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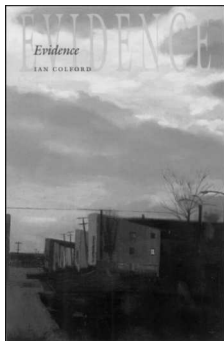
Spring 2010

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'Necking' / Jim Westergard

Hot Stuff!



Atlantic Book Awards/M. & J. Savage First Book Award

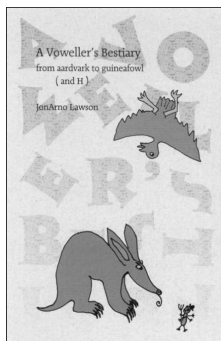
- *Evidence*
Ian Colford (Winner)

Atlantic Book Awards/Thomas H. Raddall Fiction Prize

- *Evidence*
Ian Colford (Finalist)

Alcuin Book Design Award

- *The Essential P.K. Page*
P.K. Page (Honourable Mention – Poetry)
- *Off the Wall*
Tony Urquhart (Second Prize – Prose Non-Fiction Illus.)
- *A Wood Engraver's Alphabet*
Gerard Brender à Brandis (Fourth Prize – Pictorial)



The Lion & the Unicorn Award

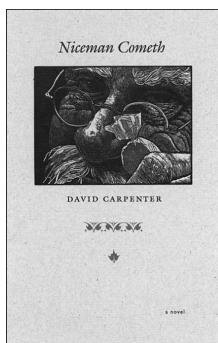
- *A Voweller's Bestiary*
JonArno Lawson (Winner)

Independent Publisher Book Awards

- *Evidence*
Ian Colford (Finalist/Shortlist – Short Story Fiction)
- *Sailor Girl*
Sheree-Lee Olson (Finalist/Longlist – Literary Fiction)

ForeWord Magazine/Book of the Year Award

- *Off the Wall*
Tony Urquhart (Finalist – Art)
- *Drawing on Type*
Frank Newfeld (Finalist – Autobiography/Memoir)
- *Sailor Girl*
Sheree-Lee Olson (Finalist – Fiction/Literary)
- *Evidence*
Ian Colford (Finalist – Fiction/Short Stories)
- *A Voweller's Bestiary*
JonArno Lawson (Finalist – Juvenile/Nonfiction)

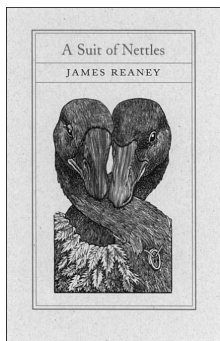


Saskatchewan Book Award (Saskatoon)

- *Niceman Cometh*
David Carpenter (Winner)

A Suit of Nettles

James Reaney

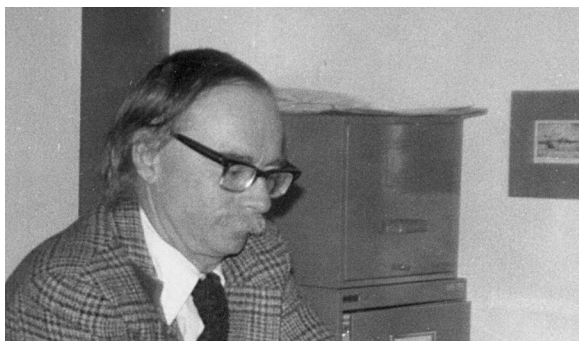


A new edition of *A Suit of Nettles* pairs James Reaney's classic long poem, winner of the Governor General's Award for Poetry in 1958, with thirteen high-spirited wood engravings by Jim Westergard of Red Deer, Alberta. *A Suit of Nettles*, like Spenser's *Shepherd's Calendar* (1579), is a sequence of pastoral eclogues, one for each month of the year – but here the dialogues are not those shared by bucolic swans, they are between Ontario geese! Although the goose-eye view is admittedly restrictive, still, there is ample room for much carefully observed detail about farmhouses, spring in a pond, summer in

a pasture and the small town Ontario Fall Fair. There are some ambitious satirical wallops, as well: at the English critical school headed by F. R. Leavis, at philosophy, progressive education and at Canadian history. Lively, fanciful, and humorous, this poem is also remarkable for its metric ingenuity and skilful contrasts of harsh, brassy passages with mellifluous lyric. It has been variously described as 'the toughest and funniest, most literary and most serious long poem in English-Canadian literature' and conversely as 'whimsical self-indulgence'.

