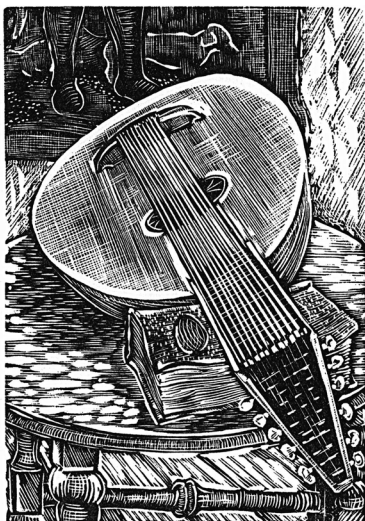
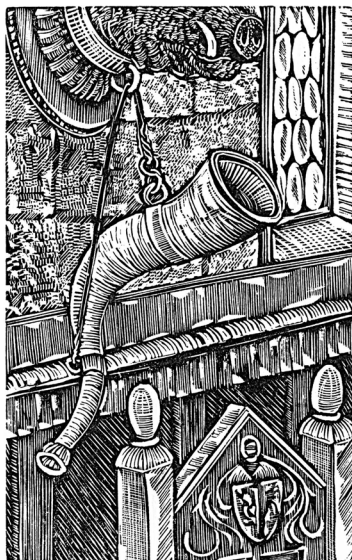


The Porcupine's Quill

<http://www.sentex.net/~pq1>

Spring 2009

DISTRIBUTED BY UNIVERSITY OF TORONTO PRESS



Concord of Sweet Sounds

G. Brender à Brandis

A Note about Production



he Porcupine's Quill has built, over thirty-five years, an enviable reputation based largely on the technical and design expertise required to use twentieth-century offset printing technology to replicate the 'look' and 'feel' of a nineteenth-century letterpress product.

The company is remarkable in Canadian publishing in that most of the physical production of our books is completed in-house at the shop on the Main Street of Erin Village in Wellington County.

We print on a twenty-five-inch Heidelberg KORD, typically onto acid-free Zephyr Antique laid. The sheets are then folded, and sewn into signatures on a 1907 model Smyth National Book Sewing machine.

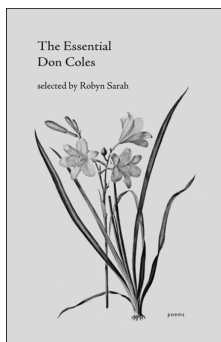
To take a virtual tour of the pressroom, visit us at YouTube (search on 'Tim Inkster') for a discussion of offset printing in general, and the operation of a Heidelberg KORD in particular. Other videos include a discussion of four-colour printing, Smyth sewing and wood engraving.

To download a complimentary selection of digital 'Dingbats, Ornaments and Fanciful Initials', visit the *Devil's Artisan* at <http://www.sentex.net/~pql/DA.html>



The Essential Don Coles

selected by Robyn Sarah



The third in our celebrated series of 'Essential Poets' has been prepared by poet and critic Robyn Sarah, whose own recent publication, *Little Eureka's*, lends her the credentials required to hone this collection by Don Coles. She writes: 'A good poetry collection ... has been assembled selectively, and has been arranged intelligently. Thought and attention have gone into the presentation of the poems ... Nothing is left to chance.' And so it is with this work; here is a carefully considered selection that captures the essence of an individual poetic voice.

'Much has been written of Coles' signature poetic voice – civilized yet informal, poised between colloquial and literary. His poems seem thought-aloud, unfolding spontaneously, with hesitations, backtrackings, and parenthetical digressions that affect a conversational intimacy while guarding a personal privacy. Their casualness is artful: the poems are much more worked than they appear.' – Robyn Sarah, from the Introduction

'All those things which we require of poetry – intelligence, illumination, pleasure in the placing of one surprising word beside another, sudden unexpected deepening of feeling, and moments when a line is taken almost, but not quite, to the point of fragmentation – all these are present in Don Coles' fine poems.' – Carol Shields, author of *Larry's Party*

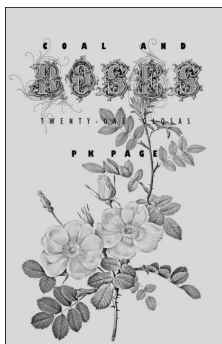
Don Coles has published ten poetry collections, a novel and a collection of essays and reviews. In 1994 he won the Governor General's Award for *Forests of the Medieval World* and in 2001 the Trillium Prize for *Kurgan*. He taught for many years at York University and served as poetry editor for the Banff School of Fine Arts. Coles lives in Toronto, but has also spent many years in Europe.



