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Wolsak and Wynn



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**Canada**

***Liquorice and Lavender:***  
*Some thoughts on roller-coasting into old age*  
 By Naomi Beth Wakan

*With inimitable style Naomi Wakan takes on ageing and death in this witty and wise collection of essays.*

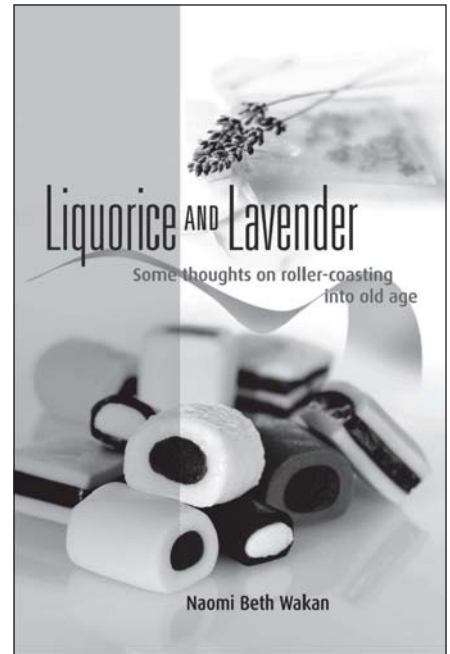
Now past her eightieth birthday, Naomi Wakan is well-placed to be writing about ageing. Qualifying between merely being old and old-old, she considers retirement homes, elder abuse, death and the often thorny question of what to call people once they're past retirement. With humour and honesty she looks at the disconnect between how she sees herself and how the world sees her and concludes it's this inner view that decides nearly everything about ageing.

On Being Liminal

It was during a brief stay in Morocco in my late 30s that I first became fascinated with doorways. The Moorish doorways there had me entranced. Their shapes presented a positive and negative, as I concentrated first on the brickwork of the outline and then on the space it defined; the space that beckoned me in, and yet threatened me with the unknown at the same time. I would stand for ages leaning up against doorposts, my feet on the threshold, in some kind of odd daze, indecisive, floating, unwilling to take action. It was such a vulnerable time in my life, for it was during this stay in Morocco that I decided to leave my first husband. Liminal comes from the Latin word for "threshold" – *limen* – and liminal is what I felt then and what I have felt for a large part of my life.

"Liminal" is a word constantly used in books on ageing. Here I'd like to explore liminal from a more personal angle. Liminal defines an in-between stage of neither this nor that – still baby, but almost child; still child, but almost adolescent; still adolescent, but needing to be adult; still adult but... ah, there's the rub. Liminal people are on the doorstep, the margin, and whereas we are all familiar with the stage that the baby, child and adolescent will be moving into when they cross the threshold by whatever rights of passage define the passing over, when it comes to adult moving through...to death, the unknown makes the liminality of old age quite another matter.

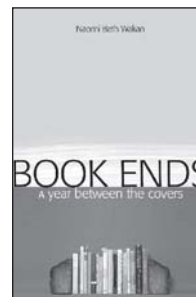
Naomi Beth Wakan has written over thirty books, including *Images of Japan*, *Segues*, *Late Bloomer: On Writing Later in Life*, *Compositions: Notes on the written word* and *Book Ends: A year between the covers*. Her book *Haiku – one breath poetry* was an American Library Association selection. Her essays, haiku and tanka have appeared in many magazines and anthologies and have been broadcasted on the CBC. Naomi lives on Gabriola Island with her husband, sculptor Elias Wakan.



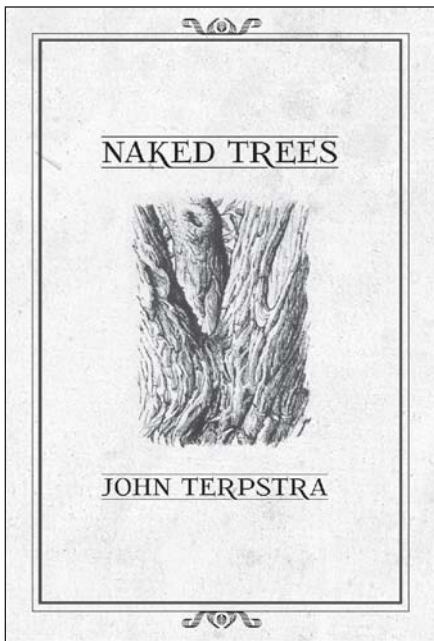
***Liquorice and Lavendar***  
*Some thoughts on roller-coasting into old age*  
 By Naomi Beth Wakan  
 978-1-894987-64-6  
 6 x 9 Paperback  
 250 pp. \$19 April  
 Non-fiction

