

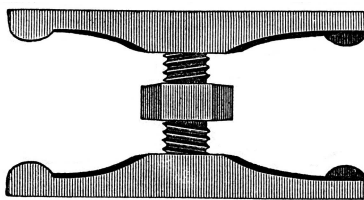


# *The Porcupine's Quill*

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*Fall 2023*



*The Porcupine's Quill*  
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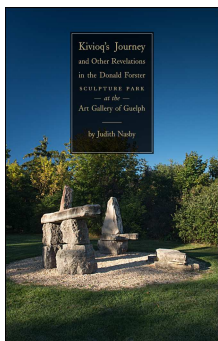
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The collection features the poetry of P.K. Page, the wordless novels of George A. Walker and more than twenty titles from our Essential Poets series, showcasing work by Margaret Avison, Earle Birney, Don Coles, Daryl Hine, D.G. Jones, Jay Macpherson, P.K. Page, James Reaney and other luminaries.



As you may know if you're a blog follower and/or newsletter subscriber, we have been known to give away bits and bobs from our catalogue on occasion. This fall, in order to ease the uptake of such largesse (and with some gentle encouragement from Digital Main Street), we've begun the process of adding a curated selection of literary morsels to our PQL eStore as **Free Downloads**. As it stands the offer includes four categories—Catalogues, Broad­sides, Bookmarks and Chapbooks—the latter intended to provide free 'bonus' content such as Tim Inkster's personal collections of *Dingbats*, *Ornaments & Fanciful Initials* and *Victorian Christmas Ornaments*.



## Kivioq's Journey

Judith Nasby

OCTOBER

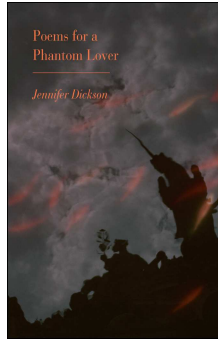
**A photographic tour through the forty-one outdoor installations that populate the Art Gallery of Guelph's storied sculpture garden.**

In *Kivioq's Journey & Other Revelations*, Judith Nasby takes readers on a pilgrimage through the Donald Forster Sculpture Park—the largest at a public gallery in Canada—to learn about the imposing sculptures, culturally significant monuments, and playful interactive installations that have found a home on a rise on the north side of Gordon Street. She introduces a wide range of contributors, including Canadian settler artists (Walter Bachinski, FASTWÜRMS, Gu Xiong), Indigenous artists (Mary Anne Barkhouse, William Noah, Don Russell), and international artists (Kosso Eloul, Diane Maclean), and she delves into the methods and meanings behind the bronze and stone landmarks. Throughout the journey, she reveals not only the sculptures' relation to each other, but also their harmonious synergy within the landscape and history of this unique and inspiring site.

**Judith Nasby** is curator emerita of the Art Gallery of Guelph. During her career as the gallery's founding director/curator, she developed the museum's collection and established the Donald Forster Sculpture Park. Nasby has lectured and toured exhibitions on four continents and is an adjunct professor of fine art at the University of Guelph. She is the author of *Irene Avaalaaqiaq: Myth and Reality*; *Rolph Scarlett: Painter, Designer, Jeweller*; *The Making of a Museum*; and is co-author with Craig Pearson of *The Cultivated Landscape: An Exploration of Art and Agriculture*. She has contributed to several books, exhibition catalogues and periodicals. She lives in Guelph.

**\$24.95 • 160 pp • sewn, paperback • 8.75" x 5.56"**

**ART/Canadian • 978-0-88984-470-4**



## Poems for a Phantom Lover

Jennifer Dickson

JULY

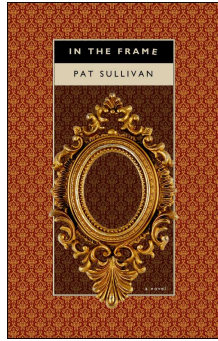
**A 'reliquary for a famished heart,' a celebration through text and image of the figurative power and emotional resonance of historic gardens.**

Starting with the reflecting pool beneath the Unicorn Amphitheatre on Isola Bella, *Poems for a Phantom Lover* pairs a selection of short poems with photographs culled from decades of research into the structure and symbolism of historic gardens, a study that has led Jennifer Dickson to question conventional assumptions about the place of gender identity and sexual role-play in the vivisection of an earthly paradise. In the collection, sunlight caresses the timeworn fountains, pagodas, and loggias populated by gods and idols, while ill winds rasp among the altars and monuments whose stones are steeped in blood. These are gardens of desire, of longing and betrayal, where torment festers under the flagstones.

