

OTAGO UNIVERSITY PRESS

2023 CATALOGUE





OTAGO UNIVERSITY PRESS

Te Whare Tā o Te Wānanga o Ōtākou

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Instagram: [/otagounipress](https://instagram.com/otagounipress)

Publisher: Sue Wootton

Production Manager: Fiona Moffat

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KATHERINE MANSFIELD'S EUROPE

Station to Station

Part travelogue, part literary biography, part detective story and part ghost story. Guided by Mansfield's journals and letters, Redmer Yska pursues the traces of her restless journeying in Europe, seeking out the places where she lived, worked and died. Hauntingly, these are also places where she suffered from piercing loneliness and homesickness, endured illness and extreme physical hardship and grappled with her mortality. Along the way, he meets a lively cast of present-day Mansfield devotees and comes to understand the lasting impressions Mansfield left on their territories and how she is remembered and commemorated there.

With maps and stunning photography, this engaging and well-researched book richly illuminates Katherine Mansfield's time in Europe and reveals her enduring presence in the places she frequented. Whether familiar or unfamiliar with Katherine Mansfield's work and life, readers will find Yska's account of her travels and travails in Europe freshly informative and deeply moving.

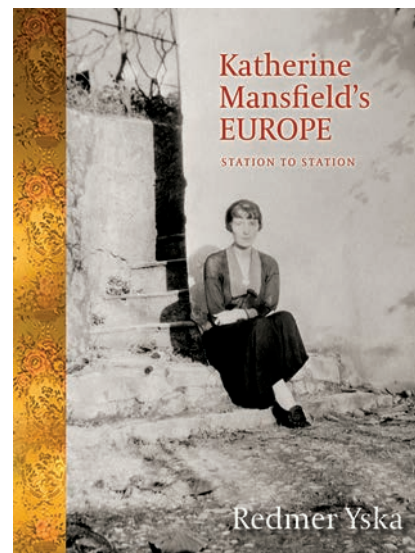
I'm absolutely blown away by this! What a wonderful journey Redmer Yska takes us on.

– KATHLEEN JONES

Redmer Yska, once again, brings his sharp eye, his wry personal take, to the facts and legends of Katherine Mansfield. With her stories in hand, he traces how she survives in the places that were deeply important to her. This book is a delight – never solemn, always alert to even the faintest whispers, among buildings and memories. – VINCENT O'SULLIVAN

REDMERYSKA is an award-winning writer and historian based in Wellington. He has published books on a range of subjects, including New Zealand youth culture, Dutch New Zealanders (like himself), a biography of Wellington City and a history of the tabloid newspaper, *NZ Truth*. This is Yska's second book about Katherine Mansfield. His first, *A Strange Beautiful Excitement: Katherine Mansfield's Wellington* (Otago University Press, 2017), was longlisted for the 2018 Ockham New Zealand Book Awards.

REDMERYSKA



Jacketed paperback

Full colour

230 x 170mm, 272pp

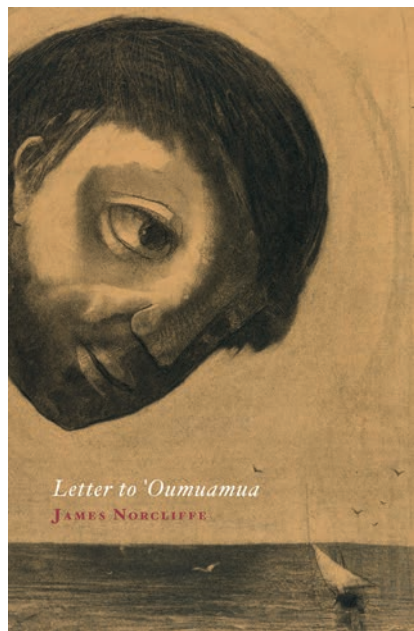
ISBN 9781990048531, \$50

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JAMES NORCLIFFE

LETTER TO 'OUMUAMUA



Paperback, 230 x 150mm, 96pp
ISBN 9781990048517, \$25
OUT NOW

*Published with the assistance of
Creative New Zealand*

In **JAMES NORCLIFFE**'s eleventh poetry collection – addressed to the first interstellar object ever to be detected in our solar system – Norcliffe applies a cool, clear eye to human life on Earth. Our foibles and absurdities are laid bare, but so too is the human capacity for love, desire, sorrow and regret.

Often very funny, and always deeply felt, Norcliffe's *Letter to 'Oumuamua* describes a world where every day is both everyday – gritty, material, bread-and-butter – and also luminous and precious: a 'day like no other'.

James Norcliffe's name on a book cover is the nearest you can get these days to a guarantee of quality. Letter to 'Oumuamua is full of Norcliffe's characteristic perspective-bending vignettes, yes, but late love poems, climate requiems, and elegiac looks back at a West Coast youth also demand our attention and make us feel. This is work that refuses to sugar-coat. —ERIK KENNEDY

... poems that combine the wit of a movie pirate captain with the golden ear and silver tongue of a troubadour. But do not be deceived. While you laugh, Letter to 'Oumuamua will slip a point as serious as a scalpel between your ribs ... Moving, funny, dark in all the right ways, this brilliant collection will keep you awake at night.

—JOANNA PRESTON

JAMES NORCLIFFE is a poet, children's writer and editor. He has published 11 collections of poetry and 14 novels for young people. His first adult novel, *The Frog Prince* (RHNZ Vintage), was published in 2022 and his poetry collection, *Deadpan* (Otago University Press), was published in 2019. He has co-edited major collections of poetry and short fiction, including *Essential New Zealand Poems: Facing the empty page* (RHNZ Vintage, 2014), *Leaving the Red Zone* (Clerestory Press, 2016), *Bonsai: Best small stories from Aotearoa New Zealand* (Canterbury University Press, 2018) and *Ko Aotearo Tatou: We are New Zealand* (Otago University Press, 2020). He has had a long association with the Canterbury Poets' Collective, *takahē*, the *ReDraft* annual anthologies of writing by young New Zealanders and, more recently, *Flash Frontier*.

*Recipient of
the 2022
Prime Minister's
Award for Literary
Achievement
in Poetry*

HISTORIES OF HATE

The radical right in Aotearoa New Zealand

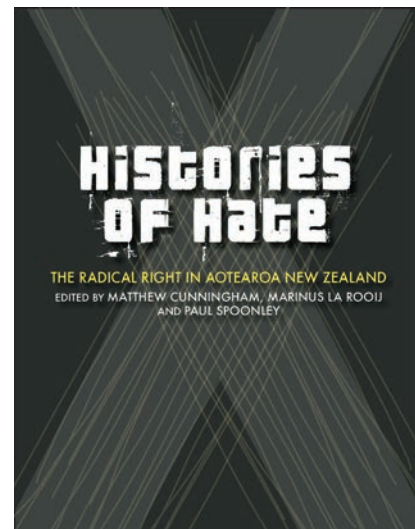
Histories of Hate: The radical right in Aotearoa New Zealand explores intolerance and extremism in Aotearoa New Zealand, from the precursors of the radical right during British settlement in the late nineteenth century to today's QAnon conspiracists and keyboard warriors.

The text puts a wide range of topics under a direct and critical lens. Colonisation, antisemitism, discrimination against Chinese immigrants, anti-communism, skinhead gangs, support for white minority governments in southern Africa, opposition to Māori Treaty rights, the religious right, and recent events such as the 15 March 2019 terrorist attacks in Christchurch and the rise of COVID-19 conspiracy theories are all covered.

In *Histories of Hate*, editors Matthew Cunningham, Marinus La Rooij and Paul Spoonley have brought together experts from multiple disciplines, including historians, sociologists, political scientists, kaupapa Māori scholars, and experts in religious and media studies, to create a benchmark text that will be the definitive reference for years to come.

MATTHEW CUNNINGHAM is a public servant, author and professional historian. He has a diverse publication history, including research monographs, oral histories, peer-reviewed journal articles, Waitangi Tribunal commissioned research reports, public history articles and journalistic and general interest pieces. **MARINUS LA ROOIJ** has degrees in history and religious studies from the University of Otago and Victoria University of Wellington and has published on antisemitic conspiracy theories in 1930s New Zealand and Australia. Marinus has worked for the Waitangi Tribunal as a district inquiry facilitator and for the Crown Forestry Rental Trust as a research manager. **PAUL SPOONLEY** completed his PhD on the New Zealand radical right in the 1980s. He is a Distinguished Professor of Sociology at Massey University, and until 2019 was the Pro-Vice-Chancellor of the College of Humanities and Social Sciences. He received the Science and Technology Medal from the Royal Society for his contribution to cross-cultural understanding in 2009 and was made a Fellow of the Royal Society of New Zealand in 2011.

