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Cover: Radclyffe Hall with her dachshunds, from Queer Objects (see pp. 4–5). MSS_HallR_and_TroubridgeUVL_25/5/004, University of Texas, Austin
WOMEN MEAN BUSINESS
Colonial businesswomen in New Zealand

From Kaitaia in Northland to Oban on Stewart Island, New Zealand’s nineteenth-century towns were full of entrepreneurial women. Contrary to what we might expect, colonial women were not only wives and mothers or domestic servants. A surprising number ran their own businesses, supporting themselves and their families, sometimes in productive partnership with husbands, but in other cases compensating for a spouse’s incompetence, intemperance, absence – or all three.

The pages of this book overflow with the stories of hard-working milliners and dressmakers, teachers, boarding-house keepers and laundresses, colourful publicans, brothel keepers and travelling performers, along with the odd taxidermist, bootmaker and butcher – and Australasia’s first woman chemist.

Then, as now, there was no ‘typical’ businesswoman. They were middle and working class; young and old; Māori and Pākehā; single, married, widowed and sometimes bigamists. Their businesses could be wild successes or dismal failures, lasting just a few months or a lifetime.

In this fascinating and entertaining book, award-winning historian Dr Catherine Bishop showcases many of the individual businesswomen whose efforts, collectively, contributed so much to the making of urban life in New Zealand.

CATHERINE BISHOP grew up in Whanganui. She completed her first degree at Victoria University in Wellington, before working as a maths teacher, bookseller and mother in the UK and Australia. She finished her PhD at the Australian National University in 2012 and now lives in the Blue Mountains near Sydney. Her first book, Minding Her Own Business: Colonial businesswomen in Sydney (NewSouth, 2015), won the prestigious Ashurst Business Literature Prize in 2016. She currently holds a research fellowship funded by the Australian Research Council at Macquarie University, where she is writing a history of women in business in twentieth-century Australia. The research for Women Mean Business was assisted by a New Zealand History Trust Award.
Queer lives give rise to a vast array of objects: the things we fill our houses with, the gifts we share with our friends, the commodities we consume at work and at play, the clothes and accessories we wear, various reminders of state power, as well as the analogue and digital technologies we use to communicate with one another. But what makes an object queer?

The 63 chapters in Queer Objects consider this question in relation to lesbian, gay and transgender communities across time, cultures and space.

In this unique international collaboration, well-known and newer writers traverse world history to write about items ranging from ancient Egyptian tomb paintings and Roman artefacts to political placards, snapshots, sex toys and the smartphone.

The queer angel of history has brought us this remarkable book of objects that have aroused memories – involuntary and voluntary, painful and uplifting, individual and communal. A deeply moving exploration of history, memory, and queerness.

— JEFFREY ESCOFFIER, author of American Homo: Community and perversity

CHRIS BRICKELL is Professor of Gender Studies at the University of Otago. His books include Mates and Lovers: A history of gay New Zealand (2008), Manly Affections: The photographs of Robert Gant, 1885–1915 (2012) and Teenagers: The rise of youth culture (2017).

JUDITH COLLARD is a senior lecturer in the History Programme at the University of Otago. She lectures in gender issues in art history as well as in medieval and Renaissance art, and art from the 1960s to the 1980s.
Every morning, so far, I’m alive is about what it’s like to live in a world where shaking a stranger’s hand, catching a taxi or touching a door handle are fraught with fear and dread.

This memoir charts the author’s breakdown after migrating from New Zealand to England: what begins as homesickness and career burn-out develops into depression, contamination phobia and OCD. Increasingly alienated from all the things that previously gave her life meaning and purpose – family, work, nature, literature – the author is forced to confront a question once posed by the young Virginia Woolf: ‘How is one to live in such a world?’

In this fiercely honest memoir Wendy Parkins, a former English professor, explores what it means to belong and feel at home, and how we are shaped by our first environments, both familial and physical. Describing the gradual process of recovery – as well as its reversals – it shows that returning to health can be about rediscovering how we came to be who we are, without becoming trapped by our narratives of origin. Like coming home, recovery is never quite what we expect it to be, however much we long for it.

Beautifully written, intensely moving and threaded with self-deprecating humour, Every morning, so far, I’m alive is about claiming the right to tell our own story and learning to embrace the risks that the messy unpredictability of life always entails.

WENDY PARKINS, formerly a professor of Victorian Literature, has taught at universities in New Zealand, Australia and the UK. She has written three scholarly monographs and dozens of academic articles and book chapters. Her previous books include Slow Living (co-authored with Geoffrey Craig) and Jane Morris: The burden of history. Every morning, so far, I’m alive is her first published creative work. Wendy lives in Matakana, New Zealand.
Five notable twentieth-century New Zealanders who made their lives in Australia are the subject of this fascinating biographical investigation by award-winning author Stephanie Johnson.

Roland Wakelin, Jean Devanny, Douglas Stewart, Eric Baume and Dulcie Deamer had little in common in personality, proclivities or politics. Yet they all experienced fame and/or notoriety in the ‘West Island’ while being largely forgotten in their country of origin. They also occasionally crossed paths in the course of eventful lives.

