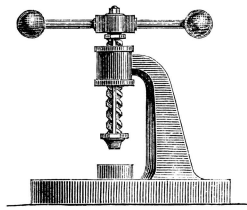




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Spring 2013



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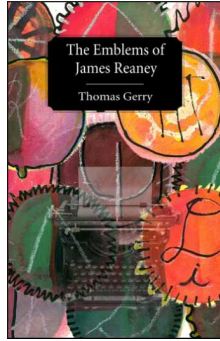
<http://store.porcupinesquill.ca>

or order through Google who will facilitate international sales in local currency (Australia, France, Germany, Italy, Japan, Spain, the United Kingdom and the United States). To date the collection features five titles by P.K. Page: *Brazilian Journal*, *Coal and Roses*, *Hand Luggage*, *Kaleidoscope* and *The Essential P.K. Page*; four titles by George A. Walker: *A Is for Alice*, *Alice's Adventures in Wonderland*, *Book of Hours* and *The Mysterious Death of Tom Thomson*; and all nine titles in our popular series of 'Essential Poets' featuring work by Margaret Avison, Don Coles, Robert Gibbs, George Johnston, Kenneth Leslie, Tom Marshall, Richard Outram and James Reaney, as well as P.K. Page.

Other recent releases include Nicole Dixon's first collection of stories *High-Water Mark*, *The Names of Things* and *Mystery Stories*, both by David Helwig, JonArno Lawson's *Down in the Bottom of the Bottom of the Box* illustrated with paper cuts by Alec Dempster, and R. Murray Schafer's memoir *My Life on Earth & Elsewhere*.

Select backlist is also available.





The Emblems of James Reaney: Magnetically Drawn

Thomas Gerry



The literary emblem can trace its roots to 16th-century English collections which sought to reconcile classical philosophy with Christian doctrine. Consisting of images and verses, the emblems challenged readers to use their wit to plumb the connection between the visual and the textual. In *The Emblems of James Reaney*, former Reaney student Thomas Gerry draws on his own considerable scholarship to help readers understand the myth, mystery and meaning behind ten literary emblems, first published in 1972 as 'Two Chapters from an Emblem Book', by poet, playwright and painter James Reaney.

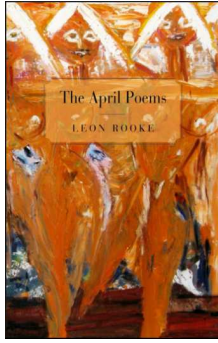
'James Reaney's ten emblems are among the most mysterious of his works. Are they poems? works of art? performances? And how did they emerge from Reaney's fabled "playbox", the imaginative source of everything he did? In this rich new study Thomas Gerry explores the emblems, both published and unpublished.... Reaney's erudition is matched by Gerry's investigation of the ancient emblem tradition, and his sensitivity to the central motive of Reaney's multifaceted creative life: to challenge us to perceive actively, magnetically. In doing so Gerry unveils the resources of one of the richest texts in Canadian poetry.'

– Germaine Warkentin, Professor Emeritus, University of Toronto

Thomas Gerry began his career as a Professor of English at Laurentian University in 1988. Currently, Gerry sits on the advisory board for *Studies in Canadian Literature*, reviews books for scholarly journals and has published numerous poems and articles. His fascination with interdisciplinary topics has led him to research the works of writers who also create visual art. He has written several articles on the subject, including one on Reaney, which was the genesis for *The Emblems of James Reaney*.

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

LITERARY CRITICISM • 978-0-88984-358-5 • Available: March 2013



The April Poems

Leon Rooke



April is pluck, prink and plumelets. April is an intellectual colossus. Marriage to April is like the beauty of pure math ... or like juggling bricks in a hurricane. April is a pearl of a girl, mother and daughter, lover and beloved. April has spit. April is A Developing Story.

In his newest collection, Leon Rooke, author of the Governor General's Award-winning novel *Shakespeare's Dog*, presents a suite of poems about the beguiling, inimitable April. Adopting a variety of distinctive perspectives on her life, her loves and her losses, Rooke builds a portrait of his irrepressible heroine and the follies and foibles of the lives through which she passes.

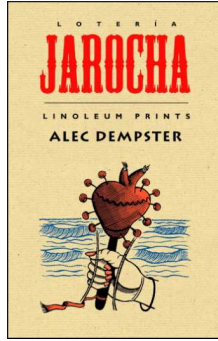
'The April Poems reveals the joy of loving – and the grief of losing – a “mature damsel” who travelled “with a shotgun under her dress” and boasted “Ideal cleavage too”. These poems and prose poems merge elegaic lament and rollicking lyricism to express the transcendent spirit of committed, coupled, household, marital love and the hurtful truth that is at “death do us part”. Supremely gifted in his art, Leon Rooke presents April and her husband Sam as exemplars of the casual, comic surrealism of real, everyday, domestic life... It is a superb, poignant, and memorably humorous work, where April can declare her desire to “go at love/Like we were tractors clearing a road.”’

