

## New Zealand

Compiled and introduced by **Kirstine Moffat** *University of Waikato*

### *Introduction*

2008 saw the passing of two well-loved and critically acclaimed New Zealand poets: Hone Tuwhare (1922-2008) and Ruth Dallas (1919-2008). Among his many literary awards, Tuwhare earned the Prime Minister's Award for Literary Achievement, the Te Mata New Zealand Poet Laureateship, and honorary doctorates from Otago and Auckland Universities. Speaking of Tuwhare's enduring legacy Robert Sullivan writes:

I use the term *work* for Tuwhare's oeuvre because he was brilliantly and humbly aware of his role as a worker, part of a greater class and cultural struggle. His humility is also deeply Māori, and firmly places him as a rangatira of people and poets. It goes without saying that this tribute acknowledges the passing of a very (which adverb to use here – greatly? hugely? extraordinarily?) significant New Zealand poet, and the first Māori author of a literary collection to be published in English. *No Ordinary Sun* was published by Blackwood and Janet Paul in September 1964. In September 2008, it is an understatement to say that New Zealand Māori literature in English has spread beyond its national boundaries, and that many writers, Māori and non-Māori, stand on Tuwhare's shoulders ("Hone Tuwhare's Aroha" *Hone Tuwhare Special Issue: Ka Mate Ka Ora: A New Zealand Journal of Poetry and Poetics*, p4).

Tuwhare's life and poetry are celebrated in a Special Issue of *Ka Mate Ka Ora: A New Zealand Journal of Poetry and Poetics* and by an extended tribute to "An Extraordinary Poet" by Robert Sullivan in *Kunapipi: Journal of Postcolonial Writing*.

Ruth Dallas's contribution to the world of New Zealand letters was significant and varied. Her poetry is imbued with the landscapes of her beloved Southland and Otago. In a tribute to Dallas in *New Zealand Books* Margot Schwass praises Dallas's "enduring [poetic] achievement... in mastering her intense, lyrical response to the landscapes and heritage that both shaped and sustained her" (18[3], p. 8). While Dallas's "main preoccupation remained the refinement of her poetic voice" (Schwass, p8), she will also be remembered for her acclaimed works for children, such as *The Children of the Bush* (1969), and her fiction for adults. A homage to Dallas in *Landfall*, for which she was assistant editor from 1962-1969, speaks of "the wry humour, sharp observations and moral wisdom that are a hallmark of her short stories" (215, p186). Like Tuwhare, Dallas's literary achievements were recognised with an honorary doctorate from the University of Otago, and a CBE.

The passing of Robin Dudding, two days before receiving his honorary doctorate at the University of Auckland, was also a sad occasion for the New Zealand literary community. The editor of prominent literary journals such as *Mate* and *Landfall*, Dudding is commemorated by Peter Simpson for his "personal support for many writers...his unassailable editorial eye and ear...his openness to writers of different generations...his ability to shape unobtrusively an issue of a journal". Above all, Simpson writes of Dudding's pioneering work "to consolidate and nourish" New Zealand literature (*Journal of New Zealand Literature* 26, p15).

This year's poetry list is a combination of the established and the new. Indeed, so rich and varied are the 2008 offerings that only a sample of the best work is surveyed here. C.K. Stead's *Collected Poems 1951-2006* is a comprehensive volume bringing together Stead's poetic achievements for the first time and giving an excellent sense of the evolution of his poetic voice and his experimentations with form. Known in New Zealand in the 1960s, Mark Young's brief period of publication was followed by 25 years of silence until the publication

of *The Right Foot of the Giant* in 1999. With two volumes of poetry published in 2008, *Lunch Poems* and *Pelican Dreaming: Poems 1859-2998*, Young's impressive talent is evident. Reviewing *Pelican Dreaming* in *Landfall* Martin Edmond writes that Young is "one of those rare poets who can make you laugh out loud", and that his poems "suggest elegantly and without insistence, that all places and all times are accessible to the mind...One of the remarkable things about Young's poetry is that this early confidence in the possibilities of reaching out to uncover, discover, recover and re-order the world is fully borne out" (217, pp 167-170). Tony Beyer's *Dream Boat: Selected Poems* moves from his early work, which returns repeatedly to his father's unhappy life, to his mature work, which focuses on subjects such as his happy marriage and his love of landscape. Hugh Roberts' assessment is that *Dream Boat* "reveals a poet who has consistently produced thoughtful and rewarding poetry with little regard for the changing fashions of the literary scene" (*New Zealand Books* 18[4], p8).

Several of New Zealand's most respected poets published new collections in 2008. *Survive the Morning* is Kevin Ireland's seventeenth book of poetry. Jeffery Pararoa Holman describes the register of the poems as "the philosopher of human vanities" (*New Zealand Listener* Sept 13-19, p42). The death of Ireland's wife Caroline haunts the poems. In a world where "those you love melt away" Ireland explores the absurd yet necessary rituals that help people endure and survive. Peter Bland's new collection, *Mr Maui's Monologues*, likewise reflects on old age, mortality and the loss of youthful idealism. Hugh Roberts writes that there is "a remarkable consistency of voice and vision in these poems...and Bland remains the congenial, wry and perceptive companion that he has always been" (*New Zealand Books* 18[4], p8).