The works of painter Roland Wakelin place him as a founder of Australia’s Modern Movement. The forthright feminism and creative integrity of communist and novelist Jean Devanny led to bitter battles with the men who tried to control her. Douglas Stewart was one of the most famous ‘Australian’ writers of his period and a long-term gatekeeper for Australian letters. Born into an unusual and unorthodox Jewish family, Eric Baume gained prominence in Australia as an early prototype of the modern-day ‘shock jock’. A lifelong gambling addict, he died in debt. Dulcie Deamer was a writer and libertine known for her leopardskin attire and wild behaviour.

Stephanie Johnson, a writer with strong connections to both countries, draws on her experience of life on both sides of ‘the ditch’ in restoring these striking New Zealanders to our national narrative. In so doing, she reflects on the trans-Tasman diaspora and illuminates the curious lacuna that exists at the heart of the complex relationship between the two nations.

Since the much-loved The Heart’s Wild Surf in 1996, STEPHANIE JOHNSON has published 10 more novels. She is a past winner of the Montana Book Award (for The Shag Incident), the Katherine Mansfield Fellowship in Menton and the Bruce Mason Playwriting Award. Several of her novels have been long-listed for the Impac Awards in Dublin. With Peter Wells, Stephanie founded the highly successful Auckland Writers Festival in 1998. Known also for her poetry, plays and short stories, Stephanie lives in Auckland. Her most recent novel is Jarulan by the River (HarperCollins, 2017), published under her pseudonym Lily Woodhouse.
**A Communist in the Family**

*Searching for Rewi Alley*

*A Communist in the Family: Searching for Rewi Alley* is a beautifully written multi-layered narrative centred on New Zealander Rewi Alley and his part in the momentous political events of mid-twentieth-century China. Part-biography, part-travel journal, part-literary commentary, *A Communist in the Family* brings together Alley’s story and that of his author cousin, Elspeth Sandys.

In 2017, Sandys travelled to China with other family members to mark the ninetieth anniversary of Rewi’s arrival in Shanghai in 1927. One strand of this book follows that journey and charts Sandys’ impressions of modern China. Another tells the story of Rewi’s early life, in an insightful meditation on the complex and always elusive relationship between memory and writing.

By placing the man, Rewi, and his work in the context of his time, Sandys is able to illuminate the life of this extraordinary New Zealander in a way that is both historically vivid and relevant to the world of today. Her focus on the role poetry played in his life – both his own and that of the Chinese poets he translated so prolifically – provides moving glimpses of the man behind the myth.

Threaded through *A Communist in the Family* are Sandys’ evolving insights into a nation that looms ever larger in the day-to-day realities of New Zealand and the world. The strange and strangely intimate link between the two countries Rewi regarded as home is one in which he played, and continues to play, a crucial role.

**ELSPETH SANDYS** has published nine novels, two collections of short stories and two memoirs. She has written extensively for the BBC and for RNZ as well as for television and film. Her stage plays have been produced in the UK, the US and New Zealand. Elspeth lived for many years in the UK but has been back in her home country of New Zealand since 1990.
Judging her first Landfall Essay Competition in 2018, Landfall editor Emma Neale was seriously challenged. The overall high quality of the 90 submissions made it impossible to choose. After a nails-bitten-to-the-quick struggle, she optimistically submitted her ‘shortlist’ of 21 essays.

The publisher had some strong words with her. She was told a shortlist needed to be shorter than 21. A lot shorter.

There were no fingernails left to chew. She wasn’t flexible enough to bite her toes. The only thing left to gnaw down was the too-long list.

In the end she pared the list back to 10 but it seemed so wasteful not to be awarding many more prizes. The world needed to be able to read these seriously good essays.

That’s when this book was born …

Strong Words is a striking collection of essays that show what Virginia Woolf once described as the art that can at once ‘sting us wide awake’ and yet also ‘fix us in a trance which is not sleep but rather an intensification of life’. It celebrates an extraordinary year in New Zealand writing.

EMMA NEALE has published five novels and five poetry collections, and edited several anthologies. She is a former Robert Burns fellow (2012) and has received numerous awards and grants for her writing including the Janet Frame/NZSA Memorial Prize for Literature (2008) and the University of Otago/Sir James Wallace Pah Residency (2014). She was the Philip and Diane Beatson/NZSA Writing Fellow in 2015. Emma received the Kathleen Grattan Award for 2011 for her poetry collection The Truth Garden, and was a finalist for the Acorn Foundation Fiction Prize at the Ockham New Zealand Book Awards 2017 for her novel Billy Bird. She holds a PhD in New Zealand Literature from University College London (UK).

Since 2018 Emma has been the editor of Landfall journal. To the Occupant, her latest collection of poems, was published earlier this year.
LANDFALL: AOTEAROA NEW ZEALAND ARTS AND LETTERS

EDITED BY EMMA NEALE

LANDFALL
New Zealand’s longest running literary journal, now in its 72nd year
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Results and the winning essay from the 2019 Charles Brasch Young Writers’ Essay Competition

LANDFALL showcases new fiction and poetry, as well as biographical and critical essays and cultural commentary.
PEAT starts out as Lynn Jenner’s study of the Kāpiti Expressway, built between 2013 and 2017 and passing about a kilometre from her house. She decides to create a kind of archive of the construction of this so-called Road of National Significance. How did it come to be built? What is its character? Who will win and who will lose from its construction?