**Jennifer Dickson** had already established an international reputation before emigrating to Canada in 1969. Born in the Republic of South Africa in 1936, she studied at Goldsmiths' College School of Art and was an associate of the prestigious graphic workshop Atelier 17 in Paris. During the 1980s and 1990s she travelled extensively in England, France, and Italy, focusing on the structure and symbolism of historic gardens. Beauty and its desecration became obsessions, culminating in *The Last Silence—Pavane for a Dying World* (1993–1997), part of the permanent collection of the National Gallery of Canada. In 1976, Dickson was elected an Academician (RA) by the Royal Academy of Arts, the only Canadian in the 200-year history of this prestigious institution to have been so honoured. She lives in Ottawa.

\$19.95 • 128 pp • sewn, paperback • 8.75" x 5.56"

ART/Canadian • 978-0-88984-468-1



## In the Frame

Pat Sullivan

AUGUST

**When a conspicuously high-profile gala fundraiser goes hilariously awry, the long-suffering staff of a Toronto art gallery scramble to salvage the remnants of their flagging reputations.**

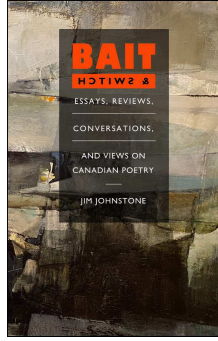
It's 1998, and the staff of the newly re-branded Toronto Art Gallery (TAG) are preparing for an important fundraiser. There's Rachel, a burned-out program coordinator whose narcissistic boss has her contemplating an early defection from the gallery once and for all. Then there's Arthur, a mild-mannered curator who struggles to find his confidence and balance his professional goals with the whimsical demands of a comely donor. Amanda, shaken by unexpected incursions into her own curatorial purview, battles to regain control. Presiding over all is the director, George, whose ambitious expansion plans for the gallery tempt him to dabble in morally questionable behaviour to placate a key patron.

*In the Frame* is a riotous workplace satire that toys with the machinations of a fictional Toronto gallery and reveals some awkward truths about the Canadian art world in the process.

**Pat Sullivan** was born in London, U.K. and raised in Cornwall, Ontario. She studied English and Art History at York University and went on to pursue a master's degree in Art History at Queen's. She worked as an educator at the Art Gallery of Ontario in Toronto and at the Agnes Etherington Art Centre in Kingston before retiring in 2017. *In the Frame* is her first novel. She lives in Vancouver.

\$19.95 • 240 pp • sewn, paperback • 8.75" x 5.56"

FICTION/Canadian • 978-0-88984-462-9



## Bait & Switch

Jim Johnstone

NOVEMBER

Poet and editor Jim Johnstone presents a series of essays and reviews exploring the state of Canadian poetry in the 21st century through the lens of a trained scientist.

In *Bait & Switch*, Jim Johnstone—poet, editor, and erstwhile physiologist—turns his considerable analytic powers to Canadian poetry.

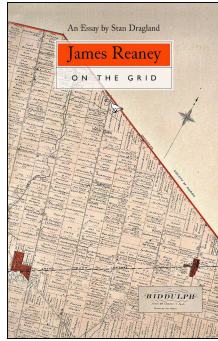
With characteristic empathy and a researcher's eye, Johnstone explores a variety of topics, including the legacy of science poetry in Canada, the spark that gives rise to the pre-poem moment, and technology and its attendant opportunities for artistic collaboration. He also considers major works by both prominent and up-and-coming Canadian poets, from Christian Bök and Karen Solie to Nyla Matuk and Michael Prior, and takes a deep dive into career retrospectives by Don McKay, Bill Bissett, and Carmine Starnino.

But *Bait & Switch* is far from a cold dissection of contemporary verse; it offers a look into Johnstone's personal evolution as he opts for a writing life based on the 'irresistible force' that is poetry, and gives a behind-the-scenes look at his editorial experience mentoring and promoting Canadian authors.

**Jim Johnstone** is a Toronto-based poet, editor, and critic. He is the author of seven books of poetry, and his essays and reviews have appeared in magazines such as *Canadian Notes & Queries*, *The Kenyon Review*, *Maisonneuve*, *The Manchester Review*, *Poetry*, *Poetry Northwest*, *The Rumpus*, and *The Rupture*. In 2016, he was the second Canadian to win *Poetry's* Editors Prize for Book Reviewing.