\$12.95 • 64 pp • sewn, paperback • 5.56" x 8.75"
POEMS • 978-0-88984-312-7 • February 2009

Coal and Roses

P.K. Page



Coal and Roses is a collection of twenty-one intricately formal glosas designed to explore the endless possibilities of language. Borrowing on poems by nineteen artists, P.K. Page explores the works of Wallace Stevens, Theodore Roethke, Margaret Cavendish and Akhmatova, amongst others. Page offers the reader a wildly eclectic overview of the history of poetry, as well as a master class in the evolution of language as evidenced in the poet's 'communion' with her attributed predecessors. Life, death, a palpable need for belonging and the inevitable passage of time are all to be encountered in a work

that ranges from lighthearted sympathy for the trials of day-to-day life to weightier reflections on the probability of a greater existence. The glosa form serves to emphasize both the continuity and the evolution of life, and of art. *Coal and Roses* is an exquisite work, respectful of the past and hopeful for the future.

'Her poems are always thinking – each line is thinking, while its six senses remain impeccably alert. Her poems live by wit, wisdom, sass, suspense and a muscular lissome synapse and diction. They are daring in scope, meticulous in accomplishment, and boldly moral – with a lovely flavour of amoral verve! We fall under the charm of her reasoning, of her fecund, fastidious imagination, of her many musics, and of her necessariness to us, her essentialness.'

– Griffin Prize Citation, 2003.

P.K. Page is the author of more than a dozen books. She has won a Governor General's Award, was shortlisted for the Griffin Prize for Poetry and has been awarded the BC Lieutenant Governor's Award for Literary Excellence. She has eight honorary degrees and has been appointed a Companion of the Order of Canada. P.K. Page lives in Victoria.



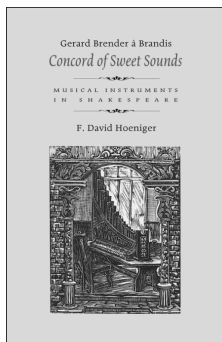
\$16.95 • 96 pp • sewn, paperback • 5.56" x 8.75"

POEMS • 978-0-88984-314-1 • March 2009

Concord of Sweet Sounds

Wood Engravings by Gerard Brender à Brandis

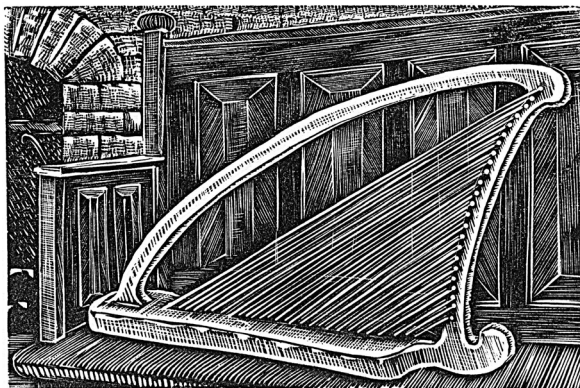
Text by F. David Hoeniger



Concord of Sweet Sounds presents, in words and images, the musical instruments of Shakespeare's time. In his plays and poems, Shakespeare mentions twenty-seven different instruments specifically. Artist Gerard Brender à Brandis, with careful attention to historical accuracy and exquisite detailing, has captured the essence of these instruments in wood engravings. Each illustration is accompanied by a relevant line or passage from the work of Shakespeare and an explanation of its context by Shakespearean scholar F. David Hoeniger, who also discusses the classification of the different instruments, their use and function, where and by what kinds of people, and on what occasions, they were played.