Jenner begins a quest to find a fellow writer with different sensibilities to help her think about the natural world the road traverses. New Zealand-born poet, editor, art collector and philanthropist Charles Brasch is her choice. Researching Brasch will be her refuge from the sprawling concrete, and perhaps the poet will offer some ways of thinking to help her understand contemporary events.

From there Lynn Jenner carefully builds her unconventional text, layer upon layer, into an intelligent and beautifully refracted work that is haunting, fearless, and utterly compelling.

LYNN JENNER is a writer and teacher of writing. She lives on the Kāpiti coast north of Wellington. Her first book, Dear Sweet Harry (AUP, 2010) won the NZSA Jessie Mackay Prize for Best First Book of Poetry. Her second book, Lost and Gone Away (AUP, 2015), was shortlisted in the non-fiction category of the Ockham New Zealand Book Awards in 2016. Lynn has a PhD in creative writing from the International Institute of Modern Letters at Victoria University.
LISTENING IN

In this highly original second collection, Lynley Edmeades turns her attention to ideas of sound, listening and speech. Listening In is full of the verbal play and linguistic experimentation that characterised her first collection, but it also shows the poet pushing the form into new territories. Her poems show, often sardonically, how language can be undermined: linguistic registers are rife with uncertainties, ambiguities and accidental comedy. She shuffles and reshuffles statements and texts, and assumes multiple perspectives with the skill of a ventriloquist. These poems probe political rhetoric and linguistic slippages with a sceptical eye, and highlight the role of listening – or the errors of listening – in everyday communication.

Edmeades’ poems are terrifically accomplished – they show confidence and a sure, skilful handling of language, even when expressing tentative, slippery ideas and emotions. Her work is full of verbal play, celebration, pleasure and despair. This is a book where you know the poet is intensely alive to language and its possibilities – she’s always looking for another angle, another way. Edmeades’ voice is an essential one in the ‘now’ of NZ poetry.
— JENNY BORNHOLDT

This book confirms Edmeades as both a wily and witty writer with a sure grasp of the potential for shifts of linguistic register to create telling shifts of perspective. Extracting poetry from noise with cool measured techniques, Edmeades emerges in this collection as a precise observer of the human comedy as well as a careful listener. Edmeades’ poems are alert to the phenomena of the real world, delivered with a fidelity and assurance that indicates a significant writer. Every poem in this collection is rewarding.
— DAVID EGGLETON

LYNLEY EDMEADES is a poet, essayist and scholar. Her first book of poetry, As the Verb Tenses (Otago University Press, 2016), was longlisted for the Ockham New Zealand Book Award for Poetry, and a finalist in the UNESCO Bridges of Struga Best First Book of Poetry. She has a PhD in avant-garde poetics, and lives in Dunedin with her partner.
To the Occupant takes the everyday and transforms it into something fine and precious and enduring. With an unsparing attention, Emma Neale creates shape-shifting poems that confound prejudices and subvert expectations. Displaying verve and confidence, her poetry is filled with musicality and dynamic language, always observant of the world and its details.

The striking imagery and emotional range of her work never veer into sentimentality. These poems engage with the full spectrum of human emotion and experience, the hauntings of history, the cold hand of social inequality, and the long contrail of intimate cruelties.

They challenge the open and latent violence of contemporary life, from refugee crises to rape, from poverty and mental illness to climate change, while revealing the extraordinary in the ordinary, where a child’s-eye view of the world can witness the wonder of the new or the shadow of darkness.

Whimiscal typographical experiments and prose poems sit next to reimagined fables (the Big Bad Wolf repurposed as inner demon), deliciously light-handed satire, and quietly powerful insights into the contemporary political terrain.

To the Occupant is an innovative and astounding collection from one of New Zealand’s leading writers of her generation.

EMMA NEALE has published five novels and five poetry collections, and edited several anthologies. She is a former Robert Burns fellow (2012) and has received numerous awards and grants for her writing including the Janet Frame/NZSA Memorial Prize for Literature (2008) and the University of Otago/Sir James Wallace Pah Residency (2014). She was the Philip and Diane Beatson/NZSA Writing Fellow in 2015. Emma received the Kathleen Grattan Award for 2011 for her poetry collection The Truth Garden, and was a finalist for the Acorn Foundation Fiction Prize at the Ockham New Zealand Book Awards 2017 for her novel Billy Bird. She holds a PhD in New Zealand Literature from University College London (UK). Since 2018 Emma has been the editor of Landfall journal.
The title of James Norcliffe’s tenth poetry collection points deftly to the way it conveys big emotions without cracking a smile or shedding a tear. In Deadpan, Norcliffe writes in an alert, compassionate yet sceptical voice.

The book’s first section, ‘Poor Yorick’, shares the thoughts of an introspective narrator as he contends with the travails of later life. ‘In his hospital pyjamas’, Yorick is by turns cheerful and beset by loss, laughing and weeping, comparing the stages of life (and death). The following sections – ‘Scan’, ‘Trumpet Vine’, ‘Telegraph Road’ and ‘Five Travellers in a Small Ford’ – reach around to mine experience in a world where ‘nothing lasts’; not childhood, place nor identity.