Northrop Frye has written that 'Mr. Reaney has not tried to grapple with contemporary life in the raw, but merely to perfect his poem. And – such is the perverse morality of art – he has succeeded, as I think no poet has succeeded before, in bringing southern Ontario, surely one of the most inarticulate communities in human culture, into a brilliant imaginative focus.'

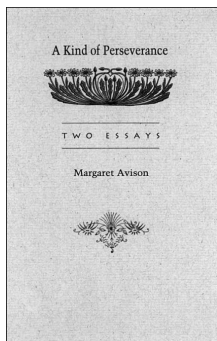
James Reaney died in 2008, but the works he produced when he was an energetic participant in the worlds of Canadian poetry, theatre, publishing, art and academia will resonate for many years to come.



\$14.95 • 64 pp • sewn, paperback • 5.56" x 8.75"
POEMS • 978-0-88984-330-1 • **Available: March 2010**

A Kind of Perseverance

Margaret Avison



At the 1963 Poetry Conference in Vancouver, Margaret Avison's answer to the question "What makes a poet's language distinctive?" was: 'It is saying "I am here and not not-there"'. In the lectures presented in *A Kind of Perseverance*, she uses the same proposition in a different context, that of a Christian trying to live out and communicate her faith in a secular environment: 'If we are here,' she says, 'we cannot genuinely be there as well. But we can hope to be "not not-there."'

Avison presented her lectures, entitled 'Misunderstanding is Damaging' and 'Understanding is Costly,' at the University of Waterloo in 1993, her principal focus being the Christian life in the university context. She tells of the often unfocussed journey that finally led to her January 4, 1963 conversion experience, central to an understanding of her later poetry, and meditates on the difficult tension between being 'in the world' and 'not of it,' the necessary struggle to live fully and compassionately among non-believers without compromising one's own values.

In addition to her various honorary doctorates, Margaret Avison won the Governor General's Award for poetry for *Winter Sun* (1960) and *No Time* (1989). *Concrete and Wild Carrot* won the Griffin Prize for poetry in 2003. *A Kind of Perseverance* is a lively and penetrating prose reflection on the interrelation between Christian faith and academic learning by one of Canada's most deeply respected poets. Avison was born in Galt, Ontario, spent her childhood in Western Canada and later moved to Toronto. She died in 2007.

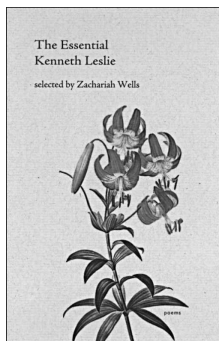
Her autobiography, *I Am Here and Not Not-There*, was published posthumously.



\$12.95 • 56 pp • sewn, paperback • 5.56" x 8.75"
ESSAYS • 978-0-88984-326-4 • **Available: February 2010**

The Essential Kenneth Leslie

Zachariah Wells



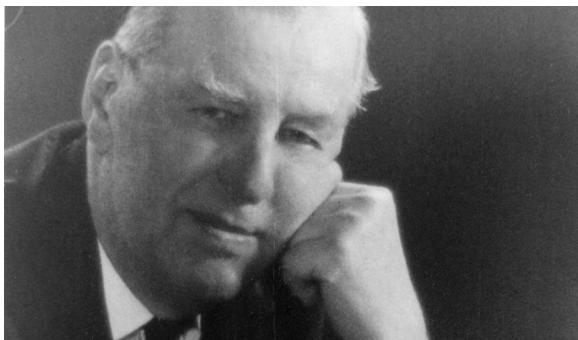
This latest 'Essential', selected by Zachariah Wells, celebrates a man whose rare, furious passion found expression in everything from his writing to his turbulent personal life. Though barely remembered today, Kenneth Leslie was one of the most remarkable Canadians of the 20th century. An award-winning poet and an influential political activist in the U.S. during the 1930s and '40s, Leslie published six books of poetry over the course of his career, including *By Stubborn Stars*, which won the Governor-General's Award in 1938.