\$22.95 • 208 pp • sewn, paperback • 8.75" x 5.56"

CRITICISM/Canadian • 978-0-88984-472-8



## James Reaney on the Grid

Stan Dragland

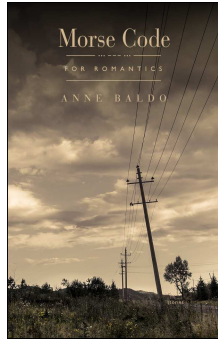
**A deep dive into the influences, patterns, and structures that underscore the foundation of the literary works of James Reaney, whose poems and plays marry myth and metaphor with a regional, rural sensibility.**

In *James Reaney on the Grid*, Stan Dragland examines an artist fiercely loyal to his artistic practice, deploying the metaphor of the grid to explore the inherited literary patterns and archetypes underpinning works of London poet, playwright, and educator James Reaney. With extensive references to Reaney's considerable oeuvre (from early publications such as *The Red Heart*, *Twelve Letters to a Small Town*, *A Suit of Nettles*, and *The Box Social* to what is arguably his master work, *The Donnelly's*), and to an eclectic collection of theorists, artists, and contemporaries whose ideas inform and respond to Reaney's, Dragland seeks to reveal not only what Reaney's work is about but also what it does. In so doing, he takes readers by the hand in a surprisingly personal ramble through the processes and productions of one of Southern Ontario's most influential writers.

**Stan Dragland** was a Canadian writer, educator, and critic as well as a founder of the poetry press Brick Books and founding editor of *Brick* magazine. He published a number of books of fiction, criticism and poetry, including *Floating Voice: Duncan Campbell Scott and the Literature of Treaty 9* (1994), which won the Gabrielle Roy Prize for Canadian literary criticism, and *Apocrypha: Further Journeys* (2003), which won the Newfoundland and Labrador Rogers Cable Award for non-fiction. Dragland died suddenly in August, 2022. He lived in St. John's, Newfoundland and Labrador.

**\$28.95 • 320 pp • sewn, paperback • 8.75" x 5.56"**

**CRITICISM/Canadian • 978-0-88984-452-0**



## Morse Code for Romantics

Anne Baldo

**Wretched, reckless, and haunted by the past, the earnest young men and women in Anne Baldo's first collection try to restart their sputtering hearts, seeking to turn their pain into strands of pearls through human connection, empathy, and burgeoning hope.**

In Anne Baldo's *Morse Code for Romantics*, patterns of life emerge—and break—in relationships both requited and otherwise. A restaurateur orchestrates a devious comeuppance for his wife's lover. A desperate mother searches for her missing daughter, a modern-day Persephone who was lured away by the wiles of a sinister boyfriend. An islander falls under the spell of a visiting researcher whose insidious smiles and natural sangfroid mirror the serpentine marine monster he hunts.

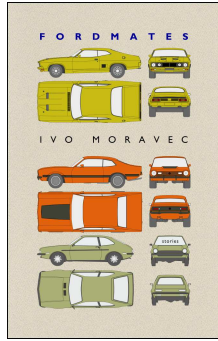
These wistful, darkly surreal stories, set in the gothic netherworld of Southern Ontario, suggest that maternal instinct is not just a chemical conspiracy but something bloody and painful; that one person's clouds can seed rain that lasts for generations; and that true loneliness can be as clear to see as code written on a face, and as ominous as a dark, malevolent shape lurking just beneath the surface.

**Anne Baldo's** short fiction has appeared in a number of publications, including *Broken Pencil*, *Carousel Magazine*, *Hermine*, *Qwerty* and *SubTerrain*. Her creative nonfiction piece 'Expecting' was longlisted for the 2019 CBC Nonfiction Prize. *Morse Code for Romantics* is her first collection. She lives in Windsor, Ontario.

\$19.95 • 208 pp • sewn, paperback • 8.75" x 5.56"

SHORT STORIES/Canadian • 978-0-88984-456-8





## Fordmates

Ivo Moravec

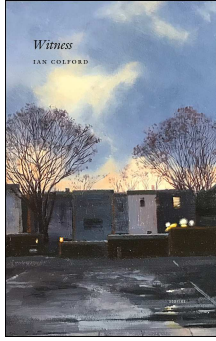
**An exploration of the conflict that exists between the demands of mass production technology and the all-too-human instincts, needs, and aspirations of the workers who serve on the assembly line.**

The stories in *Fordmates* ricochet headlong between comedy and tragedy, balancing the tedium and demands of the automotive assembly line with the workers' gutsy attempts to preserve spirits and some semblance of sanity. Many of the stories revel in some small victory extracted from the daily routine, from the giddy foolishness of gloveball fights to the terse satisfaction of outsmarting overbearing foremen. The persistent theme throughout remains the unbreakable spirit of the workers in the face of a relentless machine. In these linked stories, Ivo Moravec characterizes the factory as the source not only of Ford Crown Victorias and Mercury Grand Marquises but also of daydreams and paycheques, of philosophers and drug addicts, of broken families and best mates.