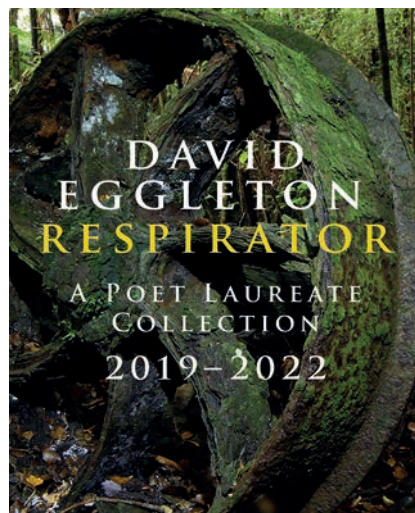
MATTHEW CUNNINGHAM, MARINUS
LA ROOIJ & PAUL SPOONLEY (EDS)



Paperback
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DAVID EGGLETON



Hardback with ribbon
220 x 170mm, 192pp,
ISBN 9781990048500, \$35
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RESPIRATOR

A Poet Laureate Collection 2019–2022

Respirator is a sumptuous celebration of David Eggleton's tenure as the nation's poet-at-large during his time as Aotearoa NZ Poet Laureate (2019–22).

In this collection of probing, kaleidoscopic and richly sensuous poems, Eggleton explores how the social changes and upheavals of the past four extraordinary years manifested in Aotearoa New Zealand, from the impact of living through a pandemic to ecological concerns, technological changes, and shifting viewpoints about identity and global consumerism.

Respirator stands as a powerful artistic record of an unprecedented historical moment.

The scope and invention of these poems is simply dazzling. –ANNE KENNEDY

DAVID EGGLETON (Rotuman Fijian/Tongan/Pākehā) has published ten previous poetry collections. He is a six-time winner of the Montana Reviewer of the Year, and a former Robert Burns Fellow at the University of Otago. He received the Prime Minister's Award for Literary Achievement in poetry in 2016, the same year that *The Conch Trumpet* won the Poetry Award at the 2016 Ockham New Zealand Book Awards. From 2009–17, Eggleton was editor of *Landfall*. He received the 2018 Fulbright-Creative New Zealand Pacific Writers' Residency, and was the New Zealand Poet Laureate 2019–22.



AFTERMATHS

Colonialism, violence and memory in Australia, New Zealand and the Pacific

What we choose to remember and what we choose to forget about the violent past tell us something about the society we live in now. Whether we like it or not, we're part of each other's story. So how do we talk about the past? —JOANNA KIDMAN & VINCENT O'MALLEY

Aftermaths explores colonial violence and its legacy in Pacific, Australia and New Zealand societies. This accessible, illustrated collection of short essays, edited by Angela Wanhalla, Lyndall Ryan and Camille Nurka, addresses the histories of colonial violence in a way that acknowledges, in the words of Moana Jackson, its 'ongoing presence'.

This important book will contribute to public debates and increasing historical consciousness about colonial violence and dispossession. *Aftermaths* will be of interest to the general reader, as well as to students and academics of Australian, New Zealand, colonial, imperial, Pacific and Indigenous histories.

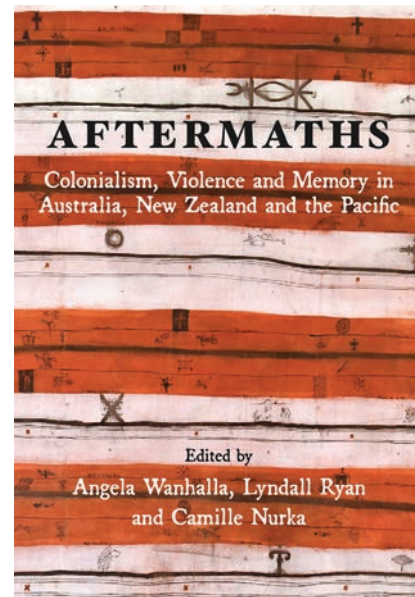
The editors have invited a group of prominent scholars to write about colonial histories by reflecting on a range of events through a variety of perspectives, including personal experiences, family stories, collaborative research, oral and literary histories, commemoration activities and contemporary artworks.

The result is a readable, informative and often extremely moving book that makes an essential contribution to our knowledge of the effects of colonial violence and dispossession.

ANGELA WANHALLA, LYNDALL RYAN and **CAMILLE NURKA** are leading scholars of colonial and Indigenous histories in Australia, the Pacific and Aotearoa New Zealand.

CONTRIBUTORS: Joanna Kidman, Vincent O'Malley, Amanda Nettelbeck, Keri Mills, Anaru Eketone, Victoria Haskins, Angela Wanhalla, Kate Stevens, Lyndall Ryan, Shino Konishi, Stephanie Gilbert, Patricia O'Brien, Erica Newman, Jane Lydon, Lachy Paterson, Grace Moore, Kirstine Moffat, Rachel Burgess, Anna Johnston, Tony Ballantyne, Penelope Edmonds, Caitlin Lynch, Sian Smith and Camille Nurka.

ANGELA WANHALLA, LYNDALL RYAN & CAMILLE NURKA (EDS)



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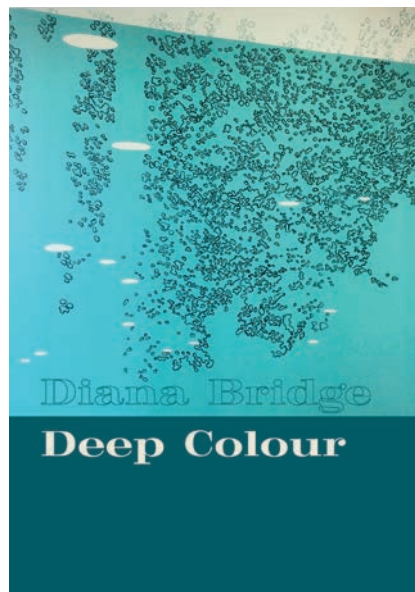
Colour illustrations

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OUT NOW

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DIANA BRIDGE



Paperback
230 x 150mm, 84pp
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OUT NOW

DEEP COLOUR

Deep Colour, by acclaimed poet Diana Bridge, is a fiercely sensory and meticulously crafted collection. These poems respond with graceful precision to the immediate physical world, and meditate on time, beauty and the nature of being.

Whether remembering a friend, describing a child's first steps, or observing her surroundings – a tree, a painting, the flashing fin of a goldfish, a simple everyday object like a lamp or a bowl – Bridge is finely attuned to the here-and-now. 'While it lived,' she writes, 'it was intensity itself.'

These prismatic poems, which include some exquisite translations of poems by the fifth-century Chinese poet Xie Tiao, are fully immersed in the world, vividly alive to the dance of light and shadow, movement and stillness, sound and silence. Few poets see so clearly or write so luminously. Bridge's poems return us to the daily round with our senses heightened, our minds alert and our hearts made tender.

*Deep colour, the words for it are out of range –
That much I can tell you. What I cannot say
is how a life gathers its themes*
– FROM 'DEEP COLOUR'

Deep Colour is the eighth collection by award-winning Wellington-based poet **DIANA BRIDGE**. It follows *Two or More Islands* (Otago University Press, 2019). Bridge's many accolades include the 2010 Lauris Edmond Memorial Award for Poetry, the 2014 Landfall Essay Competition prize and the 2015 Sarah Broom Poetry Prize. The chief judge, Irish poet Vona Groarke, described her work as 'possibly amongst the best being written anywhere right now'. The same year, Bridge was the first New Zealander since Janet Frame to take up a residency at the Writers' and Artists' Colony at Yaddo in upstate New York. *In the Supplementary Garden: New and selected poems* (Cold Hub Press, 2016) was longlisted for the Mary and Peter Biggs Award for Poetry in the 2017 Ockham New Zealand Book Awards. Bridge has studied Chinese language, literature and art history and holds a PhD in Chinese poetry from the Australian National University.

LANDFALL 245

Announcing the winner of the 2023 Charles Brasch Young Writers' Essay Competition.

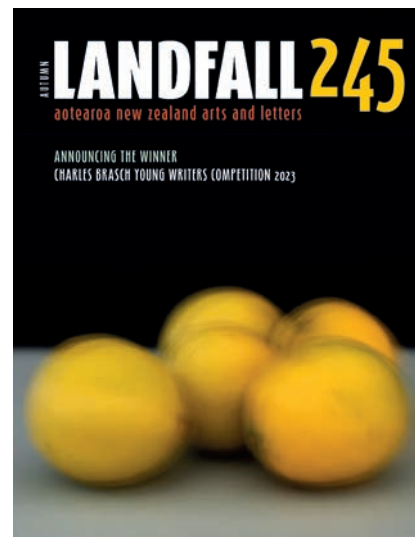
Landfall is New Zealand's foremost and longest-running arts and literary journal. Published twice a year, each volume showcases two full-colour art portfolios and brims with vital new fiction, poetry, cultural commentary, reviews, and biographical and critical essays.

The 2023 Autumn edition, *Landfall 245*, is no exception. Editor Lynley Edmeades brings together a range of voices and perspectives, from established practitioners to emerging writers and artists. The result is an exciting anthology that has its finger on the pulse of innovation and creativity in Aotearoa today.