Also by this Author:

***Book Ends: A year between the covers***  
 By Naomi Beth Wakan  
 978-1-894987-42-4  
 254 pp. \$19 2010  
 Non-fiction



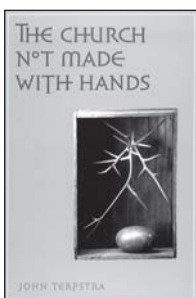
"*Book Ends* is chatty, disarming and sweetly sly, and all insatiable readers will find something enticing in its pages." – Kris Rothstein, *Geist*



*Naked Trees*  
By John Terpstra  
978-1-894987-65-3  
5.75 x 8.5 Paperback  
80 pp. \$17 April  
Poetry

Also by this Author:

*The Church Not Made With Hands*  
By John Terpstra  
978-0-919897-56-4  
88 pp. \$15 1997  
Poetry



“John Terpstra's meditations have the soundness and snug fit of consummate carpentry, measure in language and in thought... This is religious writing from the ground up, negotiating the difficult moral terrain

between wildness and ‘development’ with an imaginative grasp reminiscent of Dennis Lee's *Civil Elegies*.” – Don McKay

## *Naked Trees* By John Terpstra

*A re-release of this out-of-print classic, illustrated with the stunning woodcuts of Wesley Bates.*

*Naked Trees* is a meditation on urban trees. It explores the life and death of these trees and the people who live with them. We see the trees through the eyes of a child, who finds her tree friendly and inviting, or view the tree’s life through the thoughts of a leaf, promised flight, but denied it by the capricious wind. Terpstra finishes the collection with a section on varieties, composed of poems on individual tree types such as *prunus serotina* and *utility pole*.

Naked trees extend their complicated praise  
branches sway, in  
a sort of unison  
not agreed upon  
each their own way  
to the one wind  
die down, as the wind dies  
Dendritic limbs converge  
chute to common ground  
column down to earth  
It is the trunk  
which stands between its own two extremes  
Out of sight  
roots are gripped in unanimity  
break surface with singleness of mind, which  
ten feet up  
begins to subdivide

**John Terpstra** has published seven books of poetry, including the GG-nominated *Disarmament* and the Bressani Award-winning *Forty Days & Forty Nights*. Most recently he published *The Boys, Or, Waiting For the Electrician’s Daughter*, which was shortlisted for the Charles Taylor Prize and the BC Award for Canadian Non-Fiction. John Terpstra lives in Hamilton, Ontario, where he works as a writer and cabinetmaker.

### Illustrator Bio:

Primarily known for his work in wood engraving, **Wesley Bates** has illustrated for major publishers such as McClelland & Stewart, Penguin, Porcupine’s Quill and Gaspereau Press. He has illustrated books by such authors as W.O. Mitchell, Wendell Berry, Stuart McLean, Timothy Findley, Mary Dalton and Don McKay.

Bates’ work is represented in many public collections including The Art Gallery of Hamilton, Glenbow Art Gallery, Thomas Fisher Rare Book Library and San Francisco Public Library – Special Collections. His work is held in private collections all over the world.

## *We, Beasts*

By Oana Avasilichioaei

*A brilliant incantation of myth, poetry and language.*

With undeniable verve, Oana Avasilichioaei upends expectations of literature and poetry in this fascinating collection. *We, Beasts* is a fairy tale; a book within a book; a collection of verse; a mediation on language, real and imagined, and a sly social commentary all in one.