An appropriate response to this ephemeral world is to embrace ambiguity, uncertainty, absurdity and surrealism. ‘Deadpan,’ writes the author in his introductory essay, ‘is the porter in Macbeth pausing to take a piss while there is that urgent banging at the gate. It is Buster Keaton standing unmoved as the building crashes down on top of him. It is my poker-faced Yorkshire grandfather playing two little dicky birds sitting on the wall.’

These poems are concise and contained, using supple, precise language and a gleam of dry and mordant wit. Deadpan is the work of a mature and technically astute poet who is one of New Zealand’s leading writers.

JAMES NORCLIFFE has published nine collections of poetry, most recently Dark Days at the Oxygen Café. He is the award-winning writer of 11 novels for children and young people, including The Lobolly Boy, which made the USBSY list of best foreign children’s books published in the USA. He has a long-time association with Takahē magazine and the Canterbury Poets’ Collective, and is an editor for the online journal Flash Frontier. He has edited anthologies of poetry and the annual ReDraft anthologies of writing by young people, and has co-edited major poetry and short fiction anthologies, most recently Bonsai (with Michelle Elvy & Frankie McMillan). He has been awarded several residencies, most recently the Randell Cottage Residency in Wellington. With Bernadette Hall, he was presented with a Press Literary Liaisons Honour Award for lasting contribution to literature in the South Island.
Diana Bridge’s poems navigate vast spaces and examine their subjects intently through diverse lenses. They reflect her immersion in the great cultures of China and India, her scholarship, especially in English and classical Chinese poetry, and her exploration of multiple mythologies. The result is an intricate meshing of realities with a remarkable depth and richness of perspective.

This is a collection quite unlike almost any New Zealand poetry I can think of, one that makes its own totally justifiable demands as it achieves a level of rare impressiveness … It is in the tradition of that long series of poets from the Metaphysicals to Eliot and beyond, a genre of verse where sensuous detail and intellectual patterning are often inseparable … It is all done lightly, without fuss, the writing uncluttered and immediate.

Since Baxter, most New Zealand poets have shied away from the use of myth. Bridge mines this vein for its traditional as well as personal resonances … She knows, as firmly as did Jung, that ‘myths give us pictures for our emotions’. These poems show just how originally this might be done. — VINCENT O’SULLIVAN

In 2010 DIANA BRIDGE received the Lauris Edmond Memorial Award for Poetry, and in 2014 she won the Landfall Essay Competition. She was awarded the Sarah Broom Poetry Prize in 2015, the chief judge placing her work ‘amongst the best being written anywhere right now’. She was the first New Zealander since Janet Frame to take up a residency by invitation at the Artists’ Colony at Yaddo, New York. In the Supplementary Garden: New and selected poems was longlisted for the 2017 Ockham Book Awards. Two or More Islands is Diana Bridge’s seventh collection.
Bound together by myth and music, Michael Harlow’s *The Moon in a Bowl of Water* is a stunning new collection from a poet in complete control of his craft.

Harlow is the maestro of the prose poem. Here he presents a collection of small human journeys, with a strong emphasis on narrative. The work is consciously rooted in Greek mythology and in the idea of storytelling as a continuous river, flowing from the ancients to the present, telling one story on the surface, but carrying in its depths the glints of ancient archetypes, symbols and myths. Each poem is studded with associations that hark back millennia.

Harlow delights in the airiness of the imagination and the magic of transformation, especially through the power of language. Words become ‘thought-birds’ that can be caged, coaxed to sing, or allowed to fly, and the poems’ sonic after-effects echo and re-echo in the reader’s mind and ear.

**MICHAEL HARLOW** is one of New Zealand’s leading poets. He has published eleven books of poetry, including *Sweeping the Courtyard, Selected Poems* (2014) and *Heart, Absolutely I Can* (2014). He has held the Katherine Mansfield Memorial Fellowship in Menton, France; the Randell Cottage Writer in Residence; and was the Burns Fellow in 2009 and the Caselberg Artist in Residence (2009). He was the University of Otago/James Wallace Writer in Residency at the Pah Homestead (2011–12); and was awarded the prestigious Lauris Edmond Memorial Award for Distinguished Contribution to New Zealand Poetry. He was the recipient of the NZSA Peter and Dianne Beatson Fellowship (2015). His poetry collection *Nothing for it but to Sing* won the Kathleen Grattan Award for an unpublished poetry manuscript and was published by Otago University Press in 2016. In 2018 Michael Harlow was awarded the Prime Minister’s Award for Literary Achievement in Poetry.
THE PAPER NAUTILUS

The Paper Nautilus is about loss – the forms it takes, how we go on living in the face of it, and the mysterious ways that new life and new beginnings are born of brokenness. The paper nautilus provides a vivid image of this interplay of death and rebirth since, for new life to begin, the angelically beautiful but fragile shell that sustained a former life must be shattered.

Michael Jackson has recourse to his ethnographic fieldwork among the Kuranko of Sierra Leone, as well as autobiography and fiction, in exploring his theme. This book crosses and blends genres most engagingly. Beginning as a series of essays, it gradually morphs into a mesmerising work of the imagination in which the boundary between author and other becomes blurred, and the line between fact and fiction erased.