Contributors: Philip Armstrong, Nick Ascroft, Rebecca Ball, Airini Beautrais, Holly Best, Ahimsa Timoteo Bodhrán, Cindy Botha, Liz Breslin, Medb Charleton, Janet Charman, Jennifer Compton, Brett Cross, Jodie Dalglish, Jackie Davis, Mark Edgecombe, Jonny Edwards, Shirley Eng, Alexandra Fraser, Amber French, Tim Grgec, Danielle Heyhoe, Lincoln Jaques, Paula King, Brent Kininmont, Jackson McCarthy, Maria McMillan, Zoë Meager, Michael Mintrom, Ruben Mita, Josiah Morgan, Emma Neale, Bill Nelson, Gregory O'Brien, Annabelle O'Meara, Lisa Onland, Claire Orchard, James Pasley, Lorenz Pöschl, Nafanua Purcell Kersel, Brett Reid, Evangeline Riddiford Graham, Derek Schulz, Kerrin P. Sharpe, Rachel Smith, Rachael Taylor, Nicola Thorstensen, Steven Toussaint, Tim Upperton, Nicholas Wright, Phoebe Wright. Art by Gavin Hipkins, Anya Sinclair and Amanda Shanley.

LYNLEY EDMEADES is the author of two poetry collections, *As the Verb Tenses* (Otago University Press, 2016) and *Listening In* (Otago University Press, 2019), and a poetry and art picture book for adults, *Bordering on Miraculous* (Massey University Press, 2022), in collaboration with Saskia Leek. She has an MA in creative writing from the Seamus Heaney Centre for Poetry at Queen's University of Belfast and holds a PhD in avant-garde poetics from the University of Otago. In 2018, she was the Ursula Bethell Writer in Residence at the University of Canterbury, and she currently teaches poetry and creative writing on the English programme at the University of Otago.

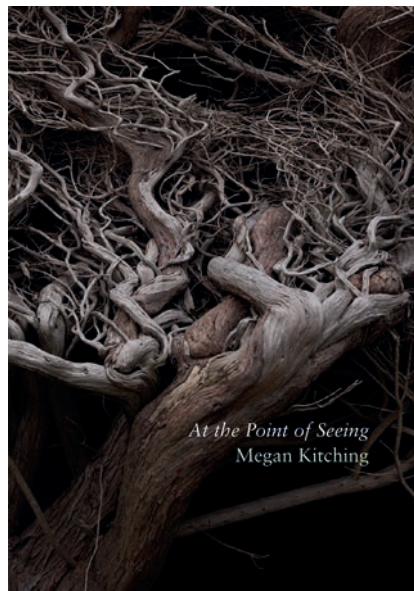
LYNLEY EDMEADES (ED)
DAVID EGGLETON (REVIEWS ED)



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MEGAN KITCHING



Paperback
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AT THE POINT OF SEEING

At the Point of Seeing is the extraordinary debut collection from Ōtepoti Dunedin poet Megan Kitching. Poised, richly observant and deftly turned, Kitching's poems bestow a unique attention upon the world. Her eye is finely attuned to the well-trodden yet overlooked – the places between 'dirt and thumb' or 'together and alone' – and especially the weedy, overgrown and pest-infested places where the human impulse to name, control and colonise meet nature's life force and wild exuberance. These compelling poems urge the reader to slow down and give space to the living, moving, breathing environment that surrounds them.

*... the garden
is making something of you, situated on
the border of dirt and thumb, the corner
with its stepover wall where two streets
grow neighbourly and flora and animal meet.*

– from 'Growing Advice'

MEGAN KITCHING was born in Tāmaki Makarau Auckland and now lives in Ōtepoti Dunedin. She holds a PhD in English Literature from Queen Mary University, London, looking at the influence of the natural sciences on eighteenth-century poetry. She has taught English and creative writing in the UK and at the University of Otago. Her poetry has appeared in *The Frogmore Papers* (UK), *takahē*, *Poetry New Zealand* and *Landfall*. 'The horses', published in *takahē* 95, was nominated for Best Small Fictions 2020. In 2021, she was the inaugural Caselberg Trust Elizabeth Brooke-Carr Emerging Writer Resident. *At the Point of Seeing* is her debut collection.

STRONG WORDS 3

The best of the Landfall Essay Competition

Strong Words 3 showcases the best of the best of Aotearoa New Zealand's contemporary essays from 2021 and 2022. Selected from entries into the Landfall Essay Competition, these essays are explorative, illuminating, provocative, beautifully written and – most of all – inspiring. *Strong Words 3* is packed with Aotearoa New Zealand's most compelling new writing on contemporary issues. It is essential reading.

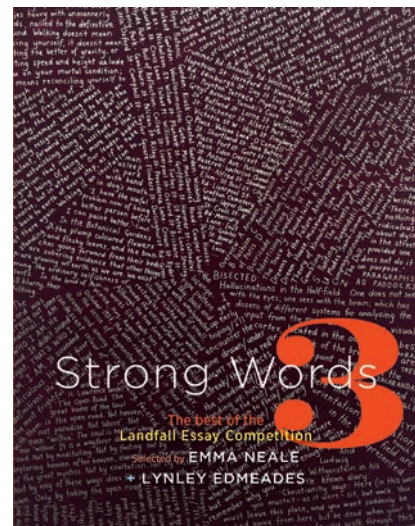
A central part of New Zealand's literary landscape since 1997, the annual Landfall Essay Competition is Aotearoa's most prestigious essay writing competition. Every year these essays open up new avenues of thought, explore new ways of looking at contemporary issues and bring new narratives to the forefront. Past winners include Airini Beautrais, Ashleigh Young, Gregory O'Brien, Diana Bridge, Elizabeth Smither, Tracey Slaughter, Laurence Fearnley and Alie Bengé.

Strong Words 3 includes the 2021 and 2022 Landfall Essay Competition winners: 'The New Man' by Andrew Dean, a politically and socially complex piece that traces Dean's ancestry and examines New Zealand's shamefully long record of antisemitism; and 'Lumpectomy' by Tina Makereti, a personal and political exploration of the body and its boundaries, and health care (and its boundaries) in Aotearoa.

Contributors: Maddie Ballard, Rachel Buchanan, Jayne Costelloe, Lynn Davidson, Andrew Dean, Charlotte Doyle, Jessica Ducey, Susanna Elliffe, Bonnie Etherington, Norman Franke, Gill James, Claire Mabey, Tina Makereti, Alexis O'Connell, Tihema Baker, Sarah Ruigrok, Maggie Sturgess, Susan Wardell.

LYNLEY EDMEADES has published two poetry collections and a poetry and art picture book for adults. She teaches poetry and creative writing in the English programme at the University of Otago and is the current editor of *Landfall*. **EMMA NEALE** has published six novels and five poetry collections, and edited several anthologies. She was editor of *Landfall* 2018–21 and judge of the Landfall Essay Competition during that period. She was selecting editor for *Strong Words* (2019) and *Strong Words #2* (2021).

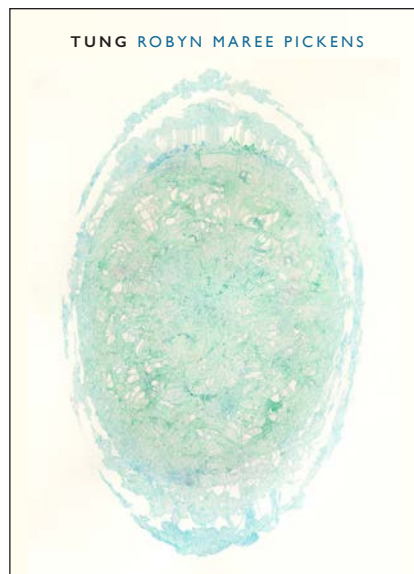
EMMA NEALE & LYNLEY EDMEADES
(SELECTING EDITORS)



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ROBYN MAREE PICKENS



Paperback
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In store August

TUNG

Tung is the keenly anticipated debut collection from award-winning Ōtepoti Dunedin poet, Robyn Maree Pickens. Earth-centred and life-affirming, these poems offer sustenance and repair to a planet in the grips of socio-ecological crisis.

Pickens is an eco-pioneer of words, attuned to the fine murmurings of the earth and to the louder sound and content of human languages (English, Spanish, Japanese and Finnish). She finds and draws out the beauty in both. Hers is a unique response, linguistically rich and innovative, pushing at received notions, challenging the zeitgeist, alive with innovative typographic and sonic creativity.

Tung is not afraid of new shapes or new rhythms, orchestrating a gorgeous score that testifies to the shared relationship between the human and non-human worlds. Over the roar and the din, Robyn Maree Pickens creates her sound. And it sounds like hope.