– George Elliott Clarke, author of *Execution Poems*

An energetic and prolific storyteller, Leon Rooke's writing is characterized by inventive language, experimental form and an extreme range of characters with distinctive voices. He has written a number of plays and produced numerous collections of short stories and novels. He founded the Eden Mills Writers' Festival in 1989 and was invested into the Order of Canada in 2007.

\$17.95 • 128 pp • sewn, paperback • 8.75" x 5.56"

POETRY • 978-0-88984-359-2 • Available: April 2013



Lotería Jarocho

Alec Dempster



Canadian artist and musician Alec Dempster has embraced his Mexican heritage to create a series of linoleum block prints based on *son jarocho*, a genre of folk music from the Veracruz region of eastern Mexico. Originating in the 17th century, its components were indigenous, European and African. Dempster also learned of the board game known as *lotería*, a game of chance brought to the New World from Spain in the 18th century. Both music and game provided the artist with ways to reconnect with the culture of his birthplace.

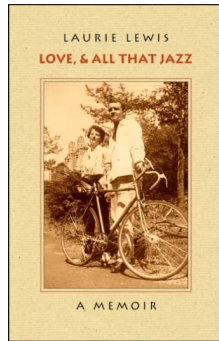
Each of Dempster's prints depicts a traditional *son*. Playful and enigmatic, these images provide a window into a rich culture. In this stunning collection, Dempster also lends his own voice to the prints, documenting their genesis and tradition in clear, unassuming prose. With Dempster as guide, *Lotería Jarocho* draws its reader into an infectious world of music, laughter and dance.

“Se necesita un poco de gracia”: you need some wit and grace to dance the most famous Jarocho song “La Bamba” and to understand it. Likewise the *Lotería Jarocho* graphics by ... artist Alec Dempster are a witty combination of graceful and meaningful love declarations towards the Veracruzian music and Mexican graphic art.’ – Helga Prignitz Poda, curator, art historian & author

Alec Dempster was born in Mexico City, raised in Toronto, and later returned to Mexico, settling in Xalapa, Veracruz. He has produced six CDs of *son jarocho* recorded in the field but is perhaps best known for his two *lotería* games – El Fandanguito, *Lotería de Sones Jarochos*, and the *Lotería Huasteca* – which together include over one hundred original prints. He has had solo exhibitions in the United States, Canada, Mexico, France and Spain. Dempster currently lives in Toronto.

\$18.95 • 144 pp • sewn, paperback • 8.75" x 5.56"

ART • 978-0-88984-362-2 • Available: April 2013



Love, and all that jazz

Laurie Lewis



In *Love, and all that jazz*, Laurie Lewis again shines the clear light of memory on a time of glorious beginnings and hard consequences. At the end of her previous memoir, the searing and beautifully honest *Little Comrades*, it's the year 1952 and the young Laurie is newly married in New York City. But at that point, everything was about to change.

Laurie jumps into a perilous new life with the brilliant, Manhattan-cool, and dangerously charming Gary Lewis. Gary's idealism and longing for poetry in art, life and love are inseparable from his passionate attachment to the turbulent, stunningly inventive jazz of Miles Davis, Thelonious Monk and Zoot Sims, among others. Days and nights become a sleepless, drug-fuelled, nonstop celebration, exposing a dark side of his façade. Laurie would soon be forced to run, escaping back to Canada with her child.

Laurie, now a single mother and creating a new life for herself in publishing, discovers the freedom and peace of mind that self-reliance can bring. Love, and all that jazz, can bring defeat. A declaration of independence, on the other hand, can build an exhilarating new existence. It may even mean that love can persevere in the face of daunting odds.

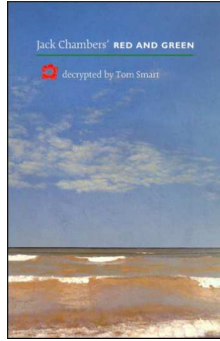
'Laurie Lewis writes with sophistication and simplicity about her precarious and abundant life. By the end of her vivid account, the sadness that flows from her innocence and experience is oddly beautiful.'

– Elizabeth Hay, author of *Late Nights on Air* and *Alone in the Classroom*

Laurie Lewis is a Fellow of the Graphic Designers of Canada and is Editor Emeritus of *Vista*, the publication of the Seniors' Association in Kingston, Ontario, and director of Artful Codger Press.

