely absorbing read, *Spadework* is another Timothy Findley winner. Harper Perennial Jean Mason has a doppelganger. At least, that’s what people tell her. Jean’s curiosity quickly gets the better of her, and she visits the market, but sees no one who looks like her. The

next day, she goes back to look again. With the aid of a small army of locals, she expands her surveillance. A peculiar collection of drug addicts, scam artists, philanthropists, philosophers and vagrants are eager to contribute to Jean’s investigation. But when some of them start disappearing, it becomes apparent that her alleged double has a sinister agenda. *The Killing Circle* Harper Perennial This book illuminates the racialized nature of twenty-first century Western popular

culture by exploring how discourses of race circulate in the Fantasy genre. It examines not only major texts in the genre, but also the impact of franchises, industry, editorial and authorial practices, and fan engagements on race and representation. Approaching Fantasy as a significant element of popular culture, it visits the struggles

over race, racism, and white privilege that are enacted within creative works across media and the communities which revolve around them. While scholars of Science Fiction have explored the genre's racialized constructs of possible futures, this book is the first examination of Fantasy to take up the topic of race in depth. The

book's interdisciplinary approach, drawing on Literary, Cultural, Fan, and Whiteness Studies, offers a cultural history of the anxieties which haunt Western popular culture in a century eager to declare itself post-race. The beginnings of the Fantasy genre's habits of whiteness in the twentieth century are examined, with an

exploration of the continuing impact of older problematic works through franchising, adaptation, and imitation. Young also discusses the major twenty-first century sub-genres which both re-use and subvert Fantasy conventions. The final chapter explores debates and anti-racist praxis in authorial and fan communities.

With its multi-pronged approach and innovative methodology, this book is an important and original contribution to studies of race, Fantasy, and twenty-first century popular culture. *The Telling of Lies* Routledge

In the final days of the Second World War, Hugh Selwyn Mauberley scrawls his desperate account on the walls and ceilings of his ice-cold prison high in the Austrian Alps. Officers of the liberating army discover his frozen, disfigured corpse and his astonishing testament - the sordid truth that he alone possessed. Fascinated but horrified, they learn of a dazzling array of

characters caught up in a scandal and political corruption. Famous Last Words is part-thriller, part-horror story; it is also a meditation on history and the human soul and it is Findley's fine achievement that he has combined these elements into a web that constantly surprises

and astounds the reader. Saint Maybe Vintage Based on the original stage production at the Stratford Festival of Canada, directed by Martha Henry. In this daring and original production of Timothy Findley's Governor-General Award winning play, William Shakespeare and the formidable Virgin Queen, Elizabeth I, are brought together in a remarkable encounter on the night of April 22, 1616. The

night the Queen's Lover will be executed, by the Queen's decree. *Women and Madness in Timothy Findley's The Last of the Crazy People, The Wars, and Headhunter [microform]* Markham, Ont. : Penguin Books Against a vivid terrain of images, Findley continues his exploration of the many diverse and destructive acts played out on the personal

battlegrounds on which we live our daily lives.??From the realities of contemporary relationships to a fantastic vision of urban life, from social comment to the deeply personal, *Stones* is a powerful collection of stories from one of Canada's best-loved writers. From Stone Orchard Headhunter In his first work of

short fiction, Timothy Findley weaves an experimental mix of short story and stage scenes, culminating in this collection of twelve vignettes that each investigate the dynamics of relationships in all their various forms. It begins with "Lemonade," as a young boy watches

mother's alcoholism send her into a spiralling breakdown, mentally and physically. And then it moves, to another young boy receiving news of his father's intent to join the army. Then, to the man who watches from afar as his childhood love lives out her sad life. Whether a father and

son, a mother and daughter, or a husband and wife, in these brief scenes, Findley endeavours to convey the weight and complexity of human relationship s - in their beauty as well as their ugliness. *Stones* Macmillan Reference USA A landmark work from the author of

Orientalism that explores the long-overlooked connections between the Western imperial endeavor and the culture that both reflected and reinforced it. In the nineteenth and early twentieth centuries, as the Western powers built empires that stretched from Australia to the West Indies, Western artists created masterpieces ranging from Mansfield Park to *Heart of Darkness* and *Aida*. Yet most cultural critics continue to see these phenomena as separate. Edward Said looks at these works alongside those of such writers as W. B. Yeats, Chinua Achebe, and

Salman
Rushdie to
show how
subject
peoples
produced
their own
vigorous
cultures of
opposition
and
resistance.
Vast in
scope and
stunning in
its
erudition,
Culture and
Imperialism
reopens the
dialogue
between
literature
and the life
of its time.
The Piano
Man's Daughter
Graphic Arts

Books
Based on the
true story of
an Irish
family with
seven sons and
one daughter
immigrating to
Biddulph
Township near
London,
Ontario, in
1844, The
Donnellys
tells the tale
of mystery and
truths
stranger than
fiction. It is
the story of a
secret society
and a massacre
that shocked
the Canadian
public, a
story
overlooked by
the artistic
community
until Reaney's
play elevated
the events to
the level of

legend. First
published in
1975, this
script takes
its place among
other true
Canadian
classics on
university and
college course
listings and in
the hearts of
drama lovers
everywhere. The
Donnellys is a
trilogy
comprised of
Sticks &
Stones, St.
Nicholas Hotel
and Handcuffs,
three tense and
mythic
tragedies that
garnered
critical praise
at the 1973
Tarragon
Theatre opening
and continue to
acquire
accolades from
professors,

actors and
artistic
directors
across the
country. As
with the drama
of Yeats,
Eliot, O'Neill,
Brecht and
Beckett, this
rendering of a
generation of
Irish settlers
and their
brutal murder
at the hands of
more than
thirty
vigilante
killers is
controversial
and exciting to
this day.
Foreword,
Afterword and
Chronology by
James Noonan.
*Paying
Attention*
Dundurn
New York
Times