ROBYN MAREE PICKENS is a poet and art writer who lives in Ōtepoti Dunedin. Her work has been published in numerous online and print publications in Aotearoa and beyond, including *Landfall*, *Empty Mirror*, *Into the Void*, *SAND* Berlin, *Cordite* and the *Brotherton Poetry Prize Anthology* (Carcenet Press, 2020). In 2018 she won the *takahē* Monica Taylor Poetry Prize, and was also a finalist in the Sarah Broom Poetry Prize judged by Eileen Myles. In 2020 she was longlisted for two US-based poetry prizes: the Palette Emerging Poet Prize and the 92Y Discovery Poetry Contest. That same year she was shortlisted for the Fish Poetry Prize (Ireland). In 2021, Robyn was placed second in the Vallum Poetry Award (Canada), and won the IWW Kathleen Grattan Prize for a Sequence of Poems. In early 2020, Robyn was awarded the Saari Residence in Finland. Robyn Maree Pickens has twice – in 2019 and 2021 – been a runner-up for the Kathleen Grattan Poetry Award for a complete manuscript. She holds a master's in art history and a PhD in English (ecopoetics). *Tung* is her first published collection.

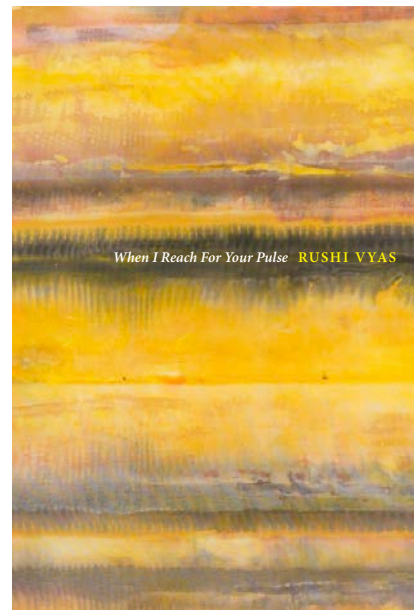
WHEN I REACH FOR YOUR PULSE

RUSHI VYAS

In this electrifying debut, Rushi Vyas untangles slippery personal and political histories in the wake of a parent's suicide. 'When my father finally / died,' he writes, 'we [...] burned, / like an effigy, the voiceless body.' In this tough and tender, gently powerful collection, grief returns us to elemental silence, where 'the wind is a muted vowel in the brush of pine / branches.'

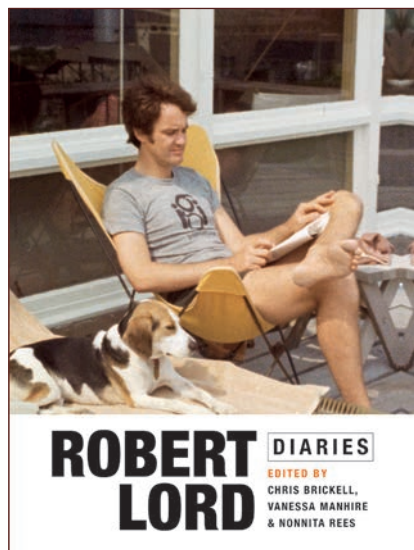
These poems reach into this deep silence and bring back evidence of life as well as loss. This language listens as much as it sings, asking if it is possible to recover from the muting effects of British colonialism, American imperialism, patriarchy and caste hierarchies. Which cultural legacies do we release in order to heal? Which do we keep alive, and which keep us alive? A monument to yesterday and a path to tomorrow, *When I Reach for Your Pulse* reminds us of both the burden and the promise of inheritance. '[T]he wail outlasts / the dream,' but time falls like water and so 'the stream survives its source.'

RUSHI VYAS was born in Toledo, Ohio. He is co-author (with Rajiv Mohabir) of the chapbook *Between Us, Not Half a Saint* (GASHER Press, 2021) and his poem 'Morning Chant: Scatter' was republished as a broadside by the Center for Book Arts (US). He earned his MFA from the University of Colorado-Boulder and his BSc from the University of Michigan. His poems have been published in US journals including *Adroit Journal*, *The Georgia Review*, *Indiana Review*, *The Offing* and *Tin House*, and in NZ in *Landfall* and *The Spinoff*. In 2019, Rushi moved from Brooklyn, New York, to Ōtepoti Dunedin, where he now lives. Rushi is completing a PhD at the University of Otago and teaches on the university's creative writing programme.



Paperback
230 x 155mm, 124pp
ISBN 9781990048616, \$25
In store September

CHRIS BRICKELL, VANESSA MANHIRE
& NONNITA REES (EDS)



Paperback with flaps
210 x 150mm, 356pp
Colour photographs
ISBN 9781990048586, \$45
In store October

*Published with the assistance of
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ROBERT LORD DIARIES

Robert Lord (1945–1992) is an important figure in the history of literature and theatre in Aotearoa New Zealand. He wrote incisive and often satiric radio and stage plays, experimenting with traditional theatre forms and incorporating queer characters at a time when almost nobody else did. His enduring work includes such audience favourites as *Well Hung*, *Bert and Maisy* and *Joyful and Triumphant*. In 1973, he co-founded Playmarket, New Zealand's playwrights' agency and publisher.

Lord also wrote eight lively, candid and absorbing diaries, now published for the first time in *Robert Lord Diaries*. From 1974, when he first moved to New York, until his death in Dunedin in 1992, Lord recorded the highs and lows of his writing practice, the theatre world and his social life. His diary entries reveal the dramatic contrast between life as a gay man in 1970s and 80s New York – a world of sex, drugs and socialising – and provincial New Zealand, with its respectable living rooms, fields of carrots and the occasional homoerotic demonstration of sheep shearing. Lord had a complex relationship with his homeland and was never quite sure where he belonged. Witty and incisive, his diary entries tell of torn loyalties and reveal the intense creative momentum Lord forged from his dislocated, outsider status.

'Robert Lord's compelling and intimate diaries are honest, funny, astute and, finally, heartbreaking.' – HILARY HALBA

CHRIS BRICKELL is a professor in the sociology, gender studies and criminology programme at Otago University. He has written extensively on the history of gay men in New Zealand. His books include *Mates and Lovers: A History of Gay New Zealand*, *Queer Objects* (co-edited with Judith Collard) and *James Courage Diaries* (a *Times Literary Supplement* 2022 Book of the Year).

VANESSA MANHIRE is a researcher and editor and a trustee of the Robert Lord Writers Cottage Trust, which administers a residency programme at Robert's Dunedin cottage. She has a PhD in English from Rutgers University. **NONNITA REES** co-founded Playmarket, and worked at Downstage and Playmarket in the 1970s and 80s. She is a cultural policy analyst and Chair of the Robert Lord Writers Cottage Trust.

HISTORY OF NEW ZEALAND AND ITS INHABITANTS

History of New Zealand and its Inhabitants is the English language translation of a lively, opinionated book by Dom Felice Vaggioli, an Italian monk who was one of the first Benedictine priests to be sent to Aotearoa NZ. While working in Auckland, the Coromandel and Gisborne during the years 1879–87, he observed lifestyles and customs and gathered information about the country's history, including first-hand accounts of the signing of Te Tiriti and the conflicts in Taranaki and Waikato.

Back in Italy, he published his history of New Zealand in 1896, only to have most of this Italian edition destroyed by the British because Vaggioli, who was not backward in coming forward with his anti-Protestant and anti-British views, was so critical of the colonialist project. The book nearly disappeared completely, but a few copies survived.

About a century later, John Crockett was doing some research in the archive of the Auckland Catholic Diocese when the archivist showed him an old book in Italian – *Storia della Nuova Zelanda* by Dom Felice Vaggioli. Crockett realised he was holding a unique interpretation of the impact of colonisation on Māori and set about translating the book into English. Crockett's vivid translation of Vaggioli's work was published by Otago University Press in 2000. Out of print for several years, that edition is hard to find and much sought-after.

Now reprinted with a striking new cover, the 2023 edition of *History of New Zealand and its Inhabitants* brings Vaggioli's unique document into the public eye once more. This lively and sometimes controversial account of prominent historical events in nineteenth-century Aotearoa provides a remarkable resource for people interested in Māori–Pākehā relations or the history of colonisation.

DOM FELICE VAGGIOLI (1845–1921) was a Benedictine monk from Tuscany. Between 1879 and 1888 he was a missionary in New Zealand, working in Gisborne, Auckland and the Coromandel. **JOHN CROCKETT** has a theology degree from Rome, a BA in history and Italian and an MA in applied sociology. He has worked as a social worker and counsellor in Auckland.

DOM FELICE VAGGIOLI

TRANSLATED BY JOHN CROCKETT



*History of New Zealand
and its Inhabitants*

Dom Felice Vaggioli

Translated by John Crockett

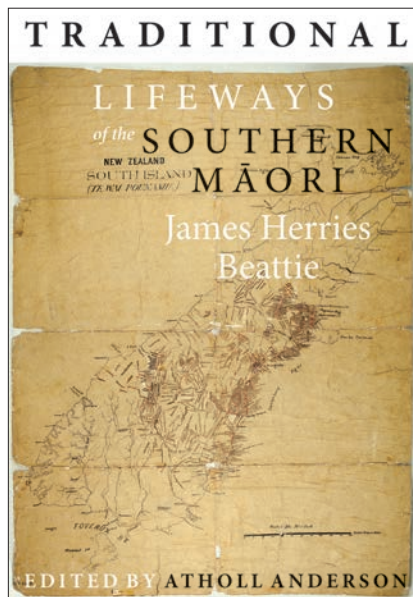
Paperback

230 x 150mm, 352pp

ISBN 9781990048623, \$50

In store November

JAMES HERRIES BEATTIE
EDITED BY ATHOLL ANDERSON



Paperback
230 x 155mm, 640pp approx
ISBN 9781990048630, \$60
In store November

TRADITIONAL LIFEWAYS OF THE SOUTHERN MĀORI

Journalist James Herries Beattie recorded southern Māori history for almost fifty years and produced many popular books and pamphlets. *Traditional Lifeways of the Southern Māori* is his most important work. This significant resource, which is based on a major field project Beattie carried out for the Otago Museum in 1920, was first published by Otago University Press in 1994 and is now available in this new edition.