\$22.95 • 240 pp • sewn, paperback • 8.75" x 5.56"

AUTOBIOGRAPHY • 978-0-88984-361-5 • Available: June 2013



Jack Chambers' Red and Green decrypted by Tom Smart



In 1968, Canadian artist and filmmaker Jack Chambers was diagnosed with leukemia. Faced with his own mortality, Chambers began a programme of research into the nature of immortality. From that starting point the artist embarked on a nine-year journey that would ultimately take him to the end of his days. Using the metaphor of the complementary-colour contrast of red and green, Chambers examined life's inherent paradoxes, resolutely searching for synthesis. What resulted was 'Red and Green', a collage of quotations and ideas – a visual and literary mosaic.

'This is the story of a thirty-year-old manuscript ... that has spent its existence secreted away in a studio, a basement and an archive. Its pages, bound in ring binders, comprise scraps and copied pages from authors as varied as the human imagination [Merleau-Ponty, Blavatsky, Koestler, Maritain, Sathya Sai Baba among many others]... "Red and Green" has existed mostly just as a rumour, cosseted behind the veils of its own legend – respected and puzzled over only from a great distance and shrouded in its strangely hermetic form, its message provides insights into the mind and art of one of the country's most gifted artists of the 20th century.' – from the book's Preface

Author, art gallery director, curator, columnist and special advisor to art galleries and museums, Tom Smart is noted for his award-winning critical biographies, catalogues and books on Canadian artists. Mr Smart has worked in art galleries and museums across Canada and the United States, among them the Beaverbrook Art Gallery, the Winnipeg Art Gallery, the Frick in Pittsburgh, the Art Gallery of Sudbury and the McMichael Canadian Art Collection. His bi-weekly column, 'The Curator', appears in the Saint John *Telegraph-Journal*.

\$22.95 • 240 pp • sewn, paperback • 8.75" x 5.56"

ART CRITICISM • 978-0-88984-360-8 • Available: July 2013



Out of the Wood

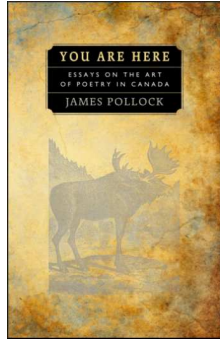
Rosemary Kilbourn

Out of the Wood presents eighty reproductions of wood engravings created by Rosemary Kilbourn. Each print is accompanied by Kilbourn's own anecdotal commentary, offering insight into the art of wood engraving as well as reminiscences about her life as an artist. *Out of the Wood* serves as a chronological retrospective, starting with samples of early work she completed in London in the 1950s and thence documenting the remarkable growth of her utterly unique style over the next five decades. Kilbourn's engravings often depict local scenes of nature and countryside, and her affection for the rural life shines through in the sweep of her burins. The writing is fresh and humble, welcoming the reader into Kilbourn's world and offering a rare glimpse into the core mechanics of a wood engraver. The reach of Rosemary Kilbourn's art truly spans the country, having found welcoming homes in galleries and churches from Victoria to Montreal. Her engravings on wood have inspired and influenced a generation of artists that include Gerard Brender à Brandis, Wesley W. Bates and George A. Walker, but Kilbourn herself lives in quiet seclusion in a 19th-century schoolhouse – known as the Dingle School – in the midst of a protected forest area on the Niagara Escarpment.

Rosemary Kilbourn has been active as a teacher, a wood engraver and a stained-glass artist. As an engraver she has created illustrations for a number of books. Her work has been widely exhibited and is found in major museums and galleries across the country. She has been elected to the Royal Canadian Academy of Arts and to the Society of Wood Engravers (England). She continues to reside in the Dingle School in the Caledon Hills.

\$27.95 • 216 pp • sewn, paperback • 8.75" x 5.56"

ART • 978-0-88984-346-2 • Now Available



You Are Here: Essays on the Art of Poetry in Canada

James Pollock

Northrop Frye has written that the question of identity for Canadian poets isn't so much 'Who am I?' as 'Where is here?' In this ground-breaking collection of essays, *You Are Here*, James Pollock gives his answer: that where we are as a literary culture has a great deal to do with our relationship to elsewhere. For far too long, Canadians have refused to read our poetry in the larger international context of poetry as an art, leaving our poets isolated and ignored. Pollock sets out to situate our verse on the map of world poetry – a map which, like one of those fanciful globes from the 16th century, still leaves Canada largely uncharted. Acutely intelligent and unflinchingly honest in its judgements, *You Are Here* is an eye-opening guide to the new world of Canadian poetry, sensitively exploring the work of such poets as Anne Carson, Daryl Hine, Jeffery Donaldson, Karen Solie and Eric Ormsby. The collection ends with a witty treatise on good criticism, and a passionate and learned reconsideration of poetic values, making *You Are Here* an essential companion for students and lovers of Canadian poetry everywhere.