Leslie was keenly aware that the verse he wrote was out of step with Modernism and the dictum of Pound – to 'make it new'. But even though he used inherited modes of poetic speech, Leslie believed in a Whitmanesque fusion of apparent antinomies and his ambiguous political message refuses easy understanding or categorization. Leslie hated dullness and conformity equally. In 'Tea with the Professor', a satirical sonnet with a carpe diem theme, the speaker urges the Professor to 'Hang history and its seven thousand years', to let himself be engulfed by 'this "now", that, narrowed to a name/for what is not, was never, nor can be,' and ends 'Your ifs and ands, your wisdom, heavy and old,/walk on my heart ... your tea is getting cold!'

'When we come to the loveliest of our orthodox sonneteers, Kenneth Leslie, the battle for the Canadian voice is being fought, and his is winning it.'

– Milton Acorn

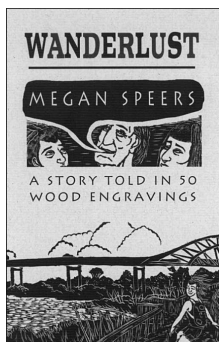
Born in 1892, Leslie lived in many cosmopolitan cities but never forgot his roots on the north shore of Nova Scotia. He was a socialist who played the stock market, a practical mystic, and one of the most gifted poets of his day.



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POEMS • 978-0-88984-328-8 • **Available: March 2010**

Wanderlust

Megan Speers



In *Wanderlust*, Megan Speers introduces an unlikely heroine who embraces a decidedly perilous but nonetheless fiercely independent life among the punks and anarchists of Sault Ste Marie, right on the cusp of the 21st century. The third in a series of wordless graphic novels edited for the Porcupine's Quill by wood engraver George A. Walker, *Wanderlust* combines the look and feel of a 19th century letterpress product with a story about a contemporary subculture. Bush parties on Whitefish Island and dumpster diving for pizza are all rendered in the bold, crisp lines reminiscent of

genre master Frans Masereel and his 1919 classic, *Passionate Journey*, which depicts a similarly idealistic individual's struggle with destiny in a life full of its own joys, illusions and disappointments. Speers' visual narrative offers us a fresh approach to the story of the prodigal son: but instead of ending with chastened acquiescence, Speers' independent heroine emerges from *Wanderlust* with a renewed commitment to a vision of life as a path.

Speers' engravings in Canadian maple hearken back to one of the most universal of languages, that of the picture, to articulate and interpret. Born in 1986, Speers left Sault Ste Marie for Toronto at the age of seventeen in order to attend the Ontario College of Art and Design. She graduated in 2009 and received a number of awards for her work in the book arts. As she says about *Wanderlust*, 'Wordless books are great for telling strange but somehow universal stories. Adolescence seems to be universally strange.'

The first in this series was *Let That Bad Air Out* (2007) by Stefan Berg. The second was *Back+Forth* (2009) by Marta Chudolinska.



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GRAPHIC NOVEL • 978-0-88984-329-5 • **Available: April 2010**

My Other Women

Pauline Carey



In *My Other Women*, Pauline Carey takes a sidelong, sardonic look at the institution of marriage through the eyes of a young woman who wants no part of it. Andrea Dermot is a gifted, determined young actress who creates a life and career for herself in the wave of theatrical innovation that erupted in Toronto in the 1960s. Believing that an artist with ambition must need to guard her independence, Andrea chooses to avoid marriage, but she can't ignore love: the arrival of the contraceptive pill to Canada, nudity to Toronto stages and Betty Friedan's *The Feminine Mystique* all point to an age of revolutionary freedom for women, men and Canadian theatre.