Through novels, poetry, and unorthodox theoretical texts, Michael Jackson has done more than any other living scholar to explore and expand forms of ethnographic writing. His encounters in Sierra Leone have inspired a series of publications that move progressively free from the bounds of standard genre – from classical monograph to fable analysis to oral history to a variety of biography–memoir hybrids – so as to explore various constellations of consistent themes including travel, struggle, storytelling, social interaction, and personal introspection. — SAMUEL MARK ANDERSON (AMERICAN ETHNOLOGIST 43 (2), 2016)

US-resident New Zealand writer MICHAEL JACKSON is the author of 35 works of anthropology, poetry, fiction and memoir, and is internationally renowned for his work in the field of existential anthropology. In New Zealand he is best known for his poetry and creative non-fiction. Latitudes of Exile was awarded the Commonwealth Poetry Prize in 1976, and Wall won the New Zealand Book Award for Poetry in 1981. His most recent books include Harmattan: A philosophical fiction (2015), Selected Poems (2016), and The Varieties of Temporal Experience: Travels in philosophical, historical and ethnographic time (2018).
In 1918, from deep within the West Coast bush, a miner on the run from the military wrote a letter to his sweetheart. Two months later he was in jail. Like millions of others, his letter had been steamed open by a team of censors shrouded in secrecy. Using their confiscated mail as a starting point, Dead Letters: Censorship and subversion in New Zealand 1914–1920 reveals the remarkable stories of people caught in the web of wartime surveillance.

Among them were a feisty German-born socialist, a Norwegian watersider, an affectionate Irish nationalist, a love-struck miner, an aspiring Maxim Gorky, a cross-dressing doctor, a nameless rural labourer, an avid letter writer with a hatred of war, and two mystical dairy farmers with a poetic bent. Military censorship within New Zealand meant that their letters were stopped, confiscated and filed away, sealed and unread for over 100 years. Until now.

Intimate and engaging, this dramatic narrative weaves together the personal and political, bringing to light the reality of wartime censorship.

In an age of growing state power, new forms of surveillance and control, and fragility of the right to privacy and freedom of opinion, Dead Letters is a startling reminder that we have been here before.

… a powerful, compelling and beautifully researched and written history of the impact of surveillance on everyday lives during the World War One years and beyond.

— CYBÈLE LOCKE

An archivist by day and labour historian by night, JARED DAVIDSON is an award-winning writer based in Wellington, New Zealand. He is the author of Remains to Be Seen and Sewing Freedom, a curator of the exhibition He Tohu, and an active committee member of the Labour History Project. Through social biography and history from below, Jared explores the lives of people often overlooked by traditional histories – from working-class radicals of the early twentieth century to prison convicts of the nineteenth.
THE BRAIDED RIVER
Migration and the personal essay

A migrant lives in the space between self and other. The personal essay expresses this sense of location – and dislocation – in a way no other genre does.

*The Braided River* explores contemporary migration to New Zealand through an examination of 200 personal essays written by 37 migrants from 20 different countries, spanning all ages and life stages.

The first book to examine migration through the lens of the personal essay, *The Braided River* presents migration as a lifelong experience that affects everything from language, home, work, family and friendship to finances, citizenship and social benefits. Like migrants themselves, *The Braided River* crosses boundaries, working at the intersections of literature, history, philosophy and sociology to discuss questions of identity and belonging.

Throughout, Diane Comer, both migrant and essayist herself, demonstrates the versatility of the personal essay as a means to analyse and understand migration, an issue with increasing relevance worldwide.

**DIANE COMER** was born in Italy and grew up in the Dominican Republic, Belgium and the United States. She studied non-fiction writing at the University of Iowa and received her PhD from the University of Canterbury. Her essays have been published in *AGNI*, *The Georgia Review*, *Fourth Genre* and elsewhere, and were noted in the Best American Essays series. Diane lived in the US and Sweden before migrating with her husband and two children to New Zealand in 2007. She teaches at Victoria University of Wellington.
Dunedin city and its environs are home to an amazing range of habitats and landscapes, of plants, animals, birds, insects and geological features. From the ocean, with its albatrosses and penguins, to the high alpine zone of inland ranges, this book introduces a magnificent natural environment.

NEVILLE PEAT is an award-winning New Zealand nature writer and biographer. His books also cover genres such as history, geography and the environment. The original edition of Wild Dunedin won the inaugural Montana New Zealand Book Awards’ Natural Heritage Category in 1996. In 2007 he was awarded New Zealand’s largest literary prize, the Creative New Zealand Michael King Writers’ Fellowship, for a book about the Tasman Sea. He lives on Otago Peninsula, handy to albatrosses, penguins and sea lions.

BRIAN PATRICK is the co-author of several books on natural history and invertebrates, including Wild Central and Wild Fiordland (with Neville Peat), Butterflies of the South Pacific (with Hamish Patrick) and Butterflies and Moths of New Zealand (with Brian Parkinson). He has worked for the Department of Conservation as a senior manager in museums, and now works as a senior scientist for Wildlands in Christchurch.