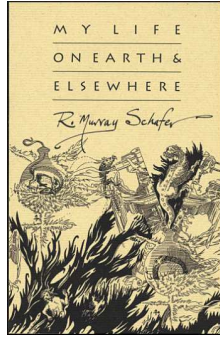
'... *You Are Here* [is] the most compelling enquiry into the current state of poetry in this country since Northrop Frye's omnibus surveys in the 1950s. This is a book I've been waiting to read for most of my adult life.'

– T. F. Rigelhof, author of *This is Our Writing*

James Pollock is a graduate of York University and completed his doctorate at the University of Houston where he held several fellowships in poetry. Pollock's critical reviews and essays, as well as his own poetry, have appeared in numerous journals on both sides of the border. He is an Associate Professor at Loras College, in Dubuque, Iowa and lives in Madison, Wisconsin.

\$22.95 • 224 pp • sewn, paperback • 8.75" x 5.56"

LITERARY CRITICISM • 978-0-88984-357-8 • Now Available



My Life on Earth and Elsewhere

R. Murray Schafer

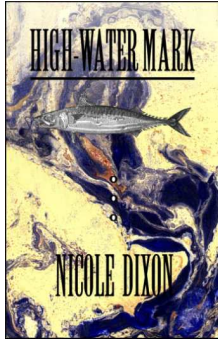
My Life on Earth and Elsewhere, a memoir by the internationally-acclaimed Canadian composer, music educator and writer R. Murray Schafer, traces the author's life and growth as an artist from his earliest memories to the present. Scenes from his youth as an aspiring painter, a music student at the University of Toronto and a sailor on a Great Lakes freighter give way to memories of his several years of work and wandering in Europe, where he gained a deeper understanding of his vocation, and found, especially in Greece, the inspiration for much of the astonishing music he would create after his return to Canada.

Music is central to many of R. Murray Schafer's memories. 'One of the sounds that I'd almost forgotten until I began to write this chronicle was the tinkling of the piano keys when my mother used to wipe them with a wet cloth,' he writes. 'In the early years the high and low keys would be passed over quite quickly while the middle notes got the heavy scrubbing.' The detail of this small, nearly-forgotten childhood memory is a poignant example of the way sounds can remain present in the imagination even when they originated in the distant past.

Born in Sarnia in 1933, R. Murray Schafer is an internationally acclaimed composer, environmentalist, educator, scholar, visual artist and writer. He has taught at Memorial and Simon Fraser universities, and received honorary degrees from Trent, Simon Fraser, Carleton, Toronto, and Concordia universities in Canada and Mendoza (Argentina) and Strasbourg (France). His music is widely praised and performed all over the world. He lives on a farm east of Peterborough.

\$27.95 • 280 pp • sewn, paperback • 8.75" x 5.56"

AUTOBIOGRAPHY • 978-0-88984-352-3 • Now Available



High-Water Mark

Nicole Dixon

High-Water Mark is Bronwen Wallace Award-winner Nicole Dixon's smart and sexy debut. These ten tightly written stories, touched with humour, focus on characters pursuing romantic and professional desires, and encountering and recovering from betrayal and heartbreak. A young woman and her partner discover that going back to the land and raising a newborn are more difficult – and fraught with more unexpected dangers – than life in the city. A woman becomes sexually obsessed with a female friend after a six-year relationship ends. The east/west Toronto divide is just one conflict that arises among the three members of an all-female band. As the women in *High-Water Mark* run away and return, try love and sex, move from city to country, they are always challenged and changed. Dixon's perceptive, witty, no-nonsense collection authentically captures the voices of women in a way rarely found in mainstream fiction.

'This complex story ["High-Water Mark"] is told by fully individuated characters who speak clearly in their own voices. The vivid sense of place arises from the events, the dialogue and the careful selection and succinct treatment of telling details. The author's command of her craft inspires the reader's confidence: we are in good hands; we will be led to a new place, a new insight into the human condition.' – Bronwen Wallace Award jury

Dixon's stories are influenced by Alice Munro and Lorrie Moore. They've been nominated for the Journey Prize, short-listed for a CBC Literary Award and published in *Grain*, *The Fiddlehead* and *The New Quarterly*. Currently electronic resources librarian at Cape Breton University, Nicole divides her time between New Waterford, Cape Breton, and Advocate Harbour, Nova Scotia.

\$18.95 • 144 pp • sewn, paperback • 8.75" x 5.56"

STORIES • 978-0-88984-356-1 • Now Available

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