'Sir Thomas More, famous statesman and author of *Utopia*, had his daughters instructed in singing as well as playing of soprano, alto, tenor and bass recorders, and different sizes of viols. With these they participated in the consorts, that is small ensembles of instruments, with which More entertained his distinguished guests. Such entertainment became a custom widespread both at court and in the houses of the wealthy in Shakespeare's time.' — from the Introduction

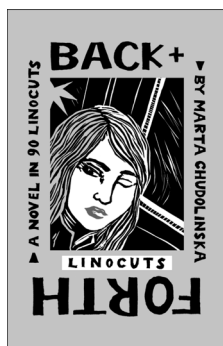
Gerard Brender à Brandis is a member of the Society of Wood Engravers. His engravings, watercolours and artist's books are to be found in any number of public galleries as well as private collections worldwide. His studio is located in Stratford, Ontario. F. David Hoeniger is professor emeritus, Victoria College, University of Toronto. He was founding director of the University's Centre for Reformation and Renaissance Studies. He lives in Toronto.



\$16.95 • 64 pp • sewn, paperback • 5.56" x 8.75"
ART • 978-0-88984-316-5 • April 2009

Back + Forth

Marta Chudolinska



In *Back + Forth* artist Marta Chudolinska uses the medium of the graphic novel to interweave the worlds of mental and physical travel. This is the coming-of-age tale of a young woman, set in the urban environments of Toronto and Vancouver. The clarity of specific landmarks – mountains, rain, Wreck Beach in Vancouver; the CN tower, winter snows, Victorian row houses in Toronto – allows for easy identification but also serves to articulate the disconnected life of a character forever compromised. *Back + Forth* examines what it means to belong, to assimilate, to be distant, and to challenge the constraints of time

and space in the endless juggling act that we all call life.

About her work, Marta writes: 'In style I was inspired by the Flemish painter Frans Masereel, a wood engraver who created wordless novels at the beginning of the twentieth century. Masereel's style is vivacious, focused more on expression and energy than on completely accurate representation. This approach strongly influenced the way I worked ... I drew the images directly onto the block, grappling with the emotional charge of the images rather than the clarity or precision used in rendering the human body or other objects.... The physical nature of block-cutting delivers images that contain something of the energy of the hand that pushed the carving tools. I hope this energy is something that resonates with my readers.'

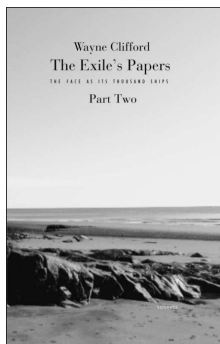
Marta Chudolinska is a printmaker, bookbinder and painter fascinated by narrative imagery. Born in Pruszkow, Poland, Marta immigrated to Canada with her family in 1991. The experience of dislocation has inspired her to explore and to cherish the diverse regions of Canada. A recent graduate of the Ontario College of Art and Design, she currently lives and works in Toronto.



\$19.95 • 192 pp • sewn, paperback • 5.56" x 8.75"
GRAPHIC NOVEL • 978-0-88984-313-4 • April 2009

The Exile's Papers, Part Two

Wayne Clifford



What does it mean that a man loves a woman? Can a boy truly love a girl? How does a father love daughters? Does a penitent love, or fear the Goddess? Does the servant love his mistress? Why must a son love his mother? And can a dog be a worthy companion? These are the questions that permeate *The Exile's Papers, Part Two: The Face as Its Thousand Ships*. Wayne Clifford, in this second of a four-part series, uses the sonnet to construct sequences of narrative, and offers single examples to illuminate epiphanous moments, all dealing with a man's love of, fear of, and confusion about the

female that enriches and constrains his life. Part One, *The Duplicity of Autobiography*, established a foundation for this inquiry. Clifford continues to probe the emotional and intuitive substance of first love, the passage of daughters from childhood into the world, the mother's death, the Other perceived as Kali the Destroyer, the Lady who inspires the greening of our lives, and the girl who becomes the evanescent presence of the message she carries.