Jenny Bornholdt's *The Rocky Shore*, a contender for the Montana Book Awards, consists of six poignant autobiographical poems that reflect on the interior life of the poet over the past six years, ranging from the loss of her father, to her enjoyment of the Katherine Mansfield residency in Menton, to her garden, to her fear of flying. The opening of the first poem "Confessional" speaks of how "personal poetry...is not given much/time of day any more" and that poets and critics usually favour "compression". Bornholdt unabashedly challenges these ideas, writing "a great sprawling/ thing" infused with the personal (p10). Likewise, Paula Green's *Making Lists for Frances Hodgkins* was written during a period of convalescence from a long illness and an endnote informs readers that the poems are intended to comprise "an autobiography in the light of art".

Global politics provide a point of connection between Cliff Fell's *Beauty of the Badlands* and Sonja Yelich's *Get Some*, which is nominated for the Montana Book Awards. Many of the poems in *Beauty of the Badlands*, traversing both New Zealand and the badlands of the United States, have "Blues" in the title, signalling Fell's prevailing mood. He is haunted by the atomic age and its connection to the current age of terror. The protagonist in Yelich's *Get Some* is one of the individuals broken by global conflict, a bitter, angry United States marine who suffers an amputation after combat. According to Emma Neale, Edgar "becomes an increasing unlikeable cliché of brute masculinity" and the collection is both "ambitious and thought-provoking...yet troubling and unlikeable" (*New Zealand Books* 19 [2], p21).

In *The Lakes of Mars*, also nominated for the best volume of poetry at the Montana Book Awards, Chris Orsman returns to the Antarctic of his previous collection *South*. The moving "The Book of the Dead" tells the story of Orsman visiting Scott's hut on Ross Island. Nick Ascroft regards "frankness" and "unrelenting optimism" as two of Orsman's hallmarks and praises his ability to "speak in clear and communicative sentences...every phrase short and well tailored" (*Landfall* 216, p170). In the same review Ascroft lauds James McNaughton's use of language in *I Want More Sugar*, declaring that the poet is "at his

magnificent best when indulging the love of a fine sentence over an informative one. That this book could well be the best yet of the century in New Zealand is thanks to McNaughton's ability to see and tell images well, his love for the pitter-patter of grammar and his power to angle words novelly into one another" (*Landfall* 216, p173).

2008 was also a significant year for poetry because of the emergence of three exciting new poetic voices, all nominated for the best first book of poetry at the Montana Book Awards. Previously known for plays such as *Arctic-Anctarctic* and *Burnt Coffee*, Charlotte Simmonds turns to lyric poetry in her collection *The World's Fastest Flower*. These deeply personal poems, alternating between reflective and darkly comic modes, explore the cycles of elation and dejection of mental illness. Emma Neale writes of the profound sense of "grim uncertainties" and "unease" these poems evoke (*New Zealand Listener* July 19-25, p42). Damien Wilkins describes Amy Brown's *The Propaganda Poster Girl* as "a compelling self-portrait" in which images and scenes, such as a yacht, a poster or a self defence class, "carry the burden of disclosure" (<[www.victoria.ac.nz/vup](http://www.victoria.ac.nz/vup)>). Roger Horrocks is equally complimentary about Sam Sampson's *Everything Talks*: "Such a fresh eye and ear, such a keen sense of language...it's a pleasure just to dive in and lose one's way in these cryptic, sensuous, witty and mysterious poems" ([web.auckland.ac.nz/aup](http://web.auckland.ac.nz/aup)>).

The emergence of exciting new voices is also a feature of the 2008 fiction list. As with the poetry list, the breadth of the novels and short stories published in 2008 require that only some of the many fictional successes can be discussed in this survey. Eleanor Catton's *The Rehearsal* has been nominated for both the best fiction and best first book awards at the Montana Book Awards. The novel is due for release in the United Kingdom in 2009 and has resulted in a shower of international accolades for the author: the 2008 Glenn Schaeffer Fellowship, the 2008 Louis Johnson Writer's Bursary, the Betty Trask Award and an invitation to speak at the Edinburgh Writers' Festival. *The Rehearsal* is an assured and mesmerising debut in which the boundaries between performance and reality are tested and stretched when a high-school sex scandal becomes the basis for a show at the local drama academy. Reviewing the novel in *Landfall*, Jolisa Gracewood writes that the novel is "a novel of ideas – about persuasion, power, desire, the creation of self" that "unfolds in a dozen delicious directions" (217, p186).

Another of the nominees for the best first book award at the Montana Book Awards is Mo Zhi Hong's *The Year of the Shanghai Shark*. The novel, set in China, won the best first book award in the South East Asia and the South Pacific regional round of the Commonwealth Writer's Prize. The novel is a powerful evocation of urban China as seen through the eyes of Hai Long, an orphaned teenager brought up by an uncle who makes a living as a successful pickpocket. The final contender for best first book is Bridget van der Zipp whose novel, *Misconduct*, focuses on the protagonist Simone's attempt to reinvent herself after her obsessions and mistakes threaten to destroy both herself and her former lover.

Perhaps the most talked about novel published in 2008 is Kate De Goldie's *The 10pm Question*. De Goldie won the New Zealand Post Children's Book of the Year and her novel has also been nominated for the best novel award at the Montana Book Awards. This enchanting book transcends age categorisations, as the central character, twelve-year-old Frankie, battles against the worries that beset him and the painful secret at the heart of his family. Jolisa Gracewood sums up the book's skill and appeal: "Out of familiar tropes, De Goldie has smelted something gleaming and original" (*Landfall* 217, p188).