Beattie had a strong sense that traditional knowledge needed to be recorded fast. For twelve months, he interviewed people from Foveaux Strait to North Canterbury, and from Nelson and Westland. He also visited libraries to check information compiled by earlier researchers, spent time with Māori in the Otago Museum recording southern names for fauna and artefacts, visited pā sites, and copied notebooks lent to him by informants. Finally he worked his findings up into the systematic notes, which eventually became manuscript 181 in the Hocken Collections, and now this book.

Editor Atholl Anderson introduces the book with a biography of Beattie, a description of his work and information about his informants. Beattie wrote a foreword and introduction to the Murihiku section, which are also included here.

Professor **ATHOLL ANDERSON**, FRSNZ, is of Kai Tahu descent. He was head of anthropology at Otago before moving to the Australian National University in Canberra. His works include *The Welcome of Strangers: An ethnohistory of southern Maori* (Otago University Press, 1998). His most recent publication, co-authored with the late Dame Judith Binney and Dr Aroha Harris, is *Tangata Whenua: An illustrated history* (2014).

LANDFALL 246

Announcing the winner of the 2023 Landfall Essay Competition.

Announcing the winner of the Caselberg Trust International Poetry Prize 2023.

Landfall is New Zealand's foremost and longest-running arts and literary journal. Published twice a year, each volume showcases two full-colour art portfolios and brims with vital new fiction, poetry, cultural commentary, reviews, and biographical and critical essays.

Bringing together a range of voices and perspectives, from established practitioners to emerging voices, *Landfall* is an exciting anthology that has its finger on the pulse of innovation and creativity in Aotearoa today.

LYNLEY EDMEADES is the author of two poetry collections, *As the Verb Tenses* (Otago University Press, 2016) and *Listening In* (Otago University Press, 2019), and a poetry and art picture book for adults, *Bordering on Miraculous* (Massey University Press, 2022), in collaboration with Saskia Leek. She has an MA in creative writing from the Seamus Heaney Centre for Poetry at Queen's University of Belfast and holds a PhD in avant-garde poetics from the University of Otago. In 2018, she was the Ursula Bethell Writer in Residence at the University of Canterbury, and she currently teaches poetry and creative writing on the English programme at the University of Otago.

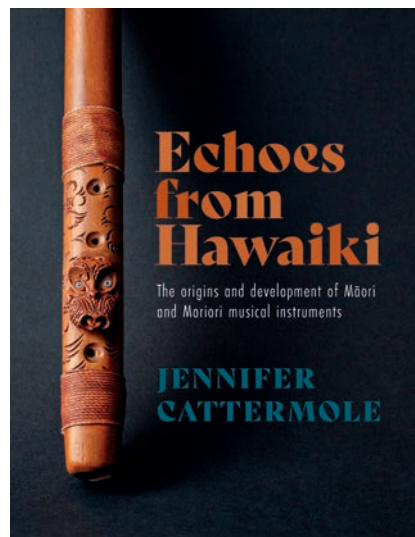
LYNLEY EDMEADES (ED)
DAVID EGGLETON (REVIEWS ED)



Paperback, 16pp colour portfolio
215 x 165mm, 208pp
ISBN 9781990048647, \$30
In store November

*Published with the assistance of
Creative New Zealand*

JENNIFER CATTERMOLLE



Paperback with flaps
240 x 170mm, 224pp approx
Colour photographs
ISBN 9781990048593, \$tbc
In store February 2024

*Published with the assistance of
Creative New Zealand*

ECHOES FROM HAWAIKI

The origins and development of Māori and Moriori musical instruments

Echoes from Hawaiki is a comprehensive account of taonga pūoro ancestral musical traditions and instrument-playing techniques.

In this thoroughly researched and beautifully illustrated book, Jennifer Cattermole traces the origins and development of taonga pūoro, the stories they carry and how they connect present-day iwi with ancestral knowledge and traditions. She shows how traditional Māori and Moriori musical instruments have developed in response to the materials available and evolving cultural needs, from their ancestral origins, through the suppression of their use in nineteenth- and early twentieth-century Aotearoa New Zealand, to twenty-first century practice.

An essential resource for all who are interested in what taonga pūoro carry, as treasured objects and as voices, through time and place.

JENNIFER CATTERMOLLE is head of the music programme at the University of Otago. She is one of Aotearoa's leading ethnomusicologists with a particular interest in Māori, Moriori and Pacific Island music. She is passionate about taonga pūoro and is an experienced player, maker and educator.

NOTES ON WOMANHOOD

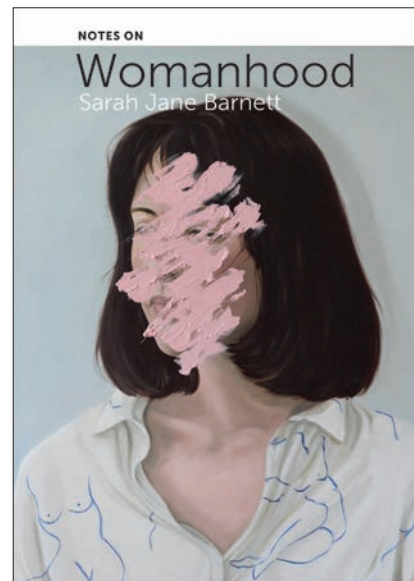
After Sarah Jane Barnett had a hysterectomy in her forties, a comment by her doctor that she wouldn't be 'less of a woman' prompted her to investigate what the concept of womanhood meant to her. Part memoir, part feminist manifesto, part coming-of-middle-age story, *Notes on Womanhood* is the result.

Here, Barnett examines the devastation she inflicted on herself as a young woman, the invisibility she feels as her youth fades, the power of female friendship, the stories women learn about midlife and menopause, and how being the daughter of a transgender woman changed her ideas of womanhood.

Notes on Womanhood is the inaugural title in a new series from Otago University Press, KA HAEA TE ATA: books that cast light on issues of importance in Aotearoa today.

SARAH JANE BARNETT is an Aotearoa writer and editor. Her poetry, essays, interviews and reviews have been published widely in Aotearoa journals and magazines, as well as in Australia and the US. Her debut poetry collection *A Man Runs into a Woman* (Hue & Cry Press, 2012) was a finalist in the 2013 New Zealand Post Book Awards. Her second collection *WORK* was published in October 2015.

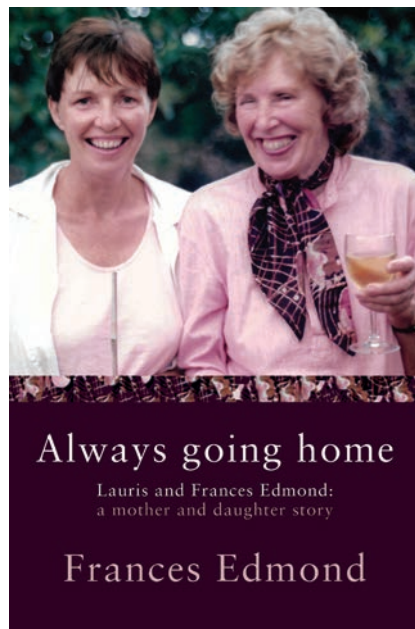
SARAH JANE BARNETT



Paperback
210 x 148mm, 180pp
ISBN 9781990048364, \$30

*Published with the assistance of
Creative New Zealand*

FRANCES EDMOND



Paperback with colour section
230 x 150mm, 292pp
ISBN 9781990048432, \$40

ALWAYS GOING HOME

Lauris and Frances Edmond: A mother and daughter story

Always Going Home is the personal story of Frances Edmond's relationship with her 'beloved, complicated, difficult' mother, the award-winning poet Lauris Edmond (1924–2000). As Lauris's sole literary executor, creative collaborator, and frequent sounding board and confidante, Frances was privy to aspects of her mother's inner life known to very few. Beyond the trivia of 'who said what about whom', she learned about the wounds her mother carried and her inability to manage, or influence, the shifting tides of grief and resentment within their family.

Always Going Home is both a personal account of an 'impossible but greatly admired' mother, and an intimate's view of an important writer's literary and familial struggles and triumphs. Drawing from memory, family recollections, and the 'goldmine' of Lauris's correspondence and diaries, this frank and tender memoir is a gripping exploration of the notion that, no matter the challenges involved, we are always, somehow, going home.