Stewart Island is an increasingly popular holiday destination for eco-tourism and outdoor recreation, with many bush walks and a wealth of natural features to enjoy. Neville Peat introduces the attractions of the island – what to see and do, its walks and tramps, its national park, wildlife, history and magnificent scenery.
Hudson & Halls: The food of love

Hudson & Halls: The food of love is more than just a love story, though a love story it certainly is. It is a tale of two television chefs who helped change the bedrock bad attitudes of a nation in the 1970s and 80s to that unspoken thing – homosexuality.

Peter Hudson and David Halls became reluctant role models for a ‘don’t ask, don’t tell’ generation of gay men and women who lived by omission. They were also captains of a culinary revolution that saw the overthrow of Aunty Daisy and the beginnings of Pacific-rich, Asian-styled international cuisine. Their drinking, bitching and bickering on screen, and their spontaneous unchoreographed movements across the stage left cameras and startled production staff exposed, broke taboos and melted formalities. They captivated an unlikely bunch of viewers, from middle-aged matrons to bush-shirted blokes.

Hudson and Halls were pioneers of celebrity television as we know it today: the naughty, not-quite-normal boys next door who rocketed to stardom on untrained talent and a dream. When Peter Hudson became ill with prostate cancer, David Halls was inconsolable. What remained unchanged through it all was their abiding love for each other.

In this riveting, fast-paced and meticulously researched book, New York Times bestselling author Joanne Drayton celebrates the legacy of this unforgettable duo.

There is so much in this terrific book I knew little about. — PETER GORDON, chef

JOANNE DRAYTON is author of New York Times bestseller The Search for Anne Perry (2014), which was a finalist in the New Zealand Book Awards 2013. Her critically acclaimed Ngaio Marsh: Her life in crime (2008) was a Christmas pick in the UK’s Independent newspaper in 2009. Joanne has written three other groundbreaking biographies. In 2007 she was awarded a National Library Fellowship, and in 2017 she received a prestigious Logan Nonfiction Fellowship at the Carey Institute in Upstate New York. She lives in Auckland, New Zealand, with her partner and three cats.
Are women past caring? Care is essential to social relationships and individual well-being. It is woven into New Zealand’s key social institutions, such as the family, and is also embedded in societal expectations around state provision of health and welfare. Care is so vital, in fact, that it is often taken for granted and goes unnoticed and unrewarded.

Historical and philosophical enquiry have largely ignored the issue of care, yet it raises profound questions about gender, justice and morality. The essays in this volume raise those questions directly – at the level of abstraction where prominent New Zealand women philosophers grappled with the political implications, and on the ground at the level of family relationships.

Understanding the history of care requires attention to personal narratives, such as a Māori grandmother’s story, a Rarotongan leader’s concept of duty to her people, or the sense of service that drove a long-term social worker. Memories of childhood night-time care are carried across the ocean from North East India. The depiction of sole-carer mothers in New Zealand film suggests a ‘caring’ alternative to the celebrated concept of ‘man alone’. The case studies examined focus on the everyday nature of care operating across domestic, institutional and political spaces, and build upon areas of strength in women’s history with its interest in family, motherhood, health, welfare, education and employment.

The foundations of Past Caring? lie with Making Women Visible, a national conference on women’s history held at the University of Otago in February 2016. This important volume opens up a set of perspectives and experiences of caring to begin a conversation about urgent questions facing New Zealand society. How do we recognise, reward and do justice to those acts that hold our society together?
MY BODY, MY BUSINESS
New Zealand sex workers in an era of change

In My Body, My Business, 11 former and current New Zealand sex workers speak frankly, in their own voices, about their lives in and out of the sex industry. Their stories are by turns eye-opening, poignant, heartening, disturbing and compelling.

Based on a series of oral history interviews by Caren Wilton, My Body, My Business includes the stories of female, male and transgender workers; Māori and Pākehā; street workers; workers in massage parlours and upmarket brothels; escorts, strippers, private workers and dominatrices – spanning a period from the 1960s to today. Three of the 11 interviewees still work in the industry. Several have been involved with the New Zealand Prostitutes’ Collective, including long-time national co-ordinator Dame Catherine Healy.

Four transgender interviewees tell their stories here, helping to document the history of New Zealand’s transgender community, about which little has been published.

Caren Wilton prefaces the book with an introductory essay about the New Zealand sex industry, which in recent times has seen a lot of changes, the most profound being the decriminalisation of prostitution in 2003. Fifteen years on, New Zealand remains the only country in the world to have decriminalised its sex industry. This engaging and highly readable book looks at what the changes have meant for the nation’s sex workers.

Wilton’s interviews are here complemented by 16 luminous, reflective and multi-layered photographs by Madeleine Slavick.

CAREN WILTON is an oral historian, writer and editor, and was the recipient of three New Zealand Oral History Awards for her series of interviews with sex workers (on which My Body, My Business is based). An editor at Te Ara – the Encyclopedia of New Zealand for almost nine years, she is also a freelance book editor. She was the coordinator of an oral history project focusing on Upper Hutt in the 1960s for Upper Hutt City Library in 2015–16, and is the author of the short-fiction collection The Heart Sutra (Otago University Press, 2003). She lives in the Wairarapa, New Zealand.
TO THE MOUNTAINS
A collection of New Zealand alpine writing

A schoolgirl races from class to join a weekend trip to the hills. A mountaineering guide recalls his first weeks on the job during the 1920s. A young climber is shown the best route over the Main Divide by a big bull thar. A climbing party is bombarded by falling rock when Ruapehu suddenly erupts. A mountaineer pays tribute to the Māori guides from south Westland, and a fighter pilot tries to recapture an ascent of the Minarets from his tent in Nigeria during World War II.