The 2008 Prime Minister's Awards for Literary Achievement to W.H. Oliver, Lloyd Jones and Elizabeth Smither also saw the work of established writers acknowledged. Jones' *Mister Pip*, *Biografi* and *Here at the End of the World We Learn to Dance* were all republished, with *Mister Pip* also translated into Swedish and Portuguese. Novels by Janet Frame and Maurice Gee were also republished, as was Lynley Hood's biography of Sylvia

Ashton-Warner. Owen Marshall's *Selected Stories*, edited by Vincent O'Sullivan, were published, as were O.E Middleton's *Beyond the Breakwater: Stories 1848-1898*, edited by Lawrence Jones. New collections of stories by Elizabeth Smither and Tessa Duder appeared. Both collections rely primarily on mature female focalisers, but while Smither's collection is her fifth, Duder, better known for her young adult fiction, ventures into new terrain. Collections of short stories by Tim Jones, Isa Moynihan, Paula Morris and Laura Solomon were also important 2008 contributions to the short story genre.

The contenders for best novel at the Montana Book Awards are particularly varied in 2008. Along with Catton and Goldie, the nominees are: Bernard Beckett, Charlotte Randall and Emily Perkins. Beckett's *Acid Song* juxtaposes the narrative voices of a disillusioned high-school teacher, a controversial biology lecturer, a resilient teenage girl, a feisty reporter and a man addicted to dreams. As the title suggests, Beckett's view of contemporary New Zealand is profoundly critical, particularly about the prevalence of violence and hate crimes. The setting of Randall's *The Crocus Hour* oscillates between New Zealand and Greece as Henry Darwin attempts to discover what happened to his daughter Sally two years earlier. Nicholas Reid has issues with the "insubstantial" narrator, but praises Randall's signature strengths: "evoking place, setting up situations, casting dialogue, even pointing a moral" (*New Zealand Books* 18[3], p19). Dispensing with a New Zealand setting entirely, Perkins's *Novel about My Wife* centres on a London couple's marriage, which is beset by Ann Stone's conviction that she is being shadowed by the ominous presence of a homeless man.

One of New Zealand's most prestigious literary awards, the New Zealand Post Mansfield Literary Prize, went to Jenny Patrick. The writer of best-selling historical novels, Patrick declared: "I am possibly the first popular writer to be awarded this prestigious prize. That's a special pleasure to me. I hope this is a recognition that good popular writing can be just as demanding to write, just as carefully crafted, just as true in its characterisation, theme and ideas as good literary writing" (<randomhouse.co.nz/>). Patrick's 2008 novel *Landings* is a richly layered account of the loosely connected lives of a cast of characters who live by the Whanganui River in 1907. Above all it is the river, by turns benign and dangerous, that dominates the narrative: "Everything about this river was momentous: the names of the mountains whose snows and glaciers fed it rolled off the tongue like an incantation – Tongariro, Ngauruhoe, mighty Ruapehu" (p16). The Sir Julius Vogel Award for best fantasy novel was awarded to Russell Kirkpatrick for *Dark Heart*.

Two of the highly successful New Zealand plays staged in 2007 made their way rapidly into print. Perhaps better known for her poetry and fiction, Vivienne Plumb's play *The Cape* captured audiences with its conversations and adventures of four young boys on a road trip to Cape Reinga, the northern-most point of New Zealand in 1994. Plumb evokes both the language and the outlook of her teenage protagonists, but the play is also a moving meditation on both physical and interior journeying. In contrast, Thomas Sainsbury's *The Mall* is a meditation on the violence and alienation endemic in contemporary society. Incorporating snatches of newscasts about war in the Middle East, famine in the Sudan and the Virginia Tech Massacre, the bleakness of the over-arching vision is relieved by the darkly comic dialogue.

The other plays published in 2008 took longer to make the transition from live performance to published play, but they are worth the wait. Themes of immigration, origins and cultural belonging provide a loose connection between these works. Victor Rodger's *Sons* is a semi-autobiographical exploration of Samoan heritage, while Dianna Fuemana's *Falemalama* speaks of the journey from Samoa, to Niue, to New Zealand. Loosely based on the life of his father, Tom Scott's *The Daylight Atheist* is an irreverent and comedic evocation of the exploits of an Irish immigrant. In contrast, the tragic-comedic sweep of John Vakidis' *Tzigane* introduces viewers and readers to the secrets and binding ties of a Greek-Romanian

New Zealand family. 2008 was a year rich in live theatre from New Zealand playwrights, such as Damien Wilkins' *Drinking Games*, Ian Hughes' *Ship Songs*, Dean Parker's *The Man that Lovelock Couldn't Beat*, Carl Nixon's *The Birthday Boy* and Albert Betz' *Whero's New Net*, and it is to be hoped that these will soon be available in print.

The autobiographies and memoirs in this listing are rich in authors revisiting the places, people and creative influences that shaped and inspired them. Elizabeth Knox's *The Love School* is the most centrally focused on the life of the writer, drawing together twenty years of Knox's non-fiction writing that reflects on her writer's beginning and the imaginative roots of her novels. Greg McGee's self-deprecating *Memoirs of an Unlikely Writer* set the author's polemical and controversial plays (*Foreskin's Lament*, *Whitemen*, *Erebus: The Aftermath*) in the wider context of New Zealand theatre. Barbara Anderson's *Getting There* looks back on a varied life as student, navy wife, mother, and traveller. Coming to writing later in life Anderson's internationally acclaimed collection of short stories, *The Portrait of the Artist's Wife*, was published in 1992. Fiona Kidman, who is currently the Michael King Fellowship Recipient, published *At the End of Darwin Road*, the first volume of her memoirs. Kidman's experiences growing up in mid-twentieth century New Zealand are central, reviewer Paul Hanson writing that "New Zealand geography and history permeate the book" (*Landfall* 216, p186). Kapka Kassabova's *Street without a Name* is also concerned with the power of place, the autobiographical reflections exploring the Bulgaria of Kassabova's family and childhood. Two hybrid books complete this sample of some of the memorable autobiographical writing in 2008. Brian Turner's *Into the Wider World: A Back Country Miscellany* draws together the writer's poetry, essays and personal reflections. The interconnecting theme of a profound love for the wild and lonely places of the South Island resonates throughout. C.K. Stead's *Book Self* is equally hard to categorise, combining reviews, essays and occasional journals. Reviewer Kim Worthington has "respect for a self that's lived, so evidently and seriously, a life in, and as, writing", but wants more of the man behind the professional persona (*Landfall* 216, p168).