There are intriguing parallels between Andrea's exploration of her work in the theatre and exploration of her sexuality. The three main loves of Andrea's life are three married men, each of whom works in the arts. And three times, after the love affairs and the marriages fall apart, Andrea finds a friend and co-worker in her ex-lover's wife. (Do the wives know? Perhaps.) The examination of love and friendship in *My Other Women* adds a deeper emotional colour and truth to the story, while Carey's portrait of a time of rebellion and change is sharp, insightful and entertaining.

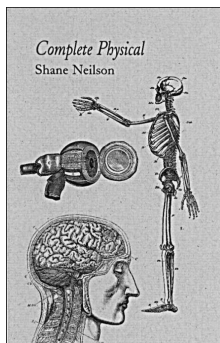
Pauline Carey, currently living in Toronto, is a former actor and ongoing writer of plays about Pauline Johnson, Anna Jameson, Emily Murphy, Mary Shelley and her parents Mary Wollstonecraft and William Godwin, and a musical about four obstreperous bugs. She is also the author of two children's picture books, a children's novel, and various short fiction and song lyrics. *My Other Women* is her debut novel.



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FICTION/NOVEL • 978-0-88984-327-1 • **Available: May 2010**

Complete Physical

Shane Neilson



Shane Neilson's accustomed fascination with the two great subjects, love and death, has taken a purely professional interest: he has written a poetry that fuses his typical poetic concerns with those of his profession as a physician. The poems in *Complete Physical* are primarily lyrics, but there is the occasional villanelle and sestina amidst a squalid sea of punchy narrative; all of the poems ponder what it means to be ill, and some of them celebrate what it means to recover. Some poems even consider the tragic point at which illness becomes identity. In every poem the poet's 'patients' come alive, but the

main character is that of the observant doctor, chiding, cheerleading, and sometimes just drawing his pay.

'...Doctors share one important thing with poets: an obsession with death. Shane Neilson has turned that obsession – and the special deathwatching vantage of his medical trade – into a collection of poems as beguiling and as brave as any I have recently read. In a clinical universe where suffering is distanced by language, *Complete Physical* becomes a kind of extraordinary talking cure. The human predicament has rarely found itself in such good hands.' –Carmine Starnino

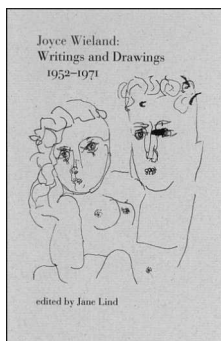
The poems in *Complete Physical* address the most important question that the physical begs: How are we to live in this world? Neilson writes, 'The poems make that question tangential, they throw in details to make the poem fastenable ... but they are always answering in earnest.' Neilson is a family physician has written numerous books of poetry, and all of his writing shows fealty to his rural New Brunswick origins.



\$14.95 • 64 pp • sewn, paperback • 5.56" x 8.75"
POEMS • 978-0-88984-325-7 • **Available: June 2010**

Joyce Wieland: Writings and Drawings 1952–1971

Edited by Jane Lind



A look at the early aspirations and fears of a young woman who would become the renowned Canadian artist Joyce Wieland (1930–1998). Wieland is legendary for her contribution to the development of contemporary visual arts in Canada. A self-described 'cultural activist' she is best known for celebrating Canadian national identity and advancing feminist issues within the predominantly male art culture of the time. In her mind, the landscape and ecology of Canada was female. Issues of gender and nationality were interwoven. Initially a painter and filmmaker, she also embraced traditional

women's media such as quilts and sewn collages. Editor Jane Lind, during her archival research for *Joyce Wieland: Artist on Fire* (2001), discovered drawings, sketchbooks, notebooks and loose sheets which displayed that Wieland also enjoyed playing with language. It seemed that writing was an essential part of her development. Her subject matter was wide-ranging: the environment, the political climate of the country, politicians, observations of people and society. All show Wieland's spontaneity, her wit and sense of humour. Here a very fascinating personal story unfolds in a series of diaries, kaleidoscopic streams-of-consciousness and sketches, of a self-developing individuality and of the philosophical literacy of one of Canada's great artistic innovators.