From the Darrans of Fiordland to Denali in Alaska, New Zealand climbers, both experienced and recreational, have captured their alpine experience in letters, journals, articles, memoirs, poems and novels. Drawing on 150 years of published and unpublished material, Laurence Fearnley and Paul Hersey, two top contemporary authors, have compiled a wide-ranging, fascinating and moving glimpse into New Zealand’s mountaineering culture and the people who write about it.

LAURENCE FEARNLEY is an award-winning novelist and non-fiction writer based in Dunedin, New Zealand. The Hut Builder won the fiction category of the 2011 NZ Post Book Awards and was shortlisted for the 2010 Boardman Tasker Prize for mountain writing. In 2015 she worked alongside mountaineer Lydia Bradey to write Going Up Is Easy, a finalist in the Banff Mountain Literature Award. Laurence was awarded an Artists to Antarctica fellowship in 2003 and held the Robert Burns Fellowship at the University of Otago in 2007. She has a PhD in creative writing.

PAUL HERSEY’s previous jobs have included newspaper reporter, ice-climbing instructor, fisheries enforcement officer and outdoors retail store manager. Now based in Dunedin, New Zealand, he spends much of his time either climbing or surfing, or writing on various outdoor themes. Paul’s book Our Mountains (New Holland, 2013) won the adventure travel section award at the 2017 NZ Mountain Film and Book Festival. He also wrote Merino Country (Penguin Random House, 2016), and is a contributor to New Zealand Geographic, Alpinist, The Surfer’s Journal and North & South.
The story of tiny Niue’s involvement in the Great War has captivated people since an account was first published by Margaret Pointer in 2000. In 1915, 160 Niuean men joined the New Zealand Expeditionary Force as part of the 3rd Maori Reinforcements and set sail to Auckland and then Egypt and France. Most had never left the island before, or worn shoes before. Most spoke no English, and significantly, they had no immunity to European disease. Within three months of leaving New Zealand, over 80 per cent of them had been hospitalised and the army authorities withdrew them.

Margaret Pointer became involved in research to trace the lost story of Niue’s involvement in World War I while living on the island in the 1990s. The resulting book, *Tagi Tote e Loto Haaku: My Heart is Crying a Little*, was published in 2000. Her research has continued since, and *Niue and the Great War* contains much new material together with new photographs. This moving story has now been set in a wider Pacific context and also considers the contribution made by colonial troops, especially ‘coloured’ ones, to the Allied effort.

**MARGARET POINTER** is a graduate in history from Victoria University of Wellington and for many years taught at secondary school level. In 2015 Otago University Press published her *Niue 1774–1974: 200 years of contact and change*. Margaret lives in Wellington, New Zealand, and visits Niue frequently.
SEE NO EVIL
New Zealand’s betrayal of the people of West Papua

See No Evil issues a challenge to New Zealanders. The book begins by relating the little-known history of West Papua, but its focus is on the impact of New Zealand’s foreign policy on the indigenous Melanesian inhabitants. In the 1950s New Zealand supported self-determination for the former Dutch colony, but in 1962 opted to back Indonesia as it took over the territory. Delving deep into historical government archives, many of them obtained under the Official Information Act, this meticulously researched book uncovers the untold story of New Zealand’s unprincipled and often hypocritical diplomacy. The consequences of repressive Indonesian rule have been tragic for the West Papuan people, who are experiencing ‘slow genocide’. West Papua remains largely closed to foreign journalists, but its story is now beginning to be heard. A growing number of Pacific Island nations are calling for change, but so far New Zealand has opted for caution and collusion to preserve a ‘business as usual’ relationship with Indonesia.

See No Evil is a shocking account by one of New Zealand’s most respected authors on peace and Pacific matters, issuing a powerful call for a just and permanent solution – self-determination – for the people of West Papua.

MAIRE LEADBEATER grew up in a politically active family, where campaigning for peace and many other causes came with the territory. A former Auckland city and regional councillor, she spent her working life as a social worker, but is now retired and finding more time for writing and activism. For the past 25 years Maire has campaigned for freedom for East Timor and West Papua. In 2017 she was awarded the Order of Timor-Leste by the Timorese government. Her previous books are Negligent Neighbour: New Zealand’s collusion with the invasion and occupation of Timor Leste (Craig Potton Publishing, 2006) and Peace, Power and Politics: How New Zealand became nuclear free (Otago University Press, 2013). Maire has two adult children and five grandchildren.
**FLU HUNTER**
Unlocking the secrets of a virus

When a new influenza virus emerges that is able to be transmitted between humans, it spreads globally as a pandemic, often with high mortality. Enormous social disruption and substantial economic cost can result.