One of the most significant works of criticism to be published in 2008 was Alistair Fox's *The Ship of Dreams: Masculinity in Contemporary New Zealand Fiction*. Focusing on the novels of Maurice Gee, Stevan Eldred-Grigg, Witi Ihimaera and Alan Duff, Fox argues that the men peopling the fiction of these authors are troubled, dysfunctional and damaged by the legacy of conservative New Zealand cultural practices, in particular Puritanism and traditional Māori values. The early twentieth century writer Robin Hyde received much deserved critical attention in *Lighted Windows: Critical Essays on Robin Hyde*, edited by Mary Edmond-Paul. Covering Hyde's fiction, poetry, journalism and life-writing, the collection locates Hyde in both a New Zealand and a transnational context. Another particularly important publication is Joanne Drayton's biography of *Ngaio Marsh*, which provides a detailed analysis of Marsh's crime fiction. Marsh's love of the theatre and work as a director also receives some attention.

2008 was a particularly prolific year for Katherine Mansfield scholarship. The final volume of Mansfield's splendid *Collected Letters*, edited by Vincent O'Sullivan and Margaret Scott was published and the international Katherine Mansfield Society was established, with Vincent O'Sullivan as the inaugural president. Gerri Kimber, Robert Trice and Roger Norburn all published books focusing on Mansfield's life and fiction. Particularly memorable is the delightfully quirky *Material Mansfield*, edited by Laurel Harris, May Morris and Joanne Woods. Prominent New Zealand writers, from Alice Tawhai and Albert Wendt to Catherine Chidgey and Tracey Slaughter, pay tribute to Mansfield in *Second Violins*, a collection of stories inspired by Mansfield's unfinished short stories.

Several other prominent literary figures also received their measure of critical attention. Sarah Shieff and Christopher Burke both wrote on Frank Sargeson, Burke's article,

which also examines the fiction of James Courage and Bill Pearson, winning the 2008 *Journal of New Zealand Literature* Prize for best essay by a new scholar in the field. Baisnée, Valérie, Romero López and Patrick West all published articles on Janet Frame and a range of articles and book chapters examined the works of three prominent Māori authors: Patricia Grace, Witi Ihimaera and Alan Duff. Māori literature is also the focus of Janet Wilson's discussion of "Suffering and Survival, The Body and Voice", and Judith Dell Panny's examination of "Benign Xenophobia".

Female myth-making in Margaret Mahy's *The Tricksters* was examined by Adrienne E. Gavin, while Rose Lovell-Smith focused on the novel's gothic architecture and landscapes. Mahy ventured into the young adult fantasy market with *The Magician of Hoad*, and her *Bubble Trouble* won the prestigious 2009 Boston Globe-Horn Books Award for best picture book.

Poetry as well as fiction received its share of critical commentary. Bridget Orr discussed representations of Cook's death in a range of contemporary Māori poetry. Individual essays focused on the work of four male poets: Allen Curnow, Ron Silliman Kendrick Smithyman and Ian Wedde.

There were two important publications in the field of New Zealand film. Stuart Murray's *Images of Dignity* is a timely appreciation of the work of filmmaker Barry Barclay, who died in 2008. Barclay was the first Māori director to direct a New Zealand film. His *Ngati* screened at the Cannes Film Festival and won best film at Italy's Taormina Film Festival in 1987. Bruce Babington also pays tribute to Barclay in *A History of the New Zealand Fiction Feature Film*, arguing that Barclay's *Te Rua* has been unjustly overlooked by film critics. Babington's comprehensive survey devotes considerable attention to the films of John O'Shea, Rudall Hayward, Roger Donaldson and Geoff Murphy and seeks to set the more internationally recognised films of Peter Jackson, Jane Campion and Vincent Ward within a national tradition.

Issues of Chinese and New Zealand identity were explored by Kathy Ooi and Anne Katherine Pistacchi. Ooi examines Syd Stevens's musical comedy *The Image of Ju Lye*, based on a prank played by three Pakeha miners in Alexandra who disguised a sheep carcass as the body of missing Chinese storekeeper Ah Fook Hu. Pistacchi examines Māori-Chinese identity in Paula Morris's *Hibiscus Coast. Representing Asia, Remaking Aotearoa*, a special issue of the *New Zealand Journal of Asian Studies*, likewise highlighted the trans-cultural vibrancy of Asian New Zealand culture. Of particular note for a literary audience are Diana Bridge's meditations about her own imaginative encounters with China and India and Jacob Edmond's discussion of the "Borderline Poetics" of Tze Ming Mok.