Excerpt from “Poteca”

dawn sits on a stool  
 shelling peas, ferrying  
 words into discarded shells  
 one word for a pea  
 one pea for a word  
 a dictionary, impossible  
 to name, impossible to finish

Oana Avasilichioaei is a Montreal poet and a literary and commercial translator. She has translated poetry of Nobel-nominated, Romanian poet Nichita Stănescu, published as *Occupational Sickness* (BuschekBooks, 2006) and collaborated with Erin Moure on *Expeditions of a Chimæra* (BookThug, 2009), a dialogic work exploring the boundaries between author/translator and original/copy. She has given workshops and lectures on translation in Canada, USA, Mexico, Spain and France. A current translation-related project involves a field translation of the early Romanian poems of Paul Celan. Her recent books with Wolsak and Wynn include *The Islands* (2011), *feria: a poempark* (2008) and *Abandon* (2005).



*We, Beasts*

By Oana Avasilichioaei

978-1-894987-62-2

7 x 7.5 Paperback

80 pp. \$17 Mar.

Poetry

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Also by this Author:

*feria: a poempark*

By Oana Avasilichioaei

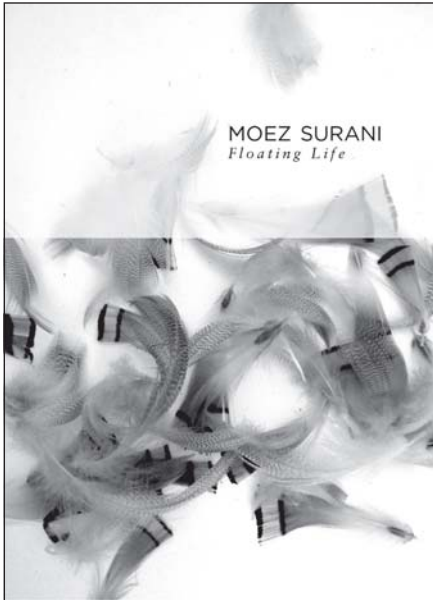
978-1-894987-29-5

104 pp. \$17 2008

Poetry



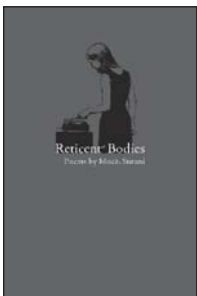
“She reminds us that place, wherever it is, is the effect in nature of imagination.” – M. Travis Lane, *Fiddlehead*



***Floating Life***  
 By Moez Surani  
 978-1-894987-63-9  
 5.75 x 8.5 Paperback  
 88 pp. \$17 Mar.  
 Poetry

Also by this Author:

***Reticent Bodies***  
 By Moez Surani  
 978-1-894987-37-0  
 96 pp. \$17 2009  
 Poetry



“Moez Surani’s debut collection *Reticent Bodies* is plentifully stocked with stylized lyrics that are sharp yet vulnerable.” – Sharanpal Ruprai, *Canadian Literature*

## ***Floating Life***

By Moez Surani

*Spare, elegant poetry that highlights the disconnect between love and travel.*

*Floating Life*, Moez Surani’s second collection of poetry, takes the reader on a dizzying tour of the world, stopping in Cairo, Muju, Madrid and Cape Breton. Interwoven through these evocative glimpses of places and the people that live in them are poems exploring relationships, reflecting on identity and considering the passing of time.

(viii)

In translating Arabic literature, what is lost  
 are the gesticulations.

The romanization cannot house it.

One must remember that he who is narrating is  
 swinging his arms and raising them again in such a fever  
 and bringing them down onto the table  
 with complete disregard, for example, for my glass of tea.

**Moez Surani** is a poet and writer from Toronto, Ontario. His writing has been included in numerous anthologies and literary journals, including *Vallum* and *Prairie Fire*. He has served as a writer-in-residence for the Toronto Catholic District School Board and curator for the Strong Words Reading Series. His multi-lingual upbringing is reflected in his award-winning writing.