The Exile's Papers isn't an ordinary or usual book of poems. Its verse is flexible in spite of its formal base, muscular, contemporary in idiom, and informed by the fertile history of the sonnet. And it is a book: it asks to be read like fiction or biography, building on its revelations. Clifford stretches and compresses the sonnet form, now presenting a single lustrous exemplar, now interweaving the several or many pieces that extend and complete the thesis.

Winner of an E.J. Pratt Prize for poetry early in his career, Wayne Clifford worked in the School of Journalism at the University of Iowa before returning to Canada, where he taught language skills at a small college in eastern Ontario. Clifford currently lives on Grand Manan Island in the Bay of Fundy.

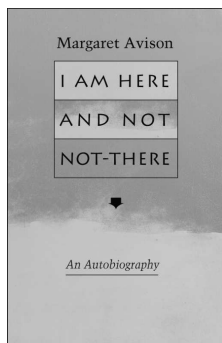


\$19.95 • 192 pp • sewn, paperback • 5.56" x 8.75"
POEMS • 978-0-88984-317-2 • May 2009

I Am Here and Not Not-There

Margaret Avison

Edited by Stan Dragland



Margaret Avison lived for poetry, putting it second only to her Lord; the role of poet was distinctly secondary to her. Austerity and self-effacement were characteristic of her life and her attitude to her reputation, which was prodigious. At the time of her death in July 2007 she had been working on her autobiography. Although the manuscript was still in the draft stages, editor Stan Dragland and long-time friend and editorial assistant, Joan Eichner, have subsequently devoted much time to preparing for publication a work that would have met, as closely as possible, with the author's approval. This, then,

is a self-portrait by one of Canada's best and most revered poets, a woman of almost unparalleled humanity and humility.

Included are essays, letters and interviews which flesh out the sense of Margaret Avison as person and poet. In response to the question 'What makes a poet's language distinctive?' Margaret responded: 'Not just affection for words, which is common to all good writers; not necessarily a matter of cadence, formal structures, rhythm. The answer that came to me, forced out of minutes of dismissing options, was new to me too: It is saying "I am here and not not-there".' (Vancouver Poetry Conference, 1963)

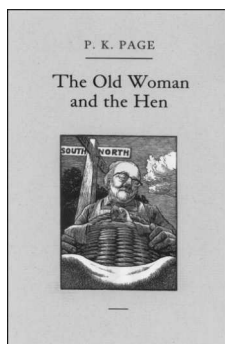
Margaret Avison won Governor General's Awards in 1960 for her first collection of poetry, *Winter Sun*, and in 1990 for her fourth, *No Time*. In 2003 her *Concrete and Wild Carrot* garnered the prestigious Griffin Poetry Prize as well as the Canadian Authors Association's Jack Chalmers Award. In 2005 Margaret received the Leslie K. Tarr Award for her outstanding contribution to Christian writing and publishing in Canada.



\$27.95 • 336 pp • sewn, paperback • 5.56" x 8.75"
AUTOBIOGRAPHY • 978-0-88984-315-8 • June 2009

The Old Woman and the Hen

P.K. Page



'Once upon a time there was a poor woman who lived alone and performed small chores for her neighbours in return for food. One day, as she was going home, she heard a strange voice speaking from the roadside. 'Luck,' the voice said. 'Good luck. Quick, pick me up. Up.' The old woman searched among the roadside grasses and found a hen. Such a bedraggled creature she had never seen before. Its feathers were all awry and its beautiful red comb drooped to one side. 'Poor thing,' said the woman and she picked it up and smoothed its feathers and put it in her basket and took it home.'

The Old Woman and the Hen is a charming folktale written by one of Canada's most accomplished poets. Written simply, but infused with the rhythm and wordcraft that only a poet of P.K. Page's talent can deliver, the text is accompanied by six original wood engravings created for the book by Jim Westergard.