2008 was remarkable for the number of special issues of journals devoted to New Zealand literature. *Ka Mate Ka Ora's Hone Tuwhare Special Issue* has already been noted. 'New' *New Zealand*, a special issue of *Moving Worlds*, explored issues of nationalism, culture and New Zealand identity with a predominant focus on contemporary written and visual texts, such as *bro'Town*, Patricia Grace's *Dogside Story*, Witi Ihimaera's *Sky Dancer* and Vincent Ward's *River Queen*. In contrast, New Zealand's literary heritage was the focus of *Essays in New Zealand Literary Biography* Series 2 and 3, which appeared in successive issues of *Kotare: New Zealand Notes and Queries*. Series Two focuses on New Zealand's early male prose writers, with biographical and analytical essays on writers such as F.E. Maning, Te Kooti Arikirangi Te Turuki, Alfred Grace and Frank Sargeson. Series Three turns the attention to New Zealand's early poets, from William Golder and Alfred Domett to Ursulla Bethell and A.R.D. Fairburn. Two special issues of *Landfall*, the first on *Waiting for Godzone* and the second on *Utopias* round out this diverse selection of journals.

The issues of identity and belonging prominent in both New Zealand creative fiction and literary criticism are also a leitmotif in several of the non-fiction publications in 2008.

*Ngati Tahu: A Migration History* and *The Beating Heart: A Political and Socio-economic History of Te Arawa* are praised by Nepia Mahuta for looking “beyond the narrow essentialisations of Māori identity as a supposedly homogenous construction” (*New Zealand Books* 19 (2), p. 12). Jock Phillips and Terry Hearn’s *Settlers: New Zealand Immigrants from England, Ireland and Scotland* examines immigration patterns and statistics from 1800 to 1845. Stephen Jelichich explores the lives of Croatian settlers and Senka Božič-Vrbančič examines Māori-Croat relationships, while Maying Ip considers the complex state of *Being Maori-Chinese*.

Other significant works in the area of cultural and social history include three books nominated for best history book at the Montana Book Awards: Chris Brickell’s *Mates and Lovers: A History of Gay New Zealand*, David Veart’s *First Catch Your Weka: A Story of New Zealand Cooking* and Richard Boast’s *Buying the Land, Selling the Land*, a study of Crown Māori land policy and practice. War is the focal point of Alan Henderson’s history of New Zealand artillery and Monty Soutar’s tribute to the Māori Battalion 1939-1945. Kirstie Ross’s delightful *Going Bush* examines the New Zealand relationship with nature and Alan Thurley’s *Rugby* examines the pioneer years of New Zealand’s national game.

A new award, the Royal Society of New Zealand Science Book Prize, went to *The Awa Book of New Zealand Science* edited by Rebecca Priestly. This lively and readable anthology traces the development of New Zealand science and the discoveries made by New Zealand scientists, including early naturalists’ observations, geological accounts of the Pink and White Terraces, Rutherford’s splitting of the atom and modern breakthroughs in nanotechnology. Priestly also co-wrote *Atoms, Dinosaurs and DNA: 68 Great New Zealand Scientists* with Veronika Meduna.

A diverse range of biographies paid tribute to varied aspects of New Zealand’s cultural, social and political life. Art was a major focus, with Iain Sharp’s *Heaphy* and Jill Trevelyn’s *Rita Angus: An Artist’s Life* both nominated for best biographies at the New Zealand Book Awards. Pat Unger’s *Bill’s Story* provides a personal recollection of Canterbury landscape painter Bill Sutton and Damian Skinner’s *Dawbridge* surveys the work of painter John Drawbridge. Joanna Woods’s *Facing the Music* examines the life and work of music critic Charles Baeyertz, while Lydia Monin’s *From Poverty Bay to Broadway* focuses attention on boxer Thomas Heeney, who won the World Heavyweight Championship in 1928. Graham Bishop’s biography of Alexander McKay, geologist and sometimes epic poet, is thorough and detailed. Sam Mahon’s biography of his father, Justice Peter Mahon, is a tribute to both the personal and professional life of a man perhaps best known for overseeing the investigation into the Mount Erebus disaster. Two significant political figures also receive attention; Michael Bassett writes a political diary about the inner workings of David Lange’s cabinet and Ray Fargher examines the life of colonial politician Donald McLean.

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### **Bibliographies**

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Green, Paula *Making Lists for Frances Hodgkins* 63pp Auckland University Press (Auckland) Pb \$24.99.

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Kuiper, Koenraad *Bounty* 68pp Canterbury University Press (Christchurch) Pb \$25.

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Loney, Alan *Day's Eye/ Edmonton* 24pp Rubicon Press (Alta) Pb \$7.

— *Nowhere to Go* 13pp Five Islands (Melbourne) A\$21.95.

— *Open Sky: A Homage to Ruth Dallas* 36pp Otakou Press (Dunedin) Hb \$350.

— *Soma: Guarding the Body: Poems from the Fragments of Pre-Socratic Philosophers* 48pp Electio Editions (Malvern East) Hb \$1000.

McCabe, Mary *Being There* 11pp Chihuahua Press (Wellington) Pb \$10.

— *First 1/4* 18pp Chihuahua Press (Wellington) Pb \$5.

— *Seasonal Snippets* 14pp Chihuahua Press (Wellington) Pb \$10.

McIvor, Kevin *Magic Moments: Poems* 43pp Kay-Vee Productions (Auckland) Pb \$15.

McLachlan, Louis *Backwoodsman's Rangitikei: Poems and Songs* 184pp B. McPhail and M. Earle (Wanganui) Pb \$22.

McNaughton, James *I Want More Sugar* 63pp Steele Roberts (Wellington) Pb \$19.99.