FRANCES EDMOND (1950–2023) was a screenwriter, playwright, non-fiction writer and actress, and was the literary executor for her mother, Lauris Edmond. She won numerous awards for her screenplays, including the 2017 Platinum Award at the International Film Festival of Women, Social Issues, and Zero Discrimination for her short film *The Apple Tree*, and the 2008 Best Short Screenplay Award at the Moondance Film Festival for her short film, *Eeling*. She was also the 2007 Winner of the PANZ playwriting competition for her script, *The Dance of Life*.

FOSSIL TREASURES OF FOULDEN MAAR

A window into Miocene Zealandia

A paleontological site of international significance, Foulден Maar in Otago, New Zealand is home to an amazing record of life on Earth. Formed by a volcanic eruption 23 million years ago, the Maar's undisturbed sedimentary layers are the resting places for countless rare, well-preserved fossils. The site is unsurpassed in the Southern Hemisphere as a scientific record of changing life and ecosystems at the beginning of the Miocene.

In *Fossil Treasures of Foulден Maar*, authors Daphne Lee, Uwe Kaulfuss and John Conran share their passion and knowledge for this extraordinary spot. They tell the story of the site and reveal the paleontological discoveries that have been made to date. Richly illustrated with beautifully detailed images, this volume captures the science, the mystery and the beauty of this astonishing place.

DAPHNE LEE has been a coordinator of the research team at Foulден Maar since 2003. She is an Honorary Associate Professor in the geology department at the University of Otago. In 2017, Daphne received the McKay Hammer from the Geoscience Society of New Zealand, the premier award for geological research in New Zealand.

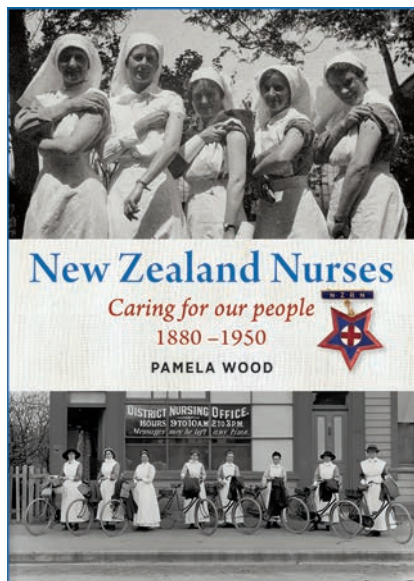
UWE KAULFUSS completed a PhD focusing on the sedimentology and palaeontology of Foulден Maar. In 2009, he received the Harold Wellman Prize for the discovery of fossil insects at Foulден Maar. Uwe is based at the University of Göttingen, Germany, working on the biogeography and evolution of New Zealand fossil insects, funded by the German Research Foundation. **JOHN CONRAN** is a botanist and paleobotanist who joined the Foulден Maar research group in 2006. He has co-supervised several University of Otago postgraduate student projects on aspects of Foulден Maar flora. John is currently based at the University of Adelaide.

DAPHNE LEE, UWE KAULFUSS &
JOHN CONRAN



Paperback with flaps
246 x 210mm, 216pp
Full colour
ISBN 9781990048357, \$60

PAMELA WOOD



Paperback

240 x 170mm, 376pp

ISBN 9781990048326, \$45

*Published with the assistance of
Creative New Zealand*

NEW ZEALAND NURSES

Caring for our people 1880–1950

Author Pamela Wood's *New Zealand Nurses* draws on a wealth of nurses' personal stories to identify the values, traditions, community and folklore of the nursing culture from 1880 – when hospital reforms began to formally introduce 'modern nursing' into New Zealand – to 1950, three years after New Zealand severed its final tie as part of the British Empire.

In the late nineteenth century, British nurses who had been trained in the system established by Florence Nightingale began to spread across the world. This was the British nursing diaspora and New Zealand was its southernmost landfall. *New Zealand Nurses* explores the growth of a distinctly Kiwi nursing style and how nurses in this part of the globe responded to, and ultimately came to challenge, imperial influences.

New Zealand Nurses is rich in detail and understated humour as it examines the nursing cultures that emerged in a range of different settings and circumstances: from hospitals to homes, rural backblocks to Māori settlements, and from war and disaster zones to nursing through a pandemic.



PAMELA WOOD is a retired academic, registered nurse and independent historian. She taught in undergraduate and postgraduate nursing programmes and postgraduate health programmes for 30 years and is the author of *Dirt: Filth and decay in a New World Arcadia* (AUP, 2005).

THE PISTILS

The Pistils is a dispatch from the cusp of change. It appears at the severing of a 40-year relationship following the illness and death of poet Janet Charman's partner during the Covid restrictions.

Here, Charman chronicles her experience with transition – to the digital age, to single life, to carbon neutral. She dissects her Pākehā sensibilities towards colonising privilege as well as her gender-critical feminist's astonishment at attacks from allies in the realm of sexual politics.

In *The Pistils*, Charman regards her separation from her grown children in the light of her own parents' deaths. And she looks to a future in which the crises she anticipates, both personal and environmental, are treated as no less inevitable than they will be mysterious.

JANET CHARMAN is one of New Zealand's sharpest and most subversive writers. In 2008 she won the Montana Book Award for Poetry for her sixth collection, *Cold Snack*. In 2009 she was a Visiting Fellow at the International Writers' Workshop of Hong Kong Baptist University. In 2014 she appeared as a Guest Reader at the Taipei International Poetry Forum. Her collection *仁Surrender* (OUP, 2017) chronicles her writing residencies in Hong Kong and Taiwan. This is her ninth collection of poetry.



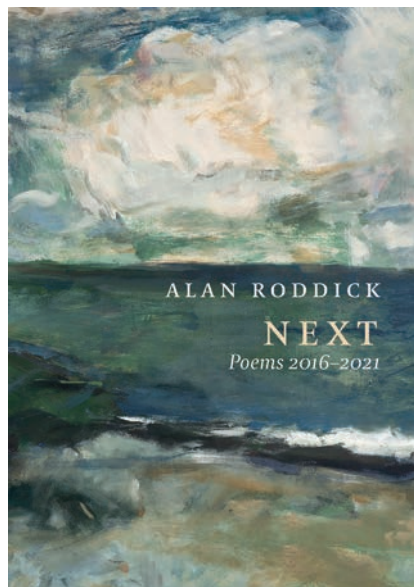
JANET CHARMAN



Paperback
230 x 150mm, 100pp
ISBN 9781990048333, \$25

*Published with the assistance of
Creative New Zealand*

ALAN RODDICK



Paperback
230 x 150mm, 84pp
ISBN 9781990048319, \$27.50

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Creative New Zealand*

NEXT

Poems 2016–2021

Written in the eighth and ninth decades of his life, Alan Roddick's third collection of poetry, *Next*, examines the past, observes the present and speculates on the future.

Anchored in the action of daily life – whether it be a ride in a mirrored elevator or a roadside conversation with a friend – his poems speak of migration, family, friendship, ageing and mortality.

Next is marked by a rare blend of uncompromising vision and deep compassion. Here is poetry that delights in warmth, humour, wit and grace, that revels in the beauty of the world, that insists on 'antirepuscular rays' at twilight even as it's asking the niggling question:

'Tomorrow, though? ...'

ALAN RODDICK was born in Belfast, Northern Ireland, and emigrated to New Zealand in 1952. He is the literary executor for Charles Brasch and has edited numerous books including *Charles Brasch: Selected Poems* (OUP, 2015). *Next* is Roddick's third book of poetry: his first collection, *The Eye Corrects*, was published in 1967 and was followed 49 years later with *Getting It Right* (OUP, 2016).



NIGHT SCHOOL

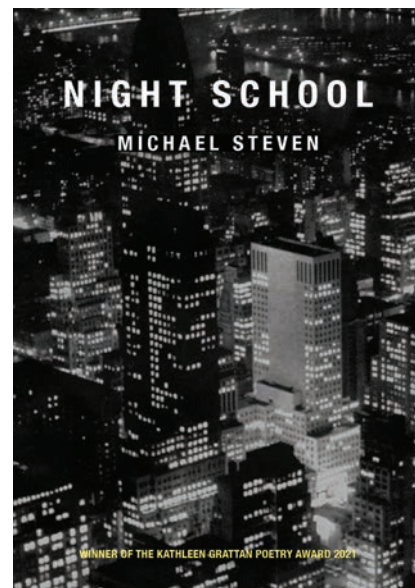
Winner of the Kathleen Grattan Poetry Award 2021, poet Michael Steven's *Night School* explores the gap between fathers and sons, the effects of toxic masculinity, how power corrupts and corrodes, and whether weed, art and aroha can save us in a godless world.

'This is the poet as pilgrim, traveller, and astonished survivor. His sonorous verse has an impeccable lapidary quality, each word fitted like a stone in a wall. Phrase by phrase, sentence by sentence, writing with a lucid precision, Michael Steven patiently builds up his world view, always making sure we are with him, always allowing us to share the understanding.' – David Eggleton, Judge's Report Kathleen Grattan Poetry Award 2021



MICHAEL STEVEN is an Auckland-based poet. He was awarded a Creative New Zealand Todd New Writer's Bursary in 2018, and his collection *Walking to Jutland Street* (OUP, 2018) was longlisted for the Mary and Peter Biggs Award for Poetry 2019. His collection *The Lifers* (OUP, 2020) was in the Listener Top 10 Poetry Books of 2020. *Night School* is Steven's third collection of poetry.