Bestseller
"Captivating
. . . .
Compelling.
. . . There
is a kind of
magic at
work in this
novel." -The
Washington
Post Book
World Ian
Bedloe is
the ideal
teenage son,
leading a
cheery,
apple-pie
life with
his family
in
Baltimore.
That is,
until a
careless and
vicious
rumor leads
to a

devastating
tragedy.
Imploding
from guilt,
Ian believes
he is the
one
responsible
for the
tragedy. No
longer a
star athlete
with a
bright
future, and
desperately
searching
for
salvation,
he stumbles
across a
storefront
with a neon
sign that
simply
reads:
CHURCH OF
THE SECOND

CHANCE. Ian has always viewed his penance as a burden. But through the power of faith and the love of family, he begins to view it as a gift. After years spent trying to atone for his foolish mistakes, Ian finds forgiveness and peace in the life he builds for himself.

Famous Last Words E C W Press
National Book

Award finalist
Here is the unforgettable story of the Binewskis, a circus-geek family whose matriarch and patriarch have bred their own exhibit of human oddities (with the help of amphetamine, arsenic, and radioisotopes). Their offspring include Arturo the Aquaboy, who has flippers for limbs and a megalomaniac ambition worthy of

Genghis Khan . . . Iphy and Elly, the lissome Siamese twins . . . albino hunchback Oly, and the outwardly normal Chick, whose mysterious gifts make him the family's most precious—and dangerous—ass et. As the Binewskis take their act across the backwaters of the U.S., inspiring fanatical devotion and murderous revulsion; as its members

conduct their own Machiavellian version of sibling rivalry, Geek Love throws its sulfurous light on our notions of the freakish and the normal, the beautiful and the ugly, the holy and the obscene. Family values will never be the same. *Study Guide* Königshausen & Neumann It all starts when Lilah Kemp - librarian, spiritualist, schizophrenic -

inadvertantly lets Kurtz out of page 92 of *Heart of Darkness* and is unable to get him back in. While Kurtz is stalking the streets of Toronto, Lilah frantically begins her search for Marlow to help her deal with the literary villain. Meanwhile, the city is becoming increasingly chaotic and terrifying. The rich and powerful are engaged in a

web of depravity, a new and horrifying disease called sturnusemia has swept the city, and severely traumatized children are turning up at the local psychiatric institutes. Kurtz seems to be at the centre of it all. Lilah, witness to events tearing the very fabric of her society, seeks solace as always in the great works of

literature and ethnic, and history of
prays for class contemporary
Marlow to backgrounds, society. This
find an different collection of
capture Kurtz sexual nine essays
- before it's orientations, provides
too late. multiple ages, readers with
Headhunter diverse original
Oxford stripes, and, perspectives on
University of course, a Findley's work
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Timothy animals and influential
Findley is a birds, so critics and new
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obsessed with characterized articles on
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again to the or Sir Harry early novels,
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the Cold War. review, *The Piano Man's*
His cast of question, and *Daughter*.
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various media the war; (3) nder-

oriented, and post-colonial contexts. Inside Memory Grove/Atlantic, Inc. "A distilled and refined novel." --Gail Anderson-Dargatz It is Hollywood 1938. A great star is planning a stunning comeback, while another is bent on self-destruction. And, as dark clouds hang ominously over Europe, hordes of monarch butterflies swarm beautifully but menacingly over Hollywood. Against a

colourful backdrop of butterflies and beaches, Timothy Findley skillfully phases reality into nightmare, exploring mothers' relationships to sons, women's relationships to men, beauty's relationship to evil. Blending biting humour with brilliant perceptions of the levels of despair, "The Butterfly Plague" presents the movie world in all its splendour and decay. *The Donnelly's*

Wilfrid Laurier Univ. Press Series Editors: Bernth Lindfors, University of Texas at Austin; Robert Lecker, McGill University; David OConnell, Georgia State University; David William Foster, Arizona State University; Janet PÃ©rez, Texas Tech U

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A Strange
Manuscript
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Copper
Cylinder
(1888) is a
novel by James
De Mille.
Originally
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novel was
published
posthumously
and, at first,
anonymously.
Although De
Mille's work
predated such
popular Lost
World novels
as H. Rider
Haggard's *She*
(1887) and
King Solomon's
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it was
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Soon, he work of largely
stumbles upon a American neglects the
lost world of science fiction fact that
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Strange classification so-called
Manuscript of Findley as ethical turn in
Found in a a postmodern the literary
Copper Cylinder writer, theory of the

1990s, this study supplies a closer look at Findley's ethics with regard to its postmodern potential. A detailed analysis of five of his novels (The Wars, Famous Last Words, Not Wanted on the Voyage, The Telling of Lies and Headhunter) explores the ethical dimension of Findley's work and its consequences for his categorization as a postmodern writer.