From the early seventies until the mid nineties, Jane Lind worked as a freelance book editor and writer in Toronto. For many years she also worked as a sculptor, exhibiting her work in public and private galleries in Toronto and southern Ontario. Her biography, *Joyce Wieland: Artist on Fire* (2001) captured Wieland's colourful personality and offbeat life.

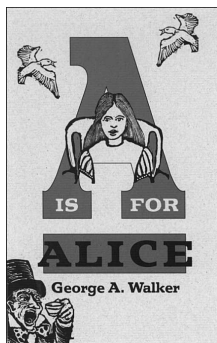


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BIOGRAPHY • 978-0-88984-321-9 • **Available: January 2010**

A Is for Alice

George A. Walker



Twenty-six magical images gleaned from almost two hundred wood engravings made by George A. Walker for extremely rare editions of Lewis Carroll's *Alice's Adventures in Wonderland* and *Through the Looking Glass* published by Cheshire Cat Press in the late 1990s. The Cheshire Cat editions were limited to 177 copies each of the two volumes. The engraved blocks were subsequently donated to Toronto's Osborne Children's Library following the completion of the letterpress editions. As a consequence many of the images have not been seen by the general public, though a copy of each

volume is on display at the Victoria and Albert Museum in London, England. Selwyn Goodacre, one of the world's foremost Carroll scholars, writing in the Society's newsletter *The Bandersnatch*, describes the Canadian letterpress productions as 'splendidly eccentric'. The books acquired part of their charm from the hand-set type, but the production would not be what it is without the contribution of Canada's own Mad Hatter, George A. Walker.

'George Walker is one of the most unusual wood engravers in the country, and works in a distinctly contemporary medium.'

– Patricia Ainslie, Glenbow Museum

George A. Walker is an award-winning wood engraver, book artist, teacher, author and illustrator. His own private press has been in operation since 1984 and he also teaches courses in book arts and printmaking at the Ontario College of Art and Design. Among many other book projects, Walker has illustrated two hand-printed books written by the British author Neil Gaiman. He lives in Toronto where he moonlights in the design department at Firefly.

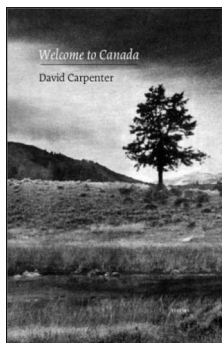


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ART/WOOD ENGRAVINGS • 978-0-88984-323-3 • **Available Now**

Welcome to Canada

David Carpenter



David Carpenter's *Welcome to Canada* brings together a fine selection of his stories, with their combination of light and sombre moments. Carpenter brilliantly captures the voices of his characters, their accents, tones and peculiar vocabularies. What often begins as comedy can frequently veer into fierceness, farce, regret or indignation. On these unpredictable journeys, we meet an amorous Texas millionaire and his native fishing guide, a cow named Turtle, a farm girl who talks to bears, a kokum who communes with departed spirits, a German scholar with a taste for

Saskatoon berries, and a shy roaring-twenties photographer who hates dogs and loves peppermints. Carpenter's prose is protean. It shifts into the minds and the voices of his characters and gathers the reader along to unexpected destinations: grief, joy, or a nicely shaded triumph often involving love, escape or an unexpected kind of revelation.

'[David Carpenter] is preternaturally attuned to the poetry of the vernacular and the extraordinary variety of Canadian English, and he is able to place each of his characters in their own particular spots on that lavish linguistic spectrum, so that every phrase they speak contains a compendium of information about where they come from, what they want out of life, their successes and failures.' – Warren Cariou, University of Manitoba

David Carpenter lives in Saskatoon. His novel, *Banjo Lessons*, was awarded the City of Edmonton Book Prize and 'The Ketzer' won *Descant's* Novella Contest. His most recent novel is *Niceman Cometh* which won the Saskatoon Book Award in 2009. Mr Carpenter spends time willingly in canoes.



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