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Mila, Karlo, with paintings by Delicia Sampero *A Well Written Body* 80pp Huia (Wellington) Pb \$30.63.

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Neutze, Diana *Furthermore* 39pp CC Press (Wellington) Pb \$12.

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O'Leary, Michael *Paneta Street* 78pp HeadworX (Wellington) Pb \$24.99.

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Orsman, Chris *The Lakes of Mars* 58pp Auckland University Press (Auckland) Pb \$24.99.

Palasti, Panni *Taxi! Taxi!: Poems* 80pp Maitai River Press (Nelson) Pb \$18.

Paterson, Alistair *Africa: Kabbo, Mantis and the Porcupine's Daughter* 80pp Puriri Press (Auckland) Hb \$36.00.

Peter Bland and Carl Bland illus. *Mr Maui's Monologues* 86pp Steele Roberts (Wellington) \$24.99.

Pirie, Mark *Bottle of Armour: Early Poems/Lyrics 1992-93* 89pp Original Books (Wellington) Pb \$20.

— *Slips: Cricket Poems* 24pp Earl of Seacliff Art Workshop (Paekakariki) Pb \$5.

— *Trespassing in Dionysia: Uncollected Poems 1993-97* 85pp Original Books (Wellington) Pb \$20.

Raffills, Mark *Loved, Mis-loved and Loved Again: Poems* 78pp Phantom Press (Nelson) Pb \$19.95.

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Reeve, Simon *First Anniversary* n.pag. Sugar Loaf Press (Wellington) Pb \$9.

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Riddell, Ron *Planet Haiku* 77pp Casa Nueva (Lower Hutt) Pb \$20.

Sampson, Sam *Everything Talks* 80pp Auckland University Press (Auckland) Pb \$24.99.

Simmonds, Charlotte *The World's Fastest Flower* 90pp Victoria University Press (Wellington) Pb \$25.

Smithyman, Kendrick "Poems Written in War Time 1942-45" *Ka Mate Ka Ora: A New Zealand Journal of Poetry and Poetics* 5 New Zealand Electronic Poetry Centre <[www.nzepc.auckland.ac.nz/kmko/05/ka\\_mate05\\_smithyman.pdf](http://www.nzepc.auckland.ac.nz/kmko/05/ka_mate05_smithyman.pdf)>.

Stead, C.K. *Collected Poems: 1951-2006* 548pp Auckland University Press (Auckland) Hb \$69.99.

— *Isola Bella* n.pag. Kakapo Books (London) Pb.

Wagner, Isha *Indian Shadows: Poems* 32pp Square One Press (Dunedin) Pb \$15.

Wells, William *Poems* 40pp Catlins Historical Society (Owaka) Pb \$8.

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— *Towards Another Summer* 216pp Virago (London) Hb £12.99.

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— *The Plumb Trilogy* 744pp Penguin (North Shore) Pb \$40.

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Jones, Lloyd, *Biografi* 277pp Text Publishing (Melbourne) Pb \$37 [first pub 1994].

— *Here at the End of the World We Learn to Dance* 253pp Text Publishing (Melbourne) Pb \$32.95 [first pub 2002].

— *Mister Pip* 220pp Penguin (North Shore) Pb \$29.99 [first pub 2006].

Jones, Tim *Transported* 272pp Vintage (Auckland) Pb \$27.99.

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McLeod, David *Christ Clone* 397pp Arrow (Auckland) Pb \$34.99.

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Morris, Paula *Forbidden Cities* 276pp Penguin (North Shore) Pb \$28.

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Offwood, Donald *Camerons of the Glen: The Story of the Camerons of Glenfalloch Station, Nokomai, Central Otago* 264pp Caxton Press (Christchurch) Pb \$30.

Olsson, Miriam *Sonata for Miriam* 272pp Penguin (North Shore) Pb \$37.

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Otto, Judith, *Twice in One Lifetime* 261pp Whiskey Creek Press (Casper) Pb \$5.99.

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Patrick, Jenny *Landings* 316pp Random House (Auckland) \$27.99.

Perkins, Emily *Novel About My Wife* 271pp Bloomsbury (London) Pb \$35.99.

Price, Felicity *A Sandwich Short of a Picnic* 428pp Random House (Auckland) Pb \$27.99.

Randall, Charlotte *The Crocus Hour* 304pp Penguin (North Shore) Pb \$28.

Ranstead, Gillian *Girlye* 402pp Penguin (North Shore) Pb \$28.

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Richdale, Ross *Generation 7* 267pp Purrbooks (Palmerston North) Pb \$20.

— *Omega Seed* 227pp Purrbooks (Palmerston North) Pb \$18.

— *Time Genes* 188pp Purrbooks (Palmerston North) Pb \$20.

— *Time Portal* 156pp Purrbooks (Palmerston North) Pb \$18.

Rosier, Pat *Take it Easy: A Novel* 254pp PJ Press (Paekakariki) Pb \$28.

Ross, Jack *EMO* 258pp Titus Books (West Auckland) Pb \$44.94.

Sarkies, Duncan *Two Little Boys* 281pp Penguin (North Shore) Pb \$38.

Singh, Nalini *Hostages to pleasure* 339pp Berkley Sensation (New York) Pb US\$7.99.

— *Mine to Possess* 341pp Berkley Publishing (New York) Pb US\$6.99.

Smither, Elizabeth *The Girl Who Proposed: New Short Stories* 249pp Cape Catley (Auckland) Pb \$27.95.

Solomon, Laura *Alternative Medicine* 231pp Flame Books (Durham) Pb £8.99.