MICHAEL STEVEN



Paperback
230 x 150mm, 84pp
ISBN 9781990048340, \$25

*Published with the assistance of
Creative New Zealand*

ROGELIO GUEDEA (WITH ENGLISH
TRANSLATIONS BY ROGER HICKIN)



Paperback
210 x 160mm, 84pp
ISBN 9781990048425, \$25

O ME VOY O TE VAS / ONE OF US MUST GO

In Rogelio Guedea's bold new poetry collection, *O me voy o te vas / One of us must go* love is a powerful magnet that attracts and repels in equal measure. In language both lyrical and spare, Guedea examines what it means to share one's life with another person and questions whether – and how – love can survive reality's steady tap-drip repetitions. This is the mesmerising tale of two people who stumble over one another time and time again, yet whose every word and action adds another stitch to a close, personal tapestry of memories and familiarity. Unashamedly domestic, this collection captures every kind of tenderness felt in an intimately involved life. *O me voy o te vas / One of us must go* is a true love story, a chronicle of romantic survivalism.

O me voy o te vas / One of us must go is a bilingual collection in Spanish and English. English translations by Roger Hickin.

Mexican-born poet and novelist **ROGELIO GUEDEA** is the award-winning author of more than 40 books. His poetry collection *Kora* (Ediciones Rialp, 2009) was awarded the prestigious Spanish Premio Adonáis de Poesía in 2008, and in 2013 his novel, *El crimen de Los Tepames* (Mondadori, 2013), was one of the top five best-selling novels in Mexico. His most recent poetry collections, both with English translations by Roger Hickin, are *Si no te hubieras ido / If only you hadn't gone* (Cold Hub Press, 2014) and *Punctuation* (Cold Hub Press, 2018). He was the coordinator of the University of Otago Spanish programme and Associate Professor of Spanish from 2008–2016. Rogelio is the director of The New Zealand Hispanic Press. He is currently based in Christchurch, where he lectures in Spanish and Translation Studies at the University of Canterbury.

NAMING THE BEASTS

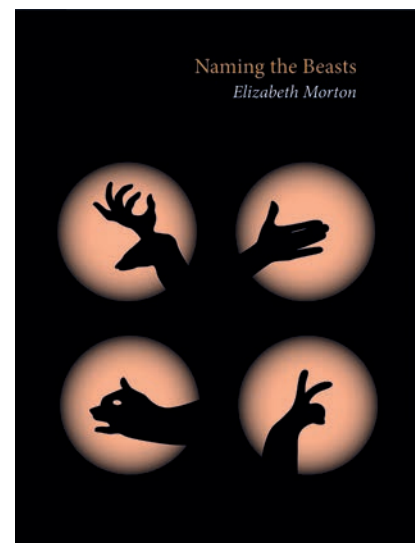
Naming the Beasts is a menagerie of poems about the gnarlier aspects of being a creature of this world. Within these pages wilderness and suburbia collide. The 'I' in these poems takes many forms: a wolf, a waterbuck, a bird 'stuck circling the carnage'. Whether soaring above or prowling through the neighbourhood, Morton's beasts bear witness to an unrelenting vision of pain and ecological damage.

As the flames climb higher, the beasts in this collection are left to wander and live out their lives. There is love and loneliness, passivity and rage. Yet there is always hope. Hoof and hide, fang and gut, these images and insights are those of an artist in a war zone intent on chronicling beauty in a world that's falling apart. Morton's poems take a bite out of the world around us, as they explore reality through the vitality and immersiveness of their imaginative powers.



ELIZABETH MORTON grew up in suburban Auckland. Her poetry and prose have been published in New Zealand, the UK, the USA, Canada, Ireland, Australia and online. She holds an MLitt in Creative Writing from the University of Glasgow. Morton has accrued many literary acknowledgements for her work, and her previous collection of poetry, *This is Your Real Name* (OUP, 2020), was longlisted for the Mary and Peter Biggs Award for Poetry in the 2021 Ockham New Zealand Book Awards. The manuscript of *Naming the Beasts* was shortlisted for the 2021 Kathleen Grattan Poetry Award.

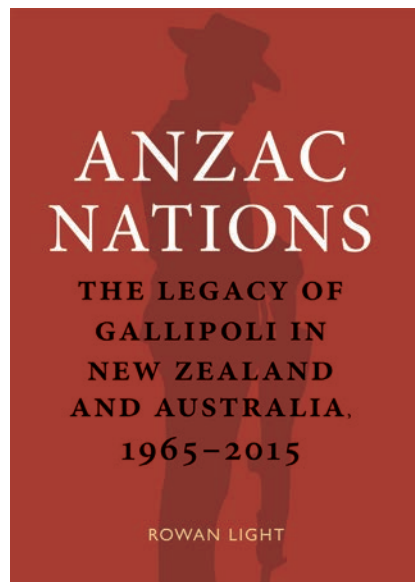
ELIZABETH MORTON



Paperback
210 x 160mm, 80pp
ISBN 9781990048388, \$25

*Published with the assistance of
Creative New Zealand*

ROWAN LIGHT



Paperback with colour insert
240 x 170mm, 256pp
ISBN 9781990048203, \$50

ANZAC NATIONS

The legacy of Gallipoli in New Zealand and Australia, 1965–2015

In *Anzac Nations: The legacy of Gallipoli in New Zealand and Australia, 1965–2015*, author Rowan Light examines the myth-making around Anzac and how commemoration has evolved.

Anzac Nations examines three key aspects: the changing and contested meanings of Anzac from the 1960s to the 1980s; the expanded role of the state in commemoration since 1990; and responses to these shifts by Indigenous and non-Indigenous communities.

Light brings together stories and evidence from both sides of the Tasman, offering a sweeping panorama of memory that includes writers and filmmakers, protestors and prime ministers, and public audiences who have come to see Anzac Day as their own.



ROWAN LIGHT is a Pākehā historian at the University of Auckland Waipapa Taumata Rau where he teaches Aotearoa New Zealand histories. He is also project curator at the Auckland War Memorial Museum Tāmaki Paenga Hira, assisting with research on the history, remembrance and commemoration of the New Zealand Wars.

POETRY



Unseasoned Campaigner
Janet Newman



Brass Band to Follow
Bryan Walpert



tumble
Joanna Preston



The Sets
Victor Billot



The Wilder Years
David Eggleton



Ghosts
Siobhan Harvey



*Every Now and Then I Have
Another Child*
Diane Brown

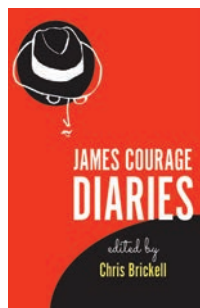


Deadpan
James Norcliffe

BIOGRAPHY & MEMOIR



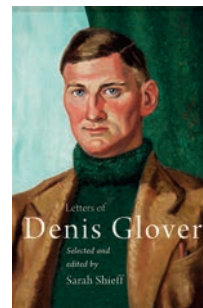
Map for the Heart:
Ida Valley essays
Jillian Sullivan



James Courage Diaries
Edited by
Chris Brickell



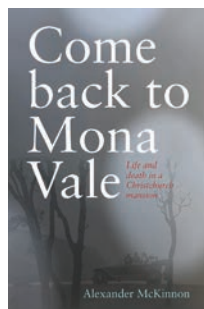
*To the Mountains: A collection of
New Zealand alpine writing*
Laurence Fearnley & Paul Hersey



Letters of Denis Glover
Selected & edited by
Sarah Shieff



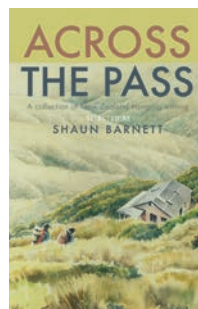
Bus Stops on the Moon:
Red Mole days 1974-1980
Martin Edmond



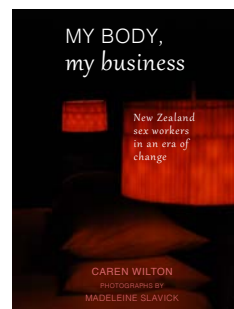
*Come Back to Mona Vale: Life and
death in a Christchurch mansion*
Alexander McKinnon



*Kate Edger: The life of a
pioneering feminist*
Diana Morrow



*Across the Pass: A collection of
New Zealand tramping stories*
Selected by Shaun Barnett

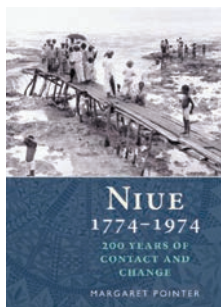


*My Body, My Business: NZ sex
workers in an era of change*
Caren Wilton, Madeleine Slavick