The 1918 Spanish influenza pandemic was undoubtedly the most devastating to date, and it has been Dr Robert Webster’s life’s work to figure out how and why. In so doing he has made a remarkable contribution to our understanding of the evolution of influenza viruses and how to control them. A century on, *Flu Hunter* is a gripping account of the tenacious scientific detective work involved in revealing the secrets of this killer virus.

Dubbed ‘Flu Hunter’ by *Smithsonian Magazine* in 2006, Dr Webster began his research in the early 1960s with the insight that the natural ecology of most influenza viruses is among wild aquatic birds. Painstaking tracking and testing of thousands of birds eventually led him and the other scientists involved to establish a link between these bird virus ‘reservoirs’ and human influenza pandemics.

Some of this fascinating scientific work involved exhuming bodies of Spanish flu victims from the Arctic permafrost in a search for tissue samples containing genetic material from the virus. Could a global influenza pandemic occur again? Webster’s warning is clear: ‘... it is not only possible, it is just a matter of when.’

*Flu Hunter* chronicles the career of an outstanding global scientific leader. It … will appeal equally to students and scientists familiar with the field, and lay readers. I heartily commend it to all. — LANCE C. JENNINGS, chair, International Society for Influenza & other Respiratory Diseases

**ROBERT G. WEBSTER** is a world-renowned virologist and international expert in influenza whose team isolated and identified the avian-adapted strain of H5N1, the causative agent of H5N1 flu commonly known as avian influenza or ‘bird flu’. His distinguished career began in Otago, and has included research posts in New Zealand, Australia and the United States. For the past few decades he has worked in infectious diseases at St Jude Children’s Research Hospital in Memphis, Tennessee. He has published over 600 articles and reviews on influenza viruses, and in his eighties still travels the world addressing scientific gatherings.

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Paperback, illustrations
150 x 230mm, 222pp
In print
This third and final volume of Charles Brasch’s compelling private journals covers the years from when he was 48 to his death at 64. By the 1960s, Brasch was a reluctant public figure – as editor of *Landfall*, as a highly regarded poet, and as an art collector, patron and benefactor. The Burns, Hodgkins and Mozart Fellowships – for writers, artists and composers respectively – which he helped anonymously to found and fund, all began in this period.

Among his friends Brasch counted most of the country’s leading artists, writers and intellectuals, and his lively and sometimes acerbic accounts of such people are a fascinating aspect of his journals.

Behind the public intellectual, however, was a sensitive and very private man, who confided to his journals the emotional rollercoaster of his private life, especially his angst-ridden search for love. Presented here are deep attachments to both men and women, including Andrew Packard (a visiting English zoologist) and Margaret Scott, widow of Harry Scott with whom Brasch had also been in love. Late in life his friendship with an elderly Jewish émigrée, Moli Zisserman, adds another surprising layer to the complex and lovable man his journals reveal.

Brasch’s journals will change forever the understanding of an outstanding New Zealander and of the era to which he contributed so much.

**PETER SIMPSON** is a writer, editor and curator who taught at universities in New Zealand and Canada. Peter has written and/or edited many books and essays on New Zealand art, literature and cultural history, including titles on Ronald Hugh Morrieson, Allen Curnow and Leo Bensemann. Recent projects include *Charles Brasch Journals 1945–57* (OUP, 2017) and *Bloomsbury South: The arts in Christchurch 1933–53* (AUP, 2016). Peter lives in Auckland, where he is working on a book about Colin McCahon. He received the Prime Minister’s Award for Literary Achievement (Non-fiction) in 2017.
FILMING THE COLONIAL PAST
The New Zealand Wars on screen

The New Zealand Wars were defining events in the nation’s history. Filming the Colonial Past tells a story of filmmakers’ fascination with these conflicts over the past 90 years. From silent screen to smartphone, and from Pākehā adventurers to young Māori songwriters, filmmakers have made and remade the stories of this most troubling past.

When Rudall Hayward went to Rotorua, Whakatāne and Te Awamutu to make Rewi’s Last Stand and The Te Kooti Trail, he found that the tangata whenua he relied on for making his films helped shape the stories. By the time of the renewed interest in the New Zealand Wars in the 1970s and early 80s, thinking about race, nation and empire was undergoing a sea-change. The makers of television drama (including The Governor) and independent film (Geoff Murphy’s Utu) set out actively to engage with Māori advisers and performers.

In the late 1980s and 90s, screen industry deregulation brought a new set of challenges. Filming the Colonial Past shows how documentaries – notably the New Zealand Wars series of 1998 – and feature films – negotiated these hurdles.

Meanwhile, Māori working on Pākehā-led productions honed their skills. Today, the growth of Māori creative control, enabled by the diminishing cost of digital media and the expansion of platforms, signals a new era. From these sources come documentaries from Māori perspectives and new ways of exploring the past, from music videos to online histories.

In examining this history, Annabel Cooper illuminates a fascinating path of cultural change through successive generations of filmmakers.

ANNABEL COOPER is Associate Professor, Department of Sociology, Gender and Social Work at the University of Otago. Her research covers a range of subjects in New Zealand cultural history. Her edition of Mary Lee’s The Not So Poor and her contributions to Sites of Gender: Women, men and modernity in southern Dunedin explored gender, place and poverty in nineteenth-century New Zealand, and she has written further about place in articles on films, suburbs and settler masculinity.
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