'The adults who make children's ... books have a variety of roles. There's the merry uncle who sings and dances and picks you up and whirls you around. There's the wise teacher. There's the responsible parent.... P.K. Page presents another voice, that of the dignified, contained, slightly mysterious grandparent.... She's slightly stern. She expects good behaviour. But ... you know she will take your observations and comments seriously. She won't think you're cute. You will have her full attention.' – *Quill & Quire*

P.K. Page is the author of more than a dozen books, including ten volumes of poetry, a novel, selected short stories, three books for children, and a memoir. She is also the author of *A Brazilian Alphabet for the Younger Reader*, a whimsical chapbook for the young and the young-at-heart.

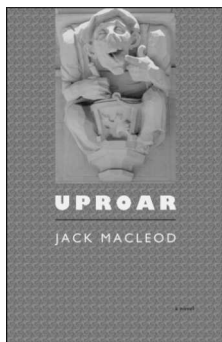


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FOLKLORE/JUVENILE • 978-0-88984-309-7 • Now in print

Uproar

Jack MacLeod



Jack MacLeod's first two novels established him as that rarest of talents, a writer who can entertain while also grappling with ideas and social issues. *Uproar*, his new novel, is the story of a marriage in free fall, a career on the skids and the bewildering era we have only just recently survived. Included among the litany of zany characters is 'Zinger' – that remarkable literary creation who first made an appearance in *Zinger and Me* (1979), and whom the actor Don Harron has called 'one of the most memorable characters in Canadian literature'.

J.T. McLaughlin is a professor of economics who appears blessed until his wife of twenty-four years suddenly ups and leaves him. J.T. becomes despondent. At this point Zinger, a high-school chum and journalist, bursts upon the scene. Amidst the machinations of academia, passionate encounters at Catholic spas, and slanderous accusations of sexist, racist and homophobic behaviour, MacLeod creates an exhilarating romp through the pressing issues of the day.

'*Uproar* is a lovely book, funny, clever, and a vivid reflection of the times. Beneath the entertaining surface, MacLeod had created a classic comic plot which takes the hero down through a broken marriage, a disintegrating career and a too-close acquaintance with the bottle, but emerges at the end into the sunlight. A story that is full of people like us, mostly at our worst, but sometimes at our best. I found it hugely satisfying.' – Eric Wright

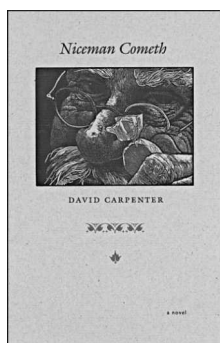
Born in Regina, Jack MacLeod taught at the University of Toronto from 1959 to 1996, then gradually shifted from academic writing and editing to the more challenging endeavour of writing comic novels. He is currently Professor Emeritus in the Department of Political Science at the University of Toronto.



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FICTION/NOVEL • 978-0-88984-306-6 • Now in print

Niceman Cometh

David Carpenter



Niceman Cometh is a book about Glory. Glory Sacher lives in Saskatoon, and this is the story of one year in her life, and of the men that covet her. The year is centred around Christmas, and the Niceman is Santa Claus. After her marriage fails, Glory is left to raise her six-and-a-half-year-old son alone. Bobby is a precocious, yet normal, sort of a boy. Does well at school, except when overcome by depression caused by the comings and goings of mum's many admirers. As Glory's friend Jolene explains it succinctly, 'Glory has a good eye for a sonofabitch!'

'All through June and July, Glory clung to the following resolution: under no circumstances would she allow herself to be ambushed by Ricky Bullerd.... She might run the risk of seeing him at his old game, trolling for bimbos.... She even resolved never to turn the dial to CHAF Radio, in case she happened to hear his patter on *Night Howl*.... Ricky was a man with a dream, a golden voice, and a fatal flaw. He was flesh-foolish. He wanted to be loved by great armies of women, he craved it.'

Carpenter's voice captures both the bleakness and the unexpected joys of life. Filled with moments of high humour but grounded by the sense of defeat and rejection that we all face, this novel provides an insight into the human condition, its foibles, its delights and its lunacy.

David Carpenter's novel, *Banjo Lessons* (1997) won the City of Edmonton Book Prize. Several essays from *Writing Home*, his first collection of nonfiction, have won prizes in the western magazine awards. David Carpenter lives in Saskatoon, where he is the fiction editor of *Grain Magazine*.



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