**Ivo Moravec** is a former Ford employee who has since become a unique voice in Canadian literature. Born in Prague, Czechoslovakia, he obtained a Master of Economics from the Economics University in Prague, then worked for the Research Institute and for a Ministry of Industry think tank as a researcher and analyst. In 1983 he defected to Austria, then emigrated to Canada and settled in London. His writing career began with the publication of *Tightrope Passage: Along the Refugee Route to Canada*. Moravec retired from Ford in 2007. He has since dedicated more time to literature and has taken up a (winter) job as a ski instructor at Boler mountain. He lives in London, Ontario.

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SHORT STORIES/Canadian • 978-0-88984-464-3



## Witness

Ian Colford

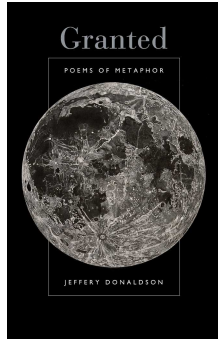
**A deeper look into the struggles of Kostandin Bitri, a refugee whose traumatic adolescence and solitary lifestyle have taught him to embrace the role of observer.**

Uprooted by war and affected by loneliness and loss, Kostandin Bitri drifts from place to place, struggling to feel at ease in the foreign, strange, and sometimes alarming worlds in which he finds himself. Traumatic childhood events lead to his transportation to an Albanian orphanage and force him to adapt to new, bitter realities. A group of amateur musicians and a sympathetic landlord provide brief respite from loneliness and anxiety while stranded in Greece. A medical emergency in his apartment block brings him into contact with a young girl whose helplessness is an uncomfortable reminder of his own. A creative writing workshop renews in Kostandin a desire to document evidence of his existence, even though the process causes him to question his talents—and his instincts. Filled with moments of quiet revelation, the restrained yet realistic stories in *Witness* build a portrait of a conflicted man whose yearning for connection and closeness clash with the safely ironic distance he instinctively places between himself and others.

**Ian Colford's** first story was published in 1983. He has since written reviews, essays and pieces of fiction for a variety of periodicals. He credits his travels to Greece, Portugal, and Italy for laying a foundation on which to construct his fictions. His debut story collection, *Evidence* won the Margaret & John Savage First Book Award. Colford has authored three other books of fiction, including *Perfect World* and *A Dark House and Other Stories*. He lives in Halifax.

**\$18.95 • 256 pp • sewn, paperback • 8.75" x 5.56"**

**SHORT STORIES/Canadian • 978-0-88984-466-7**



## Granted

Jeffery Donaldson

**An inquiry into 'a universe of potential relation', providing a master class in the art of metaphor by exploring in verse the complexities of identity, perception, and meaning.**

Metaphor is the substance of things hoped for and the proof of things not seen. It is a building block, not a tower or its view. It is a gift impossible to guess, and not to be opened until you do. Metaphor is coinage dropped so that others might decipher us.

The poems in Jeffery Donaldson's *Granted* serve as a sort of Metaphor 101, an education in the making of metaphor, its motives, and its meaning. But more than that, these poems represent a study of being—and of becoming. They make relations, correspondences, attachments, and in so doing, they investigate the gaps between identity and imagination, truth and perception, love and faith. As Donaldson reminds us, when it comes to metaphor, distance makes no difference: it 'breathes / in impossible spots, pairs that can't be, / and finds in them untold possibilities.'

**Jeffery Donaldson** is the author of several previous collections of poetry, including *Slack Action* (Porcupine's Quill, 2013), which was shortlisted for the Hamilton Arts Council Literary Award for Poetry, and *Fluke Print* (2018). *Viaticum* (2019) won the Hamilton Arts Council Literary Award for Non-Fiction. Donaldson has also written works of criticism on poetry and metaphor. He lives in Hamilton, Ontario, where he teaches poetry and American literature at McMaster University.

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