## **Catalysts:** *Encounters with the muse*

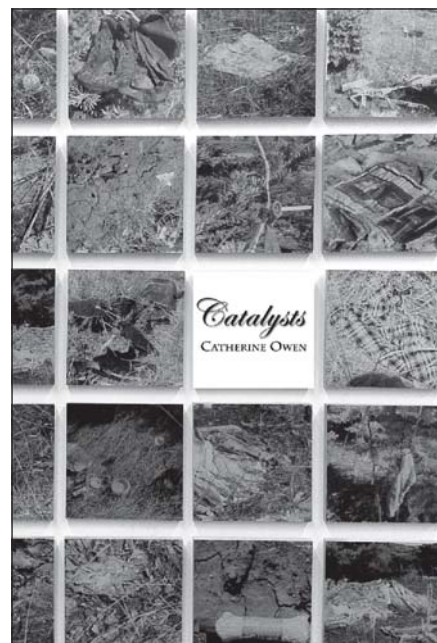
By Catherine Owen

*A deeply personal collection of essays on the muse, memory and creativity.*

With her characteristic fearlessness Catherine Owen examines what drives her to write and the influences that shape her writing. From her childhood memories in suburban Vancouver to her willingness to risk all for a glimpse of her muse, the essays in *Catalysts* allow readers unparalleled insight into Owen's creative life. A brilliantly honest collection, these essays should be read by every aspiring author.

For the past two and a half years, I have written hundreds of poems about a piece of land that is all but lost to memory. This ten-acre forest at the end of my street, once home to hawks, trilliums and countless unnamed insects; once a haven for blackberries, salmon berries and fiddleheads; once a niche for firepits and children's forts, but now metamorphosed into a multi-million dollar factory for the virtual, has fed my poetry more thoroughly than any other subject that has chosen me thus far. Often a crisis precipitates poems. In this case, the urgency inspired by losing a place that epitomized the real to me has extended itself indefinitely. Through the rhythm and form of poems, I have funneled my grief and anger, in the end hopefully producing elegies that others can enter, even without a personal connection to the place. Everyone, after all, is intimate with some moment of loss. The book that emerged, *Starvation Landscape*, is a tribute to this irrecoverable terrain that I, and my neighbours, dubbed "Trillium Trails."

**Catherine Owen** was born and raised in Vancouver. She's been a teenage mother, an English major, a small business owner and a salesperson for a tattoo magazine. Currently, she writes full time in a wide range of genres, plays in two metal bands and is an amateur photographer.



**Catalysts:**  
*Encounters with the muse*  
By Catherine Owen  
978-1-894987-59-2  
5.75 x 8.5 Paperback  
96 pp. \$17 Feb.  
Non-fiction

Also by this Author:

**Seeing Lessons**  
By Catherine Owen  
978-1-894987-48-6  
96 pp. \$17 2010  
Poetry



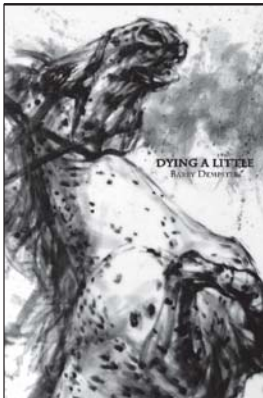
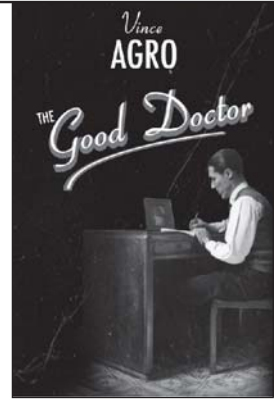
"Catherine Owen's vivid evocation of the pioneer life of Mattie Gunterman...is an exquisite rendering of the talent and labour involved in a well-made image, both photographic and poetic." – Sharon Thesen

## *The Good Doctor*

By Vince Agro

Told as a tale during a winter night, *The Good Doctor* follows the efforts of Doctor Vincenzo Arcone to fight the forces of fascism within his community and prejudice without. Filled with vibrant characters, striking depictions of Hamilton as a thriving city and intriguing historical details, *The Good Doctor* is a compelling tale, one that deals with age-old themes of identity and belonging in a fresh way.

978-1-894987-61-5  
518 pp. \$19 Fiction Nov. 2011



## *Dying a Little*

By Barry Dempster

Award-winning poet Barry Dempster's latest collection embraces the fragility of life and the bitterness of endings. This is not a gentle book, but in his wrestling with death Dempster gives voice to the pain that many others have felt. Yet with his deft turn of phrase and fresh imagery he also startles his readers, and leaves them questioning their own expectations of life and its alternative.