Hudson & Halls: The food of love
Joanne Drayton

MĀORI & PACIFIC



Niue 1774–1974: 200 years of contact and change
Margaret Pointer



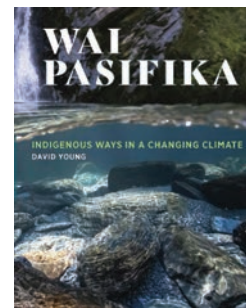
Niue and the Great War
Margaret Pointer



See No Evil: New Zealand's betrayal of the people of West Papua
Maire Leadbeater



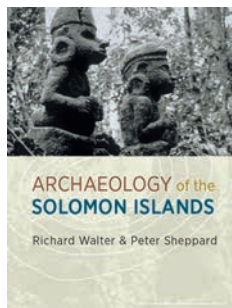
Floating Islanders: Pasifika theatre in Aotearoa
Lisa Warrington & David O'Donnell



Wai Pasifika: Indigenous ways in a changing climate
David Young



Artefacts of Encounter: Cook's voyages, colonial collecting and museum histories
N. Thomas, J. Adams, B. Lythberg,
M. Nuku & A. Salmond (eds)



Archaeology of the Solomon Islands
Richard Walter & Peter Sheppard

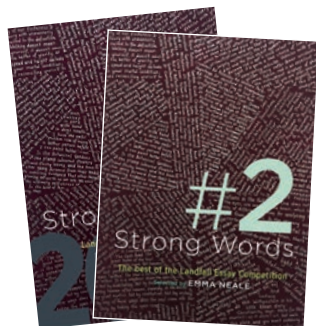


Ka Ngaro Te Reo: Māori language under siege in the nineteenth century
Paul Moon

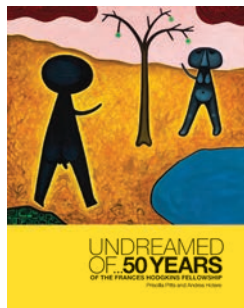


Ngā Kete Mātauranga: Māori scholars at the research interface
Jacinta Ruru & Linda Waimarie Nikora (eds)

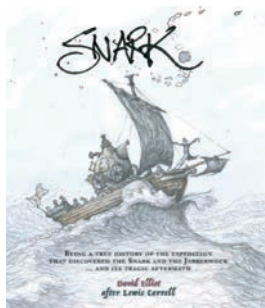
ARTS AND LITERATURE



Strong Words: The best of the Landfall essay competition
Selected by Emma Neale



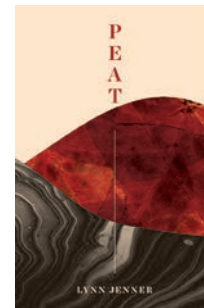
UNDREAMED OF ... 50 years of the Frances Hodgkins Fellowship
Priscilla Pitts & Andrea Hotere



Snark
David Elliot after Lewis Carroll



The Collected Poems of Katherine Mansfield
Gerri Kimber & Claire Davidson (eds)



Peat
Lynn Jenner



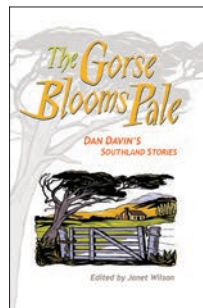
A Strange Beautiful Excitement: Katherine Mansfield's Wellington
Redmer Yska



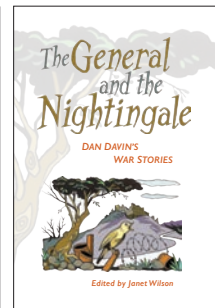
Queer Objects
Chris Brickell & Judith Collard (eds)



Ko Aotearoa Tātou | We Are New Zealand: An Anthology
Michelle Elvy, Paula Morris, James Norcliffe, David Eggleton (eds)



The Gorse Blooms Pale: Dan Davin's Southland Stories
Janet Wilson (ed)

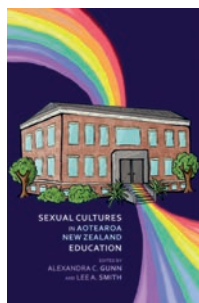


The General and the Nightingale: Dan Davin's War Stories

SOCIAL SCIENCES



Flu Hunter: Unlocking the secrets of a virus
Robert G. Webster



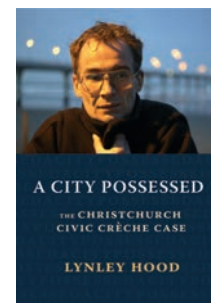
Sexual Cultures in Aotearoa New Zealand Education
Alexandra C. Gunn & Lee A. Smith (eds)



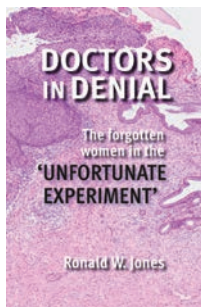
Disobedient Teaching: Surviving and creating change in education
Welby Ings



Politics in the Playground: The world of early childhood in Aotearoa NZ
Helen May



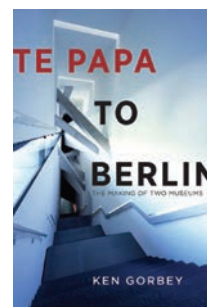
A City Possessed: The Christchurch Civic Crèche case
Lynley Hood



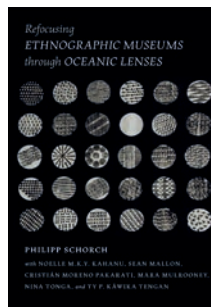
Doctors in Denial: The forgotten women in the 'Unfortunate Experiment'
Ronald W. Jones



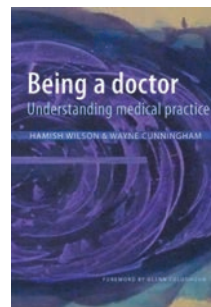
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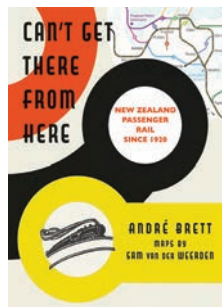


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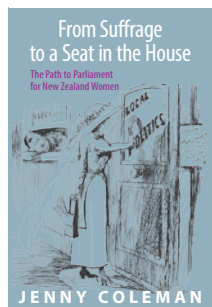


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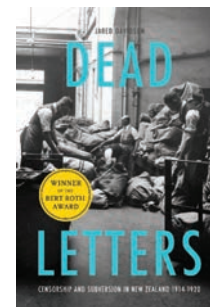
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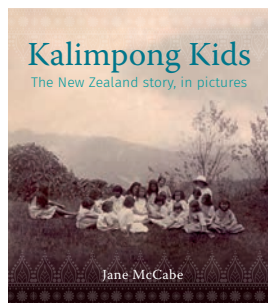
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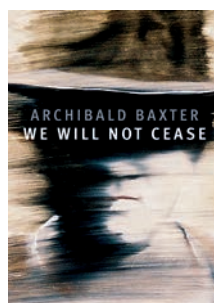
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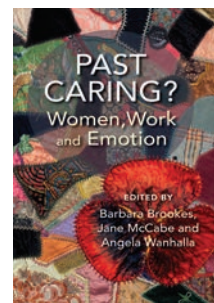
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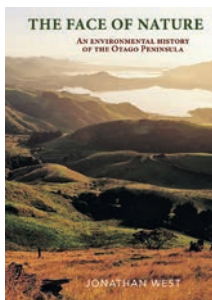


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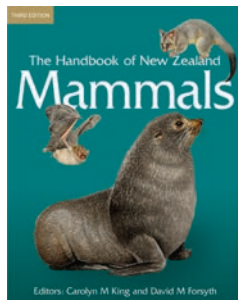


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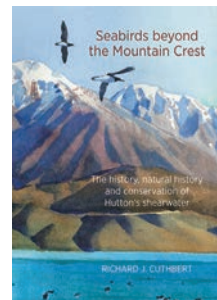
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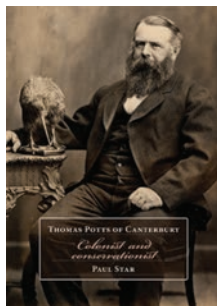
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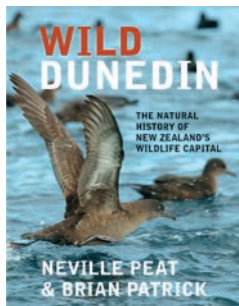
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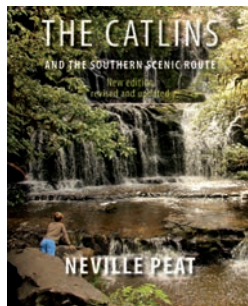
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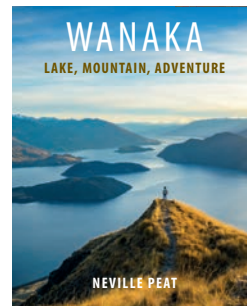
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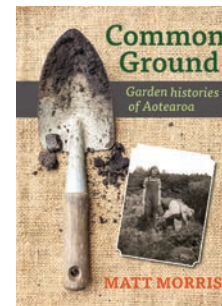
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