Sonzogni, Marco, ed *Second Violins: New Stories Inspired by Katherine Mansfield* 405pp Vintage (Auckland) Pb \$34.99.

Steele, Richard *Ghosts in the Valley and Other Stories* 174pp Steele Roberts (Wellington) Pb \$24.99.

Stirling, Kate, *Thunder Children* 420pp 2E Enterprises (Auckland) Pb \$32.

Stokes, Cam *The Devils are Here: Lifting the Lid on Gangs and Drugs* 312pp Cape Catley (Auckland) Pb \$29.99.

Sturgeon, Graeme *Beneath the Southern Cross* 456pp Mackay Books (Waiuku) Pb \$37.95.

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 Warren, Louisa *Crush* 179pp Papawai Press (Auckland) Pb \$24.95.  
 Wedde, Ian *Chinese Opera* 254pp Victoria University Press (Wellington) Pb \$30.

### Translations

Jones, Lloyd *Att Tro Pa Mister Pip* trans into Swedish by Olov Hyllienmark 226pp Wahlström & Widstrand (Stockholm) Hb.  
 Jones, Lloyd *Mr. Pip* trans into Portuguese by Tore Aurstad 181pp Editorial Estampa (Lisboa) Hb.

### Letters and Autobiography

Anderson, Barbara *Getting There: An Autobiography* 334pp Victoria University Press (Wellington) Pb \$50.  
 Bishop, Gavin *Piano Rock: A 1950s Childhood* 115pp Random House (Auckland) Pb \$34.99.  
 Brown, Bernard *Sensible Sinning* 286pp Cape Catley (Auckland) Pb \$34.99.  
 Cox, Nigel *Phone Home Berlin* 262pp Victoria University Press (Wellington) Pb \$35.  
 Edwards, Brian *Daddy was a German Spy and Other Scandals: A Memoir* 302pp Penguin (North Shore) Pb \$40.  
 Kassabova, Kapka *Street without a Name: Childhood and Other Misadventures in Bulgaria* 337pp Penguin (North Shore) Pb \$28.  
 Keith, Hamish *Native Wit* 361pp Godwit (Auckland) Pb \$44.99.  
 Kidman, Fiona *At the End of Darwin Road: A Memoir* 272pp Random House (Auckland) Pb \$34.99.  
 Knox, Elizabeth *The Love School: Personal Essays* 367pp Victoria University Press (Wellington) Pb \$35.  
 Loney, Alan *The Printing of a Masterpiece* 113pp Black Pepper (Melbourne) A\$25.95.  
 McGee, Greg *Tall Tales (Some True): Memoirs of an Unlikely Writer* 313pp Penguin (North Shore) Pb \$37.  
 O'Sullivan, Vincent and Margaret Scott eds *The Collected Letters of Katherine Mansfield, Volume 5: 1922* 360pp Oxford University Press (Oxford) Hb \$220.  
 Purchase, Bill *Changing Skies: An Actor's Life* 285pp Steele Roberts (Wellington) Pb \$34.99.  
 Smithyman, Kendrick " 'Yours, my old and rare': Letters to Graham Perkins, 1942-45" *Ka Mate Ka Ora: A New Zealand Journal of Poetry and Poetics* 5 (2008) New Zealand Electronic Poetry Centre <[www.nzepc.auckland.ac.nz/kmko/05/ka\\_mate05\\_letters.pdf](http://www.nzepc.auckland.ac.nz/kmko/05/ka_mate05_letters.pdf)>.  
 Todd, Penelope *Digging for Spain: A Writer's Journey* 175pp Longacre (Dunedin) Pb \$29.99.  
 Turner, Brian *Into the Wider World: A Back Country Miscellany* 495pp Random House (Auckland) Pb \$44.99.

### Anthologies

- AUP New Poets 3* Freegard, Janis, Katherine Liddy and Reihana Robinson 80pp Auckland University Press (Auckland) Pb \$24.99.
- Been There, Read That! Stories for the Armchair Traveller* ed Jean Anderson 240pp Victoria University Press (Wellington) Pb \$30.
- The Best New Zealand Fiction Volume 5* ed Owen Marshall 216pp Vintage (Auckland) Pb \$34.99.
- Best New Zealand Poems* ed James Brown Electronic Text Centre Victoria University (Wellington) <www.victoria.ac.nz/bestpoems>.
- Fika: A Fictional Body of New Writing* eds Danielle O'Halloran and Maria Felolini Ifopo 41pp First Draft Pasefika Writers Pb.
- A Good Handful: Great New Zealand Poems about Sex* ed Stu Bagby 120pp Auckland University Press (Auckland) Pb \$27.99.
- Just another Fantastic Anthology: Auckland in Poetry* ed Stu Bagby 120pp Antediluvian Press (Auckland) Pb \$28.95.
- Land Very Fertile: Banks Peninsula in Poetry and Prose* eds Coral Atkinson and David Gregory 223pp Canterbury University Press (Christchurch) Pb \$29.95.
- Moonlight: New Zealand Poems on Death and Dying* ed Andrew Johnston 175pp Godwit (Auckland) Pb \$36.99.
- The New Zealand Book of the Beach 2* ed Graeme Lay 220pp David Ling (Auckland) Pb \$34.99.
- New New Zealand Poets in Performance* eds Jack Ross and Jan Kemp 146pp Auckland University Press (Auckland) Pb and 2 CDs \$45.
- Six-Legged Things and Scaly Wings: An Anthology of New Zealand Insect Verse* ed Robert Hoare 100pp Magnolia Press (Auckland) Pb \$24.
- The Six Pack Three: Winning Writing from New Zealand Book Month* 156pp Whitireia Pub. (Wellington) Pb \$6.
- Some Other Country: New Zealand's Best Short Stories* eds Bill Manhire and Marion McLeod 499pp Victoria University Press (Wellington) Pb \$35 [first pub 1984].
- Swings and Roundabouts: Poems on Parenthood* ed Emma Neale with photos by Mark Smith 207pp Random House (Auckland) Pb \$36.99.
- The Taste of Nashi: New Zealand Haiku* eds Nola Borrell and Karen P. Butterworth 125pp Windrift (Lower Hutt) Pb \$25.