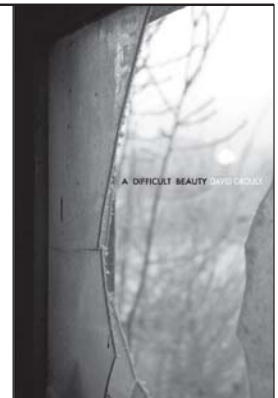
978-1-894987-58-5  
104 pp. \$17 Poetry Sept. 2011

## *A Difficult Beauty*

By David Groulx

David Groulx's latest collection offers his readers a handful of poems as cutting and brilliant as glass shards, offering glimpses of the anger, pain and lost beauties of his ancestors. These poems cut deep with their clear-eyed honesty, their stripped away pain and suffering. A subtle weaving of black humour and fleeting touches of beauty, as well as the careful craftsmanship of the writing make these poems iconic.

978-1-894987-57-8  
102 pp. \$17 Poetry Sept. 2011



## *Slice me some truth: An anthology of Canadian creative nonfiction*

Edited by Luanne Armstrong and Zoë Landale

Armstrong and Landale have put together a thorough survey of the growing body of Canadian creative nonfiction, covering the areas of memoir, personal essay, cultural journalism, lyric essay and nature or place essays. These works are only a sampling of the diversity of Canadian writing, but together they create the best possible beginning for the exploration of this intriguing genre.

978-1-894987-60-8  
402 pp. \$29 Nonfiction Anthology Aug. 2011



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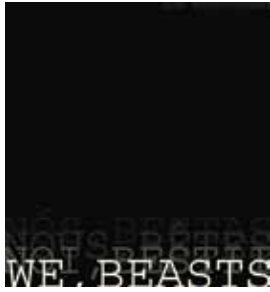
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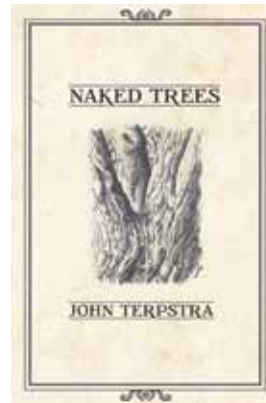
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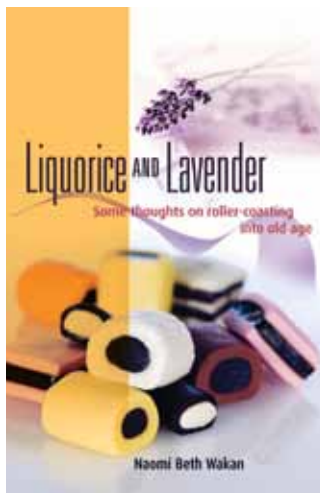
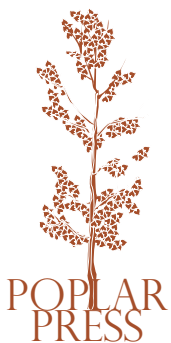
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Wolsak and Wynn



It was during a brief stay in Morocco in my late 30s that I first became fascinated with doorways. The Moorish doorways there had me entranced. Their shapes presented a positive and negative, as I concentrated first on the brickwork of the outline and then on the space it defined; the space that beckoned me in, and yet threatened me with the unknown at the same time. I would stand for ages leaning up against doorposts, my feet on the threshold, in some kind of odd daze, indecisive, floating, unwilling to take action. It was such a vulnerable time in my life, for it was during this stay in Morocco that I decided to leave my first husband. Liminal comes from the Latin word for “threshold” – *limen* – and liminal is what I felt then and what I have felt for a large part of my life.

“Liminal” is a word constantly used in books on ageing. Here I’d like to explore liminal from a more personal angle. Liminal defines an in-between stage of neither this nor that – still baby, but almost child; still child, but almost adolescent; still adolescent, but needing to be adult; still adult but... ah, there’s the rub. Liminal people are on the doorstep, the margin, and whereas we are all familiar with the stage that the baby, child and adolescent will be moving into when they cross the threshold by whatever rights of passage define the passing over, when it comes to adult moving through...to death, the unknown makes the liminality of old age quite another matter.