## Criticism

### GENERAL STUDIES

- Babington, Bruce *A History of the New Zealand Fiction Feature Film* 290pp Manchester University Press (Manchester) Pb \$64.
- Fox, Alistair *The Ship of Dreams: Masculinity in Contemporary New Zealand Fiction* 192pp Otago University Press (Dunedin) Pb \$45.
- Gribble, Jennifer "Portable Property: Postcolonial Appropriations of *Great Expectations*" pp182-192 *Victorian Turns, NeoVictorian Returns: Essays on Fiction and Culture* eds Penny Gay, Judith Johnston and Catherine Waters 229 pp Cambridge Scholars Press (Newcastle upon Tyne) Hb US\$69.99.
- Johnston, Emma *Healing Maori Through Song and Dance: Three Case Studies of Recent New Zealand Music Theatre* 72pp VDM Verlag Dr. Müller (Saarbrücken) Pb \$136.97.
- Jones, Lawrence ed *Nurse to the Imagination: 50 Years of the Robert Burns Fellowship* 251pp Otago University press (Dunedin) Pb \$45.

- Orr, Bridget “ ‘Maui and Orphic Blood’: Cook's Death in Contemporary Maori Poetry” *Eighteenth Century: Theory and Interpretation* 49 (2) pp165–179.
- Panny, Judith Dell “Benign Xenophobia? The Testimony of Maori Literature” pp35–46 *Embracing the Other: Addressing Xenophobia in the New Literatures in English* ed 341pp Dunja M Mohr Rodopi (Amsterdam) Hb €72.
- Stead, C.K. *Book Self: The Reader as Writer and the Writer as Critic* 437pp Auckland University Press (Auckland) Pb \$39.99.
- Wilson, Janet “Suffering and Survival: Body and Voice in Recent Maori Writing” pp267–281, *Bodies and Voices: The Force-Field of Representation and Discourse in Colonial and Postcolonial Studies* eds Merete Falck Borch, Eva Rask Knudsen and Bruce Clunies Ross 459 pp Rodopi (Amsterdam) €100.

## INDIVIDUAL STUDIES

- Baisnée, Valérie “To Ibiza: Separation and Recreation in Janet Frame’s Island Narrative” *Journal of New Zealand Literature* 26 pp59–72.
- Bazin, Claire “The Story of a Life, the Life of a Story” pp63-83 *New Zealand and Australia: Narrative, History, Representation* ed Sue Ryan-Fazilleau 163pp Kakapo Books (London) Pb £13.
- Burke, Christopher “Turning the Inside Out: Pre-Liberation Literary Worlds in the Works of Frank Sargeson, James Courage and Bill Pearson” *Journal of New Zealand Literature* 26 pp95–117.
- Calder, Alex “A Settler’s Story: Environment, History and the Maori Material in Tutira” pp 41–51 *New Zealand and Australia: Narrative, History, Representation* ed Sue Ryan-Fazilleau 163pp Kakapo Books (London) Pb £13.
- “Cathedral Rock: Allen Curnow’s Italy” *Journal of New Zealand Literature* 26 pp16–40.
- Calleja, Paloma “Fresno Native Stages: The Revision of History in Witi Ihimaera's *Woman Far Walking*” pp108–113 *Representing Minorities: Studies in Literature and Criticism* eds Larbi Touaf and Soumia Boutkhil 251pp Cambridge Scholars (Newcastle upon Tyne) Hb £34.9.
- Drayton, Joanne *Ngaio Marsh: Her Life in Crime* 320pp HarperCollins (Auckland) Hb \$59.99.
- Edmond-Paul, Mary ed *Lighted Windows: Critical Essays on Robin Hyde* 226pp University of Otago Press (Dunedin) Pb \$40.
- Gavin, Adrienne E. “The Clew of Her Story: Female Myth-Making in Margaret Mahy's *The Tricksters*” pp48–62 *Re-Embroidering the Robe: Faith, Myth and Literary Creation Since 1850* eds Suzanne Bray, Adrienne E. Gavin and Peter Merchant 278 pp Cambridge Scholars Press (Newcastle upon Tyne) Hb £34.99.
- Harris, Laurel, Mary Morris and Joanne Woods eds *The Material Mansfield* 119pp Random House (Auckland) Hb \$39.99.
- Hood, Lynley *Sylvia! The Biography of Sylvia Ashton-Warner* 264pp Penguin (North Shore) Pb \$40 [first pub 1988].
- *Who is Sylvia? The Diary of a Biography* 306pp Longacre (Dunedin) Pb \$29.99 [first pub 1990].
- Kimber, Gerri *Katherine Mansfield: The View from France* pp290 Peter Lang (Oxford, Bern) Pb £35.
- *A Literary Modernist: Katherine Mansfield and the Art of the Short Story* 86pp Kakapo Books (London) Pb £10.



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